

JACOPO CANDOTTI

TO SEE WITHOUT WATCHING

PROJECT FOR THE EXCLUSION OF A PORTION OF LANDSCAPE

Excluding a part of the image recorded in the video camera, in particular, deleting the horizon, thus flattening the sense of depth and any spatial references, consequently forcing the image into a struggle with itself. The video, shot in HDV format, is to be proposed as a wall projection with a dimension of two by three meters.



ANDREA DE STEFANI

NOIR (a destabilizing element)

According to studies conducted on the behavior of bees, they are able to distinguish between only a limited range of colors and each color elicits a specific response in them. On the basis of these reactions it has been noted that bees have a degree of melanofobia, in other words, they are agitated by the color black.

My intervention, aimed at causing behavioral alteration in a small community of bees and at evoking possible connected narratives, made use of elements already present in the vicinity of the Fondazione Spinola Banna: a small group of hives populated by several swarms and a pile of mulberry logs stacked in front of the hives. In an attempt to undermine the rigid social organization of the bees I decided to act on what was immediately in front of their hive, changing the color and formal characteristics of the trunks with black enamel paint and bitumen. This action of modifying or reconstructing the form of the stacked mulberry trees was conducted as public action. The resulting sculptural form, the altered mulberry bushes, will remain in place and will become over time an enigmatic and destabilizing presence for the bees.



ANDREA NACCARITI

1 DAY

"1 day" is the title of the piece and refers to an antique Piedmontese unit of measurement that, in agriculture, is still used today. The name denotes the amount of land it was possible to plow in one day with a pair of oxen. It is generally understood to be 3810 square meters.

By contrast, "Tavola" ("table", or "taula" in Piedmontese), is a fraction of "1 day" and, as a measurement, derives from the Roman "scripulum". A scripulum is equal to one square "pertica" (10 roman feet or 2.9 meters). In a different sense "La tavola" means the kitchen table, the center of social life in rural households until the economic developments after World War II.

This work explores the relationship between two units: the day and the square meter. The day includes an inherent temporal dimension in its calculation even as it defines a specific surface area. In the artwork old kitchen tables will be placed across 1 day of land, one next to the other in such a way that a viewer will be able to walk freely from one to the next .

The distance between these two surfaces, one on top of the other, becomes symbolic of the cultural change that has taken place over time while also recalling those now past ways of living.

This work will ask for the cooperation of people in the community near the Fondazione Spinola Banna, in particular for the loan and physical installation of the tables.

"1 Day" brings about the interaction of two different realities. One is linked to the world of contemporary art and the other is still apparently bound to tradition and folk culture, a folk culture the roots of which are often difficult to trace.



DONATO PICCOLO

TEMPORAL EXPANSION OF A PICTORIAL ELEMENT WHICH COULD ILLUMINATE THE CONCEPT OF "DURATION"

My work focuses on the attempt to generate something that could not be imagined. (for example, if there were no stars, would you be able to imagine them?)

"If there were no stars, could you imagine them?"

Emphasize a horizon line using chemically created light-trails

Materials: carbon dioxide, methane, water, electric generator with timer and additional chemicals

Dimensioni: varies in relation to the exhibition context. The number of light trails will be the same as the number of days the piece is exhibited at the Foundation Spinola-Banna, intending thereby to evoke the rhythm of the passing days.

Each thing on this planet has its own time, the arc of its presence here, which perhaps can be defined by how long each thing can be said to be alive and at what moment it leaves that state.

In this work, therefore, I will try to stimulate the viewer towards a consideration of this process of birth, growth and death and especially of the concept of "duration" as represented by a constellation of events (phenomena) arranged across both space and time.

Realization of the chemical light trails

- I am not interested in the light trails as symbolic of something in particular but more simply as the physical mark of something existing, its fleeting presence glimpsed, its expansion in space witnessed.

The speed of light can depend on one's mental condition.

- The project will use a moving source, or rather sources, of chemically produced white light. Each flash will have a length of more or less 4 seconds..

