

PRESS RELEASE

L'opera d'arte parla

**ALBERTO GARUTTI
CHRISTIAN JANKOWSKI
JONATHAN MONK
MAURIZIO NANNUCCI
GIANNI PIACENTINO
STEVEN PIPPIN**

Critical text by Helmut Friedel

Opening Saturday October 7th, 2023, 6 – 10 pm

07. 10. 2023 – 12.01. 2024

Galleria Enrico Astuni is pleased to announce the opening of the exhibition *L'opera d'arte parla* [*Talking artworks*], on view from 7 October 2023 to 7 January 2024.

L'opera d'arte parla is a group exhibition involving six internationally recognised artists: Alberto Garutti (1948, Galbiate, Lecco – 2023, Milan); Christian Jankowski (1968, Göttingen, Germany; lives and works Berlino), Jonathan Monk (1969, Leicester, United Kingdom; lives and works in Berlin), Maurizio Nannucci (1939, Florence; lives and works in Florence), Gianni Piacentino (1945, Coazze, Turin; lives and works in Turin) and Steven Pippin (1960, Redhill, United Kingdom; lives and works in London).

On *Talking artworks*, Helmut Friedel writes: “I do not mean that they speak through a shared, coded language that has to be decoded and approved. No, an artwork can speak to us on very different levels, regardless to whether we listen to it or not. The language of art is not limited to artistic conventions such as iconography or legibility which can indeed provoke rational thoughts. Even letters can suggest a different interpretation whether they are written on an illustrated panel, in a missive or a book. The letter ceased to be the abstract sign, when written, represents a sound, and becomes an image: thus, a circle instead of an O. And yet the word becomes a sound which guides us.

An image can speak thanks to its physical qualities. Its materials can be “manipulated” to change its size, format, weight, and position, as well as its lighting, so that it defies rational understanding. Is a book still a book if it is taken out of its “field of use” and is made unavailable in terms of readability? I have contrasting habits: sometimes I am a reader, sometimes a spectator of images.

The vases arouse 'desire', like a gift of the holy Magi when they offered gold, frankincense and myrrh: a vase full of gold, wonderful. The sculptures are empty bodies, like the vases in a Renaissance painting of the Annunciation: pure potentiality.

GALLERIA ENRICO ASTUNI

Bologna

We see the signs twinkle in the night sky. They are not the castles of dreams we have built, but rather their messengers; yet we remain the creators of this wonderful idea – the dream.

Can we trust an image? Is it still possible to look into the future of the past when the world of technology allows almost anything? Is it not there that our sentimental essence lies hidden?

Despite its proximity to the dream, it cannot be considered surreal. Dreaming of images also allows for abstraction and rationality. We only need to be aware that, in front of a work of art, we are no longer in control of our own emotions; we are at the mercy of ourselves, victims of our limited knowledge, of uncontrollable feelings, of the fundamental and primary experiences that shape us, and of one's own ability and inclination to accept a work".