

ISOLA

CONTEMPORARY ART EXHIBITION

Andisheh Bagherzadeh, Francesca Cerfedda, Nicolas Denino

Curated by Erica Romano and Silvia Bellotti



artwork by Nicolas Denino

VIRTUAL EXHIBITION

LdM Gallery - Via Pucci 4, Firenze



*We all need an island
An island where to land
An island to depart from
An island to be safe from the ocean
An island to whisper
An island to become children and play pirates
And island as a knot between the sky, the earth and the sea
An island like a right to earth
An open island*

I S O L A

The island is an interior state of listening, silence, detachment of the quotidian and of immersion in everything unknown within us. It is a space, or in this case a dimension, that transforms our time in a unique exercise of “thinking practice”, which is trained by looking at the ocean horizon where the profundity of the soul is mirrored. But the island is also an external state, earth with precise geography, and a reference point circumscribed by water. It is either an “object” of desire to long to, a safe docking or one of those posts that captures and cuts outside the world. The island is, in any case, whatever it represents, definable only in reference to the sea and the journey, as a metaphor of mankind in search of oneself.

Symbol of the infinite, the intellectual seek, soul profundity, seek of the truth, the leit motiv of blue color expresses the character of fidelity and perseverance and it is held in the exhibit to represent the relations that all men and women embark on with themselves and the others. A research journey into identity and self-definition, offered in so many and diverse life experiences, be positive or negative, that are always an opportunity to grow both individual and collectively. But It can also be an opportunity to ungrow as determined by the social, culture we live in or the political state in charge.

Inside this initiatory pathway the works of the Campanian young artist Francesca Cerfeda (Naples, 1993) represent the arrival of an exploratory mission of her subconscious. Her works emerge out of the horizon as silhouettes, like archipelagos, concealed memories. Recollections, passions, drives emerge one by one; all the elements that seek their reintegration within the homogeneous flux of existence.

But the island, like an ambivalent image that now reclaims the liquid state of the sea or the stability of firm earth, is also a symbolic and efficient instrument that enables us to talk about the labile confine that exists in regards to our other self.

In this sense, the work of Nicolas Denino (Montevideo -Uruguay, 1985) in turn commits to talking about the daily social relations of our times, often too unstable and evasive. Represented by the constant blue circle, is both isolated and separated

from the others and, on the contrary, a small universe that comprises and creates correlations, as a mobile and light organism that adjusts and remodulates englobing and hosting whatever it finds. The painted roots series distills the freedom to appear naked and original apart from cultural strata, to which perhaps we are too attached, and to redefine our contract with nature.

The work of Andisheh Bagherzadeh (Tehran -Iran, 1993) responds to the pivotal query that always shakes the human mind: “who are we?”, frequently in relation to what we understand as original territory. With the wisdom of that who have felt like “visitor” for too long, he has learnt how to root from the art of travelling: one step after another, in a foreign territory, he appropriates some aspects and characteristics in order build a sense of belonging. His work tries to define his own identity as what he calls “partial belonging”, that is, “tiptoeing into water without completely entering; which is a state by itself”. Like in the attempt to shake the island, the artist inquires and scrutinizes outsiders with the eyes of a curtain, a dividing element that are not part of the scene, but instead, opening it. At the same time the curtain becomes fundamental to look beyond, into the dynamics of relations and cultural politics. In his works we find denunciation and hope as well as the strength of he who seeks and the fragility of labels.

For the three artists, who come from distant places, the island means wish, need, and hope. It represents a departing point as much as an arrival one, a place to meet and to be met by “where are we?”. A place where to introduce a tale in which cultural, social and linguistic differences do not represent an obstacle but a push for multiple lenses of sight which constructs the base on which to grow as human beings and as a community of individuals.

For this reason, we can say that the island is an opening, a threshold, and a passage. It is mother-land in continuous contact, in a fatal relation, in a fluctuant balance of alternative contradictions that make us all face invisible challenges. We are all in the same boat.

- Associazione Culturale Forme

Non c'è niente che ti dipinga di blu?

