

Room 1

LE INTERNE DIFFERENZE (THE INNER DIFFERENCES)

Irene Fenara

with an essay by Antonio Prete

Room 2

TIRARSI FUORI (GETTING OUT)

Sofia Bernardini, Elena Borghi, Paolo Bufalini,
Beatrice Dellacasa/Alma Fantin, Chiara Prodi/Veronica Billi,
Simona Paladino, Luisa Turuani
(the work by Sofia Bernardini contains a
contribution by Andrea Renzini)

curated by Lelio Aiello & Massimo Marchetti

Opening Thursday 22 June, 16.00
Until 29 July 2017

For the second year, Galleria P420, during *Opentour 2017*, in collaboration with the Fine Arts Academy of Bologna and the ASCOM Bologna association of art galleries, presents *Tirarsi Fuori*, an exhibition of works by a selection of students at the Academy, curated by Lelio Aiello and Massimo Marchetti.

At the same time, in another space in the gallery P420 presents a solo show by the young artist from Bologna Irene Fenara.

The works by the artists in *Tirarsi fuori* are the results of a workshop conducted at the Academy by Franco Vaccari, to investigate two crucial moments that often arise during the training of an artist: the moment of origin of the “calling” and that of doubt, or as Vaccari calls it the “swamp.”

Though until the Renaissance era the path by which to become an artist was strictly subordinated to practice in the workshop, over the centuries to follow the route into this particular profession has gradually been divested of encoded rules. In general terms, the bond with the so-called “vocation” has taken on greater importance, shifting this type of choice into a more spiritual, less practical sphere.

On the other hand, once the path has been taken – which implies profound self-exploration – aspiring artists often suddenly find themselves tangled up in feelings of uncertainty and disorientation. This situation can trigger questioning of one’s own identity. But as in any rite of passage, if the initial reasons of choice were sufficiently solid, this can become a moment of resolution, in which the artistic career truly begins.

The exhibition *Le interne differenze* by Irene Fenara narrates distance as inner appropriation of a time and a place. A home that comes from the past and seeks an open space in which to remain at a distance. Views of interiors are constitute the main subject of the large-format photographs inserted inside an environmental installation.

The space of distance, thus reassembled, suggests inner visibility, and it is photography that assigns the image an extreme task here: to take the visible towards and past the limit, while at the same time suggesting that by making thresholds transparent it is possible to rediscover, at least for the duration of its manifestation, what has been lost, or hidden, or closed in the irreversibility of time, covered by its dust. (Antonio Prete, May 2017)