

The image features a minimalist abstract design. It consists of two concentric semi-circles. The outer semi-circle is a vibrant orange-red, and the inner semi-circle is a deeper magenta. The space between the two semi-circles is a lighter, more saturated red. The text 'espresso art now in italy' is centered horizontally within the space between the two semi-circles.

espresso art now in italy

Electa

espresso art now in italy

edited by sergio risaliti

Electa

espresso
art now in italy

edited by
sergio risaliti

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Centro Arte Contemporanea



Comune di Siena



EMPORIO ARMANI

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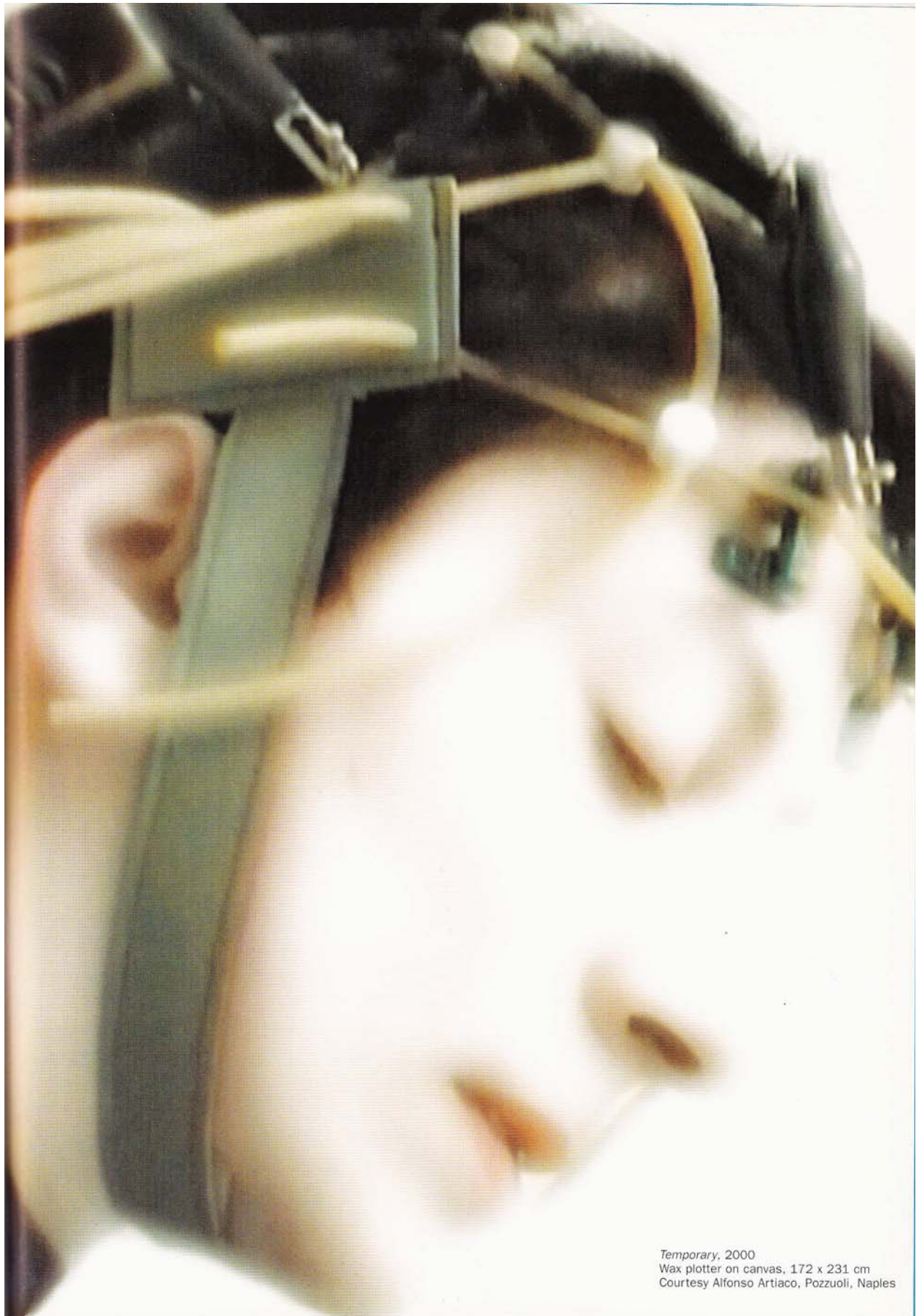
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bianco-valente

Il bianco-valente è un vino di grande eleganza e raffinatezza, che si caratterizza per la sua struttura snella e la sua aromatica complessa. Questo vino è prodotto in una zona di collina, dove il clima è moderato e il terreno è fertile. La viticoltura è condotta con cura e attenzione, utilizzando solo uve mature e sane. La vinificazione è tradizionale, con l'uso di botti di legno per la fermentazione e l'invecchiamento. Il risultato è un vino di grande equilibrio e armonia, che si presta a essere bevuto in compagnia e con un pasto di qualità.

