

On Saturday the 7th of July 2001 at 5.30 pm opens in the show rooms of the CACTicino in Bellinzona the exhibition dedicated to the artists

**YANN AMSTUTZ
SHAHRYAR NASHAT
KATIA BASSANINI**

Shahryar Nashat (1975) – whose work was awarded few days ago with the Federal Grant and the Prize of the Kiefer Hablitzel Foundation – presents the video installation *ALL THE WAY BACK, THE RECONSTRUCTION*.

"The installation is composed of a silent wide screen video projection showing the image of a bed. It is a loop morphing from one point of view to another whilst the walls appear to remain stationary. Alongside this disquieting and almost still image, a TV monitor shows a man behind the closed doors of a bedroom. The artificial light and functionality of the furniture are reminiscent of a reconstructed room rather than a real bedroom.

"A man running out of a room leaving a man lying on a bed." The narrative of the piece entitled ALL THE WAY BACK, THE RECONSTRUCTION remains solely based on these two facts, resisting closure and in turn creating a confusing and bizarre atmosphere. A voice whispers the text to the protagonist who repeats it. The whispers fade in and out. They slowly start having another narration, alienating themselves.

"What just happened has no importance" keeps on being repeated by the narrator, to the extent that the consequence becomes more important than the cause. Irrelevant of the past event."

A series of 6 middle-large sized photographs of Shahryar Nashat are also in the show.

The young photographer from Lausanne Yann Amstutz (CH, 1973) is showing, under the evocating title *LATENCE*, a large group of middle-sized color prints focusing mainly on the body and nude. Grew up educationally with artists like L.Chessex, D.McCullin, R.Gibson, R.A.Minkinen and H.Newton, he certainly is a new discovery among the swiss art scene.

By using a traditional technical procedure, Mr Amstutz succeeds to create a contemporary image, both stylistic and narrative. Even though he seems to follow formal and aesthetic clichés, the artist develops his themes on the body from an extremely instinctive point of view and reducing to the minimal the time of execution of the work, creating consequently both pictorial and video representation.

Katia Bassanini (CH, 1969) is presenting in one of the rooms of the CACTicino an installation based on her video work *MUTTER COURAGE UND IHRE KINDER* made in 2000. We can understand the meaning of Bassanini's artwork by reading not only the image and its representation, but also the material she uses. Her videos and her installations are never – but just apparently - curated. Similarly the charming themes

linked to sexuality or female identity turn out to be sensual and involving, scurrilous and with no possibility for the viewer of misunderstanding.

For the achievement of their works Mrs Bassanini makes use of different media; she produces sometimes disarming images and she approaches identity by means of sensuality just revealed.

Body, clothing and transformation are characteristics of contemporary life. They can be identified with the homologation of behavior tied to fashion. *MUTTER COURAGE UND IHRE KINDER* is a modern parody of family, in which a mother has to deal with her own neurosis. A body with no form is tied like a dog and is loved, kissed and treated violently almost at the same time in loop, putting into evidence the fragility of behavior.

Katia Bassanini lets the viewer any answer, like if he would need to interact with the work to give it a possible interpretation.

Mario Casanova_2001