Is there any dimension that can't be blue? It is the color of things both tangible and intangible, hot and cold, here and gone. Memory has the same capacity; it can be many things. Reminding us who we've been, and influencing who we are today. The three artists that make up Isola, propose new methods of interacting with memory. The past becomes the medium with which sense is made of the present moment, and this raw material has been colored blue. We are guided by its intrinsic and extrinsic value; what it means to the artists and what it means to us. As a currency, the color blue is personal yet accessible, including influences of our collective artistic past. It is a color whose biography spills out of history, and into these works of art that make up Isola. Blue is used in partnership with a variety of media by Nicolas Denino, Francesca Cerfedda, and Andisheh Bagherzadeh to understand their experiences from different perspectives—static or moving, two- or three-dimensional. Every work is made from hands that seek to uncover and refine. We see not the result but the material by-products of journeying towards understanding oneself. This individual endeavor into the past can be an escape as well as an island from which we can frame the present moment.

The work of Nicolas Denino (Montevideo - Uruguay, 1985) is characterized by his use of the color blue in a variety of materials. Exhibited here, as a focal point of Isola, are pieces of organic matter, comprising *Rapporto Natura* (2020), that look as though they have been dipped into a sea of the artist's spirit. The subjectivity of human experience radiates from the wood tying the artist to the natural world; even what is organic is impacted by the individual. By selecting commonplace and natural materials, Denino is constantly reimagining his position in the world. A book taken from a market becomes newly tethered to the subjective emotions it evoked. Denino found value in the texture of these pages, and created *Equality 1* (2019) and *No Title* (2020); an impression of the artist on the object, a reference to that which informs our interpretation of reality. Recurrent use of a canonically-familiar blue invites us into the object's presence. In this case, blue's energetic nature suggests depth and the power of the individual over the object.

The work of Francesca Cerfedda (Napoli, 1993) is an uncanny embodiment of raw emotion and intricate self awareness. Both Cerfedda and Denino have found originality in their uses of the color blue. In *Non c'è niente che ti dipinga di blu* (2019), Cerfedda captures the process of stumbling upon a beautiful object from her past—a photo of her and her mother at sea. This blue, precious and piercing, creates the effect of being capsized by a memory. She works to re-enliven the moment in a painting by focusing on the blues of their bathing suits and the blue of the water; poignant and unnervingly moving. Cerfedda's use of diverse media makes clear that this piece endeavors to find the most apt method of expressing emotions and the world they

exist in. This practice weaves a path between the dreamscape and the landscapes of memories toward a poignant understanding of them. The result is a work that not only captures the uncovered memory, but also the effect it has in the present. Other artistic languages such as sculpture, in this case Amplesso (2020), are charged with energy from the past that has come to meet our gaze. This work allows for the objects of one's own mind to be merged with the concept of an archeological artifact. The delicate task of isolating an element from extinct times and bringing it to the foreground of one's life can result in a physical object taking shape.

Andisheh Bagherzadeh uses memories of his past to inform his identity in the present. In the sculpture *Monumento alla scienza dell'amministrazione* (2018), the artist's fingerprint, a naturally occurring signature of the individual, is enlarged and amplified, forcing us to consider its significance. His choice of color, ties his biological signature to this shade of blue. A self portrait is born from the color and the print upon it. The stamp Bagherzadeh's fingerprint rests upon suggests that his identity is readily available for the use of bureaucrats. This piece asks us to consider the role identity has played in the artist's life. By reversing the power dynamic in the sculpture, what was once silent is now more powerful than the object it rests upon. The stamp, as a tool, has lost its dominance, and the print itself becomes the main focus. This is the nature of Bagherzadeh's work; a headfirst dive into his own past experiences as a way of answering the questions of the present. From the water of memory comes objects that have taken an individual toll. In *Dominio Sbagliato* (2017), A chair is dragged until its structural integrity is found to be a temporary support — a mistaken hold. Its functional identity is stripped away from it, but the object remains. The journey undergone by the chair puts to the test, its role as being a symbol of stability and sanctuary in art. The island, in this case, is not the seat to set oneself down, but the setting of *Dominio Sbagliato*—a journey, and a place to be in flux. The use of video and sculpture simultaneously in this project creates a decidedly vulnerable perspective. One that shows the artist making sense of his own past in the creation of a new memory.

