

La Misura delle cose

OPEN TOUR 2023

**Daniele Chabonkin Cinquerrui, Marina Esposito (Mari), Irene Gris
Athina Mehry Saraji, Chantal Stanzione, Marco Tombini**

Curated by **Lelio Aiello** and **Leonardo Regano**
And with the curatorial assistance of **Valeriia Radkevych**

Opening June 22nd 2023, from 15 to 23
June 22nd – July 15th 2023

For the occasion of **Opentour 2023 LABS Contemporary Art** presents **La Misura delle cose**, exhibition curated by **Lelio Aiello** and **Leonardo Regano**, and with the curatorial assistance of **Valeriia Radkevych**. **La Misura delle cose** concludes a path of research started by some students of the Bachelor's Degree and the Specialist Degree in Visual Arts of the Academy of Fine Arts of Bologna selected between the participants at the homonymous workshop conducted by the artist **Francesco Arena** and by **Leonardo Regano**, from the months of February to June 2023.

LABS Contemporary Art returns again to open its spaces to new creativity, hosting the young artists of the Academy of Fine Arts and comparing them to create an open dialogue based on different expressive languages, such as painting, sculpture, performance and new media.

The research of **Marco Tombini** (Bergamo, 1996. Third Year of the Bachelor's Degree in Visual Arts, Painting, Professorship Aiello) is nourished by a slow and meticulous construction of the image that blurs the boundaries between painting and architectural design. The complex linear constructions upon which Marco structures his inquiry retrieve the lecture of the American *new geometry* of the 90s and the early 2000s, mixing pop colors to a minimalistic rigor. The lines overlap between each other with a methodical and rhythmic doing, and chase each other to the point of creating patterns that obsessively and orderly cover the whole surface of the paper, with a *horror vacui* that restores a composition of abstract patterns deprived of functional value but explicitly decorative, with a creative doing that in its continuous repetition keeps becoming akin to a mystical act.

This meditative aspect that distinguishes the art of Tombini, finds a profound echo in the research of **Irene Gris** (Venice, 2001. Third Year of the Bachelor's Degree in Visual Arts, Painting, Professorship Luca Bertolo). The exercise of weaving perpetuated in the continuous recalling of weft and warp puts the young artist in a process of awareness of her creative action: Irene's art, dusts off the tradition of the female practice, in the wake of more mature and historicised researches. The weaving connects to the memory and arrives to model on Irene's body transforming itself in a dress or a second skin, in a cocoon in which to wrap oneself in, or from which to free oneself, poised between seeking protection and actuating new forms of resistance.

The work of **Athina Mehry Saraji** (Venice, 2001. First Year Specialistic Two Year Degree in Visual Arts, Painting, Professorship Caccioni) presents us a world made of memories and ancient mythologies: the childhood spent in the father's shop, the memories of the games between persian carpets imagining if those drawings weaved on the woven wool would animate in fantastic stories, feeding in her suggestions that in her art are translated in a visual vocabulary made of human bodies and animals that fuse with each other up until hybridation. Personal stories, ancient legends and literary myths, merge in a practice that overcomes the rigid distinction between media, vivifying them in the contamination with the everyday.

Again drawing from an intimate and subjective reference, is the imaginary of **Daniele Chabonkin Cinquerrui**. (Desenzano del Garda 2000, Third Year of the Bachelor's Degree in Visual Arts, Painting, Professorship Luca Bertolo). His compositions are grafted on theatrical scenes set in an oneiric world in which the memories and the people dear to the young artist are transformed into characters between the human and the grotesque, actors that animate tales with a mysterious and fable-like feel, painted or drawn with Indian ink on papers. The hyperrealism of Daniele's painting fades in chromatism dominated by acid and unnatural tones which dramatize the visionariety of the representations proposed by him. Irony and satire are combined in a caustic analysis of consumeristic contemporary society, as testified by the exhibited video.

Chantal Stanzione (Telese, 1995. Third Year of the Bachelor's Degree in Visual Arts, Painting, Professorship Simone Pellegrini) in her works continuously references the great western pictorial tradition. In her canvases, references to the placidity of the Renaissance age melt with the brutality of the sign of the 20th century, sapiently mixed in multiple visual plans. This stratification of stylistic remands is translated also in a researched materic complexity that confuses the observation on multiple levels. The multiplicity of the narrative levels breaks the flow of reading of the artwork, capturing the vision in a limbo that winds it in an oneiric dimension. Her painting is made on references and layers of vision and matter, becoming a visual unicum.

Mari (Pisa, 2000. Third Year of the Bachelor's Degree in Visual Arts, Painting, Professorship Luca Bertolo) accompanies us with her work in an imaginary in which the emotional and performative levels are merged. The action is at the base of a work that is in a continuous tension towards an existential relationship that directly involves the observer even when the artist is absent. Her light and soft sculptures are modulated on a grotesque imaginary that dusts off popular traditions mixing them with one's own emotional intimacy. Mari narrates us of a diffused and shared body in which biological elements and internal organs become objects of creative investigation. The textile material becomes a second skin on which to sew and trace a path of experience and personal life. Mari gets to turn herself into her own imaginary, a performative action in which she embodies the *daemon* that gives life to her creations.