



francesco bertelé

*Only he who has experienced a tree from the inside,
not from the point of view of a botanist who sees only oaks,
beech and firs, but he who has discarded the clothing
of language to take on the experience of a tree, knows the
limitations of language and expression... [W.Jäger.]*

Maybe thanks to his Lombard roots, maybe thanks to the knowledge he has gained in the fields of acoustics, botany and bioarchitecture, the fact remains that Francesco Bertelé's approach to art has an almost "Leonardo" expression. The conception of his works vacillates at the intersection between his knowledge of techniques and materials and the ingenuity of his ideas. He sees the centrality of the human body as a rational perceptive organism that is sometimes put to the test – but never deceived – by optical illusions or other stimuli (The Pit and the Pendulum). Or again, still on the same track, the aspiration to humanistic values that often leads the artist to construct true means of reaching social perfectibility: it is not by chance that his works include homes, ovens, gardens and fords.

His is a corpus that seems to evolve through endeavours to reach the solution of contextual problems, both within and outside of the artistic discipline: each work requires the invention of new methods. And it is for this reason that, rather than uniting the style and the themes, he prefers to remain faithful to vital stimuli, rationalised through an analytical process where the result is not necessarily a unified whole. The spectator never finds himself in front of a closed work of art but, as if following a barely visible path, he must find his way through a network of signs and symbols whose hierarchy is only transitional. The movement is always in a lateral direction and the destination is always in the far distance. *Like when looking for a monument floating on the waters of the Black Sea, the spectator first comes across a series of publicity placards, then in a photographic diary, a video and finally in a sculpture (L'Ile Flottante).* And reality slowly slides away, postponed until the next trace, the next curve in our reasoning.

Is there an end? Is there a centre? Where must we start searching for the object of our desire, ours and the artist's?

It is not an object that takes shape in front of us, rewarding us in a material way. It is more likely to appear in a vision, an unexpected image. *Going down into a cellar we find that which seems to be a small science museum; following a map we wander along a path through the woods and then across a ford leading to a small island where there is a dwarf palm, unbelievably surviving the currents of a tempestuous stream. (The secret garden).* The weariness that we are prepared to support is the measure of our ability as spectators and of our relationship with the work of art, which is reached only by passing through manifold stages. Our attention moves from the object of our desire to the mechanism leading ultimately to the moment in which it can be deciphered.

Yes, because there is always something to decipher. Every stage along the way is a single element of a written passage, of a code. It can be said that the works of Francesco Bertelé coincide with the symbols of a code that must be revealed. The aim of the exercise is however greater than the pleasure of inventing a charade and then solving it. Here the aim is to verify the soundness of a virtue which is presumed to be shared by both the artist and the spectator: that which speakers of the Latin language – and still today lawyers- call, with an ambivalent meaning, *fides*.

Fides or trust. *The secrets that are part of the artist's biography are written on squared paper and are then cut out and reassembled in a different sequence in order to form an irregular geometric design (The Tracce Series). A photograph that is never publicly displayed is broken down into pixels which are then transformed into cubes of coloured wood and arranged in the exhibition area according to their different hues. Anyone who is interested can buy a portion of this work in such a way that the image belongs to everyone even though no-one has ever seen it (Dudy Guard). A cryptic phrase is written by joining together pieces of mirror which reflect each other so that what would otherwise be impossible to read becomes legible (Senza Titolo. Oblio).*

Fides or trust. *An oval-shaped tree house constructed with clay and straw in the centre of a village and left as a gift to the local community (Tùc as ciamumma dal voti Cosimo). A community of artists and curators has been founded with the aim of rethinking current methods of cultural production giving rise to a collection that experiments the tenability of this new school of thought (Carrozzeria Margot).*

