



MECCANICHE DELLA MERAVIGLIA [Mechanics of Wonder] 14

Founded and Directed by Albano Morandi

Artists: Filippo Centenari, Giulio De Mitri, Arthur Duff, Andrea Francolino, Paolo Iacchetti, Rob Mazurek, Giovanni Oberti, Lucia Pescador

Edited by: Alessia Belotti, Ilaria Bignotti, Elena Di Raddo, Mariacristina Maccarinelli, Melania Raimondi, Camilla Remondina, Bianca Trevisan

Openings

September 12th 2020, 11 am - Brescia, MO.CA Center for New Cultures, via Moretto 78

Due to Covid-19 prescriptions, all Brescia exhibition venues will remain open exclusively from 12.00 to 17.00 and can be visited in groups of 15 people wearing masks and accompanied by a guide.

September 13th 2020, from 11 am to 1 pm - Puegnago del Garda, Leonesia - Vittorio Leonesio Foundation, via G. Palazzi 15

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The fourteenth edition of *Mechanics of Wonder*, a cultural event directed by Albano Morandi, involves eight artists of national and international fame, calling them to work with installations and site-specific artworks in different locations in the city of Brescia and in the municipality of Puegnago del Garda.

Eight interventions that have the dimension of a solo show, characterized by the common principle of **intervening in space**, in close **relationship with its characteristics**, in an attempt **to exalt its peculiarity and wonderful identity, also highlighting hidden yet identity aspects**.

This is in fact the central theme that unites all the editions of *Mechanics of Wonder*, a project that from the title highlights the artist's ability to trigger mechanisms and gears that activate the gaze and the sensitivity of the observer: the result is a **wonder** that is **amazement and immersion, surprise and discovery**, but also a radical crisis of the habit of a rapid and superficial fruition of space and things.

Mechanics of Wonder, as explained by its founder and director, Albano Morandi, "is born from the systematic desire to present always and in any case an artistic product that will amaze the way to attract the attention of the viewer, a new and intelligent way to define a sense of visibility of things. [...] Situated between the already codified vision and reflective knowledge, there is a median area that offers order in its very being: we could call it the region of evident evidence. Where one can move without taking into account the superstructures that cultures have assigned to things, to words, to images".

The visual languages selected for this edition of *Meccaniche della Meraviglia* are strongly linked to the **epochal turning** point we are going through and seem to reflect on the themes of solitude and isolation, fracture and regeneration, the need for dialogue and confrontation, empathy and sharing, weaving with the spaces that welcome them a fertile and profound exchange and asking the public for a **contemplative and immersive path**.

The darkness, silence, stillness and immobility in which we have been confined are the themes on which the artists **Giulio De Mitri** (Taranto, 1952), **Arthur Duff** (Wiesbaden, 1973) and **Filippo Centenari** (Cremona, 1978), each of whom is entrusted with a room overlooking the cloister of the **Diocesan Museum of Brescia**: light, in its declinations of **visualization, decontextualization, intervention and redesign of the environment**, is at the center of their investigation that in De Mitri is an evocative and fluid spiritual and dreamlike dimension, in Centenari it becomes an activator of new alchemical relationships between materials and objects, in Duff put in crisis of narrative paradigms and codes of interpretation of space and time.

The human dimension is at the centre of **Andrea Francolino's** investigation (Bari, 1979): at **Spazio Contemporanea** the crack is a recurring image, declined in many dimensions and different materials, from earth to concrete to glass, and interpreted in its positive and regenerating function, as a sign and direction of a new possibility, of a redemption of man and his history.

The objects and interventions of **Giovanni Oberti** (Bergamo, 1982) undermine the usual relationship with everyday life and intervene with poetic inquietude in the rooms of the Athenaeum of Palazzo Tosio: the artist has always found in the poetics of the simplest things a powerful empathy that leads him to reactivate its wonderful capacity.

Rigorous and metaphysical, the work on color and the relationship between surface, support and methodology of painting characterizes the entire research of **Paolo Iacchetti** (Milan, 1953) to whom the Chess Rooms are assigned at MO.CA: here will be presented his latest pictorial works that develop his research "inside" the material of painting in complex grids: some lying and airy, almost crossed by space, others more decidedly closed on themselves, the result of overlapping colored signs.

Last but not least, in the memory-laden spaces of the Vittorio Leonesio Foundation, in Puegnago del Garda, **Rob Mazurek** (Jersey City, New Jersey, USA, 1965), internationally renowned musician and composer, presents a composite work that combines installation, painting, sculpture, sound, combining neo-expressive clarity and dense materiality, sometimes in corrosive collision, sometimes in total harmony, shaping light, surface, color and line. During the opening, **Gabriele Mitelli**, musician and performer in collaboration with Mazurek, will perform "Un solo": it will be not a concert or even a performance but the occupation of a physical and emotional space, the attempt to recreate one's intimacy and tell one's story through sound, noise, trying to find one's own being in direct contact with people, walls and works, which determine its structure. **Lucia Pescador** (Voghera, 1943) intervenes with her iconic narrative: hers is an archive of objects and images, stories and dreams, donated to the public like a diary that is displayed room after room, on the walls and among the furniture of the host space.

Venues and artists

Brescia, September 12th-October 11th 2020

• **Diocesan Museum of Brescia**, via Gasparo da Salò 13
opening hours: Thursday-Tuesday, 10 am-12 pm and 3 pm-6 pm (Wednesday closed)

- **Filippo Centenari** (Cremona, 1978). *Fractures*, edited by Alessia Belotti, Melania Raimondi and Camilla Remondina
- **Giulio De Mitri** (Taranto, 1952). *Unexpected visions*, edited by Ilaria Bignotti
- **Arthur Duff** (Wiesbaden, 1973). *Origo*, edited by Ilaria Bignotti

• **Spazio Contemporanea**, Corsetto Sant'Agata 22
 opening hours: Thursday-Saturday, 3.30 pm-7.30 pm; Sunday, 10 am-12 pm and 3 pm-7 pm

Andrea Francolino (Bari, 1979). *These long shifting thresholds*, edited by Ilaria Bignotti

• **Palazzo Tosio, Athenaeum of Brescia**, via Tosio 12
 opening hours: Saturday and Sunday guided tours for groups of max 5 people 9 am-5 pm;
 Tuesday and Thursday by reservation 3 pm-7 pm
Giovanni Oberti (Bergamo, 1982). *An autobiography of reflections and dust*, edited by Bianca Trevisan

• **MO.CA Center for New Cultures**, via Moretto 78
 opening hours: Thursday-Saturday, 3.30 pm-7.30 pm; Sunday, 10 am-12 pm and 3 pm-7 pm

Paolo Iacchetti (Milan, 1953). *Case and Abstraction*, edited by Elena Di Raddo

Puegnago del Garda, September 13th-October 11th 2020

• **Leonesia - Vittorio Leonesio Foundation**, via G. Palazzi 15
 opening hours: Saturday and Sunday, 3.30 pm-7.30 pm

- **Rob Mazurek** (Jersey City, New Jersey, USA 1965). *Cosmic Stacks*, edited by Mariacristina Maccarinelli
- **Lucia Pescador** (Voghera, 1943). *Herbarium*, edited by Alessia Belotti, Melania Raimondi and Camilla Remondina

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