

NOTHING TO DECLARE

curated by Ottavia Pertici

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SetUp Contemporary Art Fair

Alessandra Baldoni, Giovanni De Gara, Valeria Vaccaro

NOTHING TO DECLARE is the project that builds, in one of the empty spaces of the Palazzo Pallavicini exhibition space, different images of one of the primordial vocations of man: the journey.

The works of the three artists on show, Alessandra Baldoni, Giovanni De Gara and Valeria Vaccaro, with different sensibilities and reflections "diverted" from the personal interpretations of each one, play and manipulate ineluctable ingredients of every noteworthy pilgrimage, adding nuances to the schizophrenic profile of the contemporary Odysseus, now also distant from his most recent portrait, made by Joyce.

Curiosity, knowledge, desire, hope, fear, time and loss come together in an amalgam of extraordinary fascinating power, which has always pushed man towards the unknown and from which the historical dualism between the "here" and the "elsewhere" originates, and which is the core of the Ulysses's journey.

In this mixture Alessandra Baldoni isolates clear and precise images of hopes and fears, almost like in a social investigation, to make ghosts of words along the route for ITACA, described only through the opaque glass of her caskets. Stimuli and shadows on the way to an unstable landing, which man is constantly struggling to distinguish.

NOTHING TO DECLARE is the contemporary physical threshold that separates these images from the almost quiet everyday life, the journey from the house; a border, a goal for someone, imaginary and symbolic, matured through the experience of the different and unexpected. Itaca in the end is only the goal, the final stage, even less interesting, of a FRAGILE world (as the name of the work of Giovanni De Gara, in which the artist "updates" the tourist guide of cities affected by attacks, with the holes of shots and bullets), in which events and circumstances draw "treasure maps", which increasingly resemble life paths.

The "migratory" condition has become, by now, less and less transitory, and indeed contains multiple projections of an incontestable precariousness of the body and the mind, for which we are all nomads, searching for their own Eldorado.

Time, after the oneiric and geographical ones, is the last dimension of the space in which the journey and the exhibition path created are consumed. A time that burns inexorably without ever running out, just like the marble of Valeria Vaccaro's sculptures, blackened by apparent combustions, which do not consume the material but regenerate it by transfiguring its appearance, in the most extraordinary and emblematic paradox of life: the time spent.

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