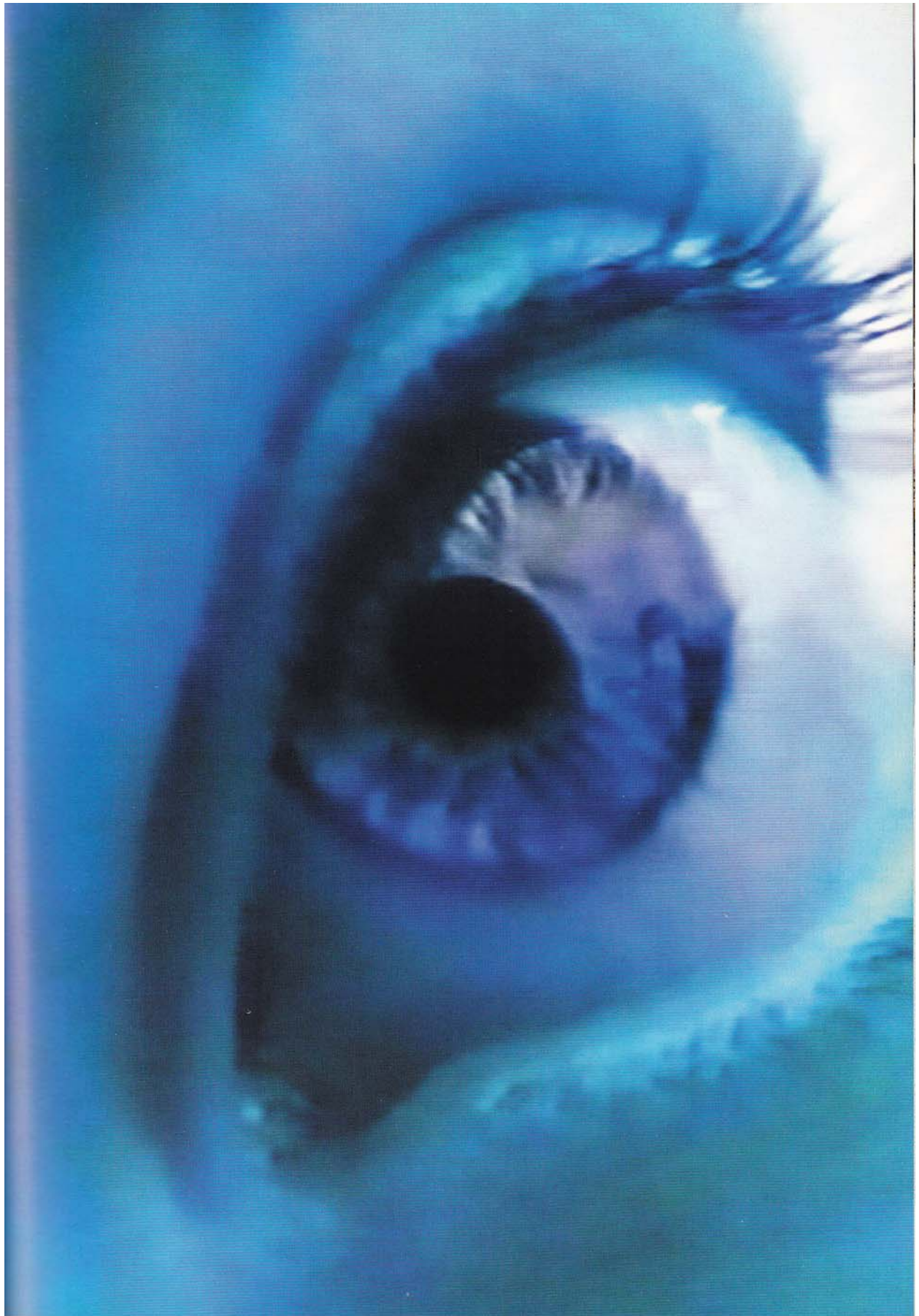
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Temporary, 2000
Wax plotter on canvas, 172 x 231 cm
Courtesy Alfonso Artiaco, Pozzuoli, Naples





