

B&B FINEART

LAC LAGORIO ARTE CONTEMPORANEA

The galleries LAC Lagorio Arte Contemporanea (Brescia) and B&B FineArt (Mendrisio) present an exhibition by four contemporary artists Raffaele Cioffi, Michele Lombardelli, Martin Lechner and Philippe Chitarrini, as well as a historical project on Dadamaino with works from the 1950s.

The LAC Lagorio Arte Contemporanea gallery in Brescia, founded in 1998, and B&B FineArt, renowned for the promotion and distribution of works by international contemporary artists, have joined forces to present a challenging and aesthetically stimulating project. Through this collaboration, the galleries are initiating a dynamic dialogue between different periods and artistic styles.

The juxtaposition illustrates the evolution and interweaving of artistic expressions over time. By juxtaposing contemporary and modern painters, the aim is to show how artistic styles and themes have developed and influenced each other through the ages. This encounter enables the viewer to gain a deeper understanding of continuity and change in art, and illustrates the creative richness that spans different artistic movements and decades.

Die Galerien LAC Lagorio Arte Contemporanea (Brescia) und B&B FineArt (Mendrisio) präsentieren eine Ausstellung der vier zeitgenössischen Künstler Raffaele Cioffi, Michele Lombardelli, Martin Lechner und Philippe Chitarrini sowie ein historisches Projekt über Dadamaino mit Werken aus den 1950er Jahren.

Die 1998 gegründete Galerie LAC Lagorio Arte Contemporanea in Brescia und B&B FineArt, bekannt für die Förderung und Verbreitung von Werken internationaler zeitgenössischer Künstler, haben sich zusammengetan, um ein anspruchsvolles und ästhetisch anregendes Projekt zu präsentieren.

Mit dieser Zusammenarbeit initiieren die Galerien einen dynamischen Dialog zwischen verschiedenen Epochen und Kunststilen. Die Gegenüberstellung verdeutlicht die Entwicklung und Verflechtung künstlerischer Ausdrucksformen im Laufe der Zeit. Durch die Gegenüberstellung von zeitgenössischen und modernen Malern soll gezeigt werden, wie sich künstlerische Stile und Themen über die Epochen hinweg entwickelt und gegenseitig beeinflusst haben. Diese Begegnung ermöglicht dem Betrachter ein tieferes Verständnis von Kontinuität und Wandel in der Kunst und veranschaulicht den kreativen Reichtum, der sich über verschiedene Kunstströmungen und Jahrzehnte erstreckt.

LAC Lagorio Arte Contemporanea

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ROMANTIC ABSTRACTIONS

Raffaele Cioffi
Philippe Chitarrini
Martin Lechner

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RAFFAELE CIOFFI (*Desio, 1971)

Raffaele Cioffi obtained his degree from the Brera Academy of Fine Arts in Milan, where he undertook studies under Luciano Fabro. Nevertheless, he subsequently refined his approach and stylistic vocabulary through engagement with painters such as Claudio Olivieri and Mario Raciti.

Notable among his exhibitions are the personal exhibition "The Face of the Soul" at the Young Museum of Revere in 2001 (catalogued with a text by Claudio Cerritelli) and "Interior Perspective" at the Cloister of Voltorre – Museum of Modern Art.

In 2003, the artist exhibited at the Palazzo delle Esposizioni in Rome, where he presented a catalogued work accompanied by a text by Marco Meneguzzo. In 2009, he exhibited at the National Museum Villa Pisani in Stra, where he presented a catalogue with texts by Giovanni Maria Accame and Matteo Galbiati. In 2011, he was invited to participate in the Venice Biennale, Turin branch, at the Palazzo delle Esposizioni, Sala Nervi. In 2014, he created a series of works on the iconographic theme of the cross, which he presented in the exhibition "In the Light of the Cross" at Villa Clerici-Museo d'Arte Sacra in Milan. Between 2015 and 2016, he created a series of large-format paintings for the Civic Museum of Alessandria, which were presented in the exhibition "Solidity of Light" in the Sala dei Convegni of the Museum (catalog with text by Luca Pietro Nicoletti). In 2021, the MAC – Museo d'Arte Contemporanea in Lissone will host a personal exhibition of his entitled "Thresholds". 2018-2020: The exhibition was curated by Alberto Barranco di Valdivieso, and a catalogue was produced. In 2022, at the Palazzo Ducale in Mantua, he presented 17 large works, of which one painting was acquired by the collection of modern and contemporary art (catalog). He exhibited his work in Italian and foreign galleries.

The following authors have written about his work: Giovanni Maria Accame, Claudio Baglioni, Alberto Barranco di Valdivieso, Roberto Borghi, Claudio Cerritelli, Nicola Demitri, Martin Engler, Iris Hasler, Pietro Finelli, Carlo Franza, Matteo Galbiati, Marco Meneguzzo, Luca Pietro Nicoletti, Claudio Olivieri, Mario Raciti, Francesco Tedeschi, Vera Agosti, Martina Valente, Valeria Vaccari.

