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Visions and Imagination. A comparison between two different cities within Western society.

Boston - Como *more than an Art exchange*





Boston - Como *more than an Art exchange*

**A COMPARISON BETWEEN TWO DIFFERENT CITIES
WITHIN THE WESTERN SOCIETY.
VISIONS AND IMAGINATION.**

COMO EDITION:

EX CHIESA DI SAN PIETRO IN ATRIO

PALAZZO DELL'EX BROLETTO

SPAZIO NATTA

CAMERA DI COMMERCIO DI COMO

GALLERIA ROBERTA LIETTI

GALLERIA LOPEZ

**Project curated by
James Hull and Carolina Lio.**

**Concept and organisation by
Fabrizio Bellanca.**

THE CONCEPT

The Boston-Como project is a cultural exchange between two cities: Boston in the U.S., and Como in Italy. 34 artists, half from the States and half from Italy, work together in an art round trip. Prestigious public and private spaces in both cities host an exhibition-itinerary that will guide the audience through the streets of Como in 2013 and of Boston in 2014. The exhibition explores what are the actual strengths and homogeneity points of Western culture, ie from the block consisting of the U.S. and Europe. The invited artists are called to dialogue among themselves and with the spaces of the city in search of a line of continuity between their own two intellectual visions. The research will be based on four pillars: the historical heritage, the urban vision, the representation of contemporary man and the aesthetic dimension. Painting, sculpture, photography, but also videos, performances, site-specific interventions and interactions with the public, will create guided tours that will introduce the viewer to a deeper reflection on the Western system.

THE LOGO

The logo designed to represent the event Boston-Como derives from the colours and shapes of the American and Italian flags. A white star on a blue round represents the state of Massachusetts, USA, and a red round stripes what to looks like the american flag. The green round stripe stays for part of the italian flag, and symbolise the artistic cultural exchange between the two countries.

Appuntamento certo sorprendente, questo BOSTON-COMO, per la nostra città. E ancora più sorprendente perché nasce dall'iniziativa di un artista, Fabrizio Bellanca, che guarda lontano, coinvolgendo in una proposta transoceanica altri artisti del territorio in un dialogo ravvicinato e particolarmente intrigante con autori americani.

La selezione delle opere, fatta da Carolina Lio per il versante italiano e da James Hull per il fronte bostoniano, propone di fatto un panorama variegato della produzione contemporanea delle due città, mostrando come ormai il mondo dell'arte viva non tanto sulle differenze quanto sulle contiguità che maturano nell'ambito della globalizzazione delle conoscenze che caratterizza ormai ogni aspetto della vita e dell'espressione dell'uomo.

Fotografia, pittura e scultura si intrecciano in una mirata riflessione ora sulla città ora sull'uomo, che pervade ormai il sentire degli artisti che non si accontentano più di una pura rappresentazione di oggetti o di figure, ma le trasfigurano nei modi più vari per trasmettere un loro messaggio. E quand'anche l'immagine possa apparire banale, in una lettura attenta di essa si scopre un messaggio che, proprio da questa semplificazione, trae forza e vitalità.

La città di Como è quindi particolarmente grata di questa operazione che getta un ponte tra due territori tra loro così distanti e che trova ulteriore arricchimento in un percorso musicale parallelo che coinvolge tutti gli spazi espositivi cittadini interessati dalla rassegna.

Il trasferimento della rassegna a Boston contribuirà inoltre a generare nuove relazioni tra gli artisti, ma può essere anche una bella occasione per attivare un significativo contatto a tutto campo tra le due città.

Luigi Cavadini
Assessore alla Cultura
Comune di Como

INTRODUCTION

BOSTON-COMO... This is a surprising initiative for our city. Moreover, it's even more surprising because it was the idea of an artist, Fabrizio Bellanca, whose far-reaching vision included the involvement of artists from this area in a profound and particularly fascinating dialogue with American artists. The selection of the works, by Carolina Lio on the Italian side and by James Hull on the Boston front, presents a varied panorama of contemporary artwork from the two cities, and demonstrates how today's art milieu depends not upon differences as much as on the contiguities that evolve within the sphere of the global spread of knowledge, and which currently characterise all aspects of human life and expression.

Photography, painting and sculpture weave together into direct reflections about life in the city, or about man himself, concepts that pervade the sensibilities of artists in these times, because they are no longer satisfied with pure representations of objects or figures, transfiguring them in every imaginable way in order to communicate their ideas. And even when an image seems banal, with a more careful reading another meaning is discovered that, as a result of this simplification, brings force and vitality to the work.

The city of Como is especially pleased to host this project because it will create a bridge between two distant territories. Como will also be enriched by the parallel musical events taking place in various locations around town.

Finally, the exhibition's transfer to Boston will contribute to forming new relationships between the artists and could also be an opportunity to develop significant contacts on many levels between the two cities.

Luigi Cavadini
Councillor of Culture
City of Como

In un mondo sempre più diviso tra oriente e occidente e in cui spesso si parla di una vera e propria guerra fredda tra le due economie, è interessante chiedersi quali sono veramente i punti di forza e di omogeneità della cultura occidentale, ovvero del blocco economico e sociale costituito principalmente da Europa e Stati Uniti. L'unità è una questione solo economica o davvero esiste una cultura condivisa, uno stile di vita e un immaginario che identifica l'occidente in maniera netta? La crisi economica che stiamo attraversando è forse solo il riflesso di un collasso sociale? In questo progetto viene riunito un gruppo di quasi 40 artisti, per metà italiani e per metà americani che dialogano tra loro alla ricerca di una linea di continuità tra due visioni intellettuali. Scopo di questa mostra è trovare punti di accordo e di disaccordo tra le esperienze e le sensibilità di artisti scelti in modo da rappresentare varie generazioni e varie idee, espresse anche nella totalità dei media di cui dispone ad oggi l'arte contemporanea. Pittura, scultura, fotografia, ma anche video, performance, interazioni site-specific, coinvolgimenti attivi del pubblico e percorsi guidati per la città introdurranno il pubblico a una riflessione più profonda sul sistema occidentale, concepito in modo più profondo rispetto alle ormai solite riflessioni di ordine economico. La ricerca si basa, infatti, su tre punti fondamentali: l'eredità storica, la visione urbana e la rappresentazione dell'uomo contemporaneo. Non sono temi scelti casualmente e l'idea di concepire questo progetto di scambio sulla linea guida di questo ragionamento è nato quando mi sono trasferita in oriente, specificatamente a Hong Kong, e ho iniziato a vedere il mondo occidentale dall'esterno.

Al tempo, Ottobre 2012, ero stata appena contattata da Fabrizio Bellanca che mi aveva proposto di lavorare insieme a un progetto di scambio tra la città di Como e di Boston, dove era in contatto con James Hull. La mostra avrebbe dovuto avere una sola sede per città, meno di metà degli artisti e non avere nessun orientamento specifico per quanto riguarda le tematiche. Ma sapevo che avrebbe potuto diventare qualcosa di più. Iniziai a ragionare sul senso di fare uno scambio culturale tra queste due città, una motivazione che non si basasse esclusivamente sul "far girare" gli artisti – un'espressione che tra addetti al settore si usa frequentemente – e procurare visibilità. Essendo appena arrivata a Hong Kong, città ricchissima, che vive il boom economico della Cina unendolo ai vantaggi di un retaggio culturale europeo lasciato dagli inglesi, ho avuto la fortuna di poter osservare il mio mondo occidentale da fuori e di notare per tempo alcune cose che hanno portato il progetto Boston-Como a svilupparsi come un vero progetto di ricerca.

Contrariamente a quanto mi aspettassi, quello che mi spiacquò nell'oriente, in Hong Kong, nella Cina e in altre aree, non furono le differenze con l'Europa, ma la mancanza di un vero e proprio distacco. Quello che mi colpì più di tutto appena arrivata fu l'altezza delle città, i grattacieli a specchio, le luci della notte, ma mi resi subito conto che si trattava dello stesso tipo di fascinazione che un italiano ha arrivando a New York o persino nei quartieri più nuovi di Londra e Berlino. Certo, su Hong Kong c'era una concentrazione impressionante di buildings, addossati l'uno all'altro per una questione pratica di mancanza di terreno edificabile. I prezzi alle stelle facevano in modo che gli appartamenti fossero piccolissimi, gli spazi angusti, le persone sacrificate nei propri spazi intimi. Per questo, la gente si riversava nelle strade di Tsim Sha Tsui e di Mong Kok, soprattutto dalle sei di sera a mezzanotte, passando da uno shop all'altro, esercitando la seconda cosa che più mi colpì della città: lo shopping. Uno shopping esagerato, compulsivo, nevrotico, un consumo come non avevo mai visto prima. La città era paragonabile a un centro commerciale a cielo aperto. No, neanche. Perché da un centro commerciale si accedeva a un altro camminando su ponti pedonali chiusi costruiti a mezz'aria che sovrastavano le strade, facendo in modo che la città fosse percorribile senza mai uscire dal meccanismo labirintico dei negozi e dell'offerta commerciale esagerata come in una fiera del lusso. Fu davanti a questa regalità consumistica che mi chiesi che cosa restava di quel nostro retaggio culturale romantico che identifica nell'oriente uno stile di vita alternativo basato su una spiritualità d'altri tempi. Da casa nostra idealizziamo calme melodie di flauti che fanno da sfondo a giardini di fiori in cui sono nascosti padiglioni cinesi blu e rossi, tetti di tegole gialle come quelle della città proibita, rami, rocce e ruscelli, percorsi silenziosi dove uomini anziani meditano all'ombra e giovani donne pudiche e minute, vestite dai loro chaongsam di seta decorati a petali d'oro, muovono lentamente ventagli ricoperti di ideogrammi che compongono poesie. Una visione che viene però infranta al contatto con la realtà fatta da strade gremite, estremamente rumorose e caratterizzate da un

fashion incalzante e urgente. Uomini d'affari si muovono velocemente tra un flusso di donne bellissime che amano mostrarsi su tacchi alti e vestiti succinti all'ultima moda, molte volte ricoperte di brands italiane. Musica pop esce fuori dalle radio dei taxi che si muovono lenti nel traffico, dai locali, dai negozi, dai caffè dove si stanno svolgendo discussioni sul mercato finanziario. Una nuova New York dagli occhi a mandorla nel suo periodo d'oro riempie gli occhi degli occidentali che si recano in Central a Hong Kong cercando una traccia d'oriente scomparsa, che ancora persiste solo nelle periferie e nei villaggi cinesi, ma agonizzante, spinta via dalla costruzione di nuovi grattacieli e linee della metropolitana. La sensazione è quella di trovarsi in un mondo più occidentale del nostro, dove i valori negativi che usiamo attribuirci sono ancora più presenti - consumismo, plutocrazia, superficialità, fretta, legge dell'apparire - e dove quelli positivi sono in crescita con una campagna di sensibilizzazione continua, un ottimismo brillante e un'idea di possibilità e di accessibilità che aleggia nell'aria, come se il "sogno americano" si fosse trasferito di casa e avesse popolato una nuova terra dove ogni mattina ci si può svegliare pensando che tutto può accadere.

