



STREETS OF EUROPE

International Artistic conceived and directed by Carlo Franza

PRESS RELEASE

TITLE

"MYTHS OF OUR TIME"

ARTIST

MARCELLO MAZZELLA

CURATOR

Prof. Carlo Franza, Art Historian and Critic of the newspaper "Libero" founded by Vittorio Feltri

PLACE

PLUS BERLIN – SALA HOFFMANN

Warschauer Platz 6-8 / 10245 Berlin - tel. 03021238501 fax 03029360476 - www.plusberlin.com

LIFESPAN

From 15 November 2014 and April 23, 2015

OPENING

Saturday, November 15, 2014, at 18. 00

COMMUNICATION

Francesco Franza

"Roads of Europe" is sampled to be, in a city like Berlin, the heart of Europe, the mirror of art border, definitely moving, hypermodern, hypertensive, hypercultural, mind and heart, but also project and destiny of aesthetic communication. The project is located in the historic Gothic - already noble school of graphics - with a hundred years of history behind it, behind the longest surviving stretch of the former Berlin Wall, in the district of Friedrichshain, the most lively area of the city, rich in art cafe, local vintage clothing stores, antiques, music and more. E 'with this project, conceived and directed by the illustrious history of Modern and Contemporary Prof. Carlo Franza, an international figure, and indicate that you want to support the new art and, therefore, protagonists and flags, banishing all worship the transition to wish all the worship of the eternal. The third millennium can experience the creative processes in a climate of plundering of reality, because the future is now, between representations and interpretations, leads us to grasp the new destiny of beauty. With art we want to open windows on the world, with the art we want to open seasons heroic, with the art we inaugurate a new civilization. Roads of Europe is a starting point. With **"Roads of Europe"** will be found to be involved, each time, six artists with six solo exhibitions. The six of this chapter are Giorgia Knight, Thomas Dall'Osto, Michele Mariani, Nadia Marni, Vincenzo Parea, Vincenzo Pellitta, **but the tribute in the Hall Hoffmann is for the artist Marcello Mazzella, significant figure and contemporary Italian art historian .**

Carlo Franza writes: "Marcello Mazzella is an artist of the post-production, as it invents new uses for works that include in their formulation forms audio and visual. Equally sets up editing of historical narratives and ideological elements that are racked by alternative scenarios. This visual culture of how I intend to call it, extrapolates narrative from the credits of television programs, by socio-environmental behaviors and new worldviews. Marcello Mazzella in this total mobility level decoding past and present and produces divergent storylines and narrative alternatives. His works represent the place of negotiation

between reality and fiction, fiction and criticism; is a way of inventing connections unpublished between real and virtual, and especially between artistic activity and all the activities of man. The audience is part of the work. So much so that Marcello Mazzella pushes the actors to live certain attitudes and then let them improvise, obtaining social unpredictable ways, a relational aesthetics of which mobility becomes its primary component. In his long career working the works have become precarious camps, camps, inventory of fixtures, heroic manipulations, playlists, framed & frame, workshops, trips and meetings temporary. Now, this nomadism of his narrative structures makes dubbing redubbing, and its casting become the narrative potential where there is overlapping of real time and staging, or between the time lived and scripted version. He said the real / virtual. These spaces, these works are the place of confrontation between social scenarios and private desires, between incoming images and the ones you want, works where the desire to project. Here then is a look fluctuating, a floating listening, a stream of memories; phenomenology is dear to the artists of minimal art, but the context is already leading to the creation of new scenarios".

Biography of the artist

Marcello Mazzella, graduated from the Academy of Brera is one of the founders of the multimedia group the Italian / Swiss AiEP, mainly to produce art with new media. Since 1986 he exhibited in numerous exhibitions in Italy and abroad. In 1993 he moved to New York and began to exhibit his videos and objects. From 1994 to '98 he is studio assistant and full-time collaborator of Nam June Paik and Shigeo Kubota, partnership lasted externally until 2003. In 2002 he returned to Italy where he lives and works as an artist in Milan. And professor of Sculpture at the Art School of Brera.

Biography of the curator

Carlo Franza, born in 1949, is a history of Modern and Contemporary Art, Italian. Art Critic. He lived in Rome from 1959 to 1980 where he studied and earned three degrees at the University La Sapienza (Letters, Philosophy and Sociology). He graduated with Giulio Carlo Argan where he was a pupil and assistant. From 1980 he was in Milan where he still resides. Professor of History of Modern and Contemporary Art, Professor of Italian Language and Literature. Visiting Professor in the Academy of Fine Arts of Brera in Milan and many other universities abroad. Lecturer in the Master "Management and Promotion of Cultural Heritage" at the IED in Milan. And "Technical Consultant of the Court of Milan for Modern and Contemporary Art. E 'was shown by the "Times" among the ten most important art critics in Europe. Journalist, art critic from 1974 in The Journal of Indro Montanelli, today Libero founded by Vittorio Feltri and directed by Maurizio Belpietro. In 2012 resumes in the newspaper "Il Giornale" his column "Scenarios of art." E 'founder and director of the Foundation MIMAC Don Tonino Bello. He has dozens of books and thousands of publications and catalogs with presentations of exhibitions. It is concerned the most important artists of the world of which has been responsible prestigious exhibitions. From 2001 to 2007 he was Adviser to the Ministry of Heritage and Culture. He won for Journalism and Art Criticism, the Premio Città di Alassio in 1980, the award-Baroque city of Gallipoli in 1990, the Award Cortina in 1994, the Prix Saint Vincent in 1995, the Prize Bormio in 1996, the Prize Milan in 1998, and the Prize of the Arts Prize of Culture in 2000 (of which he is president of the jury since 2001), the Prize City of Tricase in 2008, Berlin in 2013 and the Award for Journalism and Art Criticism.

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