

**Sara Cortesi, Dilan Perisan, Tommaso Silvestroni,  
Anna Tappari and Federico Zamboni**

**Opentour 2024 / Art is coming out  
*Tre angoli, una porta e una colonna*  
curated by Massimo Bartolini**

opening Thursday 20 June 2024,  
3 – 11 pm  
20 June — 20 July 2024

P420 is pleased to announce its participation in the tenth edition of Opentour / Art is coming out, an exhibition organized by the Academy of Fine Arts of Bologna in collaboration with the Association of Modern and Contemporary Art Galleries Concommercio Ascom, curated for the third consecutive year by Carmen Lorenzetti and Giuseppe Lufrano.

The protagonists of the exhibition are the works of students from the two-year graduate courses and the final year of the three-year programs. In a mutual internal/external relationship, Opentour connects the intense research conducted at the Academy with its concrete presentation in art spaces, particularly in galleries, the hub of commercial activity, with the aim of promoting young talents and introducing them to the professional world.

P420 will inaugurate the exhibition *Tre angoli, una porta e una colonna* (Three corners, a door and a column) curated by Massimo Bartolini, who this year represents Italy at the 60th Venice Biennale, on 20 June at 15:00 in its spaces at Via Azzo Gardino 9. The first room will host a site-specific installation by Anna Tappari (Cesena, 1999), winner of Art Up | Collectors' Prize 2023, supported by Fondazione Cassa di Risparmio in Bologna. The second room will feature an exhibition path illustrating the correspondences and interconnections between the works of Sara Cortesi (Bagnacavallo, 1999), Dilan Perisan (Ankara, 1991), Tommaso Silvestroni (Forlì, 1999), and Federico Zamboni (Moncalieri, 1999).

Using various media including sculpture, installation, sound, and video, all the works on display engage with the gallery space, as the title suggests.

As Bartolini explains:

"The white room, akin to a Petri dish where isolation has occurred. A single component is present, yet the elusive material of its composition evokes a sense of emptiness. Thus, Anna Tappari's work *Ti Suonano I Capelli* (2024), composed of chanting, breath and anaerobic fungi, opens up a space to the void, centering on a column that becomes a nucleus of intensity, a singing tree at the heart of an air forest in motion. The singularity of the vertical prism of the column disperses to construct an architecture of reverberation for sound. Another concrete prism, drawn downward, is Tommaso Silvestroni's fountain

(*Fontana II*, 2023), an inhabitant of the threshold, introducing a space of denser quality compared to the first, and leading to another threshold, the organic and impermanent architecture of Sara Cortesi's *Falena* (2024). A "gate-tent" whose bamboo structure, mimicking wrought iron, seems to construct a light-weight shelter made of graphite shadows on luminous fabric, where the mineralized animal world meets and supports the airy spirals of the vegetal. This flight reverberates in Silvestroni's video *Candiano (che sembra piatto all'aviatore che lo sorvola)* (2024), an aerial view of the location from Antonioni's famous film *Red Desert* (1964), shot with a camera attached to a kite, where the demolition of the cooling towers of the ENI petrochemical complex in Ravenna outlines a geoglyph in relief, depicting the meeting of two large circles — two worlds and a landing strip. Seen from below, the video *Teodora* (2022) — with its projector literally placed atop the one projecting *Candiano* — seems to encounter the creator of these circles, with a car performing maneuvers on the deserted unpaved plaza, like a landing. At ground level, Dilan Perisan's work *Excavation of the Solaris* (2020) — title combining the sublime (*Solaris* by Tarkovsky, 1972) with the mundane (Perisan's domestic environment) — treats the home as a laboratory where the research slides are kitchen tiles displaying the transformation of trash into sculpture. Transformation of stone into sculpture by juxtaposition (*Vita di Milarepa*, 2024) and wood into painting by focalization (*Passaggi*, 2021) guides the works by Federico Zamboni, who with an instinct for the technique as a guide to relationships, and an ethnologist's attitude, gathers elements that establish his work, investigating methods and narratives from his places of origin and mingling them with experiences from other cultures. In conclusion, the white room, a symbol of the culture of human-world separation, becomes a place where diverse materials and traditions converge to form a zone of complexity, approaching that state of total collaboration among the myriad beings that originated life... A kind of gift, a pulse, a note to the body of the portion of the world that is this room, here in Bologna, comes from Sara Cortesi's *Orecchino da parete* (2024), an organic jewel like a small web of a fairy spider, illuminating the farthest corner with a light that embraces brilliance and decomposition with the same lightness and gentle joy."