A che cosa dobbiamo quindi associare lo stile di vita "occidentale", per lungo tempo pensato in relazione alla società dei consumi, ai ritmi serrati di vita, ai mercati economici più forti, all'industrializzazione, al progresso scientifico, oltre al progresso culturale e sociale, ai valori di tolleranza e liberalismo? Cosa ci contraddistingue in quanto società occidentale? Cosa ci armonizza come popolo? Perché se si parla di Europa e Stati Uniti il mondo orientale non fa una grande distinzione ed è portato a identificarci in un unico "western world" che non nota grandissime differenze nel life-style del vecchio e nuovo continente?

Per noi europei il sogno americano è ancora recente, distante un secolo soltanto, quando nelle famiglie di ciascuno di noi almeno qualcuno emigrava in America su navi cariche di gente e di speranza in cerca di benessere. A quel tempo, l'Europa e l'America avevano ben pochi punti in comune, l'Europa era un terreno distrutto dalla guerra che stava preparandosi per un nuovo boom economico che sarebbe avvenuto solo come corollario di quello americano. Trascinati dal Nuovo Mondo abbiamo rialzato le nostre città - prima tra tutte Berlino, città simbolo del Novecento europeo ricostruita guardando in parte al mastodontismo statunitense; abbiamo poi inventato una società più democratica e liberale, con un certo livellamento sociale che permetteva a tutti determinati diritti di eguaglianza, protezione, espressione, educazione; abbiamo affermato il consumismo sviluppando brands su larga scala con un target di massa; abbiamo accelerato i tempi, puntando sulla produzione e sull'offerta di beni che tramite la comunicazione diventavano necessità apprese. Ma ormai tutto questo, il fenomeno di assimilazione, l'osmosi europea-americana, è diventato un fenomeno globale. Mi sono quindi chiesta: che cosa intendono gli orientali parlando di "western world"? Quel rispetto e fascinazione che portano verso l'Europa, è in realtà indirizzato a quale aspetto che ancora fa da divario tra noi e loro, costituendo una diversificazione e quindi una ricchezza nell'era dell'appiattimento globale?

Poche settimane dopo quel mio primo periodo a Hong Kong, tornavo in Europa a incontrare Fabrizio Bellanca a Como per continuare a parlare di questo progetto e a tenere appuntamenti con l'Assessore Cavadini del Comune di Como e con i supporters privati del progetto. Rivedendo l'Italia con uno sguardo nuovo, quella differenza che mi ero aspettata nell'oriente e che non avevo trovato, mi colpì come un fulmine appena rientrata in patria. Mi vennero in mente le parole del Pascoli: "C'è qualcosa di nuovo oggi nel sole, anzi d'antico: io vivo altrove" e vidi con uno sguardo totalmente inedito le città, le strade, i percorsi al contempo nuovi e antichi che mi portarono dall'aeroporto di Malpensa in centro a Como a discutere di un progetto che avevo finalmente considerato nella sua importanza, perchè avevo finalmente capito la caratura reale che il mondo occidentale conserva ancora oggi e che supera il fenomeno della globalizzazione su un campo inappellabile: la storia.

In pochi giorni il progetto divenne molto più vasto, parlai con Fabrizio delle mie idee, chiedemmo al Comune di Como la disponibilità di tre sedi pubbliche invece che una, coinvolgemmo la Camera di Commercio e cercammo il sostegno di diversi spazi privati, tra cui l'importante galleria di Roberta Lietti e, insieme a James Hull, facemmo crescere il numero degli artisti invitati di più del doppio.



Fu un'azione coraggiosa – per non dire avventata - perchè il tempo per cercare più sponsor erano molto stretti e molti finanziatori, invece che appoggiarci maggiormente, si ritirarono. Con un budget più sottile del previsto abbiamo dovuto gestire un evento almeno triplicato come mole di impegno, di lavoro, di energia e di spese oggettive. Ne è venuta fuori una mostra in qualche modo “povera”, con un catalogo che avrebbe dovuto essere molto più corpulento ma che non ha potuto esserlo, con una comunicazione professionale ma non capillare quanto avrei voluto, con davvero poche facilities per gli artisti che hanno comunque partecipato con immutata passione e fiducia nel progetto. I pochi mezzi disponibili non hanno inciso sulla qualità di un'idea, sull'entusiasmo di chi ci ha lavorato, sulla qualità degli artisti. Anzi, oso dire che hanno dato al progetto una testimonianza aggiuntiva su uno dei punti principali da cui si sviluppa la riflessione della mostra: la crisi del mondo occidentale.

La grande crisi economica che stiamo attraversando è dovuta all'ingresso sul mercato di nuove forze più vigorose, competitive, spesso più potenti in quanto governate da logiche espansionistiche spietate, come appunto avviene in molte aree dell'Asia. Ma forse è dovuta anche a una forte crisi di identità che ha colpito come un morbo la nostra società nel momento in cui la si è costretta a una definizione innaturale. L'aggregazione forzata che ha assimilato gli Stati Uniti all'Europa dopo le guerre mondiali e la creazione di una zoppicante Unione Europea, sono stati meccanismi veloci e coercitivi finalizzati alla creazione di un polo di potere, un “western world” che difendesse gli interessi di una supposta mentalità comune molto nebulosa che ci caratterizzava rispetto altre aree del mondo. Ma non eravamo ancora pronti. E' vero, esiste un punto di origine unitario del pensiero occidentale, una radice storica che fa da linea di congiunzione e che parte dal mondo greco-romano portando avanti determinati valori e modelli. Ma si sono sviluppati in maniera uniforme? O almeno abbastanza uniforme da giustificare a livello profondo la divisione del mondo tra occidente e oriente?

Nel saggio “Orientalismo”, pubblicato nel 1978 da Edward Said, si descrive fondamentalmente l'Occidente come una creazione che si oppone a una vaga identità “orientale” al fine di legittimare i domini imperialisti e coloniali. Pertanto la creazione dei due blocchi sarebbe una pura invenzione a scopi politici così come forzata sarebbe una occidentalità costruita da paesi così diversi tra loro. Per questo motivo ho chiesto a Fabrizio Bellanca a James Hull e a tutti gli artisti invitati di portare all'interno del progetto una testimonianza della propria visione e di confrontare sede per sede, gli artisti italiani e gli artisti americani su temi simili, senza una concertazione e senza un accordo di fondo, senza chiedere la difesa o la contrapposizione a nessuna tesi particolare. Voglio dire che gli artisti stessi erano piuttosto all'oscuro del lavoro progettuale che stava dietro lo scambio “Boston-Como”, in modo da non forzare e orientare il loro lavoro. Se avessero saputo, sospettato e concettualizzato il tema di fondo la loro ricerca sarebbe stata probabilmente tendenziosa. Ho cercato, invece, di avere una ricognizione naturale dividendo gli artisti in mostra in tre macro-tematiche specifiche, venendo incontro al loro lavoro ed esponendo la loro linea di ricerca, piuttosto che chiedere di lavorare a favore di una mia tesi. Solo così si può oggi presentare al pubblico uno spaccato reale della visione italiana/europea e di quella americana dando la possibilità di un confronto diretto e spontaneo che evidenzia similitudini e differenze tra i due immaginari.

Nell'ex chiesa di San Pietro in Atrio si esplora la visione urbana e naturalistica del mondo, la divisione dello spazio, l'architettura e l'ambiente; Spazio Natta ospita una riflessione sulla rappresentazione dell'uomo contemporaneo nei suoi aspetti emotivi e comunitari secondo i modelli della società attuale; mentre nel Palazzo dell'ex Broletto sono raccolte opere che esaminano l'eredità storica della cultura occidentale, dalla mitologia alla rielaborazione dei codici classici secondo una prospettiva sia etica che estetica. A questi tre temi si aggiungono operazioni performative e installazioni site-specific in spazi vari della città, una breve ricerca sull'astrazione contemporanea in Camera di Commercio e una parentesi legata al confine tra arte e design presso la Galleria Lopez. In ogni sede gli artisti sono stati lasciati completamente liberi di presentare la loro ricerca così come approfondita negli anni, mettendo insieme spontanea-

mente le loro soluzioni e aprendo un confronto non tendenzioso tra la parte americana e italiana, sempre proposta insieme, fianco a fianco, per creare una piattaforma di dialogo diretto che nascerà dalle opere stesse e dalla presenza sul campo degli artisti. Questi raggiungeranno Como da Boston, Milano, Berlino, Hong Kong e le altre città dove vivono pur essendo tutti americani o italiani. Durante l'allestimento, le giornate di eventi, gli incontri con il pubblico, le performance e le varie iniziative in calendario, il loro vivere insieme e il confrontarsi quotidianamente a livello umano creerà quella che è la vera ricerca che il progetto si propone di fare: un raduno di bagagli personali e culturali che convergono in un punto per conoscersi e confrontarsi.

In questo testo non parlerò del lavoro specifico di ogni artista, nonostante fosse quello che ho promesso a Fabrizio e che probabilmente gli artisti si aspettano da me. Ma in coda al catalogo è presente una breve biografia e un breve statement per ciascuno che sarà sicuramente più approfondito di quanto potrei fare in un discorso generale e introduttivo come questo testo. Trovo sia stato molto più interessante raccontare la genesi della mostra per far capire un progetto in cui gli artisti sono stati liberi di scegliere che opere esporre e il cui allestimento sarà pensato insieme a loro direttamente nelle sedi espositive. È un esperimento di estrema libertà e di sperimentazione, soprattutto per me che in tutti i progetti importanti ho sempre cercato un controllo assoluto, una pianificazione perfetta e la dimostrazione di una tesi specifica. Ma non in "Boston-Como". Per la prima volta non voglio che la visione curatoriale sia un condizionamento ulteriore oltre alla inevitabile selezione degli artisti. Vorrei che il loro incontro offrisse una soluzione spontanea alle domande poste fin qui. È una mostra costruita come un workshop, come uno studio umano più che artistico, una mostra che non può essere spiegata in modo esauriente tramite una descrizione critica e neppure tramite un qualsiasi testo scritto.

Un caro amico di Hong Kong una volta mi ha spiegato una differenza tra il mondo occidentale e quello orientale, e riguarda l'approccio al lavoro. Mi disse che in Cina quando si parla di business si è estremamente freddi e non ci si fa condizionare dalle emozioni personali. Nel nostro mondo western è, invece, il contrario, e il progetto "Boston-Como", dall'inizio è nato e si è sviluppato in una grande passione oltre che con una buona professionalità. Fabrizio, James ed io lo abbiamo spesso salvato da condizioni disperate, da malumori che sembravano insormontabili, da problemi economici che avrebbero scoraggiato chiunque fosse intenzionato a fare solo business. Ma non solo. Stupirebbe i lettori se si potesse parlare di quante amicizie di sono sviluppate lavorando a questo progetto e di quante altre sono entrate in crisi, di quante cene sono state coinvolte nelle varie parti del mondo per prepararlo, quanti episodi d'amore e di lotte, tradimenti e dolori, di momenti di dubbi e di frustrazioni, di esaltazioni e di gioia, mediazioni e minacce, intrecci e soluzioni sono correlati direttamente o indirettamente al progetto.

