

OIL RUSH

By Cristina Trivellin

Alessandra Marinoni presents the new series of works entitled OIL RUSH. Consistently faithful to his poetry, the artist is an original stylistic feature that leads her to delve into social reality where she lives and works, putting on canvas reflections and ideas that never fall into the rhetoric, but give way to positive visions and broaden the horizon.

With OIL RUSH Alessandra Marinoni want to talk about a hot topic and say that the race to the oil is a loser , in a society that could evolve through the use of alternative energy sources and more environmentally friendly to humanity.

The artist never stops at only one level of reading: interested in the many facets and nuances that can take the reality, reveals its most symbolic and necessary to always see a little further.

OIL RUSH is also our individual race in search of that vital energy that brings us to the frantic search for ourselves. But this race also need alternative sources of renewable energy and sustainable businesses in the community .

The style and dry and simple, subtle and stylized figures stand out on funds completely white , silent spaces where the message comes direct and unspoiled.

CYBER MYTHOLOGY

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The title of the Exhibition defines in a synthetic and effective manner the poetical surrounding in which the recent works of Alessandra Marinoni come to light and live. The first works of the artist represent still life and a so-called "realism" with formal and stylistic choices near to classicism, whereas today we see a type of "quantic jump". We know that radical changes are illusory and if they appear as such they are always the result of a long process and the outcome is sometimes surprising!

These two series of works – the Robots and Ecobestiario – are in reality an iconographic expression of a path with far roots: cultivated by years of trips, experiences, meditation and work - a lot of work - love for paintbrushes and oil colors, for the pungent smell of the color squashed from the tube. Alessandra demonstrates that painting, often considered as a media exhausted since the past century, is still able to transmit themes and imaginaries strongly bond to contemporaneity.

From immemorial times the collective unconscious is populated by fantastic artificial creatures created in humans' likeness, from the Golem to the Robot, bonded to the fear that this "monsters" could turn against the creator, multiplying themselves and destroying the man who committed a sin of arrogance in conceiving and creating them.

Besides these figures we see also the mite of Chimera, a hybridizing between man and animal, a symbolic passing of the natural borders and a challenge that unifies fear and perspicacity, science and mystery. Both are projections of desires and terrors searching an otherness like us but outside us, an extension. They are means to gain a new interior individual and collective knowledge, the effort to include part of us that are difficult to recognize, lost in the dichotomic tradition of the occidental culture. A less narcissistic thinking puts us at the correct distance to better observe, passes on the superstitions and the fear of future, and uses our human responsibility for the understanding of the other-of-us aspiring to a more extended vision of the world. That is the push that animates Alessandra's doing: her Robots are hybrid creatures that acquired from the human both the external characters and the advancement possibilities rooted in the human: irony, the capacity to feel with the hearth, the affective needs' consciousness that is often removed. In the meanwhile, this futurist vision includes a sacred space, the space of the past, of the history. The entry in the post-human cannot forget our human part contained in the genetic code, cleansed of the anthropocentric visions that generated wars and violence. In his essay "After the man" (...), Antonio Corona writes "the post-human will emerge as a step of the humans' developing process in which the new spreading and extension of technology need an updating of the analysis and of the vision of the technology (...).

Ecobestiario seems to come from the ancient mythological figures contaminated by an absolutely contemporary comic's language. Lovely and appealing, these fantastic animals underlines the need - the urgent need - to observe the damages that every day we inflict to nature with our rubbish, with our more or less conscious presence on the Earth. We don't see a rough statement in the visual and conceptual language of Alessandra Marinoni, nor rhetoric signs, or suggestion of truths that cannot be absolute. The Art finds truth inside us, sparking little lights in our rooms.