

Claudio Fiorentini's Projects: Multiculturalism Between Art and Literature.

In the heart of Madrid, there stands an art gallery called Captaloona Art, directed by Claudio Fiorentini, the protagonist of this article. If you were to meet him, he would immediately emphasize that Captaloona Art is not simply an art gallery, but rather a multicultural space, a definition stemming from the fact that, in practical terms, it not only hosts art exhibitions but also various cultural projects. These include book presentations, authored by himself or guest writers, discussion meetings on cultural and current topics, and musical performances, to be considered both as protagonists and as accompanying elements of the respective events. This wide variety of activities can be directly attributed to his personality and interests, which encompass not only a passion for art and particularly for promoting talented emerging contemporary artists but also multiple disciplines, presenting him as a dynamic individual, always hungry for novelty and ready to further expand his knowledge and ideas. This space we are now considering is intriguing not only for what it offers but also for how everything comes to life. Throughout the life of Captaloona Art, and the Loona Contemporary project of which it is a part, where Claudio Fiorentini includes in his catalog a selection of the best artists he has collaborated with, a community of friends, colleagues, and supporters has formed around it. They contribute to shaping the cultural and cosmopolitan atmosphere that animates this space, making the environment warm and enjoyable. Among them, there exists a genuine willingness for collaboration and mutual promotion, a working relationship perfectly balanced with the human connection established.

This general presentation of the activity that Claudio Fiorentini has initiated in Madrid, in the Chamberí neighborhood, as we have seen, makes us understand that it reflects his personality, and that is why it is important to frame it together with his biographical traits. His strong inclination towards multiculturalism, which characterizes his personality and his project, can surely be traced back to his life experiences, which have led him to visit many different countries, including trips to potentially dangerous African territories for visitors, and to settle for long periods in places like France, Morocco, Mexico, and now Spain. Perhaps these experiences have increasingly brought him closer to art, poetry, and writing, having experienced extremely diverse cultures and being inspired by each of them for the realization of his artistic and literary works and to broaden his view of the world and things.

We are undoubtedly talking about an extraordinary personality, and so are the activities he organizes. Loona Contemporary's contemporary art exhibitions always seek to go beyond the known, the "already seen," and the repetitive. There is a constant search for the new, for new horizons, and for the discovery of new artistic languages to showcase. For example, for an exhibition called "In the midst of W" (Where "W" stands for "woman"), the starting point aligned with very contemporary research into the promotion of female talent, a fact that in the history of art of past centuries was virtually nonexistent and is now sought to be recovered. However, this exhibition was not simply limited to the display of works by female artists. The extra step is reflected in the fact that each of them came from a different country in the world,

showing that in art there are no barriers or limits of any kind, but on the contrary, that diversity is synonymous with exchange and mutual enrichment. Furthermore, it often happens that the artists with whom he has had special relationships and collaborations and who have borne good fruit become an integral part of the life of the Loona Contemporary project that we mentioned.

To describe his personal artistic work specifically, let us now move on to the presentation of some of his works. Claudio Fiorentini is the author of pictorial works, created with a mixed technique. His artistic language can be defined as related to abstractionism and the technique of Informalism, mainly due to the use of various materials such as newspaper, glue, plaster, and sand, which combine with painting and different gestures to become an integral part of the composition.

The work we are going to show as an example comes from a series of works, all united by the word "Khaos", which gives rise to titles such as "Digging into Khaos" and "Rain of Khaos", where each of them is also accompanied by an identifying number that distinguishes one from the other. The artist's words help us better understand the artistic research carried out and the origin of these titles.

The works of art are the result of a deep search guided by a lack of guidance. If there were guidance, art would contain understandable messages, but does the artist want to convey clear messages? Not always. I will say more: not having guidance implies delving into mystery. This is where "Khaos" comes in.¹

The absence of guidance is the condition of the artist that leads him to ask questions, seek answers, and conduct research to mediate this lack. In this case, the void may also be attributed to the fact that there has been no formal artistic education in the artist's life, everything comes from a vocation manifested in mature age, which leads him to exercise a sort of self-management and absolute freedom in experimentation within the art world, without rules, theories, or dictates to follow.

