

Stefano Minzi

*Family game*

*Some People live of memories some others are capable to live the present deeply, gambling with the future. In both cases a photo, in particular a positive on paper, full of its fetishistic objectivity, recalls the past, moments and places that don't exist anymore. The object that we hold in our hands is still alive and force our imagination to travel back in time.*

*This alchemic power of photography is amplified when the "friezed" image represents ourself, the person we used to be, or family members we never met, that are far from our memories, or that were pictured before we were born.*

*This is the substance of Stefano Minzi's exhibition in AOCF58 gallery. The artist transforms the gallery space in a "memory room", a new family album where the private becomes public. Minzi achieves this by using political and well known images of historical events such as the atomic bombs the atomic bomb (A recurrent nightmare from Minzi's childhood). The Artist intends to make the act of looking from a certain distance a practice of self-analysis and therefore an invitation to raising consciousness.*

*"Family Game" finds its original core in two works, Luneur1 and Luneur2 (cm. 25x30 each): they are the photocopy transfer on canvas of two pictures taken in Rome in the amusement park Luneur. The photographs are taken with one of the first digital cameras. They are memories of a day spent in a fun fair with the artist's father and sister.*

*After these works Minzi, who works and is based in London, asked his parents to send him pictures of relatives and of himself as a child. Using these sources Minzi started to print, experimenting the four color separation with the xerox-transfer planography.*

*The final result of this travel in the past is a mirror-image of the artist as a child that appear on the end-wall of the gallery: a soft mural sculpture representing a child with an austere expression. Final result and meditative centre of gravity for the narration built on the other two walls of the gallery. On the left wall black and white is dominant and the images are easy to interpretate. On the right one are shown more complex works, four-colour print polyptychs, often linked with the idea of air raid and destruction ([Bormardamento 1, four-colour planographic print on canvas, polyptych, cm. 48x60; Bombardamento 2, four-colour planographic print on canvas, cm. 30X40] or with the idea of death and birth [1973, four-colour planographic print on canvas, polyptych 4 canvas cm. 24X30 each]. This particular kind of photographic transfer is a technique that seems to combine in Minzi's work two techniques strongly related together: photography and printmaking, even so the latter suffered from the advent of the first. The oldest ancestry of photography, eliography, was indeed invented during a series of experiments by Joseph-Nicéphore Niepce (circa 1822) with the intent of making printmaking plates using the light of the sun instead of acid.*

*If in one hand the final result of the four-colour planographic print adopted by Minzi, is linked to the work of Roy Lichtenstein, on the other hand it can recall all colours separation techniques, the pointillisme, the pixels of the tv-screen or the four colours print of all newspapers and magazines. What is more the blurry final effect of some colored works could recall one of the first try of colour photographic print from brothers Lumière in 1903, the "Autochrome". Autochrome is an additive color 'screen-plate' process: the medium contains a glass plate, overlaying random mosaic of microscopic grains of potato starch, with lampblack filling the space between grains, and an impermeable black-and-white, panchromatic silver halide emulsion. The grains are a mixture of those dyed orange, green and violet, which act as color filters. Those fours colors are mixed from the eye giving the illusion of the full chromatic range. In the same way in "Family Game" Minzi is trying to look at his past from a certain distance, for a better understanding. Getting closer we will discover that the image is just a puzzle of small grains, a reproduction of something that is not anymore but it can flourish again through Art.*

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