

M.E.R.d.A. Manifesti Rettificati da Asporto solo exhibition by Pino Boresta

Acronyms and rectifications are elements that characterize the art of Boresta and on this occasion the title fully explains the content of the exhibition where the electoral posters torn from the walls or taken from the stocks of the "attacchini" during election periods will be exposed. We will then retrace the steps of our recent political past with electoral slogan, known or less famous faces, rectified by the artist through the grimaces of his face in various sizes and colors.

Pino Boresta has kept in his immense but orderly archive an endless series of works as well as many election posters rectified which cover the period from the late 90s until about 2014.

He is considered one of the first street artists of the Italian art scene (Encyclopedia Treccani) for the action to stick his photos which portray his deformed face in grimaces (exactly nine) on posters, road signs, electricity meters of every city in which he has been.

His grimaces rectify the object on which the adhesive is glued, giving a comic connotation to the rectified image. His art is not ironic, it is not derisory or mocking. The irony implies cultured reflections, the teasing is to put to the sedan, and the comicality instead underlines the funny and playful aspect of the chosen subject. The grimaces of the Boresta express, in fact, the desire of lightness, of play, the need to live without taking things too seriously and exactly in the spirit of levity that has also faced its darkest moments (SOS eviction, crowdfunding project for the eviction which threatened his home).

The Boresta has transformed his life into a work of art; he has given purpose to his existence by transforming every event to be addressed in artistic action. His is a destabilizing art that has its roots in the Situationists, as he himself tells us in some interviews. His being situationist differs in many ways from the artistic current he echoes. His art, while revealing a strong revolutionary drive, is not politics. Curiously in this exhibition politics is only a means of using its communication tools: electoral posters.

This is the reason that mainly differentiates him from the historical Situationists, for example the Danish painter Asger Jorn, a leading exponent of this movement, with his "modifications" on the kitsch paintings finalizes his work to the critical reflection of artistic thought and aims to the overcome of the historical avant-gardes, in this way He encases a function both political and social, a prelude to '68.

Instead, our artist does not want to give any impulse to social change. He changes continually like his mind which runs fast to the next event, his works adapt to this mechanism. Precisely for this reason he catalogs and stores all his activities, so as not to lose sight of what has generated this inexhaustible flow of gestures and reflections. A continuous flow that perpetually calls into question the logic of his artistic actions.

His regret for not being recognized by the authoritative voices of the art world could lead one to believe that he is an eternal loser in search of fame, but the success has never really interested him and precisely on this he has further played.

The drive to satisfy his need for research led him to use his vanity for further artistic actions (Blitz Io Vivrò conference at the Biennale) relegating it to a marginal role, this need allows him to recognize how much his affirmation and the approval of the public may remove him from its primary interest.

The image that Pino Boresta gives of himself is of a joker, of a jester in search of glory, and it is not easy to recognize his two faces that are torn between the total and rewarding recognition of the establishment and the chasing of the investigation. artistic as an evisceration of the revolutionary power of art, in line with the most observant situationists such as Guy Debord.