Ogni mostra è una sorta di micro-comunità con le sue storie e le sue trame, ma il progetto "Boston-Como" è uno dei più liberi e umanamente pieni a cui abbia mai lavorato, sviluppato in quasi un anno di incontri, di chiamate diurne e notturne, di fusi orari da incrociare, di mentalità da unire. Penso che il risultato, nel suo complesso, dal metodo di lavoro alle opere finali esposte, sia davvero un campo di studio sull'identità occidentale, sulla sua solida base e sulla sua recente crisi. E in questo, l'operazione ha avuto già il suo successo. Come mostra in sé, voglio ricordare prima di chiudere, che moltissimi degli artisti coinvolti sono già molto conosciuti e riconosciuti, sia da parte italiana che americana, come testimoniano le loro biografie alla fine del catalogo. Comunque, resta il fatto che vedere questa mostra come una semplice esposizione, un progetto canonico d'arte, un insieme di opere, limita l'intento di chi ci ha lavorato e limita lo spettatore dal rendersi partecipe di un motore di idee molto più ampio. Il mio invito è, quindi, quello di osservare la mostra, i pezzi esposti, di cogliere una soluzione ai temi discussi fin qui dal paragone vivo tra le opere americane e quelle italiane, ma soprattutto non fermatevi qui: vi consiglio di tornare in mostra, parlare con gli artisti che da tutto il mondo sono intervenuti a Como appositamente per incontrarvi, partecipare agli incontri, venire ai concerti, alle cene, alle performances, fermarci per strada, vivere questa esperienza che, nelle parole di Fabrizio Bellanca è "more than an Art exchange" e nelle mie è "much more than an Art show".

di Carolina Lio

In a world increasingly divided between East and West and in which people often speak of a real cold war between the two economies, it is interesting to investigate what really are the homogeneities and the strong points within the Western culture, that is the economic and social block consisting mainly from Europe and the United States. Is this cohesion a merely economic issue or, actually, does it exist one shared culture, one lifestyle and one imagination that sharply identify the West? Probably, is the economic crisis we are experiencing just a reflection of a social collapse? In this project we assembled a group of nearly 40 artists, half Italian and half American, who talk to each other in search of a line of continuity between two intellectual visions. The aim of this exhibition is to find points of agreement and disagreement between the experiences and the sensitivities of artists chosen to represent different generations and different ideas, also expressed in all the media that the today's contemporary art has at its disposal. Painting, sculpture, photography, but also video, performance, site-specific installations, active involvements of the public and guided tours through the city will introduce the audience to a reflection on the Western system, developed in a deeper way than the already usual reflections of a economical nature. Indeed, the research is based on three fundamental points: the historical heritage, the urban vision and the representation of contemporary man. These topics are not accidentally chosen and the idea of conceiving the exchange project with this reasoning as main guideline, is born when I moved to the East, specifically in Hong Kong, and I started to see the Western world from the outside.

At that time, in October 2012, I was just contacted by Fabrizio Bellanca for working together in an exchange project between Como and Boston, where he was in contact with James Hull. The show was supposed to have a single site by city, less than half of the artists and no specific guidances regarding the topics. But I knew it would become something more. I began to think about the sense of doing a cultural exchange between the two cities, a statement of reasons not solely based on the "passing around" of the artists in order to procure visibility. Having just arrived in Hong Kong, very rich city that lives the China's economic boom combining it to the benefits of the European cultural heritage left by the British, I was lucky enough to view my western world from the outside and to notice a few things just in time to let the Boston-Como project grow as a real research project.

Contrary to what I expected, what floored me by the East, especially in Hong Kong and in China, were not the differences with Europe, but the lack of a real detachment. Once arrived, what struck me most of all was the height of the city, the reflecting skyscrapers, the lights of the night, but I soon realized that it was the same kind of fascination that an Italian has got arriving in New York or even in the newest neighborhoods of London and Berlin. Of course, on Hong Kong there was an impressive concentration of buildings, placed against each other as a matter of practical lack of building land. The skyrocketing prices were the cause of small apartments, tight spaces, and they forced people to be sacrificed in their own intimate spaces. For this reason, people were pouring out the streets of Tsim Sha Tsui and Mong Kok, especially from six o'clock to midnight, going from one shop to another, exercising the second thing that struck me most of the city: the shopping. An exaggerated, compulsive, neurotic shopping, a consumption as I had never seen before. The city was comparable to one open-air shopping mall. No, not really. Because from a shopping mall one could get into another one, walking on pedestrian closed bridges built in mid-air that hung over the streets by ensuring that the city was walkable without ever leaving the labyrinthine mechanism of the shops and of the commercial offers overwhelming as in a luxury fair. It was in front of this consumerist regality that I wondered what was left of the romantic cultural heritage that identifies in the East an alternative lifestyle based on a spirituality of other times.

From our own house, we idealize calm melodies of flutes that form the background to flowered gardens in which are hidden blue and red Chinese pavilions, tile roofs as yellow as those of the Forbidden City, branches, rocks and streams, quiet paths where elderly men meditate in the shade, and prudish and minute young women dressed by their silk chaongsam decorated with golden petals, slowly move their own fans. But this vision is broken by the contact with a reality made by crowded, very noisy streets, characterized by a

pressing and urgent fashion. Businessmen move quickly between a stream of beautiful women who like to show themselves on high heels and skimpy cutting-edge dresses, many times coated with Italian brands. Pop music comes out from the taxis moving slowly in traffic, from the shops, from the cafes where they are taking place discussions about the financial market. A new New York in its heyday fills the eyes of Westerners who travel to Central in Hong Kong looking for a trace of the disappeared East which still persists only in the peripheries and in the Chinese villages, but agonizing, pushed away from the construction of new skyscrapers and subway lines. The feeling is of being in a world more west than ours, where the negative values we are used to claim - consumerism, plutocracy, superficiality, haste, external appearance - are even more present and where the positive ones are growing with a continuous awareness campaign, a brilliant optimism and the idea of a possibilities and an accessibility that hovers in the air, as if the "American Dream" had been moved to a new house and had inhabited a new land where every morning one can wake up thinking that everything can happen.

Then, what do we have to couple with the "Western" lifestyle, thought for a long time in relation to the consumer society, to the fast pace of life, to the strongest economic markets, the industrialization, the scientific advancement, as well as to the cultural progress and to the social values ??of tolerance and liberalism? What does it distinguish us as a western society? What does it harmonize us as the people? Why if we talk about Europe and the United States the eastern world does not make a great distinction and is inclined to identify us with one single "western world" that does not have vast differences in life-style between the old and the new continent? For Europeans, the American dream is still recent, distant only one century, when in the families of each of us at least someone emigrated to America on a ship full of people in search of hope and well-being. At that time, Europe and America had very little in common, Europe was a land destroyed by war and was preparing for a new economic boom that would take place only as a corollary of the American one. Driven from the States, we reassembled our cities - first of all Berlin, the symbol of the European twentieth century rebuilt looking in part to the U.S. Gigantism; we then invented a more democratic and liberal society with such a social leveling that allowed everyone to have certain rights to equality protection, expression and education; we established the consumerism developing brands on a large scale with a mass target; and we sped up our pace, focusing on the production and on the offer of goods that became needs through the communication. But now this assimilation phenomenon, the European-American osmosis, has become a global phenomenon. I then thought, what the Orientals mean talking about "western world"? That respect and fascination they pay to Europe, are actually directed to which aspect that still acts as a gap between us and them, constituting a diversification and then a wealth within the era of the global flattening?

Few weeks after that first trip to Hong Kong, I went back to Europe to meet again Fabrizio Bellanca in Como in order to continue to talk about this project and to hold meetings with the Assessor Cavadini of the Municipality of Como and with our private supporters. By reviewing Italy with a new glance, the difference that I had expected in the east and that I had not found, it struck me just returned home. I remembered the verse by Pascoli: "There is something new under the sun, or rather something old: I live elsewhere", and I saw with a totally unknown eye the, at the same time, old and new towns, roads, paths that led me to from Malpensa Airport to the center of Como to discuss a project that I had finally seen in its importance, because I finally figured out the real caliber that the Western world still retains, exceeding the phenomenon of globalization on a unappealable field: history. Within a few days the project became much larger, I spoke with Fabrizio about my ideas, we asked the Municipality of Como to give us the use of three public venues instead of only one, we involved the Chamber of Commerce of Como and looked for the support of several private spaces, including the gallery of Roberta Lietti, and along with James Hull we increased the number of artists invited to more than double. It was a brave action - not to say reckless - because the time to seek more sponsors were very tight and many sponsors, rather than give more support, withdrew. With a budget thinner than planned we had to handle an event at least tripled as amount of effort, work, energy and objective costs.



What has emerged is a somehow “poor” exhibition, with a catalog that should have been much more burly but that was unable to be, a communication very professional but not widespread as we wanted, with very little facilities for the artists who, however, have attended with undiminished passion and confidence in the project. The few available means have not weighed on the quality of an idea, on the enthusiasm of those who have worked on it, on the skill of the artists. Contrary, I dare say that they have given to the project an additional testimony of one of the main points to which the reflection of the exhibition develops: the crisis of the Western world.

The great economic crisis that we are experiencing is due to the market entry of new forces more vigorous, competitive, often more potent since ruled by ruthless expansionist logics, just as happens in many areas of Asia. But perhaps it is also due to a severe crisis of identity that has affected our society like a disease when it has been forced into an unnatural definition. The forced aggregation that has joined the United States to Europe after the world wars and the creation of a limping European Union, were fast and coercive mechanisms designed to create a power pole, a “western world” defending the interests of a very nebulous supposed common mentality that characterizes us compared to other areas of the world. But we were not ready yet. It’s true, there is a unitary point of origin in Western thought, a historical root that acts as a connecting line and that starts from the greek-roman world carrying out certain values ??and systems. But have they developed in a uniform manner? Or at least enough uniform to justify at deep-level the division of the world between East and West?

In the essay “Orientalism”, published in 1978 by Edward Said, the West is basically described as a creation that is opposed to a vague “oriental” identity in order to legitimize the imperialist and colonial domains. Therefore, the creation of the two blocks would be a pure invention for political purposes as well as forced would be a Westernness built from countries so different as we are. For this reason I asked Fabrizio Bellanca, James Hull and all the invited artists for a testament of their vision and for a comparison, site by site, between the Italian artists and the American one, working together on the same subjects but without substantial agreement, without demanding the defense or the opposition to any particular thesis. I want to say that the artists themselves were quite unaware of the projectual work that was behind the exchange “Boston-Como”, so as not to force and guide their work. If they had known, suspected and conceptualized the underlying theme, their research would probably have been not spontaneous, but tendentious. Instead, I tried to have a natural reconnaissance dividing the artists on show into three macro-specific issues, meeting their work and exposing their own line of research, rather than ask them to work in favor of a thesis of mine. Just so the audience can see today a real cross section into the Italian/European vision and the American one, giving the possibility of a direct and spontaneous comparison highlighting similarities and differences between the two imaginations.

In the former church of San Pietro in Atrio they are explored natural and urban vision of the world, the division of space, architecture and the environment; Spazio Natta hosts a reflection on the representation of contemporary man in his emotional and social aspects according to the models of today’s society; while in the former Palazzo Broletto there are works that examine historical heritage of Western culture, from mythology to a reworking of the classic codes accordingly to a perspective both ethical and aesthetical. To these three topics must be added performing operations and site-specific installations in various areas of the city, a little research on the contemporary abstraction in Chamber of Commerce and a parenthesis related to the boundary between art and design at Galleria Lopez. In each location the artists were left completely free to present their research as well as deepened over the years, spontaneously putting together their solutions and opening a non-biased comparison between the American and Italian part, proposed always together, side by side, in order to create a platform for the direct dialogue that will be born from the works themselves and by the

presence on the ground of the artists. These will reach Como from Boston, Milan, Berlin, Hong Kong and other cities where they live while being all American or Italian. During the exhibition, events, meetings with the public, the performances and the various initiatives planned, their living together and the daily deal on a human level will create what is the real research that the project aims to do: a gathering of personal and cultural baggage that converge in a point to meet and discuss.

