

PRIMA  
tutto

qui  
ERA  
PARADISO

OPENING  
12 march  
6 - 10 pm

12 march to  
28 march

AMY - D  
artespazio  
via Lovanio 6

EACH WORLD IS A FAILED EXPERIMENT



Amy-d Arte Spazio Milano announces *PRIMA qui ERA tutto PARADISO*, an *economArt* exhibition project curated by Kamil Sanders, which opens its doors on 12th March at 6 pm.

Renewing its vocation for experimentation and research into new imagery, the Milan gallery is staging a unique, articulated and fluid exhibition with works by Davide Masciandaro, Eleonora Molignani, Riccardo Ricca and music by Nicole Andrea Fontana. The artists in the exhibition, with their technical and conceptual specificities, take their starting point from the synopsis of one of James G. Ballard's short stories *The Garden of Time* and recreate the sets in the gallery spaces, through a dialectic vision that reflects on memory and the cyclic and stratified temporality of a now ungovernable time. As recited in the poem by Kamil Sanders that gives the exhibition its title:

*once all here used to be paradise.  
then time poured down from every side.  
flowers have died, stars have died,  
the earth now wears petals and glimmers.*

being born and dying are so alike  
(the parts can barely be told apart).  
All I know is I wasn't before  
and now I am prey to this world  
of misunderstood organs and metamorphoses.

The spaces of Amy-d Arte Spazio are reinterpreted as a metaphorical living space, where the exhibition route develops through different settings and aesthetics. The peculiar architecture of the gallery, divided into four rooms, is further declined through colours and representations in a narrative development both on the walls and in the air, so as to make the fruition of the exhibition articulated and engaging.

This scenographic aspect of the exhibition is undermined, from the very first bars, by certain unpredictable interferences: the spectator is made an involuntary participant in these interferences.

In the larger exhibition area, the *garden* is staged. Riccardo Ricca enacts metaphorical vegetation with the installations *Non andartene docile in quella buona notte* and *Se questo è il confine*, producing a liaison between indoor and outdoor garden; on one of the side walls a floral motif on wallpaper emphasises and degenerates into kitsch. Eleonora Molignani's *Artist's Archive* seems to conceive the garden as a tender regret.

The ensemble aims to manipulate and immobilise the temporal dimension.

In the second room, the *living room*, Nicole Andrea Fontana's disturbed sounds generate a surreal soundscape that amplifies the sense of estrangement. The sum of the sounds composes a 'music of the everyday'. Here, an apparently defective television set awaits the viewers, in open dialogue with E. Molignani's ghostly graphites. Mariangela Zabattino's *Mappe del tempo che resta* surface between the walls like pre-linguistic volumes, archaeological affections on the verge of crumbling. Around the corner, an interactive work by Davide Masciandaro produces further interference.

The third room, the *waiting room*, represents the most intimate area of the house; it hosts an interlude populated by E. Molignani's *Acchiappa pulci* and *La scrofa di Falaise*, the last witnesses of an inert and kitsch paradise that is about to disintegrate.

The disintegration is consummated in the last room.

Here time resumes its cruel race on the notes of *zenith /o nero* by N. A. Fontana, improvisation on piano against the background of a bordone that simulates the relentless, transformative sound of a black hole. The performance is resolved in the unformed and primitive image of the wax cast of a murti of *Siva Nataraja* (king of dancers) from the beginning of the 20th century, embodying the apocalyptic unforeseen generated by the barbarity that invades the palace of the nobles, and at the same time the vital spring that it brings with it.

Anna d'Ambrosio e Kamil Sanders