← *Left, top:*

Breathless, 2000
Installation, electronic SMD card, CPU, voice synthesis,
dimensions determined by the space
Courtesy Alfonso Artiaco, Pozzuoli, Naples

Left, bottom:

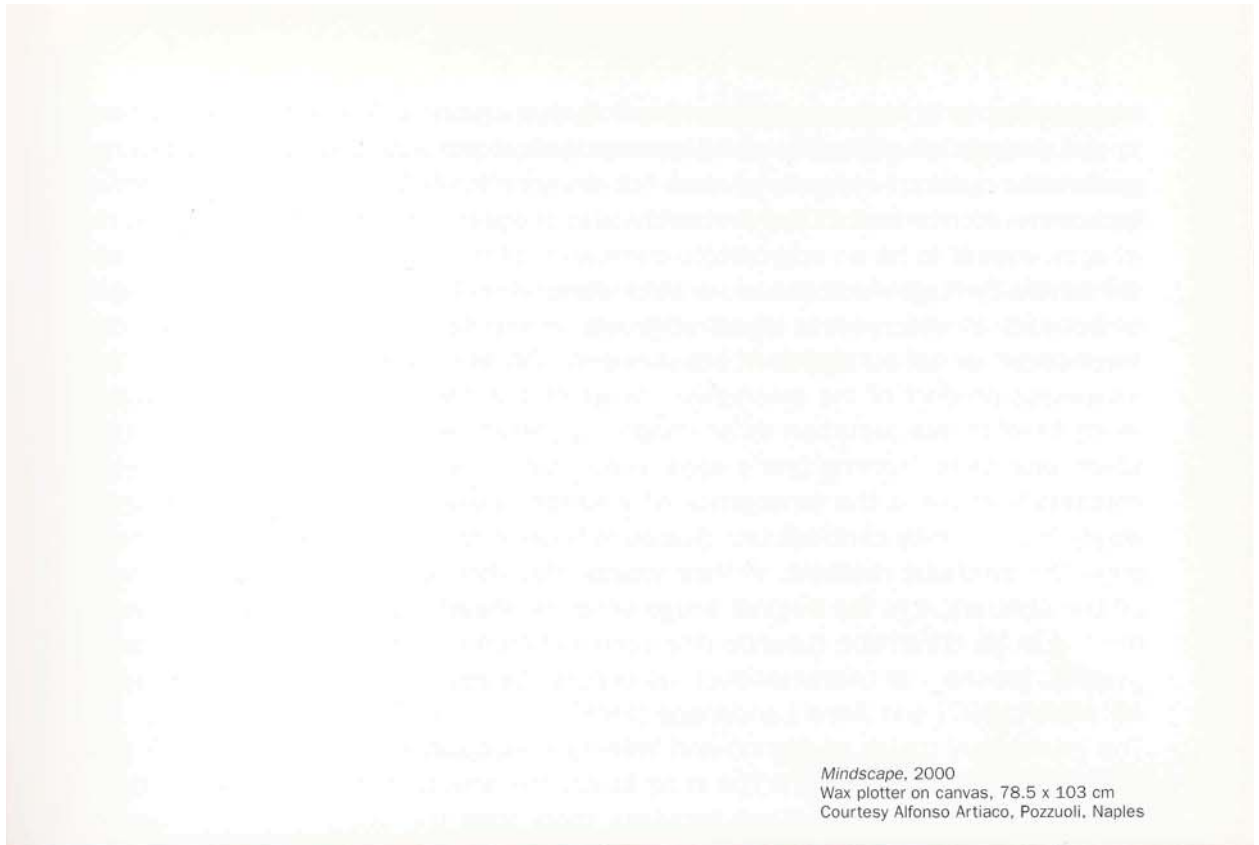
Senza titolo (Untitled), 2000
Wax plotter on canvas, 78.5 x 104 cm
Courtesy Alfonso Artiaco, Pozzuoli, Naples

Right:

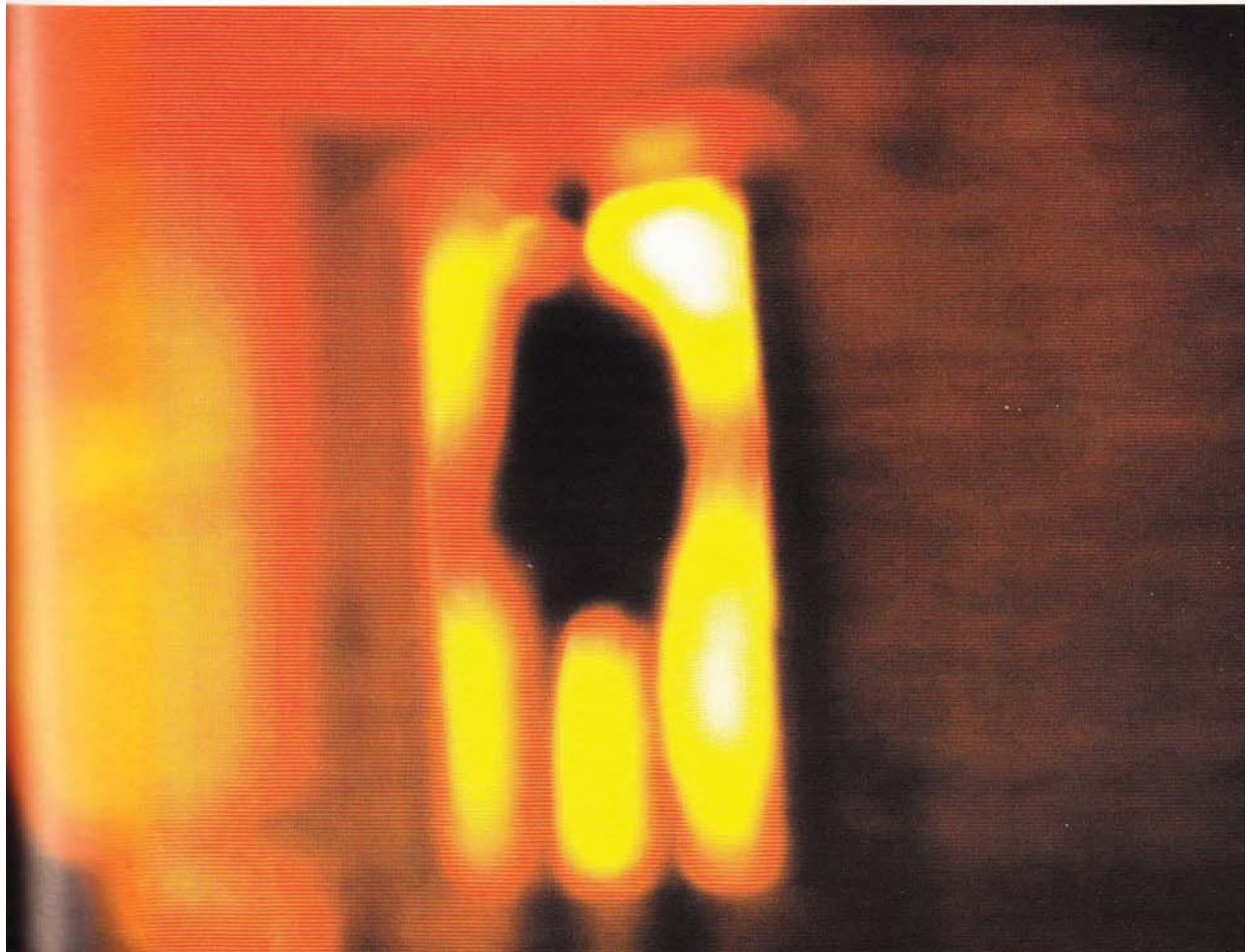
Rem, 1995
Video, 3 min. 07 sec.

Deep in my mind, 1997
Wax plotter on canvas, 78 x 106 cm
Courtesy Alfonso Artiaco, Pozzuoli, Naples





Mindscape, 2000
Wax plotter on canvas, 78.5 x 103 cm
Courtesy Alfonso Artiaco, Pozzuoli, Naples



bianco-valente Obfuscation, persistence, rhythm, volatility. A double breach seems to run through all of the work of Giovanna Bianco and Pino Valente. Their favorite expressive medium, video, is chosen not so much for its qualities but – a seeming paradox – for its limits: the instability, the meager resolution of the electronic images appear to be an appropriate correlative of those “mental images” that are the terrain through which the two artists’ exploration travels. Theirs are not images elaborated as references, albeit enigmatic ones, to the depth of the romantic *inconscient* or to surrealist obsessiveness. On the contrary, they concern the *shapeless* product of the mechanism by which the mind creates *something* which lends itself to interpretation as an image – a pre-visual and synesthetic *quid* – that which one sees “turning one’s eyes inside out.” The theme Bianco and Valente continually evoke is the emergence of a space in which the exigency of recognizability is constantly contradicted, placed in tension by a game of clues which postpone the synthetic moment. In their videos, the shot is not altered after the fact; on the contrary, it is the original image which is already out-of-focus, blurred, adulterated in its chromatic balance (the predilection for full, spectral tones – blues, yellows, greens – is characteristic), as occurs, for example, in the videos *Deep in My Mind* (1997) and *Mind Landscape* (1996).