In this text I will not speak about the specific work of each artist, although it was what I promised to Fabrizio and probably what the artists expect from me. But in the rear of this catalog there is a brief biography and a brief statement for each one that will surely be more thorough than what I could in an introductory text like this. I think it was much more interesting to tell the genesis of the show to make people understand a project in which the artists were free to choose which works to expose and where the set up will be designed with them directly in exhibition. It is an experiment of extreme freedom, especially for me that in all the important projects have always tried an absolute control, a perfect planning and the demonstration of a specific thesis. But not in "Boston-Como". For the first time I do not want the curatorial vision as an additional conditioning as well as the indispensable selection of artists. I wish that their meeting offered a spontaneous solution to the questions posed here. It is an exhibition built as a workshop, as a study more human than artistic, a show that can not be fully explained by a critical description nor by any other kind of written text.

A dear friend from Hong Kong once explained to me a difference between the west and the east, and concerns the way we work. He told me that in China when one comes to work is extremely cold and does not become influenced by personal emotions. In our western world, instead, it is the opposite and the project "Boston-Como", since he was born, has grown into a huge passion as well as a big professionalism. Fabrizio, James and I have often saved it from desperate conditions, from discontent seemingly insurmountable, from economic problems that would have discouraged anyone who was willing to do just business. But not only that. Readers would be surprised if one could mention how many friendships have been developed working on this project and how many others got into difficulties, how many dinners were involved in the various parts of the world in order to prepare the show, and how many episodes of love and struggles, betrayal and pain, moments of doubt and frustration, of exaltation and joy, mediations and threats, plots and solutions are directly or indirectly correlated to the project.

Each show is a kind of micro-community with its stories and his plots, but the project "Boston-Como" is one of the most free and full human I've ever worked on, developed in nearly one year of meetings, daily and nightly calls, time zones to cross, mentalities to join. I think the result - as a whole from the method of work to the final works exposed - is really a field of study on Western identity, on its solid foundation and on its current crisis. And in this the operation was successful. As the show in itself, I want to remind before closing, that many of the artists involved are already well known and recognized by both the Italian and American side, as evidenced by their own biography at the end of this catalog. However, the fact remains that seeing this show as a simple exhibition, a canonical project of art, a collection of works, restricts the intent of those who have worked on it and restricts the audience from taking part in a far wider motor of ideas. Therefore, my plea is to observe the exhibition, the pieces displayed, to get a solution to the issues here discussed from the visual comparison between the American and the Italian works but, above all, to do not stop here: I suggest that you return in the exhibition, talk with the artists who have attended from around the world specifically to meet you, take part in meetings, come to the concerts, to the dinners, to the performances, stop us in the street, fully live this experience that in the words of Fabrizio Bellanca is "more than an Art exchange" and in my is "much more than an Art show."

by Carolina Lio

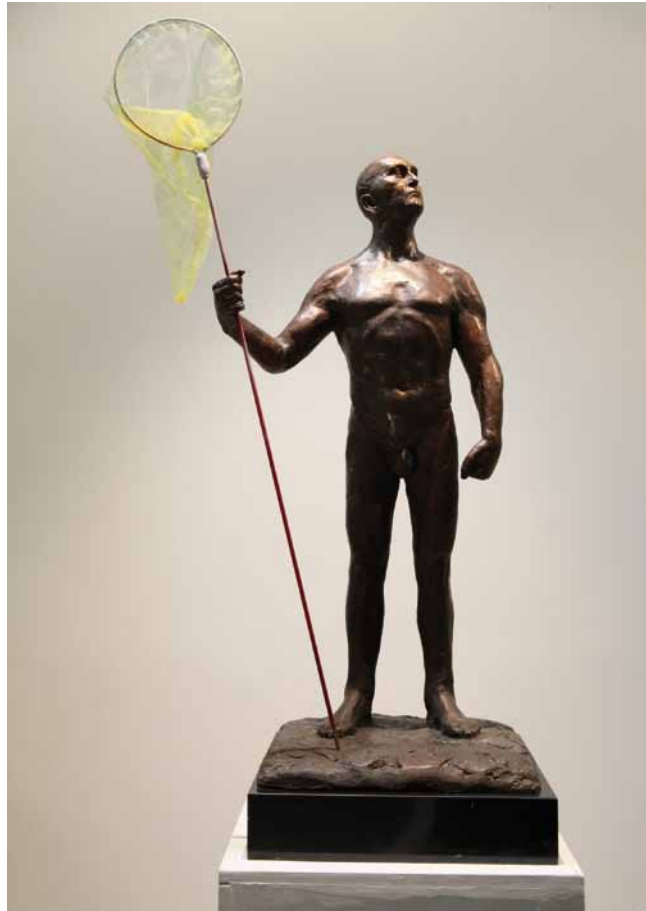


ARTISTS

FRANCO ANZELMO
AGOSTINO ARRIVABENE
MIRKO BARICCHI
FABRIZIO BELLANCA
PIETRO BELLANCA
MARCO BESANA
LUCA BIDOLI
GIAN MARCO CAPRARO
ENRICO CAZZANIGA
MARCELLA CHIRICO
DANA CLANCY
LISA COSTANZO
JEANNE DASARO
TORY FAIR
MATTEO GALVANO
DANILO GIANNONI
AUDREY GOLDSTEIN
FEDERICO GUIDA
JOHN GUTHRIE
JAMES HULL
MAURIZIO L'ALTRELLA
GIULIO MANTOVANI
RENZO MARASCA
MARIOTTI MAZZEO
ANDREW MOWBRAY
CRISTI RINKLIN
JENNIFER ROSA
TARA SELLIOS
BILL THOMPSON
HILARY TOLAN
DONNA VEVERKA
JOE WARDWELL
DOUG WEATHERSBY
BRIAN ZINK



FRANCO ANZELMO



Star Hunter - 2012

Bronze Sculpture - 50 x 50 x 93 cm



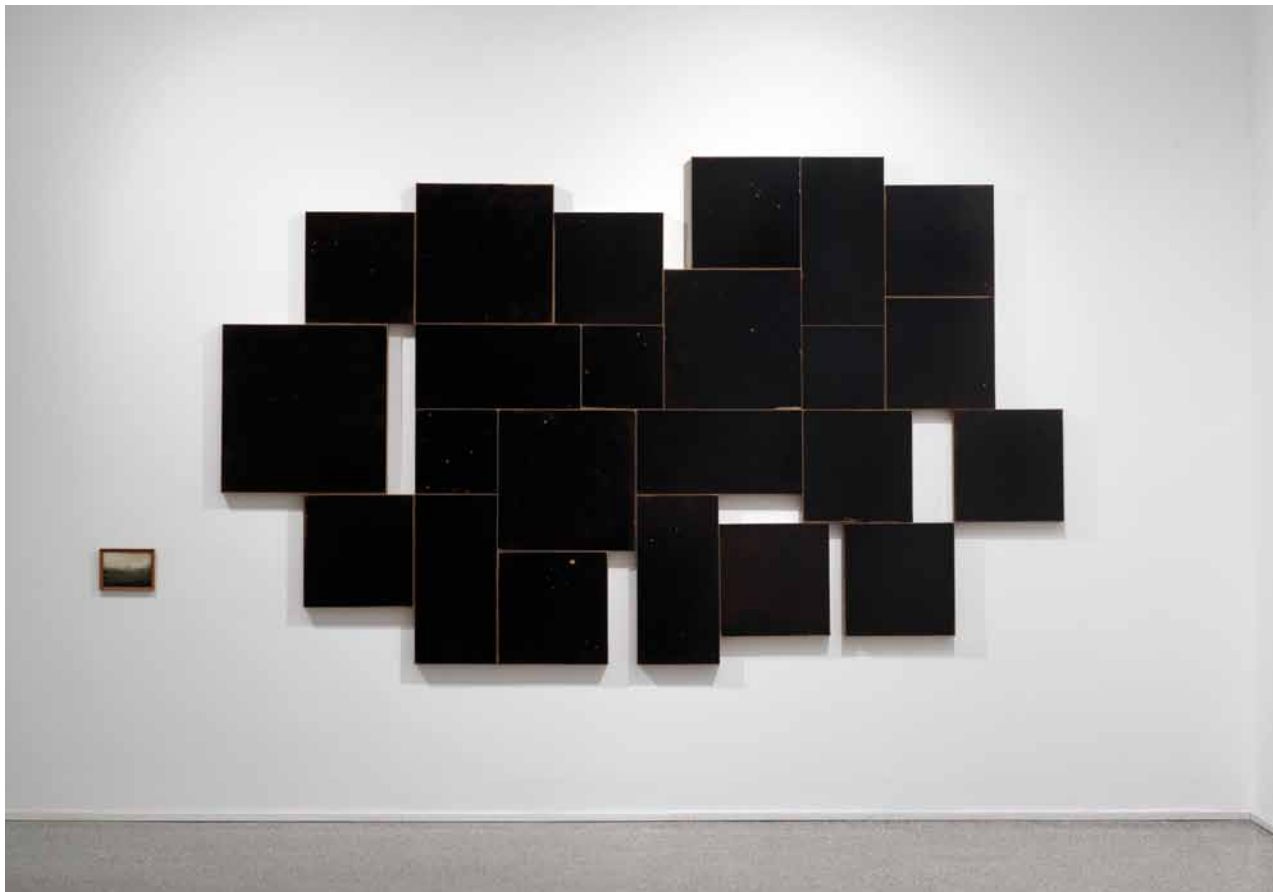
more than an Art exchange

Il ratto di Proserpina - 2011

Mixed media on linen - 150 x 200 cm - courtesy Italian Factory.



MIRKO BARICCHI



Germogli di stelle - 2012

Mixed media on canvas - 180 x 340 cm - courtesy Cardelli & Fontana.