Francesco Urbano Ragazzi

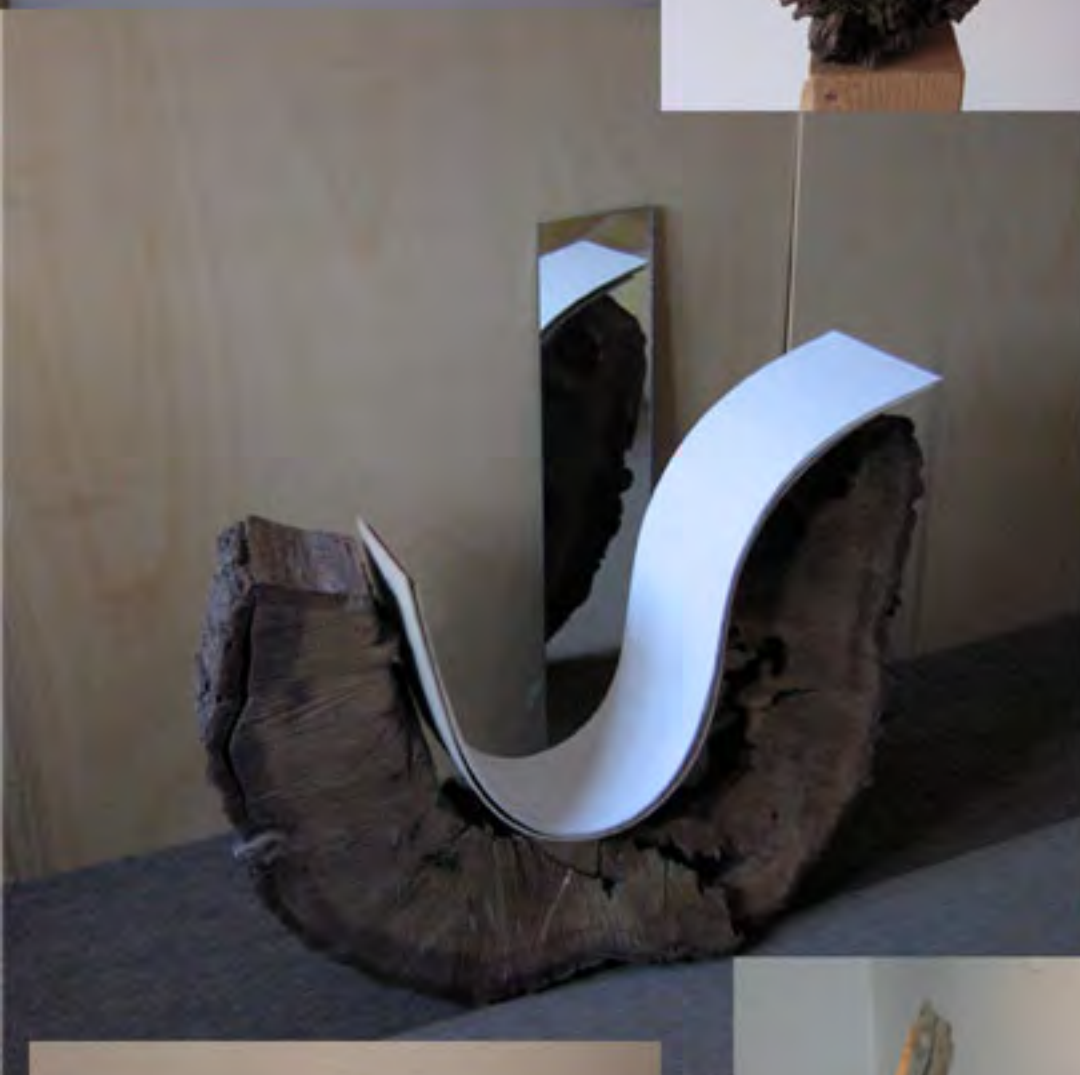
MONODIAE
Palm leaves, spontaneous
collective sing 15' 52"
site specific project, National
Gallery in Palazzo Amone,
Cosenza
2012



AOR - ASSENZA d'OPERA, respiro
(The Absence of an Oeuvre, breath)

- Deer: Fraxinus ornus;
- Capercaillie: Prunus avium, shrub (n.u.), Ceratonia siliqua's legumes, clay, sand, Cornu aspersum, crystal;
- A flower collapsed: Castanea sativa, Anser Anser's bones, twine, glitter and vinyl glue, mirror, Bos taurus' horn ;45x72x36 cm
- Dragonfly: Castanea sativa, Pinus nigra needles; helichrysum, Oryctolagus Cuniculus' bones;
- Paw: Fagus sylvatica, Capra hircus' horns, steel, paper;
- Lantern: Laburnum anagyroides, Caelifera's exoskeleton, Apis mellifera wax, phosphorus paint, glass, tumbling stones;
- Skin: haliotis stomatiaefromis, cera d'Apis mellifera, wood [n.u.], crayon, tempera, watercolor;
- Lip: Castanea sativa, Gallus gallus domesticus bones;
- WaveFoam: Quercus pubescens, Populus plywood, lime, mirror; 70x55x18 cm
- Palmo d'arancio ricolmo: Castanea sativa, crystal, cadmium sulphoselenide;
- Anca al centro(Hip in the middle): Castanea sativa, Gallus gallus domesticus bone;
- Pelvis: Castanea sativa, Helix Aspersa's shell, bone (n.u.);
- Decollo con rugiada (Take-off with dew): Laburnum anagyroides, crystal, Helix Aspersa's shell;
- Box #1: Castanea sativa, necrotic mushroom (n.u.);
- Box #2: inlaid wooden jewel box with red velvet, Quercus pubescens, Sus Scrofa Domesticus' vertebra ;
- Box #3: Cedrus libani, Castanea sativa, Hedera helix, Salamandra salamandra, coal, paper, shrub (n.u.), wooden case;
- Box #4: Apis mellifera's wax, Piptoporus betulinus;
- Box #5: Gallus Gallus Domesticus' bone , wooden jewel box with hole;
- Box #6: Castanea sativa, crystal;
- Box #7: Haliotis Stomatiaefromis, Gallus Gallus Domesticus' bone ;
- Box #8: Gallus Gallus Domesticus' bone, seashell (n.u.);
- Triptych: Pinus nigra's needles, lake shells (genus: Viviparus), Nymphaea; 54x50x34cm
- Peduncle:Populus, Gallus Gallus Domesticus' bone;
- 2012