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Raffaele Cioffi: Soglia giallo blu / Oil on canvas, 200x150cm, 2022

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Philippe Chitarrini: Untitled / Matte and satin acrylic on canvas, 40x40 cm each (polyptych), 2021

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PHILIPPE CHITARRINI (*France, 1966)

Philippe Chitarrini (born 1966) is a French minimalist artist whose oeuvre is dedicated to both radical painting and sculpture. He pursued studies in the fields of fine arts and art history. He resides and maintains his studio in the south of France, while also serving as an educator at the China Academy of Art in Hangzhou.

The artist's oeuvre is characterised by the juxtaposition of matt and glossy surfaces. The matt surfaces evoke a sense of calm through the absorption of incident light, thereby creating a subdued atmosphere. In contrast, the glossy elements integrate the reflected surroundings into the work as a passive, figurative element, thereby generating an interaction between the artwork and the space.

Consequently, his works cannot be viewed in isolation; rather, they are always in dialogue with their surroundings. This approach gives rise to a dynamic observation in which the viewer is engaged in a continuous dialogue between the artwork and its surrounding context.

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MARTIN LECHNER (*Kempten, 1970)

Martin Lechner was born to parents of Czech origin. Having received training in technical professions, he subsequently devoted himself to music, which led him through a series of professional roles, including disc jockey, before he began singing with a focus on soul and jazz. This ultimately resulted in the formation of the Martin Lechner Band. His affinity for jazz and characteristic improvisation is closely linked to another sensibility, which he has come to recognise as a proclivity towards viewing abstract works of art. This proclivity evokes in him a profound sense of connection, as well as an unexpected urge to challenge himself in these works.

Martin Lechner postulates that the intricate nuances and experiences of life have shaped his aesthetic sensibility and the need to express himself initially through music, but subsequently also through visual art. This growing awareness and the challenge of creating his own images ultimately led to a daily exploration of his creativity. In this manner, he creates images that he experiences as projections of his inner processes and insights onto the canvas. The perception of dichotomy is a constant in his life, and as such forms the basis of his creative work. He is aware that every reaction is the consequence of an action or decision, however minor, and this is something he experiences in equal measure when making his paintings.

It is not uncommon for Lechner to experience a sense of ambivalence regarding the direction he is taking with his brushstroke. The challenge for the artist is to create the painting in a way that fulfils his own artistic aspirations while simultaneously expressing the underlying emotional motivation.

After a period of intense introspection, he ultimately relinquishes control, and a previously uncharted path guides him towards his desired outcome. This dichotomy thus becomes the aesthetic constant of his abstract works, whereby he simultaneously strives for the aspect of balance within the picture. This is analogous to the ambivalent feelings that lead to change and thus to a new balance during human existence. The dichotomy inherent in the process provokes and promotes the harmony of his paintings.

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Martin Lechner: #00670316 / Oil on panel, 90x90cm, 2016

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STRUCTURE-SPACE-COLOUR

Dedicated to
Dadamaino

in dialogue with the contemporary artist
Michele Lombardelli

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DADAMAINO (*Monza, 1930 – †Milan, 2004)

Dadamaino (Edoarda Emilia Maino) was born in Milan in 1930. During the bombing of World War II, the Maino family relocated to La Maddalena, a hamlet of Somma Lombardo (VA), where her maternal grandparents resided. Subsequently, they returned to Milan at the conclusion of the conflict. She subsequently pursued her studies at the Liceo Classico and the School of Applied Art for Industry at the Castello Sforzesco.

Her training was conducted through her frequent attendance at the Milanese avant-garde, which had its meeting point at the Bar Giamaica in Brera. She was particularly close to Piero Manzoni, with whom she was acquainted from 1957 onwards, and Lucio Fontana, who exerted a profound influence on her research. In the 1960s, her work underwent a phase of significant internationalisation, exhibiting strong connections with research groups such as Nul, Zero, Nouvelle Tendance and GRAV (Groupe de Recherche d'Art Visuel).

In the 1970s, Dadamaino's work was significantly shaped by the political context of the era. He participated in a multitude of solo exhibitions and group shows held in Italian museums and institutional spaces. In 1980, he participated in the XXXIX Venice Art Biennial with a solo exhibition comprising 461 sheets of *I fatti della vita*. In 1990, he returned to the XLIV Venice Art Biennial, which was curated by L. Cherubini, F. Gualdoni, and L. Vergine, with two monumental works from the cycle *Il Movimento delle cose*. On 13 April 2004, Dadamaino passed away in Milan.

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Dadamaino: Volume / Water paint on canvas, 70x60cm, 1960

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MICHELE LOMBARDELLI (*Cremona 1968)

Michele Lombardelli's artist's books and works have been exhibited in a number of distinguished institutions, including the National Gallery of Modern Art in Rome, the Casa del Mantegna in Mantua, the Musée cantonal des Beaux Arts in Lausanne, the MA*GA Museum in Gallarate, the La Triennale in Milan, the Assab One in Milan, the CeSAC in Caraglio, and the Château de Chillon in Montreux.