NY Time Warner - 2013

Printing inks, colours for glass, Letraset on aluminium - 150 x 100 cm



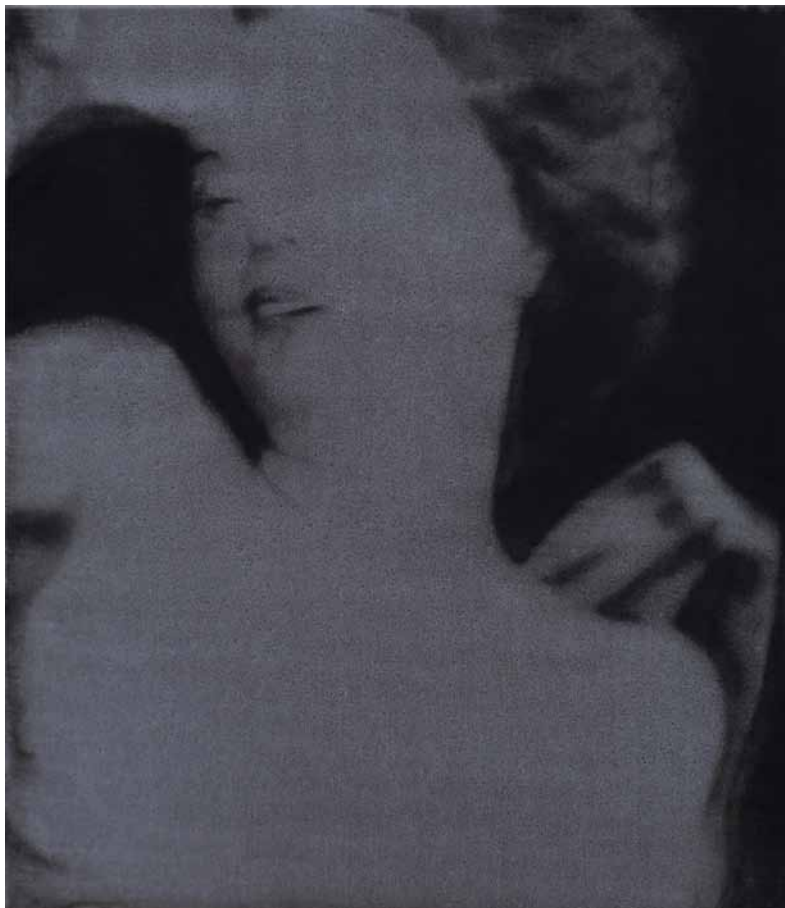
Il Re Sole (part.) - 2012

Wood sculpture - 139 x 12 x 8 cm



View from the Unicredit tower - 2013

Fine art print on cotton paper - 100 x 150 cm



Benedixit Conceptionis (dalla serie “Mea malum religionis”) - 2012

Acrylic on canvas - 40 x 35 cm



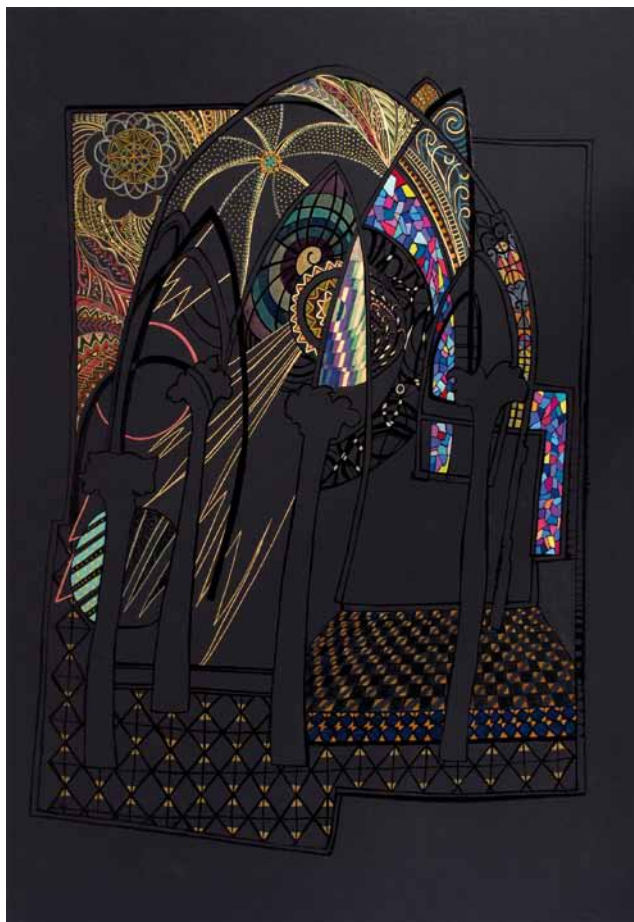
Paesaggio in Toscana - 2012

Oil on canvas - 100 x 100 cm



Via Fontana (con asfalto?) Como - 2013

Bleach and asphalt on black moleskin - 140 x 180 cm



Cathedral - I - 2013

Enamels, acrylics on black cardboard - 100 x 70 cm



Carry It with you - 2008

Oil on canvas on panel - 132 x 121 cm



A report of a most alarming nature reached me two days ago - 2013

Oil on canvas - 101 x 76 cm



Prince Street, Boston MA - 2012

Photography - 50 x 40 cm



Daydreaming - 2011

Resin and rust - 66 x 60 x 60 cm



Palazzo Mantovani - 2011

Pen ink on cotton paper - 85 x 190cm



Cronus - 2012

Acrylic on fabric - 170 x 100cm



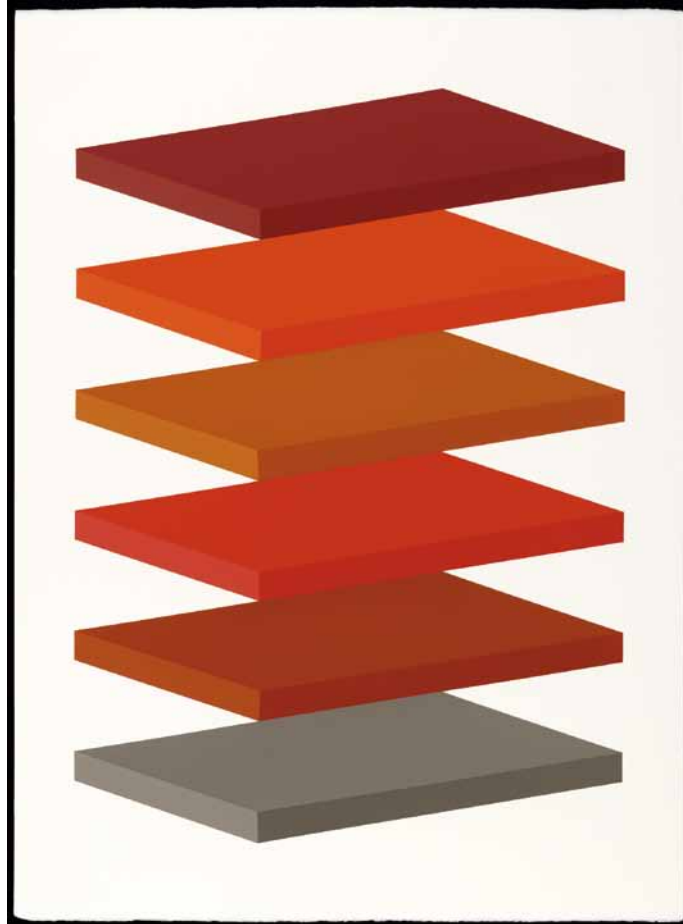
Issues of Trust #2 - 2012

Wood, willow, felt, polyfill, resin, acrylic & marble powder, inlaid yarn, graphite - 50 x 70 x 23 cm



Flora - 2011

Oil on linen - 140 x 110 cm - courtesy Roberta Lietti Arte Contemporanea.



Head On - 2012

Acrylic on paper - 76 x 55 cm



Vestal Torso - 2012

C-print, Fuji crystal archive print - 76 x 106 cm



MAURIZIO L'ALTRELLA



“Monk key” - 2013

Oil on canvas - 138 x 96 cm



Paesaggio metafisico - 2011

Acrylic and carved on jute - 102 x 115 cm

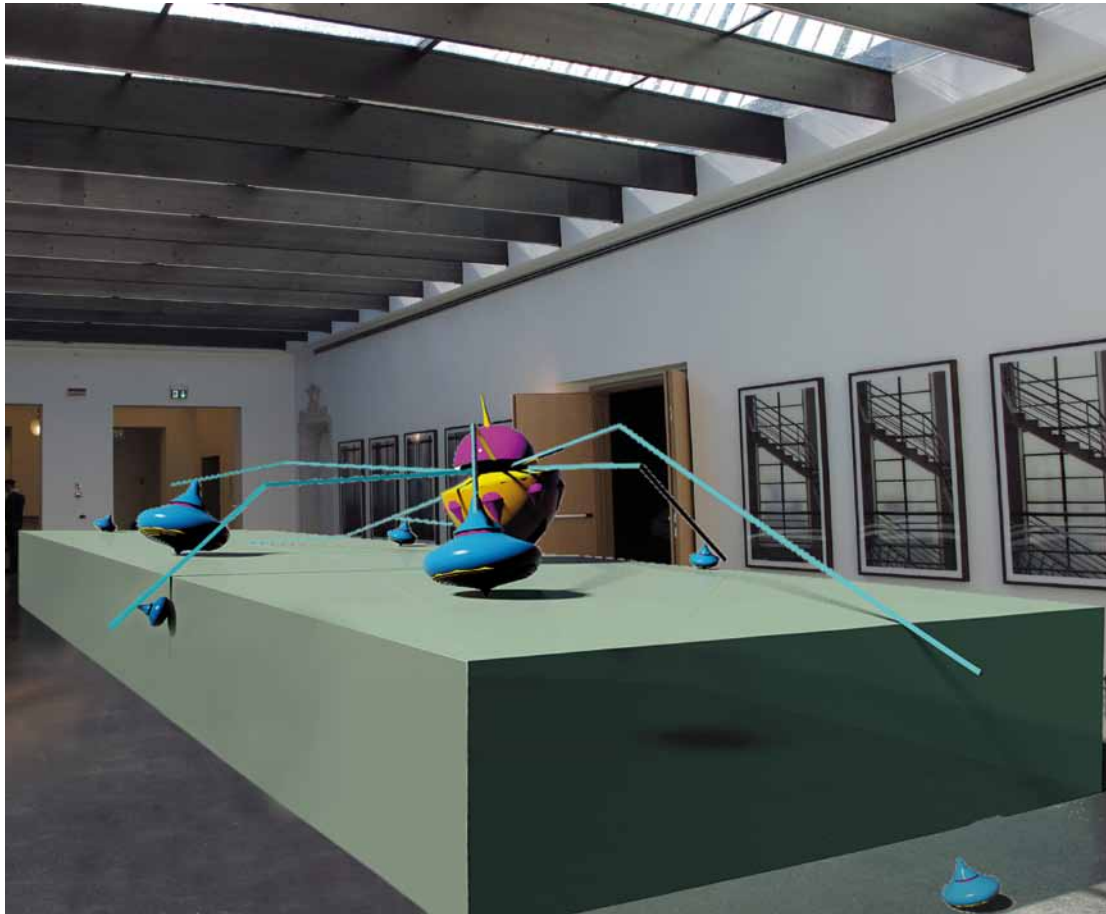


RENZO MARASCA



Untitled - 2013

Oil on Canvas - 55 x 45 cm



Giostra - 2013
Installation



Black mirror - 2011

High Density Polyethylene, Acrylic - 106 x 59 x 2,5 cm



Arcadia - 2010

Oil and acrylic on aluminium - 121 x 91 cm



Everyone - 2012

Frame from video-installation "EVERYONE"



Untitled No. 2 (from the series Lessons of Impermanence) - 2009

Digital C-print - 60 x 100cm



Fob - 2012

Urethane on polyurethane block - 58 x 46 x 20 cm



Hampshire Wall - 2013

Photograph and acrylic paint - 43 cm x 121 cm



Column necklace - 2013

Jewel in silver and marble



“Burn Out” - 2009

Oil on Canvas - 107 cm x 165 cm



DOUG WEATHERSBY



June 28, 2012
 Stella! BUF-BOS
 Billable Hours: 17
 Expenses: \$15-hdw
 Trans-\$1267
 Lodge-\$81
 Gas-\$173
 Food-\$33
 Mileage: 101623