The works that make up *Isola* create a place in which we can find new perspectives. Entire worlds exist within memory—the blue waters off the shores of the here and now. When revisited, they hold the power to strengthen our understanding of the present. *Isola* reveals the individuals who offer hypotheses, working towards an understanding of their individual identities, their past selves, and their relationship to the world around them.

-Teagan O'Connor, Marist LdM student

NICOLAS DENINO

(Montevideo, 1985)

Nicolas Denino was born in Montevideo, Uruguay in 1985. After graduating, he made several trips to Europe before settling in Barcelona to work in fashion and design. In 2014, he arrived in Milan, where he became passionate about contemporary art and began studying and teaching himself painting. In early 2019, after a brief period spent in New York City, he decided to devote himself entirely to his art and moved to Florence, where he opened his studio on via Maggio. Today he exhibits his works at his first collective exhibition. His artistic research stems from a denunciation of contemporary society, in which there is a sense of anguish towards the future marked with contingency and uncertainty making it difficult to consolidate the relationship with the other. The blue circular shape, in its various forms, represents his poetry. Entrusted to diverse supports from canvas, to polystyrene, to the pages of books, these autonomous entities, floating in a fluid universe, approach and detach themselves, constantly looking for a contact, both longed for and - sometimes - unattainable.



Report – nature, variable dimensions, roots, acrylic paint, 2020

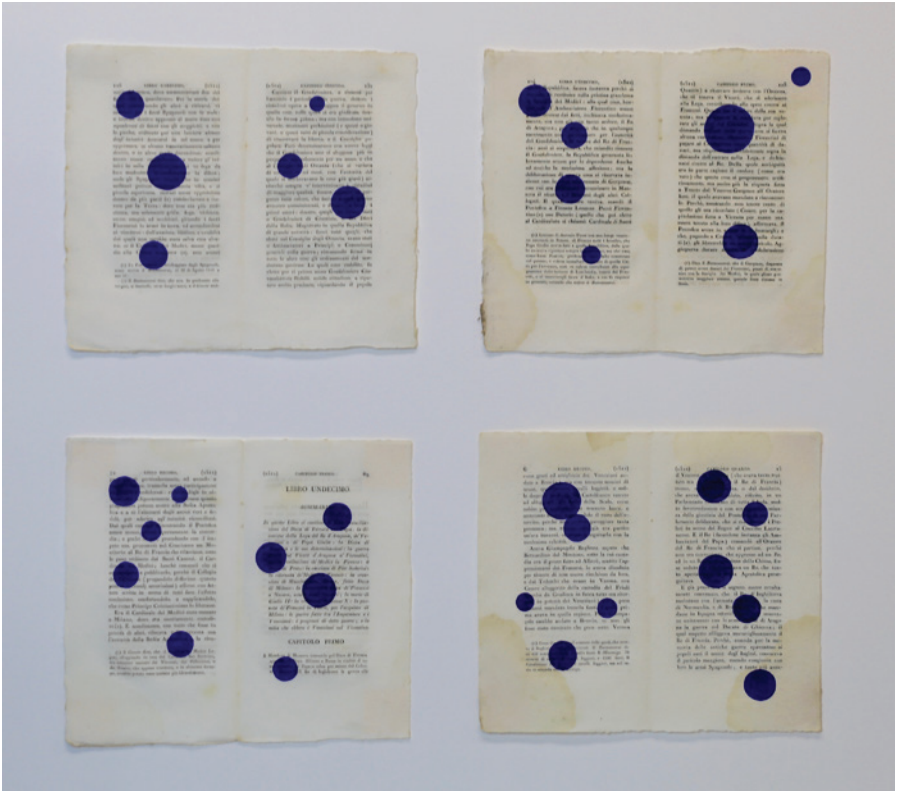


Report – nature, variable dimensions, roots, acrylic paint, 2020

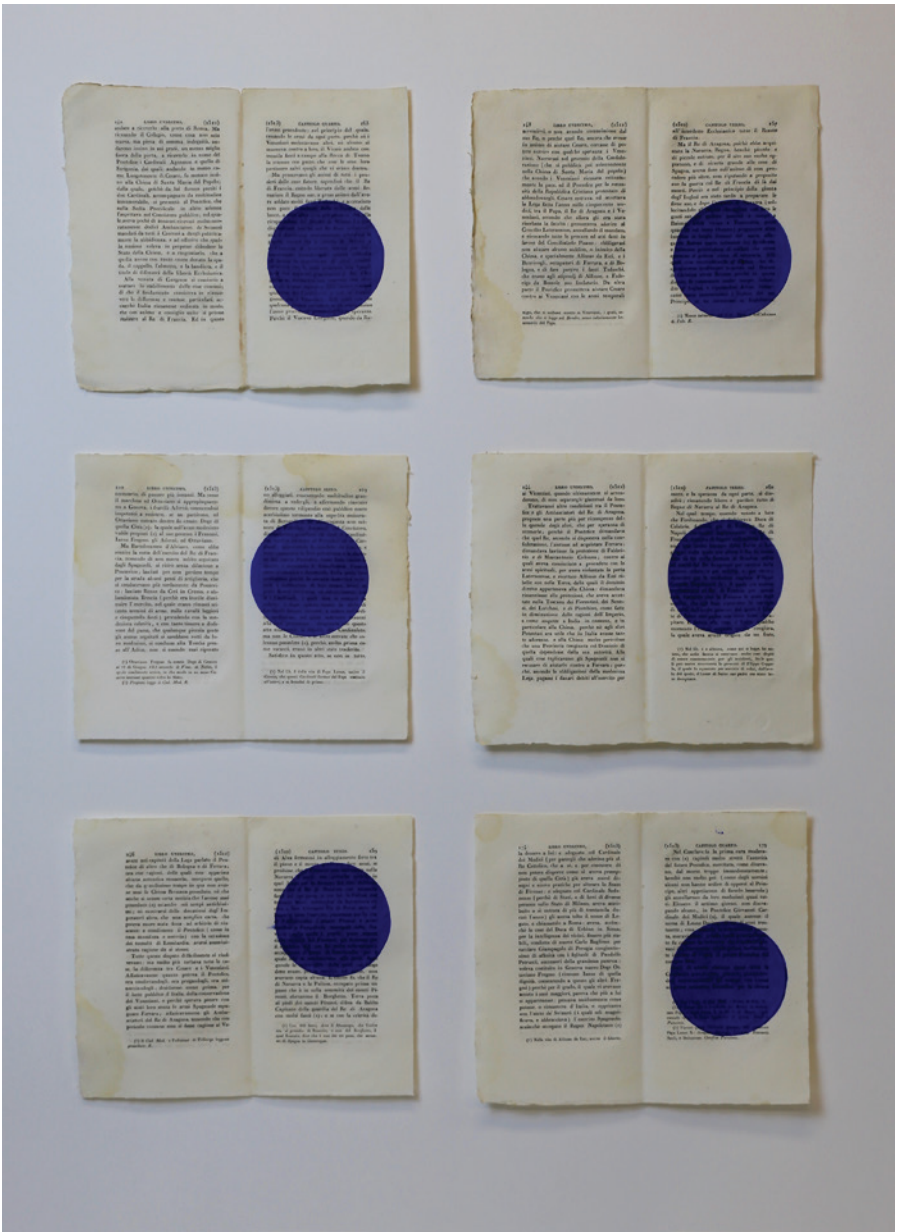








Equality 1, 51x45 cm, acrylic on paper, 2019



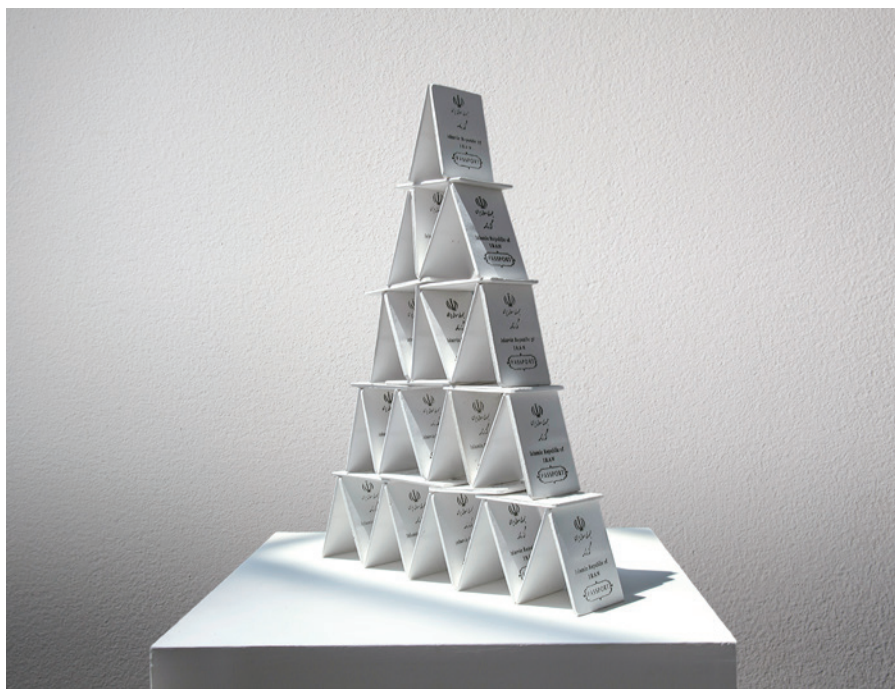
No title, 51x65 cm, acrylic on paper, 2020

ANDISHEH BAGHERZADEH

(Tehran, 1993)

Andisheh Bagherzadeh began his artistic career at the age of fifteen in Tehran, Iran by attending the Academy of fine arts for boys. After living and working in Cyprus for two years he moved to Italy to complete his studies in painting at l'Accademia di Belle Arti in Florence. He continued his studies through courses in sculpture and new expressive languages. During this time he has participated in exhibitions, workshops, residencies, and competitions.

Isolation, Immigragtion, and cultural fusion are some of the themes present in his work: ways of living and thinking about the relationship, between identity, territory and border. The artist addresses these concepts through videos, photographs, sculptures, and drawings combining his vision with a search for collective meaning in which the cultural, moral, and ethical ties that define and shape the individual are identified.



