

Stefano Arienti

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SupercontemporaneaStefano Arienti

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About Stefano Arienti Italian artist Stefano Arienti subtly manipulates found printed matter and iconic images to resituate conventional readings of mass-produced information. . It is precisely the images that are most popular, in that they are broadly disseminated and thus more recognizable, that present an occasion for a completely personal reworking.

Stefano Arienti. Flowers

The numerous shows he has participated in include Venice Biennale Aperto 1990, 1993 ; Istanbul Biennale 1992 ; Cocido y Crudo, Museo Reina Sofia, Madrid 1994 ; XII Rome Quadrennial, 1996 winner of the first prize ; Fatto in Italia, Centre d'Art Contemporain, Geneva; ICA, London 1997 ; Gwangju Biennale 2008. Convidiamo inoltre informazioni sul modo in cui utilizza il nostro sito con i nostri partner che si occupano di analisi dei dati web, pubblicità e social media, i quali potrebbero combinarle con altre informazioni che ha fornito loro o che hanno raccolto dal suo utilizzo dei loro servizi.

STEFANO ARIENTI

Here Arienti has created drawings on the dark colored scaffolding taken from the Lamentation of the Dead Christ by Altobello Melone Cremona, 1490 , a painting generally not visible to the public but now, and until the end of the exhibition, displayed near the sheets, in clear sign of continuity and dialogue between the works of the two artists. Reason and order were thus set against art, faith and nature in an installation that seemed to embody the cosmos.

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It is an accumulation that becomes waste, a dwindling of energies and an ephemeral race toward nothing, in life and in art. The collection thus obtained contradicts traditional genre hierarchies. In 1985, on the occasion of his first collective exhibition at Brown Boveri in Milan, Arienti chose

to use the mold on the walls of the abandoned factory as an artistic act, enveloping it with colored plasters.

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