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# GALLERY&STUDIO

## Italian Curator Stefania Carrozzini Presents the Artist as "Wounded Healer"

"The Artist is the Greatest Healer," is a title that might lead one to expect some sort of "New Age" exhibition, if its curator Stefania Carrozzini did not point out that it's actually a quote from Joseph Beuys.

"For this exhibition I chose artists that have something to do with healing," she told us. "Either by profession or personal artistic inclination."

Dr. Enzo Trapani, for example, is a former general practitioner born in Argentina, now specializing in neurology. He is represented by "Deep," a dynamic undersea scene in acrylic on canvas, employing an abstract expressionist technique to capture the the liquidic explosion of a dive.

Michela Valenti, on the other hand, went through a period of self healing when she lost her eyesight after a cerebral accident in 1992. After several months of introspective reflection in darkness, Valenti regained the ability to capture the basic nature of objects expressed through tactile mixed media works such as "L'Aquilone," with its subtle chromatic modulations, tactile swatches of fabric collage, suggesting the movement of kites twirling in the air, and the single word "Respira" scratched into the paint surface near the top of the composition.

Mexico City-born sculptor Josefina Temin expresses both the dynamic of the feminine and masculine eternal beauty of nature and the beauty as well as the fragile transience of all living things with her works in paper and steel. Here she is represented by "Trompetas" an especially poignant work in paper and eucalito wood, in which delicate floral forms perch like albino butterflies on what appears to be the sawed up stump of a tree.

Milanese painter Silva Pisani is a co-founder of Neo-Relationist art movement which, as one understands it, encourages a personal transformation through art rather than the distancing encounter of an "object" and a "viewer". Pisani's acrylic painting, "Past, Present, and Future," depicting a symmetrical pyramidal form within a circularly swirling painterly whirlwind, also appears related to the "new naturalist" works of artists such as Gregory Amenoff.

Serbian painter Darko Malenica, who sees art as "medicine for the soul," shows a neosurrealist oil on canvas titled "Liberation," in which rusty broken chains dance triumphantly in the air, while the silhouetted figures rejoice and floral bulbs shower down like benign bombs.



*Silva Pisani*

Susi Lamarca, born in Italy, focused in her collage studies on the potential use of imagery to enhance learning. She continues those interests in her artistic practice with works such as her digital photo "Untitled," in which a peach-colored circular shape set against a plain white background possesses a sensual vertical portal.

Earlier in her career, another Italian artist,  
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"The Greatest Artist is the Healer," curated by Stefania Carrozzini, Onishi Project, 521 West 26th St., Nov. 27 - Dec. 11, 2013

### CARROZZINI

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Tina Parotti, was a painter of figurative protests on themes such as Dying Nature. More recently, however, she has turned to more abstract style merging elements of minimal and color field painting, as seen in her oil on canvas "Moon nr. 50," which appears more in keeping with her present feeling that "Art is nourishment for the spirit" and "like good food for the physical body, also becomes healing" and can "lift us above pain and human mediocrity."

London based Turkish artist Yonca Yucemen believes that "art heals by Maximizing its 'semiotic freedom.'" Yucemen demonstrates the freedom of her own personal sign-language with a mixed media composition called "Chance and Continuity," in which a fanciful giraffe-like creature with sawhorses and ladders for legs, completely covered with semi-translucent paper "bandages," ambles past what appears to be a misty stage-set depicting a jungle.

Yet another Italian artist, Fiorenza Bertelli sees painting as "vis medicatrix" and shows a large oil on wood titled "Goal achieved/ obiettivo raggiunto," in which authoritatively laid down black vertical gestural strokes are laid over swirling whiplash lines and rugged areas of white and blue.

Then there is the much exhibited American artist Amy Cohen Banker, one of the most energetic practitioners of New York School aesthetics, whose mixed media composition, "Twerking," like the transformed figuration of her predecessor Grace Hartigan, offers a rugged home remedy to contemporary art's trendy doldrums.

— Peter Wiley