

## Solitude 's economy

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Alessio Barchitta  
Marco De Santi  
Daesung Lee  
Lena Shaposhnikova  
Maria Wasilewska

**c.s: Anna d'Ambrosio**

**Amy d Arte Spazio Milano presents from 10 November to 27 November, "Solitude 's economy", a new economArt project with the artists Alessio Barchitta, Marco De Santi, Daesung Lee, Lena Shaposhnikova, Maria Wasilewska.**

To speak of loneliness is to speak of the relationship between micro and macro, of the political and economic social body as a systemic existential dimension.

### **The solitude of the "new global man"**

The economic man is conceived as a calculating machine, as the anthropologist M. Mauss defined him.

Money is globalized; man is divided in his true living structure, especially the wild globalization that feeds on money alone, burning up work and with it the dignity of millions of individuals.

Thus, if on the one hand this extraordinary phenomenon was to shorten the times of the many crises on earth, on the other it has actually widened the gap of general precariousness, exacerbating physical and interior suffering.

It is not easy to get out of this vicious circle because if these relationships, in a supermodern society (Marc Augé) like ours, become in various ways the warp and weft of its human fabric, the hope that economic man can find in itself the strength and the means to transform the reality of which it is a part ceases.

One of the major problems that today arise within a globalized civilization on a planetary level can be found in the almost total disappearance of subjects who are able to distance themselves from it; that is to see it, judge it from the outside, to chance taking the liberty of resisting it, through alternative cultural proposals and models.

It is therefore a problem of a psychoanalytic and anthropological nature because, in the era of financial capitalism, the biological self, the basis of human personality, now appears to have undergone the modeling pressures of the dominant culture with the planning of desires, expectations, consumption and consumer before production, making sure that the ages of man are reduced, favoring an artificial prolongation of childhood regardless of the actual duration of biological life.

Passivity and lack of awareness, also thanks to the ubiquitous interconnection presented as a choice that actually hides an indefinite extension in time and space of the extraction of value from human beings, as a servant-unity. And it is this trend that determines his taste and his solitude.

Almost everything that belongs to us has been imposed on us; at first with skillful brainwashing, constant and repeated, then with a careful distortion of reality up to the control of the market through algorithms.

The most serious consequence of globalization and the advent of the post-fordist economy is the disappearance of public space. To learn to live together in the world of differences, without building ghettos, we need new tools of action that free us from the "political economy of uncertainty".

Existential insecurity, uncertainty about one's own destiny, the feeling that one's person is constantly in danger, constitute the framework in which individuals spend their lives, unable to organize them and build an identity.

### **Art as a form of collective resistance, in motion. Margins of dissent**

Art, whatever the form of artistic expression, needs witnesses and it is in this sense that it arises as a collective phenomenon. You don't produce art to be alone: you have to be seen, heard or read.

On the one hand in the gesture of artistic creation there is an appeal to the other and in this act a gesture of resistance to solitude is revealed, on the other hand there is, as in the plastic arts, a will to think that what appears incomprehensible in the current society can be the object of representation and thought.

I believe that if we tried to understand which events push and move an artist in his creation, we would understand the simplicity of this language, because the artist resists the evidence of images.

He reflects on the life of men, on an object, provokes or tries to provoke curiosity, suggesting other truths to us. However, the power of images is so strong that it is often difficult to understand the underlying message; also, because the market recovers art, making it fashion, costume.

The works proposed in this exhibition project are all part of a unitary reflection on the role of politics and the autonomy of subjects in the contemporary world, on the border between reality and fiction, these works (painting, sculpture, photography, installation, land art) reflect on the notions of site, identity and participation.

**Amy-d**  
Arte Spazio  
economArt