Truth springs from something that cannot be explained or reproduced, yet truth lies within each of us. This search explodes when the creative process reveals chaos to bring about a new order, and the mystery remains forever covered by a veil.²

¹All in Art isKhaos, Claudio Fiorentini, saggio scritto e catalogo artistico personale, 2021.

²All in Art isKhaos, Claudio Fiorentini, saggio scritto e catalogo artistico personale, 2021.



Therefore, chaos not only stems from a lack of guidance, thus being caused by an external factor, but it also proves to be an intrinsic value to us. Inner chaos is the real phenomenon to explore. "Digging" is a very accurate term to define the research that each of us undertakes by measuring ourselves, trying to get to the knot, to the ultimate meaning, or to the solution of our personal questions. It is the search itself that gives rise to the creativity that then culminates in the works that Claudio Fiorentini shows us. We could say that the abstract language adopted here is a direct representation of our inner world, of what we experience during the process of inner research. Another work belonging to the "Digging into Khaos" series that we mention, entitled "Word", which Claudio Fiorentini exhibited at the Malta Biennale in 2015 by special invitation, on the theme of "Spirituality", reveals his personal technique on a large scale. It is indeed a work composed of six different canvases which, once united and juxtaposed, create the final composition, which covers a size of 180x196 cm. The curiosity of this work can be attributed to the central tear in the canvas, dyed red, bearing the word that then provides the title. This opening brings us back to a multiplicity of writings, "Word", and it is perhaps the only element that we can distinguish at first glance. The work, of course, relates to the context in which it was exhibited, namely that of Spirituality. Here, reference is not made to a generic word, but precisely to that Word, which for an artist assumes a different connotation from the religious-spiritual datum. Around this tear, barely distinguishable due to the abstract technique employed, we find many representations of religious venues, all belonging to different cults. In this chaotic context in which these symbols are immersed, we find only one clearly perceptible reference, namely the word "silence", parallel to many unreadable or imperceptible words. The work seeks to convey the difficulty that characterizes the search for the Word, within the undisciplined world of art, which moves research and internal mysteries without rules and guides. This search is instead opposed to that of the disciplined world of religion, where the search for and attainment of the Word follow a defined path, conducted in serenity, which relies on silence as a means.



Another type of work that Claudio Fiorentini has experimented with during his activity sees Conceptual Art as the protagonist of his studies. He calls it "Literart," which translates into works of art that bring with them a decisive intervention of the literary sector. Let's remember that the figure we are presenting has several facets: we present him as a gallerist, as an artist, as a lover of culture and diversity, but we must not forget his great contribution to the literary world. He has published collections, poetry collections, fiction texts, and is a translator of texts by other authors, coming from a multitude of countries. From this great contribution, we understand that for Claudio Fiorentini, art and literature are on the same level in terms of commitment and interest, and with Literart works, these merge. As a first work, we show "Literart 1", where the condition of art in general resides in a cage dependent on the market. It is the market that gives importance to art, and if it does not meet its needs or trends, it can never take off. As a second example, we report "Literart 5", which as a message embodies the concept of the vanity of literature. Visually, everything is very clear: the book reflects, admires itself, combs itself, and worries about its aesthetics, almost like a Narcissus.

These two works manifest extremely transparently the way in which conceptual art communicates with the public. The beauty of this artistic language lies precisely in capturing the message that the works in question want to convey. The illustrated works, in these two cases symbolized by books, are no longer carriers of messages and words, but they become the message themselves. Claudio Fiorentini has experimented with many ideas from this point of view, has developed a remarkable multitude of conceptual art works, always trying to broaden and expand his limits and ideas, just as he tries to do in all aspects of his activities and interests.

We have briefly presented a personality that would need a book to be properly told. We have noticed the different facets that distinguish him, the different fields of activity and multicultural interest, and his commitment to achieving his goals and values. If you ever find yourself in Madrid, a visit to Captaloon Art space is more than recommended.



Sources

- Loona Contemporary official page, bio section <https://www.loonacontemporary.com/it/sobre-m%C3%AD>
- Captaloon Art official page, bio section, <https://www.captaloon.com/claudio-fiorentini>
- *All in Art is Khaos*, Claudio Fiorentini, essai published on art catalogue