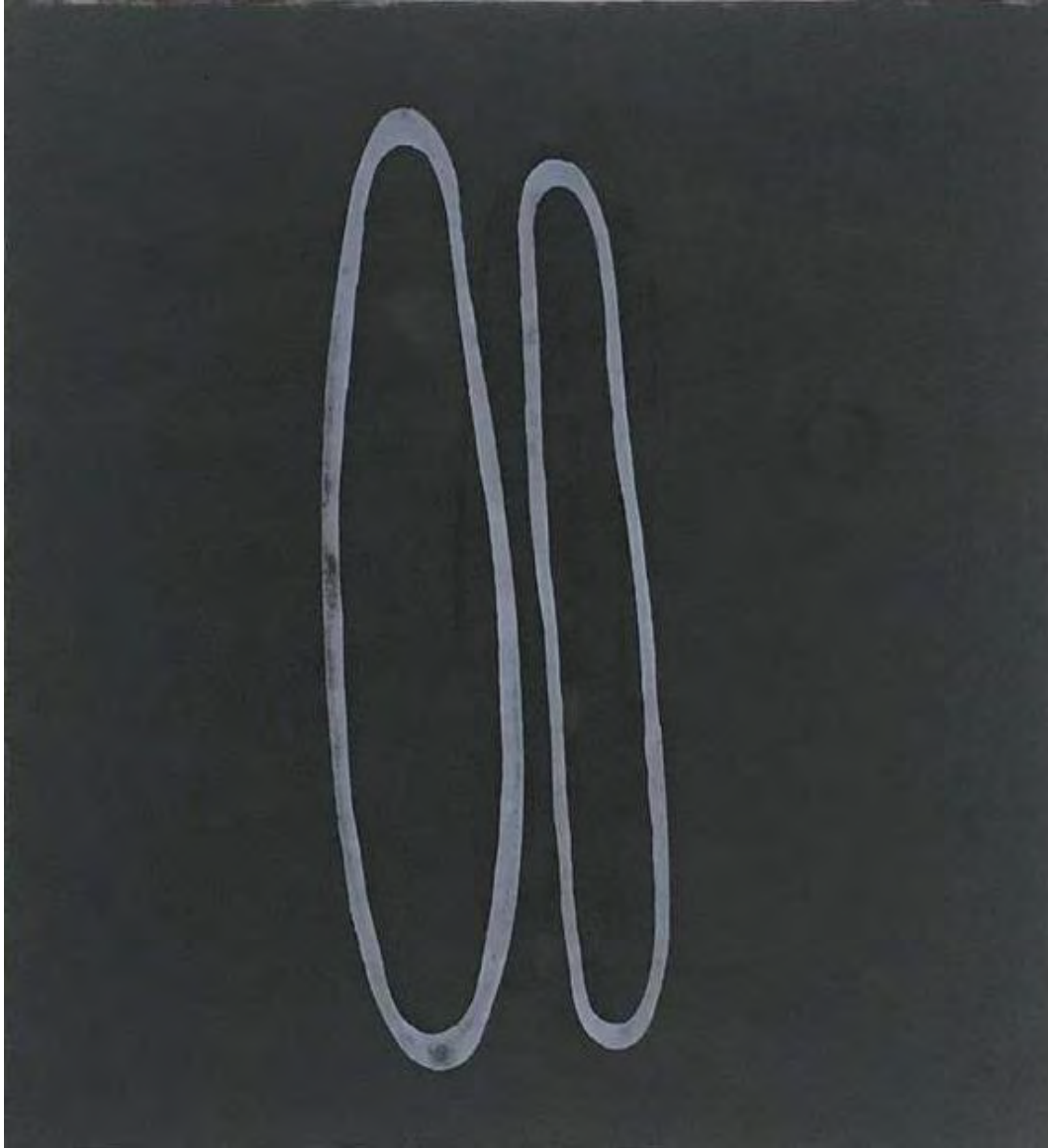
Together with Luca Scarabelli, they established the musical ensemble Untitled Noise and released their inaugural album under the auspices of the record label Die Schachtel. Furthermore, they have collaborated with Lino Capra Vaccina and Jacopo Benassi.

The painting transcends the limitations of historical modernist abstraction and the constraints of the avant-garde, moving beyond the dualisms that have traditionally characterised it. These include synthesis-analysis, abstraction-representation, two-dimensionality and the pursuit of a fourth, legitimate dimension for painting.

Michele Lombardelli's interest in the semantic ambiguity of languages prompts him to highlight the enigmatic nature of language and the slippages of communicative reliability. This opening widens the linguistic dimension to encompass the concept of "all the nothingness," which leaves full evidence to the signifier. For Lombardelli, traversing an abstract painting devoid of the concept of synthesis, a photographic image characterised by semantic reduction, and a monolithic sound that eclipses the abyss of meaning is a necessary undertaking.

(In reference to: Vittoria Brogini, Untitled, Postmedia Books, Milan 2022)

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Michele Lombardelli: Untitled / Tempera and woodcut ink on canvas, 100x90cm, 2016-2018

All images are courtesy of B&B Fine Art (Mendrisio, Switzerland) and Lagorio Arte Contemporanea (Brescia, Italy).

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