

BARBARA VISTARINI

# Voliumani

Azimut Capital Management, Palazzo Bocconi Porta Venezia in Milan.

Events of the Fuorisalone 2019, District Porta Venezia indesign.

From 9 to 29 April 2019 the installation of contemporary art site specific, Voliumani, by Barbara Vistarini.

Dozens and dozens of small hands, joined on the back and open to the outside, like butterfly wings, from which the title of the work, will rest placid on the entrance walls of the building, waiting to take off. The shapes, cut out two-dimensional on black cardboard acquire a symbolic value. Even the imperfections of the cutout become narrative elements that speak of a "handmade" way that is not taken for granted. A theatrical lighting system refers to childhood games, when the created world coincided with that imagined by fantasy. Through the projected shadows, the hands become light-bearing forms, living and changing entities that can dynamically change their appearance and even their original function, becoming capable of generating new forms of sociality. The hands tell an ancestral story and lean towards the future, preserving their human anatomical identity. It is a Leonardo flight, the dream of man who, through his work, stands at the center of the world, ready for new challenges. On the ground will be disposed waste material of the shapes, to create a further element of interactivity for the visitor, with a sort of carpet in paper with its natural sound, which gives back the feeling of entering an outdoor space and treading a bed of fallen leaves.

The idea is born in sports and returns, through simple gestures, like to give a hand or cut out paper, a new way to experience beauty, to appreciate it and consequently also to produce and multiply it. The experience that the artist has been conducting for some years as a manager of the Paralympic Sector of the Centro Universitario Sportivo of Brescia and a blind guide for athletics, has provided insights and inspired a new aesthetic and artistic research. From the request of hands to guide blind athletes, the author has arrived at an "intimate" territory, rich in humanity and solidarity, to be lived in a continuous and reciprocal exchange. A journey to discover other ways of feeling, of perceiving lights and shadows, of grasping reality beyond its light-form and transferring it to an area in which the predominant meaning is trust in the other. An artistic and first human challenge, to discover universal values and feelings, a wealth of simple forms of great symbolic and spiritual significance. The blindness becomes a starting point to talk about lightness and beauty, never disability.

As Barbara Vistarini explains: "Every creative act is like a love story, it needs contact. As an artist I can testify that the search for beauty requires constant contact between the human being and what he gives shape through his emotions. What I find fascinating and precious about both experiences, that of blind and artistic guidance, is the tactile aspect, because if the world is not touched, it gets out of hand. Rediscovering the world through simple gestures, such as shaking hands or cutting out shapes of paper to tell stories and expressing feelings, means preserving sensitivity for the human touch of things. "

In the digital world, which has redesigned our lives, even in personal relationships, the artist wants to recover the value of dexterity in the creative field, a process already started in 2013 with "I alone I have eyes for you", "Disfashion" and " Morfeo ", the ceramic sculpture sofa inspired by the condition of contemporary western man. With meticulous patience and with tenacity as an excellent marathon runner, Vistarini tries to cut out space and time, finally on a human scale.

The installation "Voliumani" consists of references to the history of art and autobiographical references. The hands make us think of the index of Adam that comes close to that of the Creator in the Sistine Chapel of Michelangelo. The flight recalls the studies and machines of Leonardo da Vinci, in the year of the celebrations of the five hundred years since his death. Cropping, looking for simple, increasingly mild shapes, is an invitation to the lightness and sustainability of work both from the point of view of technical procedures, as Bruno Munari claimed, and on the emotional front. The paper reminds us of the ancient Japanese origami tradition. It is not the first time that Vistarini uses this material, which has been linked for some time, from the "Bush" installation to the Florence Design Week at the National Library of Florence in 2013, to "Rampicanti" at the Fortezza da Basso in Florence for the New Florence Biennale in the same year, to the photographic papers of the project "Hungarian Appuntie" at the Dali Museum in Berlin in 2015, to the sky sculpture of the installation "Io devo brillare", donated to the Civil Spedali of Brescia in 2017 and also exhibited at the Magazzini del Sale ("I shine") for the 57th Venice Biennale, where on the ground there was also a golden paper carpet, the "Survival Carpet", image of transformation and spiritual rebirth.

Today "Voliumani" represents a further step in the process started at the Spedali Civili of Brescia in 2017 and presented at the Venice Biennale of Visual Arts, intent on promoting project and artistic actions with a precise ethical and social dimension. For the artist, the paper possesses an intrinsic beauty, which has accompanied us since childhood on school desks. In art and design is essentiality, rigor, sobriety, but also emotion and drive towards innovation.

Born in Rome, Barbara Vistarini, exhibits since 2002, with site-specific installations, in exhibitions in Italy and abroad, including "Signs and Memory" at the B. Brecht Cultural Club in Milan, "Strategies of body "at the Tamatete Gallery in Rome," Homage to J. Beuys "at the Civic Museum of Ascona in Switzerland," Blog on Rimbaud "at the Castello di Rivara," Homage to H.Semmann "at the Temple of Nature in Bolognano," Bye Bye Barbie "at the Liu Hai Su Art Museum Shanghai, during Shanghai Biennial. The artist participates in important venetian events during two editions of the Venice Biennale of Visual Arts. She exhibited at Art Miami in 2017 for the Miami River Contemporary Art Fair. In 2018 she exhibited at Palazzo Albrizzi Capello on the occasion of the Architecture Biennial. In 2009 she won a prize at the Biennial of Visual Arts in Genoa and in 2010 was presented on the cover of the Corriere dell'Arte. Her works are present in important institutions and public and private collections and have been published on several issues of "Flash Art Italia" and "Flash Art International". The works of Barbara Vistarini are represented in New York by Danette Koke Gallery 55 Bethune Street and in Rome by Honos Art Gallery via dei Delfini 35.

*Text edited by Vera Agosti*

**OPENING 9 April 2019**

**19.00**

**from 9 to 29 April**



*Rendering of the installation Voliumani*

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