

Giacomo Giovannetti
Primapersonaplurale (Firstpersonplural)
Curated by Alex Urso

There's only one of Giacomo Giovannetti, but he could very well be many more. Born in Senigallia in 1983, the artist from the Marche, over the years, has carried out his work based on interactions and exchanges with *others*. In his creative process, others are the foundational element. Sometimes in an active way, helping in the creation of the piece via workshops or other collaborative moments, or in a passive way, being on the receiving end of the message. But, for Giovannetti, having someone to interact with is the very reason for his work. "*I see art as a space to get to know one another; to bring value; to welcome, document, and generate conversations that serve to inspire and lead to a reflection on global, historical, and cultural issues,*" says the artist, who in more than a decade of his career has established himself as one of the most versatile figures of his generation. This is true because when looking at Giovannetti's creative trajectory, the most surprising thing is the multi-faceted nature of his work: painting, street art, graphics, and publishing are the main ways he expresses himself; related and complementary fields coexist in the artist's repertoire, blending in to such an extent so as to erase the boundaries among the various disciplines.

GIACOMO GIOVANNETTI AND THE ART OF EXCHANGE

Created over the past year and never before shown to the public, the works on view at Fiuto Art Space take Giovannetti's reflections on the role of art as a relational tool in new directions. Each of the large paintings in this exhibition is the result of a "two-player game" involving the artist and his daughter Nina, who has been welcomed into the creative process as co-creator of the works. But it's even more than that: Nina is like a muse and patroness. She has inspired the artist to free himself from all mental constructions, prompting him to experience the creation with a sense of wonder and primordial desire.

"In this series of works, I started from a very personal process of shared painting with my five-year-old daughter: thus art becomes a therapeutic tool to create and strengthen bonds, a way to get together and dance along with the brushstrokes." Free to express emotions openly, removed from the judgment and conditioning of the system, the child takes the adult by the hand, opening the door to a world where everything is play. "*I have welcomed Nina into my work. She allows me to be present in a way that goes beyond visual culture, aesthetic legacies, models, and currents,*" says Giovannetti. "*Nina trusts me, and I feed on the freedom of 'illiterate,' physical painting that was the door that brought me closer to art twenty years ago."*

WHERE THE WILD THINGS ARE

Presented in elegant wooden frames, intended by the artist as an integral part of the works, the pieces were created by Giovannetti using a process of overlapping, in both a technical and semantic sense. Newspaper clippings, bits from notebooks, and old photographs appear in the background along with the drawings by Nina: the little girl's contributions are fragments of an imaginative, childlike world, but there are certainly frightening, unsettling elements as well. Monsters and shapeless figures emerge from the surface like nightmares that demand to be seen and interpreted. These are creatures that are both playful and disturbing, aspiring – in either case – to be embraced as elements of the same scenario where opposites coexist, and are necessary to each other. "*Nina and I panted monsters. We had so much fun, and we made our fears beautiful."*

Full of color and hidden meaning, the little girl's contributions are featured under layers of plexiglass the artist added later. It's the adult that makes his contribution here. These large transparent panels feature elements having to do with the adult world: maps of famous places and others to be discovered, pop-culture icons, insights, archetypal forms and signs produced by search-engine algorithms. Following this perspective of overlapping, breaking down and putting back

together infinitely, each work by Giacomo Giovannetti appears as a collage – actually, a *pastiche* - that blends different sub-codes, registers, languages, and styles, representing an everyday at once intimate and universal: an enormous puzzle that, a bit like life, needs to be figured out. All the better if done together. All the better if there are two.