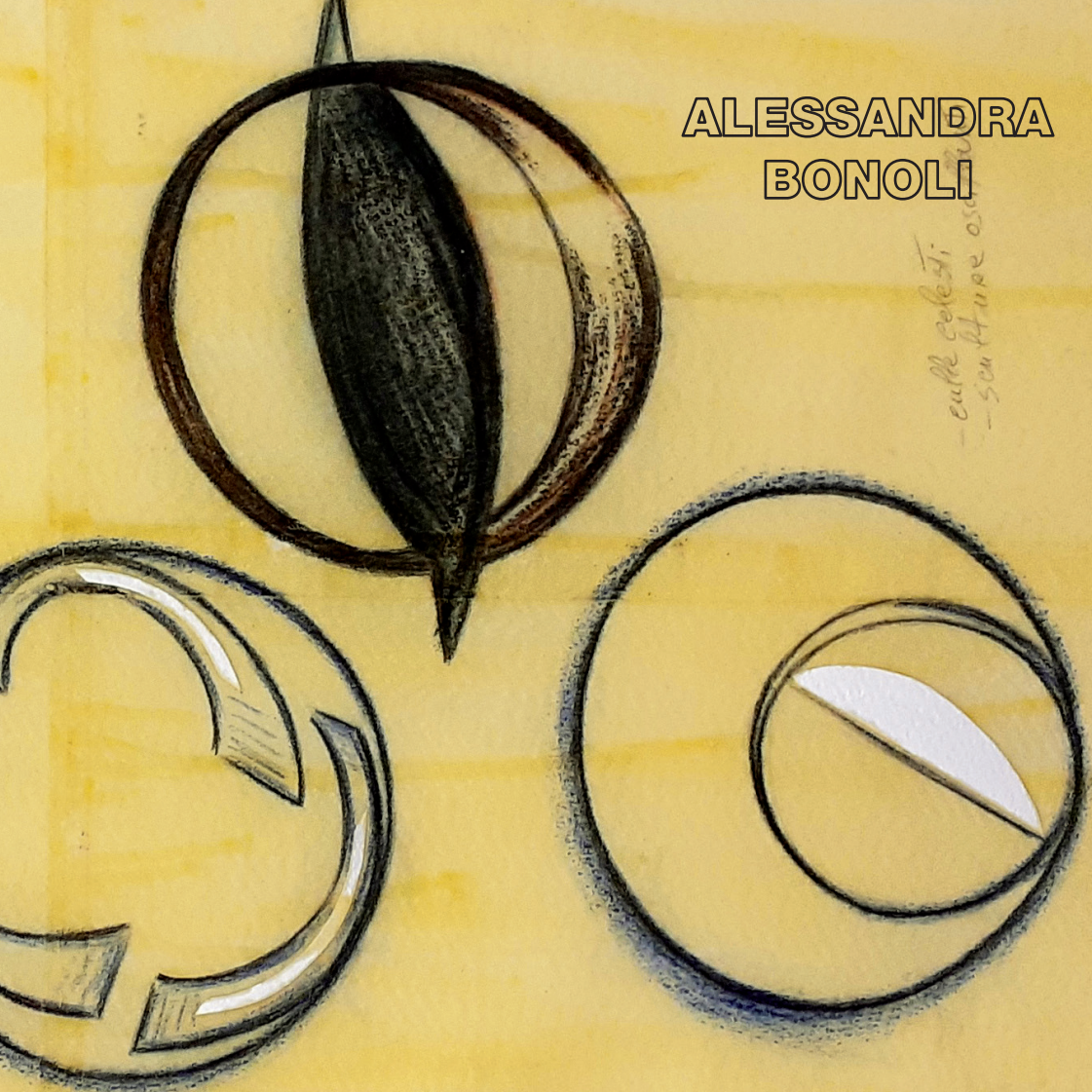


ALESSANDRA
BONOLI

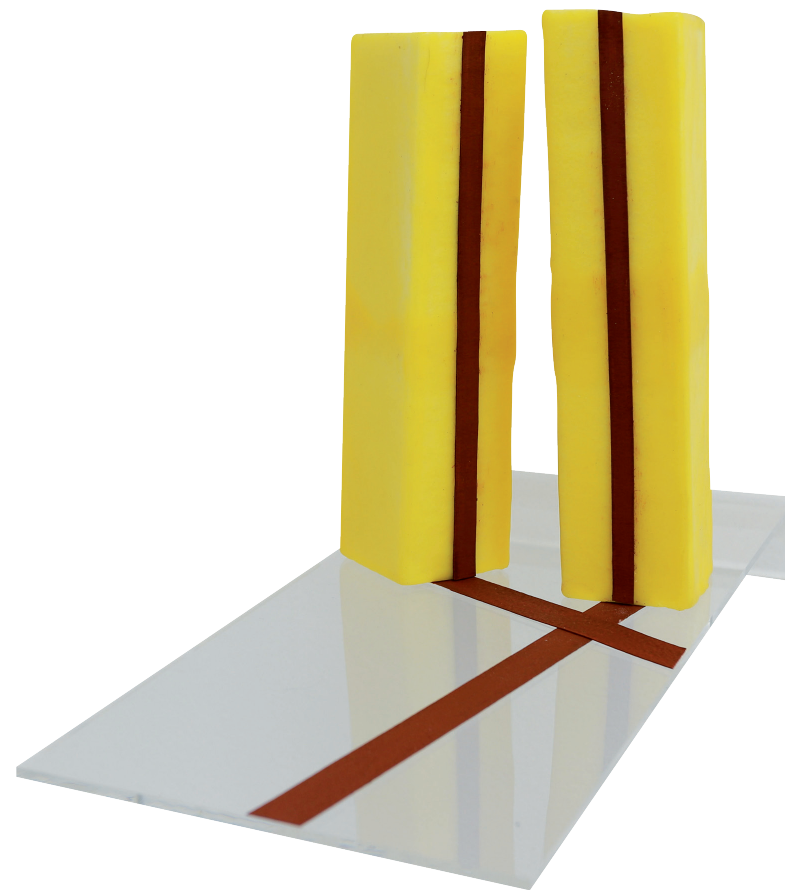
*- cuppe celesti
- sculpture osse*



Spazio E_EMME
16 - 30 ottobre 2020

ALESSANDRA BONOLI
torri del silenzio

vernissage
venerdì 16 ottobre
dalle ore 18,00



Torri del silenzio - n. 1, 2

The fragility and strength of industriousness in Alessandra Bonoli's latest works

*"I dreamt a far-reaching work
that embraces the entire scope of the elements, of the object
of content and style. This will certainly remain a dream.
But sometimes it is good to imagine this possibility,
still vain today. We must not rush things:
these must be brought to light and grow,
and if, in the end, the hour of the work comes, all the better.
We still have to search. So far we have found fragments,
not the whole"*

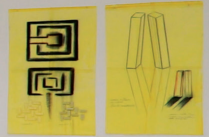
Paul Klee

The first thing you feel when you see and hear these recent works by Alessandra Bonoli can be summarized as follows: agreement. Especially between the material and the artist's hands. In fact, if the praxis is not resolved in mere calculation or pure repetitive or mechanical manipulation (if you want), but rather in a free, creative and independent ability to do and know at the same time, then the artistic technique is posed as a figure of recognition, fully adhering to its significant fulfillment. This harmony in Bonoli's works is expressed through the knowledge of the operative

directions of the material. Bonoli, with her works, knows that matter cannot be dominated, except by obeying it. Hers is a healthy immersion with a feel of adventure, of that hermetic drama that happily emerges in harmony with the material object, of that full-body immersion with one's own project, of violating the natural to lead it to its rebirth, towards new signifiers.