Cards Castle, 80x50x15 cm,
serigraphy print with brass
pigment on marble powder and
acrylic ceramic, 2018



Mistaken Domain, video, chair, 2017



Monument to the Science of Administration, 60x50x40 cm, rubber, silicon, fir and cedar of Lebanon, 2018

FRANCESCA CERFEDA

(Napoli, 1993)

Francesca Cerfeda graduated with a degree in visual arts from l'Accademia di Belle Arti in Florence and now lives and works in Faenza. Her artistic research is driven by a need to get to know “each other” as well as “the other”. She believes art has the wonderful ability to reformulate things; to tune them and present them from another point of view. It is with this flow, which some may define as almost Freudian, that Francesca concentrates her work.

Latest exhibitions: Replica, Italian archive of the artist's book (Villa Veruta Masolo, Monza, curated by Lisa Andreani), In six acts + one (Fondazione Morra, Naples, a project curated by Cesare Pietroiusti), Finished Unfinished Space (Galleria Bertoni, Udine, curated by Orietta Masin and Eva Comuzzi), Second Canticle, bipersonal with Claudia Di Francesco (Ex Chiesa in Albis, Russi), Dialogues in white / between being and nothing (Tiac International Arts, Florence, a curated by Franco Spina), Feast in Art_Rytmi (Galleria Rajatilia, Tampere, Finland), Lighting (Palazzo Ferroni, Signa, curated by Leonardo Moretti), Open # 9, personal exhibition (Accademia di Belle Arti di Firenze, curated by consul ABAFI).



