

# YIA

## Rudy Cremonini | Enrico Pitzianti

**Glenda Cinquegrana: The Studio**  
via F. Sforza, 49 I- 20122 Milano

**Opening: Thursday, the 9<sup>th</sup> of February, 2012 at 7:00 PM.**

**Runs from Friday, the 10<sup>th</sup> of February to the 30<sup>th</sup> of March, 2012.**

Tuesdays to Saturdays, from 3:00 to 7:00 PM

Other hours by appointment.

The gallery **Glenda Cinquegrana: The Studio** is proud to present an exhibit of **Rudy Cremonini** and **Enrico Pitzianti**, at their first show in Milan. The acronym representing the title of the show stands for **Young Italian Artist**, marking the opening of an exhibitions cycle at the gallery devoted to Italian art *under-30-years-old* in all its most relevant and revealing expressions.

The two young artists, who work by means of different *medias* like painting and collage, both have in common an artistic research that is characterized by a deliberate obscurity in their own languages. Like in the famous poem by Montale *Non chiederci Parola*, their artistic practices find their own identities by means of putting through a reflection over the concept of the denial: for **Cremonini** it represents a condition of living; for **Pitzianti**, who works by operating in the realm of the graphic language of the collage, it turns out to be realized in the communication aspects of the image. Like what Montale was declaring poetically *only one thing we can say firmly today, what we are not and what we do not want*.

The paintings of the Bolognese **Rudy Cremonini** are characterized by a suspension in the space and the time: the main subject of his paintings, realized according to the deepest monochromes tradition left by Morandi, are visual elements taken from an archetypal distance in the space and time. Cremonini's poetic puts through a real archeology of the look [L. Meneghelli], similar to artists like Christian Boltanski and Gerhard Richter. The images have of an indefinite and indefinable nature typical of memories, when they appear on the surface of memory.

On display we find a series of bonsai, some caged birds, kids, museum artifacts, and objects containing an ambiguous and enigmatic charm of the intrusive gaze. At the heart of the work of Cremonini is the recurring metaphor of castration, intended as a perpetual and unresolved

conflict between freedom and necessity. The painting are expressing the swan song of the death of illusions, and the inability of the individual to develop himself according to the propelling momentum of the will. Cremonini's paintings talk about the ambiguous condition proper of the human being when it can't be.

In a completely different way, **Enrico Pitzianti** speaks about the denial issue also. Coming from Sardinia, but Bolognese for adoption, Enrico inherits his ways of expressions from the graphics tradition, but he changes its sign. The artist works by means of the collection of figurative materials taken from the past: his collages are composed of fragments of images of advertising, photographs of the Fifties, the Sixties and Seventies, combined in order to create new visual scenarios. Unlike what happens in graphics, he doesn't manifestate the aim to communicate messages: his works, mostly small-format almost like little visual *haikus*, are aiming to be compositions deliberately cryptic and obscure.

Enrico has participated for several years to an international collective of artists, spread among Germany, France and Italy, interested in experimenting the practice of collage, whose members are used to gather in the monthly publication of a magazine called *Mèkanik Copulaire*, where they reinterpret the classic lesson of the collage of the Twenties, between French Surrealism and German Expressionism. Pitzianti's work, the most balanced formally, tends to distort the meanings of the images sometimes ironically, sometimes subtly, sometimes unpredictably.

The exhibition collects works from the *Green Folder*, *Bees Made Honey In The Lions Skull*, *Rural Areas to Party Boy bowels*, *Alofness is happiness*, and *Second Mirror* series. This series, inspired by the physical theory of relativity, is characterized by the recurring figure of the door, which represents the symbol of the communication interrupted.

**Rudy Cremonini** was born in 1981 in Bologna, Italy.

**Selected solo shows** *La vita la vediamo a memoria*, (curated by) L. Meneghelli, Museo Ebraico di Bologna, (2012); *Lebensraum*, (curated by) L. Canova, Biennale Marsica, (2010); *documenti di alterità*, (curated by) L. Canova, Museo delle cere anatomiche 'Luigi Cattaneo', Bologna (2010).

**Main Collective** *Janare*, C.a.p.a, (curated by) I. Quaroni, Casa Arcangelo, Benevento (2011), *Nomadic Settlers/Settled nomads*, (curated by) B.S. Bejeng Ndikung e S. Kraft, Kunstraum Kreuzberg, Bethaninen Berlin Project, SAVVY Contemporary Berlin, Berlin (2011); *(In)Leiden*, Galerie Stephan Stumpf, München (2011); *Horse Latitudes*, Underdog Studio, Modena (2011).

**Enrico Pitzianti** was born Cagliari in 1988. He lives in Bologna.

**Selected Exhibitions** *The Others Fair*, Glenda Cinquegrana: the Studio gallery, Turin (2011); *Le rencontres d'Arles*, Arles (2011); *Little big press*, (curated by) 3/3, MACRO Testaccio, Rome (2011); *Mèkanik Copulaire#1* (curated by) W. Turmeau, Strasbourg (2010).

**Prizes** *MANizos*, MAN, Nuoro, (curated by) di G. Pazzola (2011).

**The Studio tracks the most recent developments in both Italian and international art. An exhibition space conceived for individualised use, it draws its inspiration from new means of communication with the public in the spirit of *one-to-one* and *on-demand* models.**