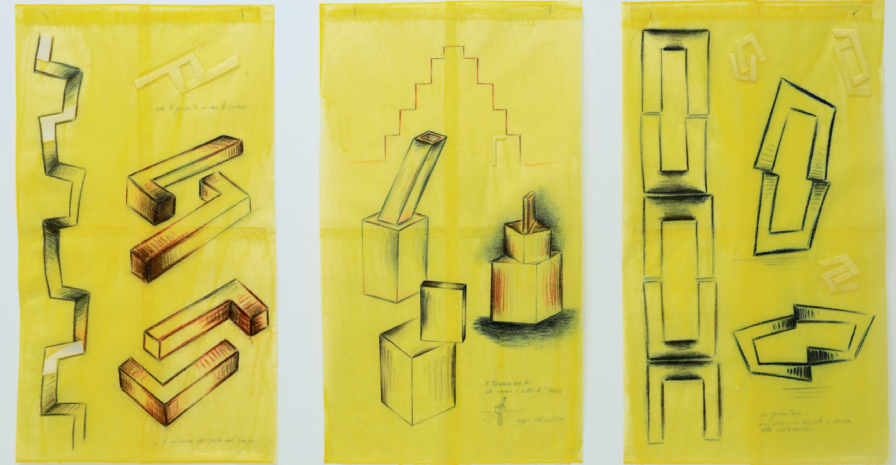
When an artist exhibits, as we all know, he/she puts what he/she produces beyond himself/herself. This "beyond" is beyond his/her very subjectivity. Even Paul Klee, in an essay from the Weimar Bauhaus period, discussed the "humanization of the object" as a meeting point between the two paths of Earth and Heaven towards that "cosmic commonality" that flows into the synthesis of the work of art. The artist is the character par excellence of the polis: he/she fights and works, loves and lies, in the city and for its citizens. Every act of artistic planning, of throwing oneself forward towards the new, towards an ever novel signification and a redesign of the world. His/her every step into the material involves decisions and choices that have deep roots in the reasons of art. Yet such choices are also positions co-implicated in the systems of the person himself/herself. Here, the artist's commitment as such is not his/her task, his/her obligation or moral duty, it does not concern some decision to be taken, but has always been taking place within his/her person.

Bonoli, with all the fragility that the use of beeswax entails, and with all its strength, with all the vigor that the hardworking bees represent, invites us



to see her latest works and advises us to get back on the road, day after day, to relaunch our dreams made of images and flesh, to resume flying, abandoning ancient swamps that did not offer what they promised, to go back being involved without more excuses, without further postponements. Only a daily commitment opens the doors to the possibility of not dying inside, of warding off the impulses to follow the mercantile din, the “noises of the world”. This alone lifts us up and nourishes us in the fullness of life that knows nothing of inertia, but its opposite.

Domenico Spinosa



Works list:

Torri del silenzio - n. 12, waxed papers, cm 39x70, 2020

Torri del silenzio - n. 5, waxed papers, cm 35x39, 2019-2020

Torre del silenzio - 1, beeswax and steel, cm 29,5x10,5x22, 2020

Torre del silenzio - 2, beeswax and steel, cm 22,5x17,5x12,5, 2020

Torre del silenzio - 3, beeswax and steel, cm 28x5x5, 2020

Torre del silenzio - 4, beeswax and steel, cm 22,5x16,5x40, 2020

Torre del silenzio - 5, beeswax and steel, cm 26x10x10, 2020

Rombo - beeswax and steel, cm 21x37x3,5, 2020

Runa - beeswax and steel, cm 16,5x16x9, 2020

Bothros - beeswax and steel, cm 10x28x17, 2020

Ara - beeswax and steel, cm 20x10x10, 2020

Soglia - beeswax and steel, cm 24x12x6,5, 2020

Alessandra Bonoli (Faenza 1956) lives and works in Faenza, Italy.
www.alessandrabonoli.it

critical text:

Domenico Spinosa

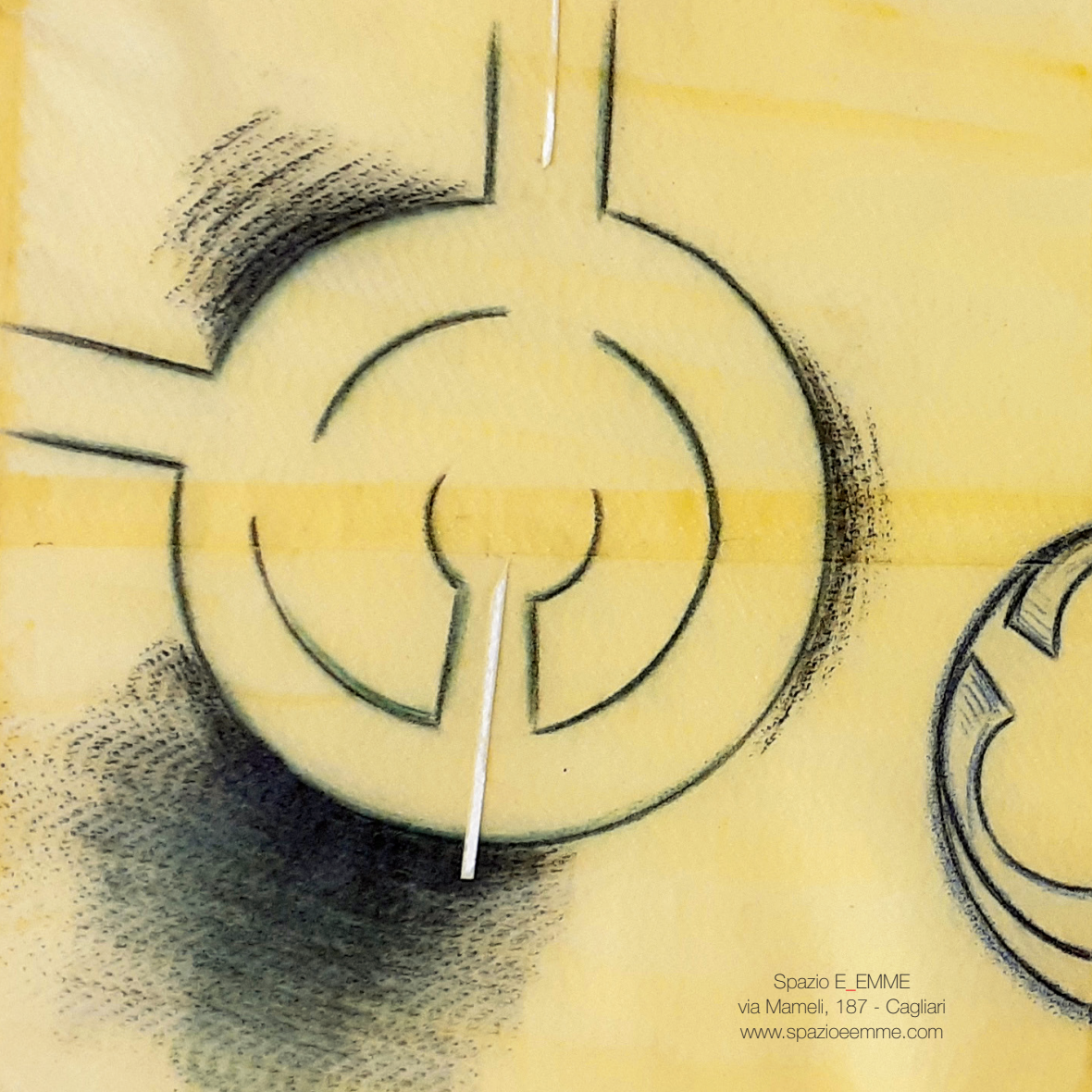
photo credits:

Marco Fronteddu

curator:

Anna Oggiano

Cover: *Torri del silenzio* #1



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