



Clockwise from top: PAOLA PIVI, Installation view at Portikus, Frankfurt 2008; PIETRO ROCCASALVA, Z, 2008. Tableau vivant, offset print on paper, fried rice ball, oil on canvas, neon, 80 x 80 x 50 cm (offset print on paper), Ø 30 cm (fried rice ball), 83 x 73 cm (oil on canvas), 33 x 185 cm (neon). Installation view at Park Avenue Armory, New York. Courtesy ZERO..., Milan. Photo: Chris Kendall; FLAVIO FAVELLI, Giardino d'inverno (Winter Garden), 2007. Mixed media, 70 x 230 x 160 cm.

acters populating Alessandro Pessoli's paintings, drawings and ceramic sculptures move across nightmarish landscapes, while Simone Berti's mutant creatures and machineries seem trapped in an inexorable, time-warped reality. Delightfully horrific are also the digital animations, drawings, paintings and sound installations by Roberto Cuoghi (now way past his notorious seven-year metamorphose, during which he assumed his father's middle-aged physical appearance, gestures, and clothes). At Palazzo Grassi's "Sequence_1," he stole the show with complex layerings of pencil, ink, charcoal, paint and varnish in the series "The Axis of Evil" (2006-07, nine maps of the countries that George W. Bush accused of sponsoring terrorism), while his much-awaited solo show at Castello di Rivoli focuses on the iconography of Pazuzu, the Assyro-Babylonian demon of *The Exorcist*.

There's an archaeology of desire and utopia. In May 1972, a *Time* magazine article about the ground-breaking exhibition at MoMA, "Italy: the New Domestic Landscape," stated: "The thrust of designers like Sottsass, Aulenti, Zanuso and the Archizoom group is not to decorate the psychic space around us but to extend and question it. This means a critical approach to social patterns, which starts with the language of shape." Years on, the legacy of that radical language is proving fruitful — and definitely not only among collectives like A12 and Stalker, which formed in architecture faculties in the mid '90s, before going public with projects, interventions and strategies following the steps of the early Radicali. One of the last projects by Sottsass, who died in December 2007, was the cabinets he designed for the remake of the Kinsey Reports on human sexual behavior by Francesco Vezzoli. Patrick Tuttofuoco's colorful, pulsating structures, often venturing into public space and calling for attention, are the synthesis — or rather, the portrait — of group dynamics and the artist's interaction with society and community. For "Revolving Landscape" at Fondazione Sandretto Re Rebaudengo in Turin, he traveled around the world in 80 days, touching base in 17 fast-developing megalopolises, while for the upcoming Folkstone Triennial he embarked on another non-stop trip across the

Balkans, along the tracks of the Orient Express. For Deborah Ligorio, mapping territories and architectures becomes a tool for visualizing a social landscape; of her video *Il sonno* (The Sleep) (2007), shot while flying over Naples's volcano Vesuvius, she says: "It's an impending threat, which could awaken at any given time. I want to talk about a typical attitude of social psychology: the drowsiness before the evidence, perhaps a survival technique."

Riccardo Previdi's mobile structures/sculptures for concerts (presented at ZKM in 2006), his shiny and frugal "Oversizing Aconà Biconbi" series in cardboard, plexi, PVC and neon stylishly reprocess the visionary possibilities of Techno-Utopia but also the capital lesson of Bruno Munari, an artist-designer who never stopped playing with perception and functional forms, for instance, with the *Travelling Sculptures* (1958) that would be folded and put in a suitcase, in order to take one's cultural heritage around the world. Massimo Grimaldi conflates the seduction of objects and consumer goods with a forceful reflection on the social role of the artist, Andrea Sala deconstructs and reassembles the lexicon of Modernism, while Francesco Simeti plays with slickness and forced happiness of design to bring about disturbing images of war and conflict. Christian Frosi applies the analytic vocabulary of Minimalism to his performative