

Chinatown, Milan: a city in the city, a wrapping containing a world, a container which is in turn content. Packaging, a perfect example of serial industrial product, becomes a metaphor for the analysis of a daily context, a mass production aesthetics. A repetitive sequence of ordinary use objects such as packets, boxes, plastic bags is interrupted by common vegetables and fruits, also duly packed to be sold, even if these products already have their natural shell to protect them. Could China, a country where consumerism could be considered almost as a state religion, leave a space for single individuality? The meditative portraits question the consequences, leaving the possibilities scene open for who is looking. The project is an homage to Ed Ruscha, versatile American artist, among the first experimenters of the artist book (Twenty six Gasoline Stations, 1962, but also and above all Various small fires and milk, 1964, Nine swimming pools (and a broken glass), 1968), whose works are loaded with high irony and evocative power.

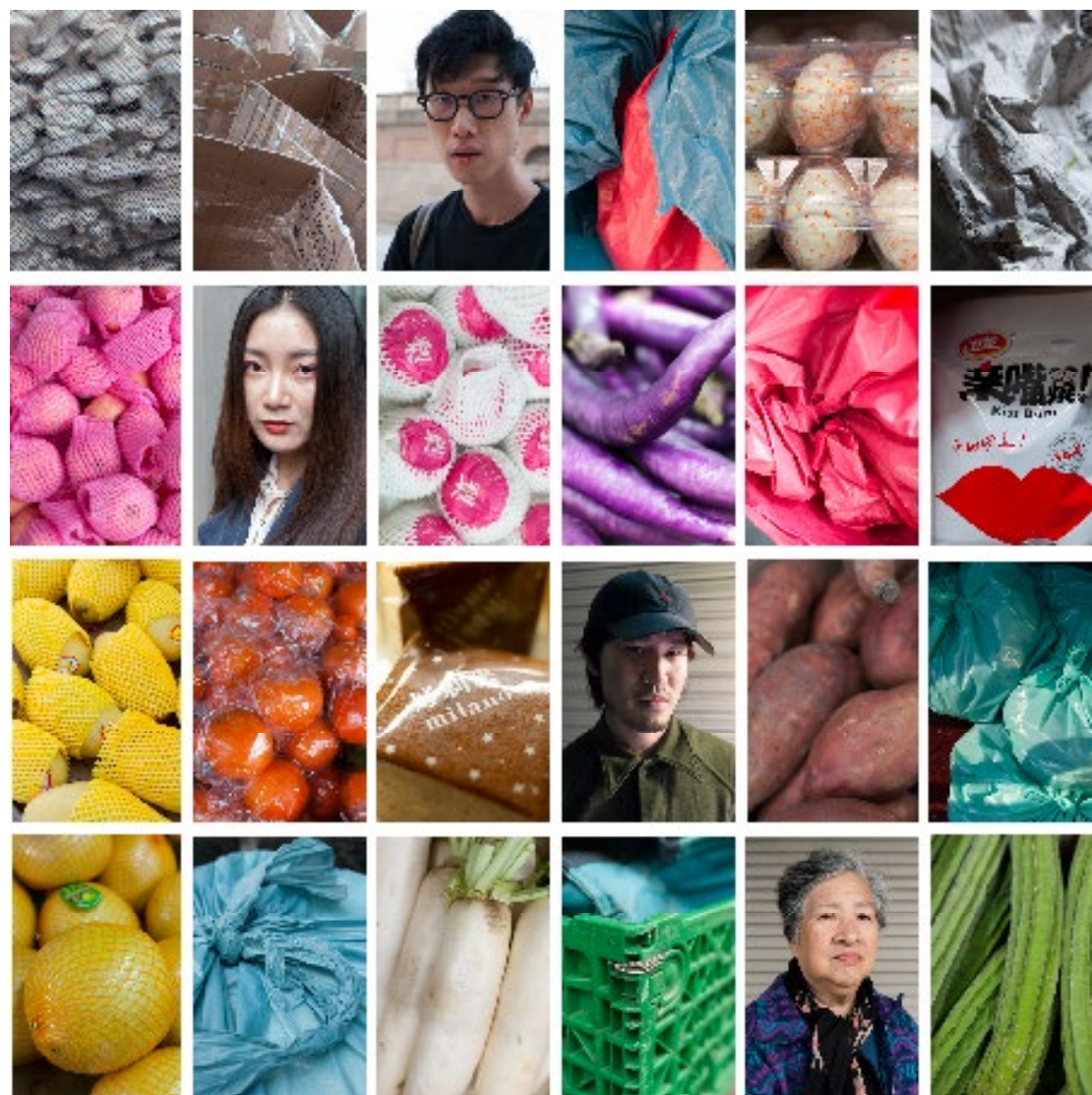
Marsell Paradise Permanent exhibition, Milan, Italy, november 2018-january 2019, solo show
25 Fine art prints, 21x29 each+ 1 single 50x70 cm

ORTAGGI & IMBALLAGGI (vegetables&packagings)

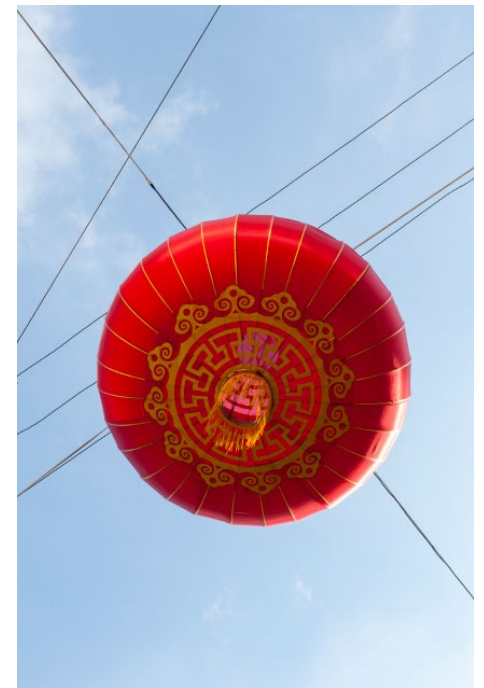
2018

Acknowledgements

Project presented in a solo show at Marsell Paradise as one of the winning project of the Open call Scatti, Milan, november-december 2018



Layout proposition of the printed matter exhibition in Marsell Paradise Permanent exhibition,
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Some images of the project