

PRESS RELEASE

*Reality, Languages*

**Maurizio Cattelan, Maurizio Mochetti, Maurizio Nannucci, Giulio Paolini, Agnieszka Polska, Rafaël Rozendaal, Tomás Saraceno, Nedko Solakov**

curated by **Fabio Cavallucci**

20 November 2021 – 26 February 2022

Opening: 20 November 2021, 11 – 20 pm

By analysing the work of a number of exceptional international artists, the exhibition addresses the challenge of popularising a theme apparently far from day-to-day interest: the relationship between language and reality. This is slippery ground, given that our culture is now mature and astute enough to no longer regard language as an image of reality, nor even reality itself as existing absolutely. Yet at the same time, the focus on “doing” in our society’s productive and economic activity leads us to overlook these issues and ignore the extent to which language influences our potential for communication and the content we want to express.

Like any other instrument of interpretation, art proceeds from reality, which nowadays is clearly not necessarily based on “nature” but for the most part artificial. Art observes reality, interprets it and transforms it into codes. However, these codes are then disseminated, thus influencing our perception of reality itself, which we see filtered through them. This singular but little studied mechanism grants art the status of a powerful tool for interpreting and communicating the world. In other words reality would be a formless mass, an inextricable chaos, if it had not been filtered and narrated by artists over time (together, of course, with writers, musicians, film directors and so forth), who then in turn deconstruct the old models and introduce new ones in an ongoing process of continuous evolution. Even today, despite digital transformation and mass communication systems increasing the possibility of participation by the public, it is artists, albeit with more difficulty, who retain the surprising capacity to generate images that form the aesthetic language of our contemporary world. Yet there is a profound difference compared to the past: whereas at one time the codes were similar and belonged to the same stylistic families, today there are as many codes as there are artists, so it is in fact more useful to speak of “languages”.

The exhibiting artists – Maurizio Cattelan, Maurizio Mochetti, Maurizio Nannucci, Giulio Paolini, Rafaël Rozendaal, Agnieszka Polska, Tomás Saraceno and Nedko Solakov – offer a very wide range of interpretations of reality and their resulting linguistic models. **Tomás Saraceno**, taking inspiration from nature in the form of clouds, bubbles and spider webs, develops a language he then uses to provide creative answers to the problems of today’s world, from the ecological crisis to globalisation. **Maurizio Mochetti** invents images and works that recreate the scientific concepts underlying the universe: from the laws of speed to quantum mechanics. **Maurizio Nannucci** adopts what would seem to be the most common language with the least possibility of ambiguity: the written word. Except that the colour and energy released by neon transforms words from concepts to images, affecting our senses before reaching our minds. For **Giulio Paolini**, language is history, or more precisely, the history of art. Nothing exists beyond a world of signs and icons, which over time has become stratified in our cultural archive and forms the basis of our way of thinking and creating. With ironic verve, **Nedko Solakov** transforms his experiences and imagination into narration, like a storyteller who mixes objectivity and fiction. **Maurizio Cattelan** seems intent on

eliminating the barrier between language and reality, and so, like the professors whom Gulliver meets at the Lagado Academy, he uses the objects themselves, which in this way become tools for intervening in reality rather than commenting on it. **Agnieszka Polska** works principally in the digital sphere, where images and words become the alter ego of the world, mingling dream, imagination and memory, while infiltrating into areas increasingly less frequented by humans and progressively more influenced by artificial intelligence, the instrument that would appear to conquer the languages of the future. 'What space will be left for mankind?' This is the question that seems to arise from the work of **Rafaël Rozendaal**, who exploits every combination of digital technologies to produce appealing, striking abstract forms which, in step with the recent emergence of blockchain methodologies, he then sells on NFT platforms.

In short, it seems we are happy to delegate to machines the power to create the language of tomorrow. However, we need to be aware of the fact that language is not indifferent, and that it intervenes in our vision of reality and the development of our future. If not, we may find ourselves in a universe that although splendid and fascinating, is one where we are only servomechanisms of a system in which we are unable to intervene.