The chemical process by which this light is created, lives and then fades away exists only during the flash of that light. In this way the chemical reaction can only be experienced mentally and emotionally. There is no physical remainder.

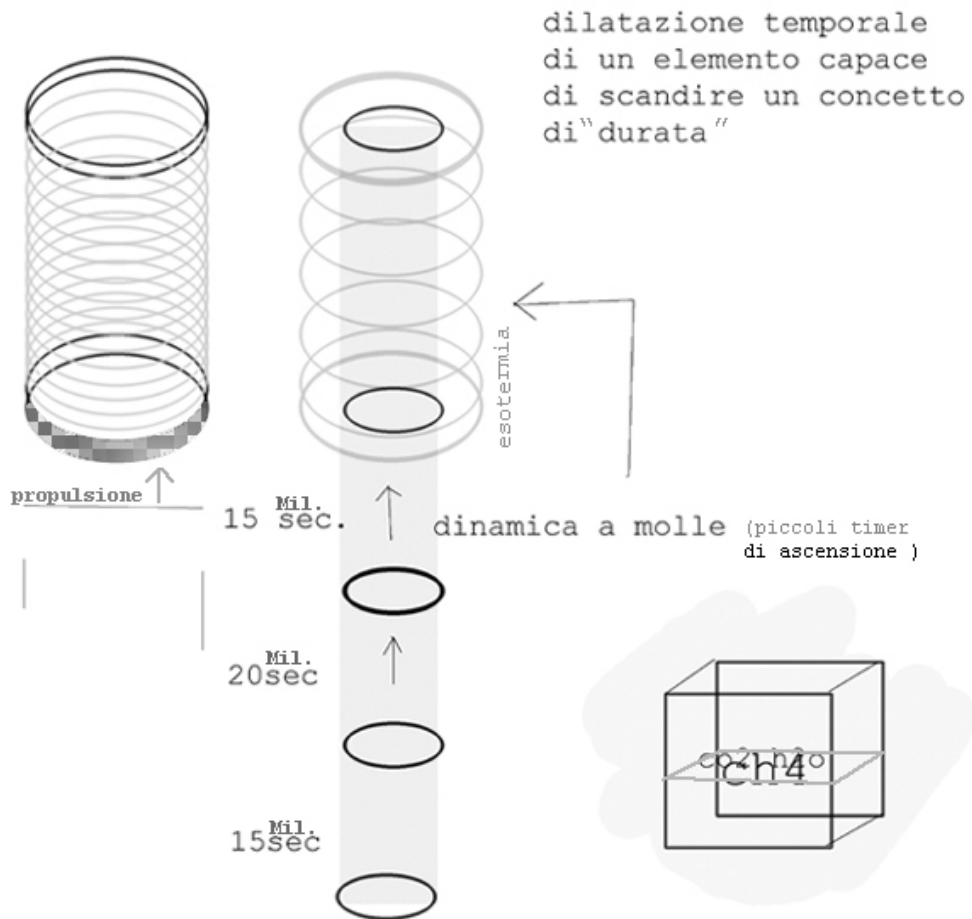
This mechanism of creation and destruction implies a relationship between the amount of light and its duration: in fact, the stronger the light grows, the closer is its destruction. The more that things shine and reveal themselves, the more they consume their force and shorten their duration. This work exists in the moment of its visual representation. After that, everything is again invisible.

I'm interested in the idea of building something using its own process of destruction. I'm interested in exploiting the nature of a chemical reaction because its self-consuming combustion process, occurring at an imperceptible chemical level, lays bare the dialectic between materiality and immateriality.

