

# spaces

space no. 1      *body/history*

## **Francesco Arena (1978)**

*Massa sepolta (Burgos; Benedicta; Batajnica 02; Ivan Polje)*, 2013, is a reflection on one of the most atrocious symbols of the denial of individual identity: the mass grave. The artist researched the number of bodies buried in mass graves in Burgos (Spain, 1935-39), Benedicta (Italy, 1944), 02 Batajnica (Serbia, 1992-95) and Ivan Polje (Kosovo, 1992-95) and, by multiplying this number by his own weight has derived the amount of dirt used to build each of the four pillars that constitute the work. The material, ideally removed from the ground to make room for bodies, is thus transformed into a monument that has perpetuated the memory of the tragedy.

## **Fabio Mauri (1926 - 2009)**

Re-proposes the 1973 performance *Ideologia e natura* in which a young girl, dressed in the uniform of the Italian Fascist Youth, repeatedly undresses and dresses, in an increasingly illogical way revealing at the same time the cancellation of value imposed by power of currency and the painful deprivation of willingness and personal arbitrariness in the context of dictatorial regimes.

space no. 2      *view/space*

## **Luigi Ghirri (1943 - 1992)**

*Viaggio in Italia*, 1984, is a project founded by the initiative of Ghirri, Gianni Leone and Enzo Velati, with the intention to 're-establish' the image the Italian landscape. Their shots, and those of other photographers, (20 in all), selected by Ghirri, propose a new vocabulary of landscape photography in Italy. On this occasion, after the restoration funded by the Ministry of Heritage and Culture with the support of PaBAAC, a wide selection of photographs is exhibited, re-presenting the original subdivisions in ten thematic chapters.

## **Luca Vitone (1964)**

*per l'eternità*, 2013, is a work inspired by the events relating to Eternit, a material that became a symbol of illusory and dangerous progress. The artist gives us a work to breathe, an 'olfactory portrait' of Eternit, that is able to convey the collective memory of places affected by this tragedy, and that, in its manifestation, refers to the ways in which asbestos kills: inhalation of dust.

space no. 3      *sound/silence*

**Massimo Bartolini (1962)**

*Due*, 2013. The artist intervenes on an existing space (the ramp built in 2006 by architect Franco Purini) and radically changes it. The environment has turned into a winding path, flooded with obstacles and debris made of bronze and interrupted by a wall that prevents access to the last room. The path created by Bartolini is accompanied by a 'silent sound' of the words / music written by Giuseppe Chiari, these works are presented by the artist as 'evasion' of the dialectic opposition that connects the different aspects that make up *Due*: Monument and rubble; path and denial of an actual destination.

**Francesca Grilli (1978)**

*Fe<sub>2</sub>O<sub>3</sub>, Ossido ferrico*, 2013, includes the presence of a performer who vocalizes by interacting with the pace of dripping water on a large iron slab. The corrosive effect of water on the metal triggers the transformation of the material, a concrete symbol of the power of persistence and recurrence. At the same time, the voice of the singer, who suffers the consequences of repeated stress and repetition, is the ultimate manifestation of the will to exist.

space no. 4      *perspective/surface*

**Giulio Paolini (1940)**

*Quadri di un'esposizione*, 2013, guides the viewer's eye through a trajectory that connects the dimension of reality to that of artifice and staging. Through the use of geometric perspective, Paolini manipulates the surface of the exhibition space, forcing its two-dimensionality. The work, in its complexity, refers to a dimension to which the eye cannot appropriate, revealing the mechanisms that regulate perception.

**Marco Tirelli (1954)**

*Senza titolo*, 2013, is a room designed to accommodate works and visitors who, crossing a physical and metaphysical threshold, are taken inside an existential archeology of things and forms, materialized in the exhibition of a large number of drawings, assemblages and small sculptures. A 'theater of memory' of the artist who shows the traces of the different phases that lie beneath the processes of representation.

space no. 5      *familiar/strange*

**Flavio Favelli (1967)**

*La Cupola*, 2013, is an installation of monumental size, composed of the top of a sounding board, supported by wooden scaffolding and topped with a drum and a lantern. Used during religious processions and mostly inspired by the architecture of St. Peter's Basilica in Rome, it is accompanied by *Rome Bone China*, 2013, a dinner service decorated by the artist himself who, in reproducing and reworking the image of the basilica, focuses on the process that underlies the development of personal and collective memory and its cancellation.

**Marcello Maloberti (1966)**

*La voglia matta*, 2013, is a performance the core of which consists of a large monolith of Carrara marble, on top of which four people raise and lower as many beach towels, giving life to a temporary architecture that is unstable and nomadic. *Bolide # 1, # 2 ... # 55*, 2013: in its opening days, fifty boys and girls instead roam around the boulder carrying wooden tables that hold unusual pseudo-modernist sculptures. As a whole, the work stands out for the power that the totemic and sacred image that can generate, hybridizing cultural references and suggestions coming from everyday life.

space no. 6      *system/fragment*

**Gianfranco Baruchello (1924)**

*Piccolo sistema*, 2012 – 2013, is a large installation that becomes a real environment around the theme of nature, agriculture and eco-sustainability. A scientific and laboratory space, including some materials and tools of contemporary research, is supported by an environment of an antithetical nature: a bed that introduces a dreamlike dimension, along with a picture gallery which sums up the iconic vocabulary of the artist. At the center, a big brain, as an interpretive symbol of a free and layered system of thought.

**Elisabetta Benassi (1966)**

*The Dry Salvages*, 2013, looks like an uneven floor consists of approximately 10,000 'bricks' made of clay taken from areas of the 1951 Polesine flood, marked on the surface with the names and alphanumeric catalogue codes of the largest space debris still in orbit around the Earth. A work that is a reflection of the time on inexorability and the destructive power of nature, and at the same time celebrates the scientific tendency of man and obsessive cataloging, declaring the awareness of its own impossibility.

space no. 7 (garden)

*tragedy/comedy*

**Piero Golia (1974)**

*Untitled, My gold is yours*, 2013, is a large concrete cube characterized by the presence of a fine gold powder in the mixture, which causes a reflection on the economic value of the artwork. The preciousness is determined by the presence of about one kilogram of gold on the inside, but at the same time it is ideally violated by the action of the public, authorized to remove fragments until the hypothetical complete disappearance.

**Sislej Xhafa (1970)**

*Parallel Paradox / Tractatus Logico Flat*, 2013. Among the branches of a tree a barber receives his customers and when the performance ends, on the sign, along with a mirror and the rope ladder needed to get there remain: one of the main places where, public opinion is formed is thus decontextualized. On the sidelines, in the Pavilion, a real coffin covered with lottery tickets highlights a reflection about the randomness and the absence of an intelligible logic shared by the death and gambling.