

Bellolampo 1
By Paola Nicita

*Tell me what you collect so that I can guess who you are.
Found, collected, accepted and adopted objects
define a man and help him discover aspects of himself
that he himself ignored. They help him change.
Because our identity is steady and stable only for Administration offices.*

Gilbert Lascault

Plastic, metal, glass, fabric and wooden objects put our existence under siege. But where are all of them supposed to end up? Food considered as an object, books turned into paper; expired medicines have no more healing power and show failure and uselessness. Everything must be thrown away. Turned into waste, considered unuseful, nauseating. Superfluous. The axe fell suddenly, bringing about the end. No more reason to exist. In a fraction of a second, a backflip from the urgency of possession to the end of desire. The reversal of judgement arrives with the passing of time. It is a state transition due to a sense of loss and to a sudden caesura or a failure. Unpredictable dynamics move the destiny of objects: changing of perspectives, new social structure, chance; boredom. From the brightness of shiny novelty, objects slide into gloomy darkness: they appear old, second-hand, out of fashion, sometimes witness to past aesthetics but not yet enough to be of interest. So they are obliged to move away from the places of their triumph. No more safe houses to guard them, bodies to display them: they are rubbish to throw away. To Bellolampo. Behind this name, full of light and beauty, Palermo's city dump: voluntary oxymore, telling about more complex stories. Silent fires under the layers of trash set down on the hill overlooking the town. There are some mysterious interstices, secondary roads, distractions and overturnings from the celebration of the object to its deposit at Bellolampo. Unexpected encounters sometimes happen. Serena Giordano e Maurizio Ruggiano have been conducting their own individual artistic research for years, sharing the same interest in investigating objects. Serena Giordano performs her subtle analysis of cheap stuff, souvenirs with no apparent relevant stories. Maurizio Ruggiano saves objects of any kind from loss- often dumped stuffed animals or small toys- to transform them affectionately into something else. The value of the object is restored through a mechanism of aesthetic revival giving it a new place in our collective imagination.

For this exhibition at the Oratorio of San Lorenzo, Serena Giordano and Maurizio Ruggiano have carried out their works together at all stages of implementation, realizing a true four-handed work. After going through a long evaluation, collected items have been placed inside rectangular wooden structures and, from here, they give rise to their denunciation speech. They probably recall Joseph Cornell's assembly-boxes, half sculptures and half paintings. In this new series of works you see objects crystallized in resin inside geometrical frames. And light reveals new truths; and what we thought we knew is different at any time. Backside-illumination highlight new details and superimpositions. "Citizen" is the lie of hospitality, "Holy Borders" is a war-game in a lethal quagmire. "God, Homeland and Family" is an Italian dining-room where family is

served as a main course. Enriched with a new semantic value , objects deny their past existence. As the two *trouvés* dolls- Adam and Eve- moving up and down on a background of daisies and grass, in order to found the world again: unfortunately, the result will be far from expectations. The Mandala of leaves and plastic comes to an end , developing into a loop that leads to a new disintegration. Objects triumph undisturbed, out of any form of control.

Paola Nicita