

**Anthological Exhibition by RCBz,
"art between irony, satire and imagination"
Presentation by Sandro Bongiani**

The research between irony, satire and imagination

After decades of artistic research in digital art and art theory, in the era of the NFT phenomenon, the role played by artists from the 70s onwards is still underestimated today. One such case is **RCBz**, who for a desire for autonomy, has carried out research and alternative proposals using technology and computers that are not very reconcilable with respect to the hypotheses put forward by the official art system and unfortunately, still little known to the general public. The American artist RCBz has always lived in anonymity, a sort of mysterious Banksy of international postal art, though much more creative than the well-known Billboard poster designer and advertiser.

In the world of art he seems a meteor that appeared and then suddenly vanished into thin air. He is considered to be one of the best digital collage makers out there in the world. The only thing we have found is a brief confession of his in which he writes: "I was born east of the East River to the murmuring anxiety of waning victory celebrations, bathed in commercially funded electro-magnetic mythologies, bound by beneficent indifference to flit, flail, and fritter my way through atavistic Alexandrian scrolls. I am no artist; I am no scholar; I am a weak lunatic pulse surfing the intellectual float." For several decades, RCBz has been using images and digital printing as the painter uses the brush to create the work, using a sort of heterotopy that passes between real space and mental space, between synthesis and poetic essence. A particular form of dialogue with the external space in a flow of experiences and events without any impediment or constraint. 72 works on display that encompass much of his work, from the collages of the 70s to the poetic works of 2021 with a vision that is always aimed at representing reality between irony, satire and art history.

An original representation created in the 70s in the form of a collage, subsequently evolved with the digital between materiality and immateriality. Interested in surrealism, from 2007 onwards he has formulated his own personal *weltanschauung* full of unusual relationships and combinations. Precisely in these years, works of great beauty and charm such as "Count and Mrs Trampolini Stage a Masque of 2008, "Anita Berber of 2011, or the series of works" Tictac Fin "of 2014, were produced. The digital work ironizes on American politicians and especially on Trump is

represented by many works from 2017 to today. In this anthology, for the first time in Italy there are 13 unpublished works of 2021 created specifically in homage to the great American artist Ray Johnson. RCBz's "super-realist" art deals with reality by fragmenting it and recomposing it in a highly visionary way. A sort of Utamaro of irony and mental-digital humor, he knows the present and above all the history of art which is almost always reflected with insistence in his work. Certainly, there has been attention to a non-monocular practice to tell what happens by not ceasing - to quote Michel Foucault - from understanding the world and the functioning of certain discourses within society, and preferring processes and dialogue in a flow of experiences and events without any impediment or constraint. The activity of this important artist coexists and is reflected within the chaotic magma of the social system, creating significant actions of resistant creativity. In Foucault's vision, "heterotopias" are real places of contestation rich in possibilities. Heterotopias cause concern because they undermine certainties in an attempt to give a new meaning to everyday life. The marginal or borderline art as RCBz's work must be properly defined does not simply mean being peripheral to something secretly released from a center but a magmatic flow of thought capable of declining itself in an ambiguous and often irreverent form that creeps into the daily by creating new relationships in a process of mobile positioning of the existing.

In 67 'Foucault wrote: "the ship is a fragment of floating space, a place without a place, which lives for itself, which defines itself and which is abandoned, at the same time, to the infinity of the sea and which, from port to port port, from coast to coast, goes as far as the colonies to look for what they hide most precious in their gardens, understand why the ship has been the greatest reservoir of imagination for our civilization. The ship is the heterotopy par excellence. In civilizations without boats, dreams dry up, espionage replaces adventure, and the police replace pirates ". Even in the art of RCBz there is the same strategy to understand the world using tools that can set in motion moments of shared heterotopia. In this exhibition, the American artist gives us a completely original vision of reality, with the visionary charge of things told in a poetic way between fantasy, irony and imagination. It is not simply a matter of pure and simple transfer of digital images because it does not represent the simplistic skin of the external world, objects, things, but the unseen, veiled fragments of images deliberately recovered and interpreted by means of combinatorial digital processing. The results obtained, over the course of several years of work, are of an imaginative type that has been deconstructed and at the same time recomposed completely anew. In the end, it is up to the viewer to decipher and decrypt the images produced by the artist. A clear and decidedly visionary attitude of reality in a mixture of elements that actually alter the normal relationship of things, transforming them into something which never existed but nevertheless is much more concrete. These mental reflections are born and live in this anesthetized socio-historical context full of great uncertainty and inhumanity in which misunderstandings, injustices and repeated social conditioning are packaged.

Sandro Bongiani, February 10, 2022