

Come tu mi vuoi...

Artists: Matteo Basile', Francesca Catastini, Federica Ferzoco, Giovanni Manzoni Piazzalunga, Alex Pinna, Chan Sook Choi & Famiglia Margini

In collaboration with **Studio AKKA & Denis Curti**

"I like to make people feel good about themselves". These words - that might come from a TV-barker - belong to Koons. Together with Murakami, he exalted the artistic experience with empathic artworks in the commercial asset of a company (Kaikai Kiki Co) that not only produces "events" and "merchandise", but also paintings, videos, T-shirts and limited edition Luis Vitton handbags sold for \$5000.

"come TU mi vuoi" means replacing the wish of the OTHER, institutional commissioner or private collector. The goal is to show the specificity of the artist and of the border line between creation and "ad hoc" creation. Contemporary Art in the financial game is the main player of the new project economART by AMY D arte_spazio. The theme is that of the contemporary Art as an economical product (as in the art funding, where what is valuable is a bet and doesn't depend on any regulation or statute).

This pushed me towards this collective exposition in which the scenic effect and the theme of the game/gambling are a way of emphasizing the exposed works, exaggerating their sense and making them transform in the osmotic process artist/work/public (a real psychodrama). While the female fashion show is happening in Milan, an Alternative Fashion-Art is staged at Amy D arte_spazio, aiming at giving value to Art. Charles Saatchi - among the biggest sharks in the art market - writes on the Guardian: "I love exhibitionism but this art world has become too exhibitionist and spectacular, even for me [...]"

The statement that "curators and gallery managers lack of courage and intuition" may seem a paradox, when said by the one who introduced show business into art. This is a fashion show (powerful reference to the last MIA Art Fair edition) with promising young models in a precarious equilibrium, constrained in some art they don't feel..

a slot for gambling, in the compulsive and obsessive game that represents some ways of collecting.. The dynamic performance act (extraordinary work in progress) will be watched through a system of cameras that represent the paranoid control in a deeply outof-control system (the one of who sees art just as a brand).

James Goodwin writes (in "Metamorphosis of works into derivatives"): "In the art market we're witnessing the metamorphosis from artworks into derivatives (like swaps or stock options) and one bets on the future increase in the price related to a young artist". In this way the art of finance transforms into the finance of art.ù

The artistic work is as a valuable good or a financial instrument, that can be exchanged with high value for hedge funds or private equity funds. Auction houses and large investment funds aim at a profit in the short term. Who bought contemporary art works in the last few years has now in his hands some promising value. It's not any more an effective value resulting from a symbolic investment; the crisis is weakening this. Art has become a game of signs with no reference and its goal is now the proliferation of financial signs in which the artist is just a puppet in the financial exchange game.

Then some stateless artists appeared, who seem more global and so better linked to the great game of the dematerialization.

The main collectors - Pinault, Arnault, Abramovich, Chinese or Saudi magnates, oil tycoons and international financier - can equally exchange Damien Hirst or other «toys». However art is not only merchandising but it involves quality and pleasure. It's a desire and attraction that doesn't depend on the forces of the market and on speculators. As Claudia Gian Ferrari said: "If art is not loved, eventually it will take its revenge". Or as Giuseppe Panza di Biumo - friend of the collector G. Fasol- said: "If you love art, it's art that loves you. If you try to exploit art, it's art that exploits you."

The new project economART by Amy D follows the line of DOCUMENTA (by Kassel). The keyword is «transdisciplinarity». The works and the artists meet politics, institutions, technology and socio-economical phenomena: either taking part directly or protesting publicly. It's a real alternative, towards a fairer and more democratic art.