



**METRONOM**

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**ACCADEMIA**

Artist: **Eric Davanzo | Vincenza De Nigris | Arianna Galli | Olson Lamaj | Alessandro Ligato | Annachiara Lodi | Jianan Wang**

Curator: **Marco Signorini**

Opening: **February 19, h. 18.30**

Date: **February 19, – March, 27, 2011**

Venue: **METRONOM | 142 viale G. Amendola, Modena IT**  
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Hours: **tuesday – saturday: 15,00- 19,00 and by appointment**

**Metronom presents ACCADEMIA, an exhibition that brings together the photography of Eric Davanzo, Vincenza De Nigris, Arianna Galli, Olson Lamaj, Alessandro Ligato, Annachiara Lodi and Jianan Wang. Set up in collaboration with the Brera Academy, the show consists of work by seven young artists who have shared study experiences with the intention of putting forward an interpretation of possible new scenarios for young Italian photography.**

The optical possibility generated within a room is the pretext at the origin of **Eric Davanzo's** work. *Camere Obscure [Camerae Obscurae]*, upside down rooms, is a disorder derived from a disarming vision with the canons of top and bottom subverted, with actual gravitational games. A relationship between reality and its projection takes shape which lingers over the silence, the amazement that lies at the heart of the process of seeing. In fact *reality* offers surfaces, supports and "chambers", therefore places, to what would otherwise be an uninterrupted continuation, a wandering of light.

*Intimate Nostalgia* is the title of a series of photographs that **Vincenza De Nigris** created in an attempt to recount human sentiments, an inquiry translated into photographic images on sentimental, impalpable, intimist and vaguely romantic planes. Through images the artist builds up a narrative itinerary that employs colouring and light to recreate micro-tales, imperceptible stories that speak of rediscovered subjects and objects.

*Memorie in Vendita [Memories For Sale]* brings together a series of works by **Arianna Galli** created on the thin borderline between history and documentation. They are price-ticketed objects set on shelves in junkshop windows, objects emptied of their past, waiting to be sold or, more often, sold at the lowest prices. Selling off old things is not seen by the artist as getting rid of useless odds-and-ends or as the brutal act of erasing from one's own or others' memory, but rather as their becoming new containers of memories as yet unknown, which carry with them the sign of our passing, tangible proof of our existence, of our having been.

**Olson Lamaj's** artistic inquiry places the accent on the current condition of youth. Locked up in stereotypes, lost in a time that is no longer at their disposal, today's young people seem to be overwhelmed by a society which attempts at all costs to give them an image. In the cities they lose their dreams and, forced into courage and effort, survive in their interior spaces. The artist's lens is not pointed at their fashionable clothes but at their eyes, their glances, their thoughts.

*Moleosophy* is the practice of divining through analysis of blemishes. **Alessandro Ligato's** photographs, conceived within this practice, put themselves forward as a revelation of divination. The artist reveals a collection of symbols, a series of traces and of places once experienced: signs rendered immortal by the camera in an outside-time or a suspended but instantaneous time which are transformed into immutable and constant photographic traces.

**Annachiara Lodi** presents *BAGS*, an inquiry carried out in winter 2010 with the aim of documenting anatomical and postural mutations in the individual on the basis of the weights they bear. A local market in the centre of Milan became the scenario of this intense work of reportage, which finds in the shopping bag an object that constitutes at once a real weight and a symbolic burden. The extensive corpus of shots, meticulously selected, reveals a series of figures outstanding for their static nature and plasticity.

**Jianan Wang's** shots set forth a reflection on the ongoing mutation of the cityscape of Milan, underscoring the contrasts and the paradoxes that the new "vertical" architectures engender with regard to the pre-existent townscape, in a historically stratified context such as Italy's is. Photography is understood as reflection, as a dimension of the world. Through this reprocessing Wang evocatively records the new architecture of Milan.