

KAISER ART

Kaiser Art is a project related to art and new trends; its activity is comparative and interdisciplinary, oriented to relate different expressions of art, literature, music and performing arts with other subjects and cultural areas, art movements and international schools of thought.

Kaiser Art takes into account the past – although recent – and collects data, trying to sense new tendencies and to present new talents to the public.

Kaiser Art deals with: Outsider Art and Art Brut; Mail Art, the universal and non-commercial art for excellence; international art movements, as Fluxus, or Italian movements, as the Anachronism, that was born in Italy in 1980 with reference to the phenomenon of the return to painting.

Kaiser Art follows and promotes less known figures as Francesco Maria Bibesco, the neurotic and elusive artist that moves between the dream and the labyrinth of the psyche.

Kaiser Art believes strongly in the creation of a relational network and the active international exchange of knowledge.

Artists of the Gallery:

BONZANOS Art Group

Ubaldo BARTOLINI

Francesco Maria BIBESCO

Marina FEDOROVA

Alexandra GREDLER

Selected exhibitions:

August Walla (1936-2001). Works 1990-2000 - Folon e l'Olivetti, Manifesti, oggetti, illustrazioni e immagini - Alexandra Gredler, Clic - Aldo Spinelli, Arte - Carta - Scarto. autoimmagini di cartocci - Riva and Folon. To Design the Sea (Genova, Porto Antico, Piazza delle Feste, for Riva Yacht, Ferretti Group) - Natasha Kraevskaya, Chic - Marina Fedorova, Visions of Autumn - Ubaldo Bartolini, Appassionatamente - Bibesco, In tempore, c...ART ae. Dal Diario del Narratore - Arte Povera: The First Exhibition. Genoa, La Bertesca-Masnata, 1967 And Thereabouts (Genova, Palazzo Ducale, Cortile Maggiore: The exhibition, curated by Linda Kaiser and Francesco Masnata, featured rare and previously unseen materials and photographic documents relating to the first Arte Povera exhibition that was held in Genoa in 1967) - Authentic. Territorial models of therapeutic communities in relation to art (Pavia, Spazio per le arti contemporanee del Broletto, Piazza della Vittoria) - Timothy Greenfield-Sanders, Fame: Artists and Models (Milano, By gallery, in occasion of 7. PhotoFestival) - Eugenio Pacchioli. Eden Vineyards (Casteggio, Fondazione Bussolera Branca, Villa Raina) - Bonzanos. Above and Below Form (Genova, Saloni delle Feste, Palazzo Imperiale) - Andrei Molodkin. Transformers No. M208 (Genova, Palazzo Ducale, Great Council Hall and Doge's Chapel) - Francesco Maria Bibesco. Orange Marmalade - Bonzanos Art Group. Looking Beyond (Conzano Monferrato (AL), Villa Vidua).



Bonzanos Art Group: La lettrice (The Reader)

Sculpture in copper wire applied on mirror glass plate, print of texture of calligraphic writings, books
155 x 75 x 40 cm / 2015

Bonzanos Art Group

Stefano (1965), Elisa (1997) and Davide (1999) – “The Body beyond the Form”

The Bonzanos Art Group, composed of three elements, a father and his two young children, focuses its artistic research on the theme of the body, understood as interactive architecture and connectivity between the individual and the others, between the self and the universe.

On and along the walls delimiting the space of the booth the Bonzanos group presents threedimensional and two-dimensional works.

People will be able to walk around some sculptures – i.e. “Arianna and Teseo” with a ball of string to mark the way out of the labyrinth of life – or watching the ones hanging from the walls, always being an active part of the same works.

The artists of the Bonzanos group trace bodies composed of copper wire that create in space human figures animated through reflecting surfaces, in which they encounter their own specular selves – as in “Hold me” – , their own companion figures or “doubles”.

The mirror, a metaphor of a “here” and a “there”, is the key to the Bonzanos’ work. This “breaking down” of boundaries helps to complete the sculpture.

On the other side, are exhibited some two-dimensional works, that are played on overlays and virtual collages of different images: “classical” works or antique atlas in the background – as in “Atlas coelis” – and contemporary interventions that reinforce and confuse the overall vision.

These three artists consider themselves to be followers of an artistic discipline they define as “emotive physiognomy”, that is the study of the signs on the human body determined by emotions, testimony to an inner spiritual life.

Kaiser Art

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