The intellectual matrix of Bianco and Valente’s exploration is not aesthetic or psychological, but biological; it is the mind as neuron activity that interests the artists, the propagation of biochemical impulses more than the analysis of the subconscious, the establishment of memory as cerebral dynamic more than as psychological event. The approach reveals the will to establish a non-random point of transit between scientific vision and the field of art, in the sense of an anti-aesthetic reconstruction of the latter. It is not a question, evidently, of a purely figurative assumption; the central point for the couple remains the relationship between body and mind, and its redefinition beginning from the moment in which thought, image, sensation, memory and emotion appear still inseparably connected. This is evident in a work that is in many respects atypical, *Emotions Have No Density* (1998), in which there appears the holographic image of a child’s toy (a tricycle) realized mixing cement powder and tears, a union of opposites that hearkens back to the obscure link between psyche and body. That which in the end most interests Bianco and Valente is the consideration of the intimately fleeting and contradictory nature of experience, which from its first moments appears linked to an infinite plot of choices, brusque leaps and sudden accelerations, and in which the confines between reality and appearance become insubstantial to the point of disappearing.

These are all constantly returning themes in the two artists’ recent production, as much in the videos – for example, in *Welcome X* (1998), born of a collaboration with the musical group 24 Grana, in which liquid, organic images evocative of pulsing blood alternate with a rarefied evasion in an unrecognizable natural space – as in the modality of installation. This occurs as well in *Untitled* (1998), a tiny liquid crystal screen encased in a wall upon which appears an out-of-focus human figure in slow movement, accompanied by the layered sound of simple electronic tones; or in *The Whole Nothing I Am* (1998), realized in the ancient underground tombs of

Naples, where a slow-motion image of starry depths is projected on a balloon suspended in the darkness, an ironic disproportion underscored by the work's title; or in the vocal synthesizer of *Breathless* which "reads" excerpts of poetry in real time; while a shower of neuron energy crosses the small LCD screen of *Home, Soft Immaterial Home*.

Bianco and Valente insinuate their prehensile probes into a region where reality and the mental map it represents seem to intermingle in a boundless web of connections, of which the artistic work captures – and challenges – the vertiginous yet fully immanent complexity. SC

Bianco-Valente

Giovanna Bianco was born in Latronico, 1962. Pino Valente was born in Naples, 1967. They live and work in Naples

Solo exhibitions

2000

Alfonso Artiaco, Pozzuoli, Naples

Selected group exhibitions

2000

Futurama, arte in Italia, Centro per l'arte contemporanea Luigi Pecci, Prato

Europa. Differenti prospettive nella pittura, 51° Premio Michetti, Museo Michetti, Francavilla al Mare, Chieti
Periplo italiano: Napoli, Salara, Bologna

1999

FWD>> Italia. Passaggi invisibili, Palazzo delle Papesse, Siena
Distanze, Galleria Antonella Nicola, Turin
Effetto Notte, Napoli Sotterranea, Naples

1998

Soft Bundle, Museo Laboratorio d'Arte Contemporanea, Città Sant'Angelo, Pescara
Libera Mente, Spazio ex Arrigoni, Cesena, Rimini

1997

Officina Italia, Galleria d'Arte Moderna, Bologna
Aperto Italia '97, Trevi Flash Art Museum, Trevi, Perugia
Exelixis, giovane arte italiana, Melina Merkouri Foundation, Athens

espresso art now in italy

edited by sergio risaliti

art now a new generation

by
luca cerizza
stefano chiodi
gianfranco maraniello

the artists
elisabetta benassi
carlo benvenuto
simone berti
bianco-valente
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history, culture and art in italy 1985-1995

the essays
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literature
gianluca bonaiuti
political affairs
riccardo caldura
art
stefano casciani
design
laura cherubini
art
maria luisa frisa
fashion and communication
mario lupano
architecture
maria perosino
art
ludovico pratesi
exhibitions in italy
armin linke
archive