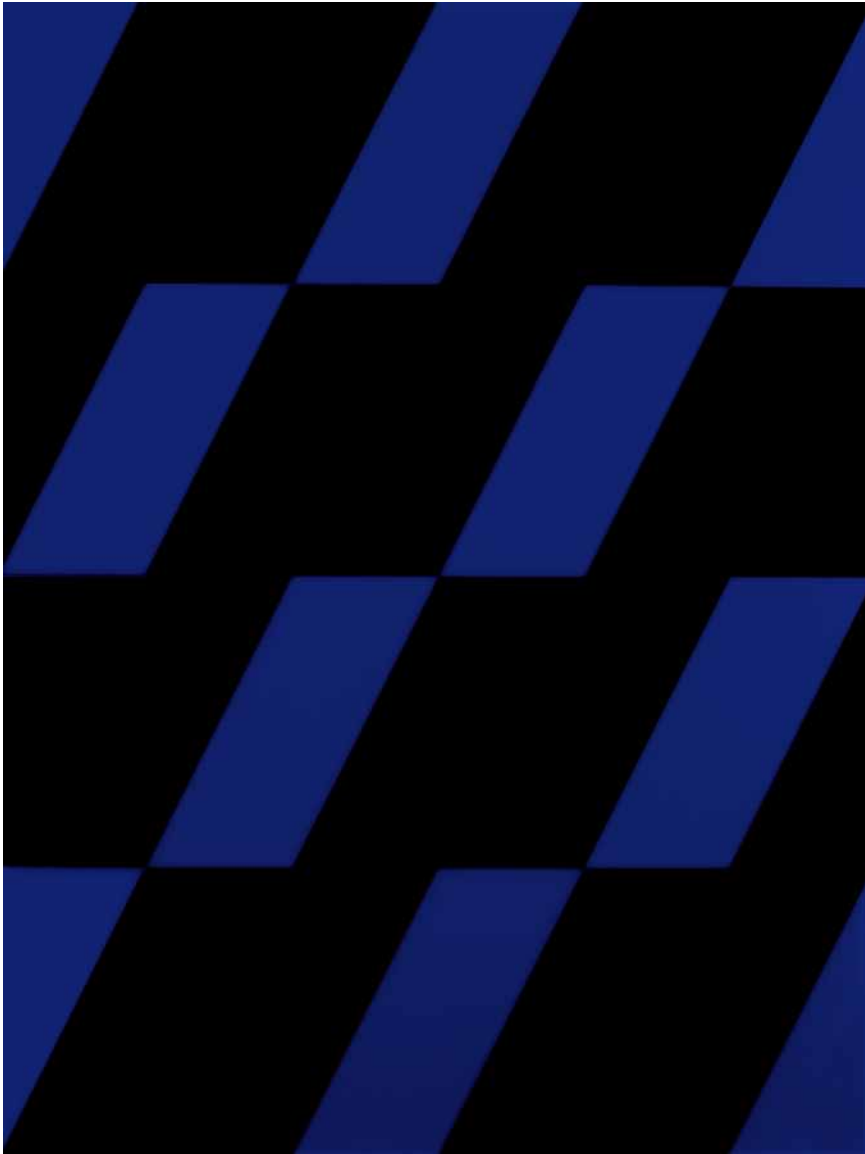
Things to do today:
 Drink water
 Shower
 Wake up
 Email Susan
 Find #
 Breakfast
 Check on Stella
 Get gas
 Stretch
 Drive
 Get gas
 Stretch
 Lunch
 Drive
 Stretch
 Unload Stella
 Go home
 Sleep

Had a lot of time to think. Got really excited about it all. What was it?
 Going to write some things down today. What happened? Flew to Philly.
 Flew to Detroit. Drove to East Lansing. Loaded up Stella. Talked to Mom.
 Talked to Patton then Kristen. Drove to Buffalo. Had some Texas Red Hots
 at Zorba's. Stayed up too late reading Outlander. Realized that I have a 16'
 truck at my disposal for the weekend. Might move some heavy shit around.
 Definitely going to do that today. It's going to be fabulous! Any takers?

On the Road Self Portrait

995day from series "On the Road Self Portrait" - 2012

Digital c-Print - 88 x 66 x 5 cm



Composition in 2114 Blue and 2025 Black - 2011

Colored Plexiglas mounted on panel - 100 x 76 cm





ARTISTS BIO



FRANCO ANZELMO

is a sculptor based in Hong Kong and China. He was born in Ravenna, Italy in 1955. His father and mother are goldsmiths and his grandfather was a sculptor of wood. Franco obtained his Ph.D. in Fine Art from the Academy of Fine Arts Brera, Milan and studied art in the cities of Venice and Florence. About his work he says: "I have always paid great attention to social topics and the human condition; watching over people's feelings and their living environment. In particular, I like to observe people's relationships with each other and the unknown fate that hangs over us. He is represented by Red Elation Gallery in Hong Kong and took part in the 53rd Venice Biennale.

AGOSTINO ARRIVABENE

www.agostinoarrivabene.it

Agostino Arrivabene favours the technique of oil painting, adding a touch of material, which recently has become stratification, a process recomposed by using the same raw materials used by the 17th century's Great Dutch painters. This has led him to experiments in re-building a pictorial layer that closely resembles the typical sediment-like sumptuousness of ancient Baroque painting. The intimate collaboration with well-known Italian Art reviewer Vittorio Sgarbi, has led him to participate in many important exhibitions supported by Sgarbi himself such as: "Padanian Surrealism: from De Chirico to Foppiani" at Palazzo Gotico in Piacenza, 2002, an itinerant art show later moved to Revoltella Museum in Trieste; "Evil. Some Cruel Training in Paint," at a magnificent location, the Stupingi Castle in Torino, 2005; "The Inner Portrait: From Lotto to Pirandello" at the Archaeological Museum in Aosta, 2005; "The Foreboding of the Face: from Tiziano to De Chirico" at the new space 'Interior' at the Popolare Bank in Lodi, 2006. In addition: "Be Gone. Art and Homosexuality: From Von Gloeden to Pierre et Giles"; "Italian Art 1968-2007"; respectively shown at Palazzo della Ragione and Palazzo Reale in Milan, 2007. In the summer of 2011 Arrivabene presented at the Italian Pavilion of the 54th Biennale in Venice. On 29 June 2013, Panorama Museum in Bad Frankenhausen is dedicating a first retrospective exhibition to him.

MIRKO BARICCHI

was born in La Spezia in 1970. After high school he moved to Florence, where he attended the Institute for Art and Restoration Palazzo Spinelli. After graduation and a short stint as a graphic designer, he left for Mexico, a trip that marked his life as an artist. Shortly thereafter he participated in a group show at the Museum Siqueros, receiving positive feedback from critics. After more than two years he returned to Italy, and moved to Milan. During this period, he decided to devote himself exclusively to painting. In 1998 he relocated to La Spezia where Cardelli & Fontana presented his paintings. During his career he has exhibited at several art galleries such as: Galerie Fabrice Galvani in Toulouse, Galleria Bianconi in Milan, LA Artcore in Los Angeles, Galleria L'Ariete in Bologna. In addition his work has been presented at the Museo della Permanente in Milan, CAMEC in La Spezia, Fondazione Ragghianti in Lucca, Castel S. Angelo in Rome.

FABRIZIO BELLANCA

www.fabriziobellanca.com

was born in Rome in 1968. In his first artistic experiments, starting in 1989, he applied techniques deriving from metropolitan graffiti and writing onto canvas. They were characterised by strong colours and abstract forms. His love of experimentation and of new materials led him to use resin in his work; when applied liberally it created an extremely shiny, wet look that exalted the colours. Towards the end of the 1990s the artist began his investigation into action painting, working with oil paint on textured surfaces. His works ranged from figurative to abstract, but the true revolution in his work came in 2004 when he "discovered" steel plates as a medium; he began working on this new material with a Dremel™ utilising stone and diamond-wheel accessories, creating effects that are surprisingly similar to those of a pencil. His subjects are people, places and buildings, almost always on a large scale. His continual experimentation carried on into music when he accompanied the group Blue Silk in artistic/musical performances in which the sound of the rotary tool engraving the steel plate, accompanied by harp and electric guitar, created melodies. Presently, the artist continues his work on steel and aluminium plate, applying printing inks over colours for glass and Letraset™ transferable elements. Fabrizio Bellanca lives and works in Como where he is the owner of the graphic design studio "Fab". Fabrizio Bellanca participated in 2011 in the 54th Venice Biennale.

PIETRO BELLANCA

was born in Rome in 1942, where he earned a Master's degree in Sculptural Art at the Art Institute of Pesaro in 1960. In 1965 he graduated from the Academy of Fine Arts in Rome, under the direction of the painter and engraver Mino Maccari. His style is a result of the different influences of the times in which he lived. In 1971 he undertook a specialisation in engraving and graphic design under the direction of Albe Steiner, at the Advanced Institute of Fine Arts of the Marche (Urbino). He started his artistic career at the age of twenty, in 1962. In the 1990s he exhibited in different cities in Spain, finally deciding to settle in Ontinyent (Valencia), where he has participated in various exhibitions directed by Xus Francés and Maria Carballo. Pietro's visual language is based on Greek Mythology and inquires into the origins and future of humanity. This uncertain destiny, in a constantly evolving contemporary society, stands out in his work. He uses multiple disciplines such as engraving, oil painting and sculpture. His work is characterised by compositions featuring very bright and expressive colours, in which he clearly refers to the metaphor of Icarus, including birds or people in continuous movement (an exodus), flying in multiple directions in constant search of their destiny, always employing an exquisite and very clean minimalism.

MARCO BESANA
www.marcobesana.it

was born in Como in 1974. Since his teenage he dedicates himself as a self-taught artist to his great passion: photography. He perfects the learned techniques "in the field" by using a Nikon FM camera for his first tests. He starts a long amateur experience, during which he improves his technique by carrying the acquired expertise from analog photography to the digital one. In this new area he performs his first professional steps: in 2005 he attends a workshop set by "Spazio Formafoto" in Milan, he takes part to the first exhibitions, he contributes to the making of clothing and furnishings advertisements. Furthermore, he deals with the pictures of many art catalogues and artists' websites. He also mixes his art language with that of some painters in the Como and Milan areas and he cooperates with some architects of these areas by publishing pictures on trade magazines. Today he almost exclusively works with digital technology and he is inclined to conceptual and architectural photography other than still-lives, by realizing both black & white images and photos with the most saturated and experimental colors possible. "Photography is drug and detoxification, essence and needless to me: an oxymoron that helps me bring life into focus".

LUCA BIDOLI
www.lucabidoli.it

was born in Gorizia in 1967. He lives and works in San Donà di Piave, Venice. He began his creative career as a free-lance graphic designer, working on graphics and colour schemes for Piaggio, Gilera and Bimota, eventually creating the iconic world championship bike for Aprilia that was to become the company's symbol through to the present day. His various clients also include Benetton and Barilla. He began painting professionally in 2006. Among the main galleries that has treated his work there are: Galleria L'Occhio in Venice; Yvonne Artecontemporanea in Vicenza; Contemporanea in Rome; Galleria Delle Battaglie in Brescia; Flatfile Gallery in Chicago. His research has been also presented at Castello di Rivara Centre for Contemporary Art in Turin; Fondazione Villa Benzi Zecchini in Treviso; Brolo Museum in Treviso; Bevilacqua La Masa Foundation in Venice; Palazzo Fogazzaro in Schio; Museum of the City in Bassano del Grappa.

