



# SurFashion

**GALLERIA VIK MILANO**

Room 210 Gallery, 2<sup>nd</sup> floor

19 settembre – 20 ottobre 2019

opening: 18 settembre 2019, h. 18.30

Fashion has always been a contiguous territory to art: it has often been a source of inspiration for artists; at other times, as in the case of the futurists with their *avant-garde fashion* creations, it has been ground of despair and of active comparison.

Today, fashion has spread like wildfire in every sector of society, permeating not only the diffusion of advertising everywhere, with its aesthetics and with language, but also the individual habits and behaviour of all social levels. Often it was fashion that stole ideas from art, and at other times it was art that took inspiration from fashion. Like a snake eating its own tail, the fashion and aesthetics of everyday life and art have reversed roles and exchanged ideas, looking at each other and copying each other.

In recent years many contemporary artists have increasingly looked at fashion as a land of amusing confrontation: you want with irony, you want with curiosity, you want a dose of strong social criticism, you only want it as a place of accumulation of the aesthetic ideas diffused in the social body.

The exhibition SURFASHION brings together the works of about thirty contemporary artists from all over the world which, in recent years, have worked with profoundly different styles, subjects and materials, with the theme of fashion and the influence it has had and continues to have in the social fabric. The result is a lively, amusing, ironic and at times even biting exhibition, full of reflective pointers to beauty in its relationship to society, but also of high aesthetic quality and active confrontation and expressive modes that are as different - yet rich in points of contact - as art and fashion.

The SURFASHION title brings to mind different concepts: fashion as a mirroring surface of society (hence the pun on Surface and Fashion), as place of extreme superficiality, but also of widening horizons according to unpredictable and irrational principles. The suffix *sur* references the myths of meta-modernity, a term created by the anthropologist Marc Augé to describe (like *liquid society* of Zygmunt Baumann), Western civilization of today, characterized by various forms of excess, exaggeration and hyper-averabundance, of which fashion and art are a perfect mirror.

But in the term SURFASHION we also find the concept of *surfing*, that could be taken as a symbol of the ability of contemporary creativity to move from one area to another with bizarre, unpredictable and surprising methodologies. The concept of *surfing* is the metaphor of rapid, superficial, incoherent, liquid, dynamic movement with which today's talents (stylists, artists, creatives in general) fish from different cultures to make their creations, passing quickly and surprisingly between styles, languages, methodologies that are always different from one another.

The Room 210 Gallery, the art gallery inside the Galleria Vik Milano, will open for the first time with the exhibition SURFASHION continuing the show around the walls of the Vikissimo, the bar-restaurant that in the entire first floor of the hotel, overlooking the Galleria Vittorio Emanuele.

SURFASHION will bring together works by thirty global artists, including Italians.

The exhibition opens with the over-burdened, hyper-baroque and timeless beauties by the Argentinian artist Nina Surel (for some years living in Miami), who's work recalls pre-reaffaellite aesthetics with accumulated and over-abundant effects taken to obsession, rich as they are in decoration and objects, from porcelain, to buttons, to fabrics and jewels. The Chinese artist Liu Bolin, on the other hand, "camouflages" himself, as usual, with the surrounding environment, in this case consisting of a rack of international magazines, from *Vogue* to *Vanity Fair* to *Forbes*, as if to remind us of the totalizing and subtly dictatorial attitude of the Society of the Spectacle.

Then, there are Matteo Basile's women, always poised between reality, dream and fiction; bewildered dancers held in the balance with the thread of transgression by Elena Monzo; Cubist swirls by Anna Muzi, containing mixed references to pop and underground culture; Claudio Monnini's women with tattoos; Cristiano Tassinari's women lost in abstract landscapes and those of the Russian-born artist Elena Trailina, which stand in contrast to ancient icons. And again, there are fashion photographs taken in the nineties by Antonio Guccione, the acid and unsettling photos of Dorothy Blawn; and those dreamlike, disturbing and mysterious photographs, which seem to come out of a manual of psychoanalysis, by Vittoria Regina; to the deconstructed photographs of Antonio De Luca. There are the sculptures, poised between the metaphysical suspension and everyday life, of Livio

Scarpella, Giuseppe Bergomi and Nando Crippa; and those, in terracotta, but in superpop colours, of modern girls in ordinary situations, by the Milanese Paolo Cassarà; the playful and paradoxical Japanese silhouettes of Hiroto Kitagawa; the profiles of women made of metallic grids by Giorgio Tentolini; the now classic superpop light boxes by Marco Lodola; up to the ironic and irreverent sculptures by Francesco De Molfetta; and the giant-format fetish sculptures of Giorgio Laveri.

Then, again, objects, artifacts, paintings in thread, fabric, or embroidery, that recalls the multiplicity of techniques and materials that, coming from the clothing industry, subtly insinuate themselves into the *body* of the art.

The colourful dresses photographed in the bright colours of African traditional dress by Siwa Mgoboza; or the collages of different fabrics, from classical African wax to Italian silks, of the mysterious *nomad* artist Felipe Cardeña, transformed into clothes, trousers and jackets for his youth activist crew. There are the embroidered paintings by Angelo Filomeno; the mimetic sculptures, in lead, which imitate folds of fabric, by Umberto Mariani; the colourful abstract patterns of Eloisa Gobbo; the works, made up of tailor's meters, strings and laces, by Mimmo Iacopino; and the abstract squares, made of intertwined and coloured threads, by Carla Walls; and the embroideries, with portraits of people from all over the world, of Leonida De Filippi.

Here then are the surreal and playful oversized clothes of Loredana Galante; the objects (from guitars to machine guns) made with Swarovski by Nicola Bolla; the colorful patterns by Davide Nido; and the fragrances and pop accessories by Sara Baxter. Again, the very original Nicola di Caprio's GIFs, created by mixing a variety of references, ranging from fashion and music to the history of art; the classic style paintings and the dreamlike atmosphere of Alex Folla; the ironic and corrosive art of Dario Arcidiacono, based on the invention of an imaginary fashion label, Nom Couture, and inspired by the idea of the *New World Order* conspiracy; the surreal and irreverent *Fashion Victims* by Max Papeschi; and the pop heroines of Tomoko Nagao. Finally, the boutiques painted by Marta Mez, with their good clothes lined up behind the windows, remind us of the prosaic and everyday nature of fashion.