

L'Isola che non c'è

A Lucca Film Festival Exhibition

The final week of September was a wonderful occasion for Lucca film lovers, with a dense program of films and film discussions at various venues. The exhibition by Giuseppe Linardi in the beautiful setting of Palazzo Guinigi is just one example of the Festival's multi-disciplinary nature, another being the concert by Silvana Froli with the Boccherini Conservatory Orchestra, held on 29 September at 9.30 pm in Piazza Cittadella, to honor actress and activist Susan Sarandon, Lucchese by origin and godmother of the Festival, together with Italian actress Stefania Sandrelli.

Linardi's exhibition will run until 15 October and is accompanied by a catalog from Casa d'Arte San Lorenzo, with commentary by Alessandro Romanini and Riccardo Ferrucci. Ferrucci's essay begins with words that succinctly express the purpose and methodology of Linardi's artistic expression:

I believe that having the earth and not ruining it is the most beautiful artform that one can desire. – Andy Warhol

The world has become a noisy room. Silence is the magical place in which the creative process takes place. – David Lynch

In Linardi's large, bright canvasses he de-codifies images, breaking them into their component parts, thus inviting the viewer to slow down and look more closely at what occurs in the paintings (and in our world). The chaotic nature of modern existence is shown here. This collection is inspired above all by various films and other literary or artistic works that have ecological themes as their essence. A few examples:

The title work of the exhibition, *L'isola che non c'è*, is based on Peter Pan's *Neverland* and, no doubt for Italians, also on a song by Eduardo Bennato (1980). This literary/musical background is contextualized by the current phenomenon of rising oceans and the apocalyptic result of submerged islands.



The artwork *Clone*, with its geometrically-spaced bright red roosters in a large-scale Warhol-like repetitive pattern, derives from the theme of intensive livestock farming, a major cause of air pollution.

Sulle tracce dei ghiacciai, a series of environmental films by Fabiano Ventura, has inspired Linardi's paintings of the world's largest glaciers as they melt and break off in large chunks (which I have learned is suggestively known as *calving*).

Two films that address the dangers of gas extraction through fracking, the docufilm *Gasland* and environmental drama *Promised Land*, have inspired another series of paintings.

Richard Attenborough's docufilm *A Life on Our Planet* (2020) is the inspiration for *Il Guado* (The Ford), which illustrates Attenborough's premise of how quickly society can collapse due to climate change. (A giant crocodile or serpent-like creature menaces with gaping jaws....)

Before the Flood is an enormous triptych in the style of Hieronymus Bosch's *Garden of Earthly Delights*.

Giuseppe Linardi was born in Buenos Aires in 1971. He moved to Follonica at a very young age, and went to Florence to study at the Academy of Fine Arts. Initially painting in a hyper-realist style, he is now more intent on decoding to create a unique optical experience, de-constructing and reconstructing images.

Lucca Film Festival is grateful to the Fondazione Cassa di Risparmio di Lucca for its support. The exhibition, at Palazzo Guinigi, Via Guinigi 21, is open freely to the public from 22 September to 15 October 2023, and can be visited Tuesdays to Sundays 10.30 am to 1 pm, and 4 pm to 7.30 pm. Closed Mondays.

Casa d'Arte San Lorenzo, www.arte-sanlorenzo.it
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photos: 1. Susan Sarandon - 2. Promised Land - 3. Glaciers - 4. Clone - 5. Before the Flood

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