



PRESENTS

TENTATION

ELENA AROMANDO
 GIANCARLO MARCALI
 ANJA PUNTARI
 EVA REGUZZONI
 ELISA ROSSINI
 LAURA SANTAMARIA
 MARIA LUCREZIA SCHIAVARELLI
 FRANCESCO SOLLAZZO

INAUGURATION

FEBRUARY 22, 2013 AT 6.30 P.M.
 THE EXHIBITION WILL LAST APRIL 13, 2013

This area, before its actual location for exhibitions, was a sexy-shop which in fact was called "Tentation". The title gave me the idea to organize a collective exhibition reflecting the notion of temptation and more in general on body and on corporeity.

What does the word temptation actually mean today?

A first etymological research of the verb to tempt presumes a deep connection with the sense of touch. TO TEMPT: a frequentative or intensive verb of TO HOLD, therefore the sense of touching, trying: using the sense of touch, exploring by feeling, or frequentative or intensive verb of to REACH OUT: stretch out, to turn towards, try to reach.

Temptation is such when it goes further than sight and contemplation and is so overwhelming, it prompts the tempter to touch, to try, to taste not only visually but above all physically.

The devil, in Christian tradition is the first and foremost tempter because he is capable of tempting body and flesh with his cunning and subtle flattery. Eve committed the first sin, not in a moment of desire, but rather when she looked, touched and ate the apple totally disobeying a divine order. "The woman saw that the fruit of the tree was good for food and pleasing to the eye" (Genesis 3:6).

Temptation is flattery, seduction, but also provocation, disobedience. The receiver of our desire triggers our senses with such overwhelming attraction that it "removes" any rational thoughts; any logic common sense is overcome by feelings, spirit defeated by flesh.

Does the driving force towards what appeals so strong that it manages to dissolve our will?

Faced with a stimulation, motivation, our brain triggers a complex intertwining of circuits apt to perform different functions; more primitive parts of our brain will be in charge of activating and disactivating the motivation depending on the internal and external stimulus, while the more evolved parts will regulate from above this process based on previous experiences, associated emotions, given meanings. There is an area of the brain called "the reward circuit" which contains dopamine, a neurotransmitter which regulates desire and provokes craving behaviour. Another neurotransmitter serotonin regulates satisfaction and inhibits behaviour.

It is strange that according to Christian morals, temptation is considered negative and morally reprehensible, an instigation to sin, to yield to one's impulses, desires and concupiscence.

The one that gives in to temptation commits a sin.

Temptation in today's society however is considered differently, it is regarded a human weakness; giving in to temptation is sometimes deemed positive, almost unavoidable.

"The only way to get rid of a temptation is to yield to it." (Oscar Wilde)

Artists exhibiting here, develop in their very own personal and different way their view of "temptation". Each one takes into consideration different aspects of: sensuality, sexuality, vulnerability, productive force, rebellion, destructive force.

Elena Aromando (Genoa, 1984) through performance, she experiments ritual actions with the body. Through the body, she feeds the public, an expression of metamorphosis. It is a soiled body which seduces with its sensuality. A series of photos of her performance 47kg can be seen in the exhibition and will be presented in a gallery 11 April 2013 on the occasion of the finissage.

Giancarlo Marcali (Switzerland, 1963) reflects on the conception of pain and the vulnerability of the body; his work on film conveys the memory of pain, imparts the sense of the ordeal. The skeleton, which symbolizes all humanity and its suffering, is a new version of memento mori, the emblem to death which sings to life. We discover our identity by our awareness of our fragility.

Anja Puntari (Finnish, Germany, 1979) investigates sexual practice within private areas. Her Studies on body pleasure stem from pornographic films on the web, first for private use and then shared on the web. The wall paper used as the background reveals the concept of intimacy and of what happens within domestic walls.

Eva Reguzzoni (Gallarate, 1965) her research is aimed at fragility and transparency. Embroidery relates to female sexuality in a poetic and intimate way: the light weight of the material weighs against the generating force of the sexual organ.

Elisa Rossini (Busto Arsizio, 1986) reflects on the theme of anorexia, the extreme research of an obsessive control of the body to the point of denying it. A body that is being forced to a ritual of purification not only from food but also from sense of guilt. It is the paradox of self destruction in the research of recognition and acceptance of one's own identity.

Laura Santamaria (Monza, 1976) by using the pigments of mother of pearl and the effect of black smoke she creates tension between opposites who measure each other on an oval surface, light and dark, white and black, feminine and masculine. The material by its very volatile and unpredictable nature, creates war between spouses, the two elements melt into one another in a sensual embrace.

Maria Lucrezia Schiavarelli (Santeramo in Colle, 1979) draws on the ground with dry apples the elliptic orbit the Moon performs around the Earth and which is used in astrology to locate the transit of the Black Moon, a phase during which the visible hemisphere of the moon is completely in the dark. In this phase, the Moon joins the Sun, thus celebrating a symbolic marriage between male and female. In astrology the Black Moon/Lilith is used to interpret those aspects of personality of an individual related to his dark side, sexuality, and transgression in general. Lilith in fact is a mythological figure, symbolizing the tempting woman who freely chooses to give up Paradise in order to sit next to the demons. Symbol of the female who does not subject herself to the male. To the ancient Hebrews, Lilith was Adam's first wife (prior to Eve) who was repudiated and sent away because she refused to obey her husband. She chose the company of the Demons as a liberated woman rather than being a slave in an idyllic Paradise.

Francesco Sollazzo (Melzo, 1987) reflects on a practical concept regarding God and holiness.

Returning to a text by Giulio Paolini in 1969 in which the latter declares having opened the beatification process for Lucio Fontana, he takes up again this action by writing in turn to the Diocese of Milan and obtains an answer.

The Church having been for centuries one of the main patrons of art, is involved in a conceptual action. The artist inverts the roles, he takes up the role of the client for this work of art and the Church is an involuntary accomplice of its creation.

The starting point is the canvas "i am a saint" (the sentence also on the door of Lucio Fontana's study). In 1958 the artist had already made two paintings with many cuts on which he had written on the front by hand, on one "i am a saint" and on the other "i am a villain". A double truth, the other side of the coin, good and evil which characterizes human nature.

Curated by Monica Villa.

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