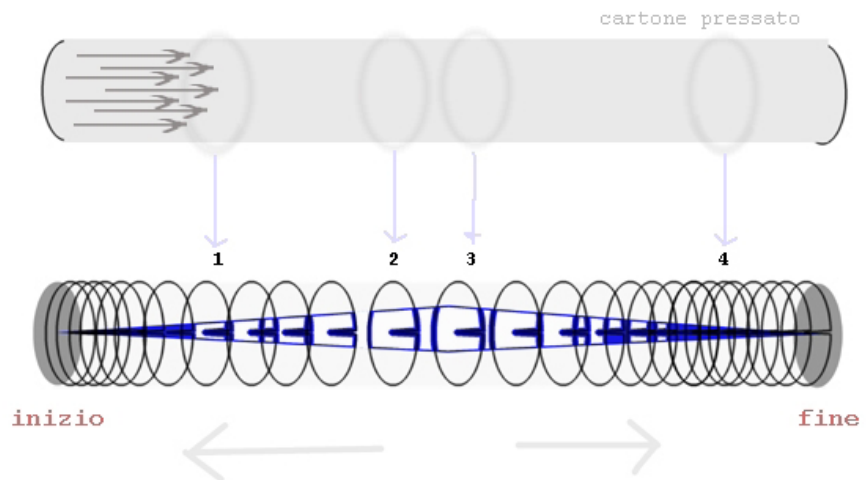
Giving to something the coordinates for its moment of creation, its life, and its destruction implies creating an immortal image of that same object beforehand. The idea of time is at the base of this project. The goal is to make manageable and, for once, bounded in time and space a usually uncontrollable natural phenomenon. Usually, when phenomena of this type, shooting stars for example (small bodies burning through the upper atmosphere), take place, they occur randomly in space and never, as in this case, circumscribed within a predetermined space. In this work, the phenomenological value of an object is reversed and reinterpreted from a formal/aesthetic point of view different from its original meaning. Naturally occurring atmospheric phenomena become phenomena of an aesthetic nature, transformed from physical events into emotional perceptions and therefore underlining the way in which human self-conception is really just a fragile collection of measurements of that which we see around us.

"Nature has arranged things so well that we will never know what 'the catch' is."

Richard P. Feynman



struttura ad apertura direzionale





LUCA RESTA

SONG FOR THE ITALIANS

The work consists of a small plastic flag (the one that comes in any package of toy soldiers). It is re-made in lead and paired with an audio track. The lead refers both to the traditional material of toy soldiers and to the difficult years of the 1970s in Italy, popularly referred to as "gli anni di piombo". At that time dissatisfaction with the political-institutional situation resulted in first random violence and then actual armed struggle, using the weapons of terrorism towards the aim of creating conditions that might influence or subvert the institutional and political system.

The flag is meant to be placed on the ground, as it would be in the game of which it is part, and the associated audio track will play "Song of the Italians" better known as "Hymn of Mameli". The song will seem to come directly from the flag. The flag of Italy is officially the tricolor combination green white and red. By contrast the "Hymn of Mameli" is only provisionally the national anthem of the Italian state. In 1946, when the tricolor was enshrined as the national flag, the hymn received no such consecration and today it is still in a precarious state. This limbo into which it has been sacrificed, caught between the official and unofficial, makes the song like any other tradition that exists only orally, that is to say destined to slowly but surely die.

The situation of not being official is, for me, extremely symbolic.

My hope, therefore, is to make all this visible and intelligible. I would like to show an Italy that is singing its anthem to her very own Italians, as though she wanted us to be aware of the situation.

The version of the hymn that will be presented is an original recording that has been re-mastered onto CD. The recording is therefore worn by time. It is uneven with jumps, gaps and words missing. The song will seem to come from the flag itself. A light and gentle song but, with these mechanical skips, these interruptions, it will metaphorically recall the sound of a sobbing voice, that of Italy itself, mourning for her fallen position.



CATERINA ROSSATO

.SOUVENIR.

"Souvenir" is an operation of collecting, cataloging and archiving the environment. It consists of transporting away a slice of landscape as an aid to future memory, in order that such memory might not exhaust itself immediately upon having been remembered, but could persist because of a continuing physical, sculptural reminder, an object less subject to fading with the passage of time.

The size of the samples removed is based on how much space each particular piece occupies proportionally in the landscape.

Each removed portion is then enclosed in a glass vetrine

The final piece consists of combining all the vetrines in a single composition such that the placement of each separate part remains faithful to the original tonal and physical role of that element within the first view of the landscape; in other words that view is reconstructed anew.