Embrace, 7x15x7cm, glazed ceramic, wood, plexiglass, 2020



There is Nothing that Paints you in Blue, 20x20 cm, acrylic drawing on paper, 2019





There is Nothing that Paints you in Blue, installation in the attic, video projector, 2019



Non c'è niente che ti dipinga di blu

Anno :2019

Installazione: fotografia, proiettore, bozzetti acrilico su carta

Dimensioni variabili

*"Nella soffitta, l'esperienza del giorno
può sempre cancellare le paure della notte"*

Gaston Bachelard, La Poetica dello Spazio

Non c'è niente che ti dipinga di blu, è il racconto di un dipinto non riuscito.

Una riflessione sul rapporto madre -figlia nell'età adulta, attraverso una ricerca nei due luoghi Junghiani della casa: la cantina e la soffitta.

Napoli , aprile 2019

La cantina

Nella casa dove sono cresciuta c'è una grande cantina, al solo pensiero ho già la tosse.

Da bambina immaginavo spettri, streghe e mostri nascosti nei suoi bui anfratti, poi crescendo, ho iniziato a temerne la polvere.

È di quella stantia, una polvere antica, un vecchio male, che si appiccica ai vestiti e alle ciglia.

È mia madre che mi chiede di mettere in ordine la cantina, me lo chiede ad anni alterni, quando ritorno a casa.

Come la polvere temo le superstizioni genitoriali, quindi metterò sempre in ordine la cantina.

I ninnoli immobili, le scatole, i volti stanchi dei vecchi giocattoli, mi rimproverano il loro abbandono.

La cantina inghiotte tutto nel suo grigio, in quel vecchio dolore.

C'è una foto però che resta immune alle dinamiche del buio: ci siamo io e mia madre, in costume da bagno blu, in un mare blu, che più blu non si può. Mi è sembrata l'immagine più bella che avessi mai visto.

Decido di dipingerla.

Faenza, giugno 2019.

La soffitta

Gionata ha allestito uno studio nella soffitta di casa, inizierò qui il dipinto.

Chiudo le finestre, preparo il proiettore.

Sono frustrata.

Io quel blu non riesco a catturarlo.

I disegni preparatori non mi convincono.

Accendo il proiettore.

Nella penombra della soffitta si irradia una luce tenue, carica di tutte le gradazioni del blu e degli azzurri della foto.

Appariamo sul muro io e mia madre, insieme.

Piccole e luminose come due spiriti buoni, prima dei polverosi drammi e le spinose questioni.

Io, mia madre e il mare, nella parte più alta della mia nuova casa.

Non devo dipingere nulla



LdM GALLERY

The LdM Gallery is a project by Istituto Lorenzo de' Medici, a space where academic research and artistic experimentation meet within a professional setting. Founded in 1973, Istituto Lorenzo de' Medici prides itself with having core values aimed towards ensuring students achieve the skills necessary to creatively meet the challenges of their respective fields, skills accomplished through interdisciplinary projects and engagement within the professional sector, as well as through the interaction with the local community. The LdM Gallery closely aides in working towards this goal, creating an efficient space for showcasing interdisciplinary fields of art within the school and collaborating with high level projects organized in the city of Florence. The overall mission of the LdM Gallery is to encourage the development of creativity and sophistication within the student body, generate an open dialogue between students and the public, and foster opportunities for students to experience the reality of the art world beyond an institutional setting and gain professional experience through their artwork.

LdM Gallery Coordinator: Federico Gori,
LdM Professor - Department of Painting, Drawing and Mixed Media

LdM Gallery Intern: Teagan O'Connor
Marist LdM student

LdM Intern Supervisor: María Isabel Carrasco Castro
Program Director - Marist Madrid

ASSOCIAZIONE CULTURALE FORME

The Cultural Association Forme was founded in Florence with the aim of spreading contemporary art, with particular attention to the promotion of both Italian and international emerging artists. The mission of the Association is to identify and promote young talents from the Academies of Visual Arts, to encourage the participation of citizens in the cultural offer and to stimulate intercultural and intergenerational relations in a process of inclusion and mutual enrichment.

www.formearte.it info@formearte.it