GIAN MARCO CAPRARO
www.gianmarcocapraro.it

was born in 1972 in Milan, where he lives and works. He has one degree in Philosophy at the Università degli Studi of Milan (2000) and an other one in Painting at the Accademia di Belle Arti di Brera (2001). In 2009, he was selected for the "Artist in Residence Program" at Fabrikken for Kunst og Design in Copenhagen and he showed his work in a solo-exhibition at Atelier Soldina-Kolonie Wedding, Berlin. Another solo exhibition was in 2000 at Demarch-Solbiati, Milan, with a presence in MiArt Fair, in Milan. In 2003 and 2004 I took part in group exhibitions at Fondazione Ambrosetti ("Punto zero") and at Openspace in Milan ("Linee di confine"). He also exposed at Galleria Arké in Milan; Yvonne Artecontemporanea in Vicenza; Tamm Gallery in Tallin, PAC Padiglione d'Arte Contemporanea in Milan.

ENRICO CAZZANIGA
www.enricocazzaniga.it

Since 1997 Enrico Cazzaniga has been experimenting the possibilities of a distinctive pictorial technique that reflects his interest in defining a visual universe that can be attained through progressive 'subtraction' of material and space. According to the artist, 'removal' is an act of cleansing, a sort of aesthetic ecology, also in a spiritual sense. Cazzaniga paints exclusively on canvases made from black moleskin, a cotton fabric commonly used in clothing manufacture. In his hands the cloth is transformed into a film-like medium sensitive to his paintbrush, because the artist works with a diluted solution of sodium hypochlorite, conventionally known as bleach, instead of using traditional paints. Cazzaniga constructs his realistic iconographies with only his careful modulation of this chemical reagent – except for in rare cases in which he highlights important elements of the image with watersoluble coloured pencils. After sketching out the image on the moleskin, the artist begins lightening some areas in order to create highlights, leaving the rest of the fabric intact. The bleach, in various dilutions with water, blanches the corduroy where needed, leaving the parts of the image that are not illuminated in shadow. (...) The artist "removes" material in order to introduce light. (...) He leaves a historical trace of his last and inevitable gesture, because once his brush has touched the fabric, corrections cannot be made.

Ivan Quaroni

MARCELLA CHIRICO
www.marcellachirico.com

studied at the Academy of Fine Arts in Rome under professor Franco Gentilini. While studying she received several awards that allowed her to participate in many spontaneous exhibitions that took place in other Italian cities. In 2000 she began illustrating children's books. Her artistic work begins with drawings and watercolours. She often represents the anxiety and fear caused by war, which are confirmed in the abstract faces and religious symbols she portrays, and which confer a mystical aura to her works. Over the years the artist has experimented with many different techniques, moving from meticulous collages made in the 1980s composed of tiny shreds of newspaper, painstakingly chosen to balance the composition with regard to colour and geometry, to decorative works on ceramics and wood. From the outset her pastel works on paper have represented the verticality of cities and were inspired by buildings and urban decay on the outskirts of Rome. Presently, the artist continues to focus on the theme of architectural verticality, specifically in New York City, producing mixed media works. Marcella Chirico participated in 2011 at the 54th Venice Biennale.



DANA CLANCY
www.danaclancy.com

was born in 1948. Lives and works in Boston where she teaches painting at Boston University. She has exhibited at Laconia Gallery in Boston, Danforth Museum of Art in Framingham, Bernard Toale Gallery in Boston, Boston Center for the Arts, New Image Art Gallery in Los Angeles, and Space 1026 in Philadelphia. She says: "My paintings are about the act of looking and the construction of a viewing experience. My recent dimensional paintings refer to both real spaces and architectural models. The images in these shaped formats shift as one sees them from different angles because of the folded edges, reflective surfaces, and perspective that lines up from one spot but not from another. I am interested in cultivating the viewer's awareness of shifting points of view in relation to both the paintings and how one experiences real space".

LISA COSTANZO
www.lisacostanzo.com

's work presents a narrative of separation, loss and rejuvenation. Costanzo has chosen the palette and intensity of Goya reduced into paired down compositions inspired by Manet to express heart-wrenching loneliness and loss. Played out through painted portraits filled with costumes and romantic Victorian stagecraft, Costanzo embeds and repeats her own image to mourn her own breakup. Inhabiting another era the artist references the stories of Austen, Bronte, and Shelley from a very personal perspective. Her work has been presented at Laconia Gallery in Boston, Samson Art Projects in Boston, Agni Gallery in New York, Three Graces Gallery in Portsmouth, Clifford&Smith Gallery in Boston, and the Museum of Fine Arts of Boston.

JEANNE DASARO
www.jannedasaro.com

is a Boston-based storyteller, activist, and event coordinator. As a videographer, Jeanne developed and produced North End Stories, a project that has been featured by The Boston Globe that continues today, and has created short films for Boston Rising, Shikshantar, Prosperity Catalyst, and Why Not Boston. Jeanne believes stories have the power to inform, connect, and inspire—all things that can help embolden us to take an interest and make a difference in our communities. Her work at present focuses on storytelling that creates a sense of deep connection to place. Jeanne has been featured in O, Oprah Magazine, NorthEndWaterfront.com, Bostoniano, and The Boston Globe.

TORY FAIR
www.toryfair.com

's new body of work represents her ongoing interest in depicting those fleeting moments lost in thought or as experienced in a dream state, glimpses where the subconscious surfaces within the daily rigours of the mundane. Far from being latent or passive, Fair views these ambiguous moments as significant, loaded with meaning and inspiration, an essential byproduct of the mind that signifies our highly-developed thought processes making often incomprehensible connections. Born in 1968 in Washington, she lives and works in Boston. In Boston she staged solo shows at La Mongagne Gallery, Artists Foundation and Mills Gallery. She also took part in exhibitions at: Boston Centre for the Arts, CUE Art Foundation in New York, DeCordova Sculpture Park in Lincoln, Massachusetts and The International Artists Museum of Tel Aviv.

MATTEO GALVANO
www.matteogalvano.it

was born in Como on 3 January 1983. He graduated from the Art Institute in Cantù, where he dedicated his studies to the theory and practice of numerous artistic techniques and deepened his interest in the surprising use of an everyday tool: the ballpoint pen. Since 2002 his artistic research has evolved, together with his ability to use a pen: the high level of technical difficulty requires extreme precision in drawing, in making countless marks, and knowledge of the use of pen and ink on white cotton paper. This can be achieved only after very careful preparation of the project's design. In 2010 Matteo travelled to New York. This journey marked a turning point in his artistic research, adding depth to his studies in architecture in the Como area. Since 2010 he has collaborated with the Estense Art Gallery in Cernobbio, which shows his works in a permanent exhibition.

DANILO GIANNONI

was born in 1971. He lives and works in Hong Kong. He is represented by Eastation Gallery in Beijing and Hong Kong. He has exhibited in solo exhibitions at the Hong Kong Arts Centre, LA Artcore in Los Angeles, Kui Garden Gallery in Guangzhou, and SZX Gallery in Shenzhen. His work has also been presented at Casa Italia in Istanbul and at the Government Building in Istanbul. Danilo utilises an uncommon technique of painting on water, known as Ebru. By combining his knowledge of Ebru and studying many new methods, the artist has created a more modern and complex version of Ebru – using new materials and adding silhouettes and figures in the painting. Ebru is an ancient technique steeped in Turkish history. A shallow tank is filled with purified water, which is then naturally treated to acquire a dense consistency. Various ink or paint colours are then carefully applied to the surface. The floating colours are then manipulated by either using needles to gently stir the colours, or blowing on them directly, thus fanning the surface to capture the floating design.

AUDREY GOLDSTEIN
www.audreygoldstein.com

is a sculptor whose work has been frequently exhibited in Boston. Recently she participated in the DUMBO Arts Festival in Brooklyn NY. Her work has received awards from the International Association of Art Critics and the Traveling Scholars Award from the School of the Museum of Fine Arts. She participated in the Traveling Scholars Exhibition at the Museum of Fine Arts with two major installations. She is the Fine Arts Program Director at the New England School of Art & Design at Suffolk University. To explore the significance of the differences between the real and the virtual, Goldstein includes both in her multimedia sculptures. The artist uses the dimensional illusion of drawing and painting as part of the sculpture to replicate adjacent forms through shading and a realistic use of color. Wood grain is painted on gesso areas next to real wood and dark woolen lobes. An actual bump is paired with a drawing of a bump which looks even more rounded because of the highlights and shading which depict the form under dramatic lighting conditions.

FEDERICO GUIDA
www.federicoguida.com

's artistic glance is permeated by suffused sarcasm, by a sneering grimace, by a regurgitation of the subtlest of ironies – an irony that becomes transversal when psychically frail subjects are involved, investigated against backgrounds that bring to mind vintage textures. Over time, his pictorial cycles have developed other stories, other imaginary worlds. The fencers have given rise to his latest output based on the compositional models of past pictorial masterpieces enriched by a cross-eyed vision where the brushstroke turns clothes into present day attires, subjects into the accomplices of a paradoxical and abrasive game – the whole thing supported by that art history culture that Federico Guida develops with a view to triggering a lateral movement and advancement of meaning. He was born in 1969. Lives and works in Milan. Representing gallery: Roberta Lietti in Como. His work was also treated by Galleria Blu in Milan, First Gallery in Rome, Bonelli Arte in Milan; Galleria Davide Di Maggio in Milan; Timothy Yarger Fine Art in Los Angeles. Main museums that hosted his research: Pinoteca Civica in Como; Complesso del Vittoriano in Rome; Museo della Permanente in Milan; PAC in Milan; Stupinigi Palace in Turin; Palazzo della Ragione in Milan; Kunsthalle Wien.

JOHN GUTHRIE
www.johnkguthrie.com

says: "My work is strongly effected by my technical background. The paintings are abstract and mathematical, resonating with minimal and op-art movements. Always working in series, I employ systems of colors that attempt to challenge expectations." Born in 1961. Lives and works in Boston. He stakes solo shows at Laconia Gallery in Boston, Tinku Gallery in Toronto, FP3 Gallery in Boston, Judy Ann Goldman Fine Art in Boston and Vox Populi in Philadelphia. His work has also been presented at Circuit 12 Contemporary in Dallas, Kate Werble Gallery in New York.

JAMES HULL
www.jameshull.com

's Restoration Series of photographs highlights the care and importance of cultural objects on display in museums, archeological sites and historic cities around the world. By depicting the anachronistic power they exude while in the care of the artisans and technicians who conserve them I reveal the importance and respect these ancient objects still embody for people of every walk of life. My work attempts to capture the evidence of time and history through the authentic, time worn surfaces of great artistic works that have survived for hundreds or thousands of years. He showed at Laconia Gallery in Boston, Aardvark Gallery in Boston, Barbara Krakow Gallery in Boston, Peachtree Lofts Gallery in Atlanta, The Block Candy Art Gallery in Atlanta, King Plow Arts Center in Atlanta.

