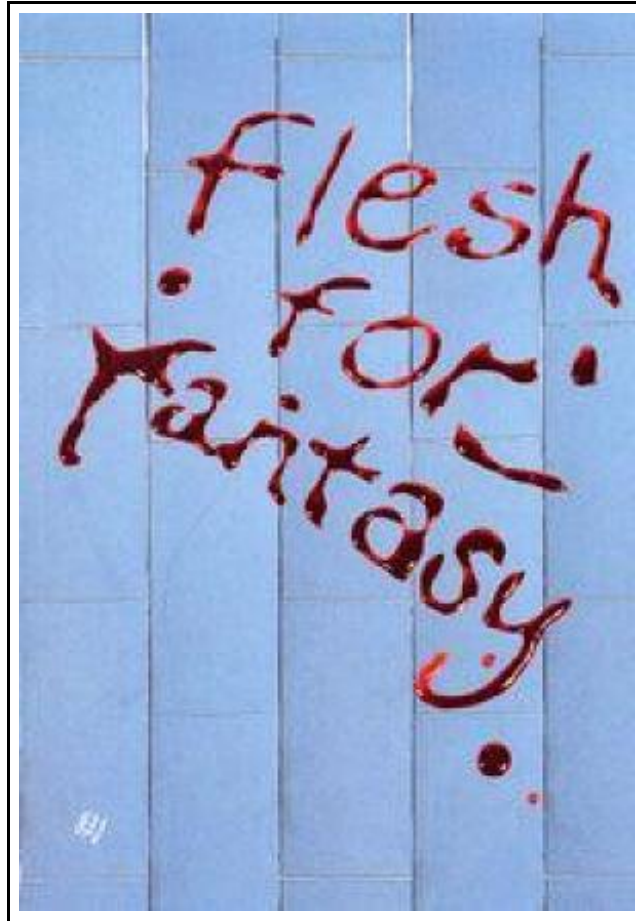


Flesh for fantasy.



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Reviews

A new electronic book with a new point of view. it was writtern extremely completely and beneficial. Its been written in an extremely straightforward way in fact it is simply following i finished reading this publication through which really altered me, alter the way i really believe.
(Dr. Florian Runte)

FLESH FOR FANTASY.



Gli Ori, 2004. Book Condition: new. Prato, Cantieri Culturali Ex-Marcelli, 12 dicembre 2003 - 31 gennaio, 2004. Siena, Palazzo delle Papesse, marzo 2004. A cura di Lorenzo Fusi e Marco Pierini. Testo Italiano e Inglese. Pistoia, 2004; cartonato, pp. 128, 58 ill. col., cm 15x21. Artisti presenti: A-1 53167, Makoto Aida. Daniel Blaufuks, Francko B, Kris Canavan, Gianni Castagnoli, Carlo Maria Causati, Sue Coe, Giampaolo Di Cocco, Cathy de Monchaux, Pablo Echaurren, Giovanni Fanello, Robert Gligorov, John Isaacs, Claudio Maccari, Masbedo, Adrian Paci, Giacomo Ricci, Manuel Vason, vedomazzei, Marisca Voskamp. Flesh for Fantasy è il titolo del catalogo pubblicato da Gli Ori in occasione dell'omonima mostra, promossa dal Palazzo delle Papesse di Siena, in collaborazione con la Regione Toscana/TRA ART Rete Regionale per l'Arte Contemporanea", all'Officina Giovani - Cantieri Culturali Ex Macelli di Prato. Il volume raccoglie i testi di Aldo Nove (un racconto horror fantasy dal titolo Ossidazioni del sangue nel mobilificio), di Marco Pierini e Lorenzo Fusi, oltre ad un apparato fotografico che documenta le opere in mostra, con "note sparse" di Lorenzo Fusi, l'elenco delle stesse opere e le biografie degli artisti ospitati nell'esposizione. "E' qui, nelle celle frigorifere dei dismessi macelli di Prato - scrive Marco Pierini - dove ha poi trovato la compiuta realizzazione in percorso espositivo, che il progetto di Flesh for Fantasy ha avuto origine, traendo alimento, nel corso della propria gestazione, dal carattere del luogo, dalla sua persistente memoria di dolore, dal suo apparecchiarsi come un fatale e ben lubrificato ingranaggio di morte. Il luogo, dunque, ha dettato la selezione delle opere, suggerito il coinvolgimento di artisti, instaurato connessioni imposto un allestimento secco senza ricorso ad altro che già non si trovasse all'interno delle stanze del macello: ganci, uncini, tavoli, piastrelle. Alle suggestioni dello spazio - così prosegue - sembrava ben corrispondere...



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