MAURIZIO L'ALTRELLA
www.mauriziolaltrella.it

was born in 1972 in Sesto San Giovanni, Milan, where he lives and works. The material is configured in intimate stories that are archetypal model of reality, however, related to childhood, late childhood, early adolescence and all the emotional baggage and imagery associated with them. I investigate the possibility to call to conscience the affections and desires and translate them into images, saves snapshots fixing them in visions. The interest is to dig into the subconscious memories of the atmosphere happy and not happy. The research related to this work has evolved in relation to the painting technique. His work was treated by Galleria RvB Arts in Rome, Galleria Delle Battaglie in Brescia, Galleria Obraz in Milan, Galleria Arké in Milan. He also presented his research at Museum of the City in Bassano del Grappa and at Assab One in Milan.

GIULIO MANTOVANI
www.giuliomantovani.it

Giulio Mantovani was born in Como on 19th August 1936. He now lives and works in Como. After his studies at Real Collegio Carlo Alberto in Moncalieri, he collaborated with his father in their family business till 1961 when he started up his own business in fashion. Later he developed an important experience in design and stylism. He has always been involved in creative and artistic activities. Since he finished working in 2005, he has been able to devote himself to his passion and to continue the artistic course he had begun in his youth.



RENZO MARASCA

renzo-marasca.blogspot.de

states: "My work is based on the concept of error, and on the fact that the pictorial material becomes the form itself. A new creation never starts from a prearranged picture, rather, it follows a series of patterns and reference marks which allow me to sense a formal construction of the painting. The accidental nature of signs and patterns are essential, allowing the disengagement from a preconstituted form, which reaches a formal condition that lives and exists on its own equilibrium and inner strength. This approach leads to the elimination of drawing of the figure as a constrictive element of the image." Renzo Marasca was born in 1974. He lives and works in Berlin. He is represented by S&C Galleries in Berlin and NAM Project in Milan.

MARIOTTI MAZZEO

Following sporadic collaborations beginning in 2009, Amerigo Mariotti and Ignazio Mazzeo founded the mariotti.mazzeo collective in 2012. The group's strength lies in the diversity of its two members, one an artist and the other one an architect, and aims to create works that concern various sectors of art: from design to urban sculpture, from site specific installation to architecture, focusing on the research of forms and materials. Since February 2012 the collective has participated in various competitions, winning the opportunity to create an environmental sculpture for the bank "Cassa di Risparmio di Chieti" in San Salvo (CH), being selected to participate in the "Premio Basi" near Grosseto, and has exhibited in a solo exhibition entitled "Kami Mandjet" at the Gallery Portfolio in Senigallia. The collective is also involved in various architecture and design projects in Emilia Romagna and Abruzzo.

ANDREW MOWBRAY

www.andrewmowbray.com

states: "My primary interest in creating objects is most often based on a chosen set of histories, a goal of achievement, and functionality that helps fulfil a desire for understanding. This often is realized through a performance-type interaction with the object. I also recognize the location in which these interactions take place, and the history and constructs of these places and spaces. Sometimes the objects I've created respond to an uncontrollable set of external influences and record those variables. Within my work I find reoccurring themes of individuality, the context of the museum/gallery (white box), luck and chance, and the struggle to redefine contemporary masculinity." In Boston he has staged solo exhibitions at Lamontagne Gallery, Space Other and Mills Gallery. He is also represented by Gallery Diet in Miami. His work has also been presented at Davis Museum in Wellesley, University of Minnesota and at the University of California.

CRISTI RINKLIN

www.cristirinklin.com

The ability to artificially create a heightened sense of reality has become so advanced that it permeates every aspect of our contemporary visual experience. From cinema, to gaming, to virtual reality, sophisticated imaging systems have created "seamless worlds" that viewers can psychically inhabit. Powerful viewing apparatuses such as deep-space telescopes, satellite photography, and electron microscopes, have given us visual access to worlds that extend far beyond our corporeal senses. When our ability to imagine visual knowledge beyond what we see with our own eyes becomes augmented by this technology, our imaginary vision for what is dramatic, awesome, and sublime becomes re-calibrated. My work is a response to this condition. She has staged solo exhibitions at Steven Zevitas Gallery in Boston, Minneapolis Institute of Arts, Rhys Gallery in Boston, FP3 Gallery in Boston, Jancar Gallery in Los Angeles, Green Street Gallery in Boston, Louisiana State University and Harris Gallery in Houston.

COLLETTIVO JENNIFER ROSA

www.jenniferrosa.org

Jennifer Rosa is an artist's collective from Vicenza, Italy, active since 2005. The body, the human figure, presence, the time of being and of occurring: these are the main themes of an exploration which is articulated through performances, videos, videoinstallations and photography. Starting from a group of authors and performers having basically a contemporary dance background – Chiara Bortoli, Francesca Raineri, Francesca Contrino and Vasco Manea –, the research has been gradually expanding towards performing and visual arts, also through the collaboration of the video-artist Fiorenzo Zancan and of the photographer Andrea Rosset. Their works have been presented during festivals, events and exhibitions in Italy, France and Germany.

TARA SELLIOS

www.tarasellios.com

balances some of our most deeply felt emotions with our darkest fears. Sickness, repulsion, and death vie with gluttony, luxury and beauty within a surprisingly traditional format. Utilising her drawing and painting training to sketch out these formal compositions, this gifted young artist continues the history of using still-life painting as a metaphor for our mortality. Sellios cleverly offsets the overt, dripping juice of raw meats, slimy guts and slaughtered creatures with the subtle beauty, irresistible color and clarity captured in these gorgeous large format photographic compositions. She was born in 1987 in Boston, where she is represented by Gallery Kayafas. She has exhibited showed her works at the Danforth Museum of Art a Framingham, JDC Fine Art in San Diego, Griffin Museum of Photography in Winchester, Daniel Cooney Fine Art in New York, Michael Mazzeo Gallery in New York, Laconia Gallery in Boston.

BILL THOMPSONwww.billthompsonstudio.com

's colorful wall structures combine painting and sculpture into a unique minimalist art form. The sculptures begin their lives as solid blocks of polyurethane, which Thompson outlines with sweeping sketches before hand-grinding the pieces into their final eccentric and individual shapes. Each work is given a unique identity both in form and hue, such that no single color is repeated in Thompson's sculpturally diverse oeuvre of work. With their luscious sheen, these monochromatic sculptures act as unique lenses, engaging and reflecting their surrounding environment. Born in 1957, he lives and works in Boston. He staged solo shows at Conny Dietzschold Gallery in Sydney, Galería Miguel Marcos in Barcelona, Margaret Thatcher Projects in New York, Galerie Renate Bender in Monaco, Ana Serratosa-Arte in Valencia, Barbara Krakow Gallery in Boston, The White Gallery in Seoul.

HILARY TOLANwww.hilarytolan.com

creates her work using a range of materials including drawing, printmaking, photography, sculpture and installation. In Hilary Tolán's exhibit, "Floating World" the viewer enters a realm of manipulated landscapes. Altered photographs of dense forests are countered by ethereal drawings of trees and landscapes. In her work landscape is interrupted and tampered with, and we are led to believe in this drawn reality, this other possible land. She has gallery affiliations with the Kingston Gallery in Boston and DRIVE-BY/bk projects gallery in Watertown.

DONNA VEVERKAwww.donnavjewelry.com

says: "A deep passion for history and architecture inspire my jewelry. Thick rings, wide bracelets, and forged chains connect the wearer to an ancient, romantic world. The symmetry of repeated arches, clusters of spires, and lines of intricate tracery were decorative elements used for centuries to impress. The feel of leather, the glint of hammered metal and rivets are powerful elements that are rendered elegantly wearable by their sophisticated design. Comfortably dangerous, these slightly edgy works stand out from the crowd with a dignified and confident presence.

JOE WARDWELLwww.joewardwell.com

superimposes words on landscape imagery. He uses a sophisticated stenciling technique where he paints the landscape, masks off the areas that he wants to keep visible, and then he overpaints the entire canvas. This is a simple enough device, but the meanings he wrests from it are profound. The words that are painted over the landscapes are often fragments of rock song lyrics, and they tend toward the deadpan. Joe Wardwell presents three quite different things at the same time: landscape painting, rock lyrics and brushy abstraction. The extent to which these three elements interconnect in any one painting varies, but to Wardwell they have this in common — they are all important components of the contemporary American artistic identity. Wardwell is less concerned with describing any particular place what landscape painting suggests about our relationship with the natural world: The entire history of American landscape art has been informed by a sense of unease about our destructive urbanization of the continent. Born in 1972, lives and works in Boston. He staged solo shows at LaMontagne Gallery in Boston, Heskin Contemporary in New York, Allston Skirt Gallery in Boston. His work has also been presented at Museum of Fine Arts di Boston, Rose Art Museum di Waltham.

DOUG WEATHERSBYwww.drwservice.com

owns and operates Environmental Services (ES), his cleaning and repair company that serves as both his livelihood and his art practice. ES provides on-site cleaning, repair, organizing and contracted jobs that double as installations and subject matter for photographs, videos and vinyl wrap murals. His work is an exploration of the surmised divide between artistic activity and maintenance. In his words, "how do we differentiate...art and life, process and product?...office or art installation?...art as the element of performance or lemonade stand?" Not properly categorized as lofty ideas, though, his work is ironic and light. This heightened attention to ordinary objects and commissioning of their transformation—or perhaps simply the acknowledgment of it—distinguishes it as not only art, but also philosophy. He was born in 1972 in Atlanta. Lives and works in Boston. He staged solo shows at Solomon Projects in Atlanta, Dodge Gallery in New York, Flux Projects in Atlanta, Judi Rotenberg Gallery in Boston, Kingston Gallery in Boston, ICA of Boston. His work has also been presented at the Boston Center for the Arts and at the Atlanta Contemporary Art Center.

BRIAN ZINKwww.howardyezerskigallery.com/artists/zink

creates hard-edged abstractions assembled from mod, jitterbugging patterns of flat Plexiglass tiles. Some diamond and triangle designs feel like details from argyle sweaters. A white square radiates black and white rays like a Japanese rising-sun flag. But mainly Zink picks designs that emphasize the flatness of the surface. Using shiny Plexi tiles, Zink catches the light of the room as well as your reflection. The works bring to mind the '50s California hard-edged paintings of Lorser Feitelson or Karl Benjamin, op art, the high gloss of fetish-finish art. It's not the sort of abstraction in which you dive into paint that's been whipped up into moody outbursts. It's about cool, sleek design and staying on the synthetic plastic surface. This literal shallowness is both tantalizing and alienating.



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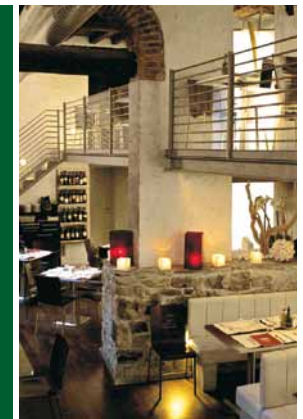
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15 American artists all together here in Como for the first time;

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it was an honour to work with you and with your experience...

and a special thanks to all artist that partecipate to this event, your **ART** is the most important things...

I hope to not forgotten someone.. and least but not last a thank to *Jessica Bellanca*, *Roberta Marone* to be part of my life.. is over one year that I talk only about this project.. looking so far... but now here we are...
it starts the first part of this **Art-Journey...**