ET CONSUMIMUR IGNI
piptoporus betulinus, clay, sand, oil, fire
2012



SHAPES ON SLEEP FORESHORE
unbaked clay
2012



ARGENTO LUMACHEO

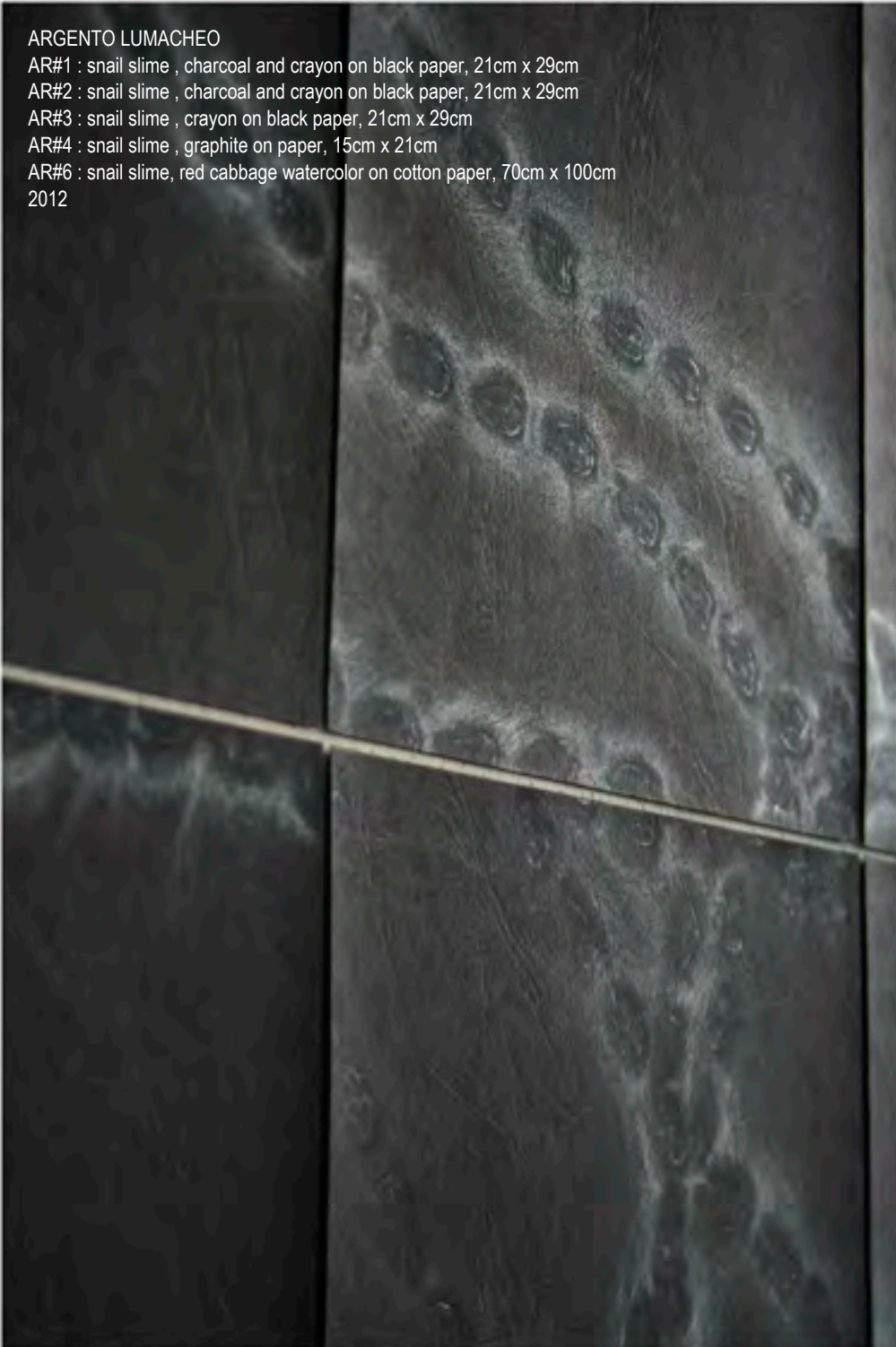
AR#1 : snail slime , charcoal and crayon on black paper, 21cm x 29cm

AR#2 : snail slime , charcoal and crayon on black paper, 21cm x 29cm

AR#3 : snail slime , crayon on black paper, 21cm x 29cm

AR#4 : snail slime , graphite on paper, 15cm x 21cm

AR#6 : snail slime, red cabbage watercolor on cotton paper, 70cm x 100cm
2012





L'ILE FLOTTANTE – Caronte #1

with Eddie Spanier and Francesco Urbano Ragazzi

Clay, sand, straw, lime, fire, billboards, posters, video, audioloop, printed pictures, rumors

on-site project, SINOPALE 4 (Sinop Biennale TK)

2012





TRACES
Mixed media on paper-collage on paper
cm 100 x 70
2011



UNTITLED (Oblivion)
site specific installation
mirrors, paper, wood, glue, person
variable dimensions, Archaeological
Museum Eno Bellis Oderzo (TV)
2012







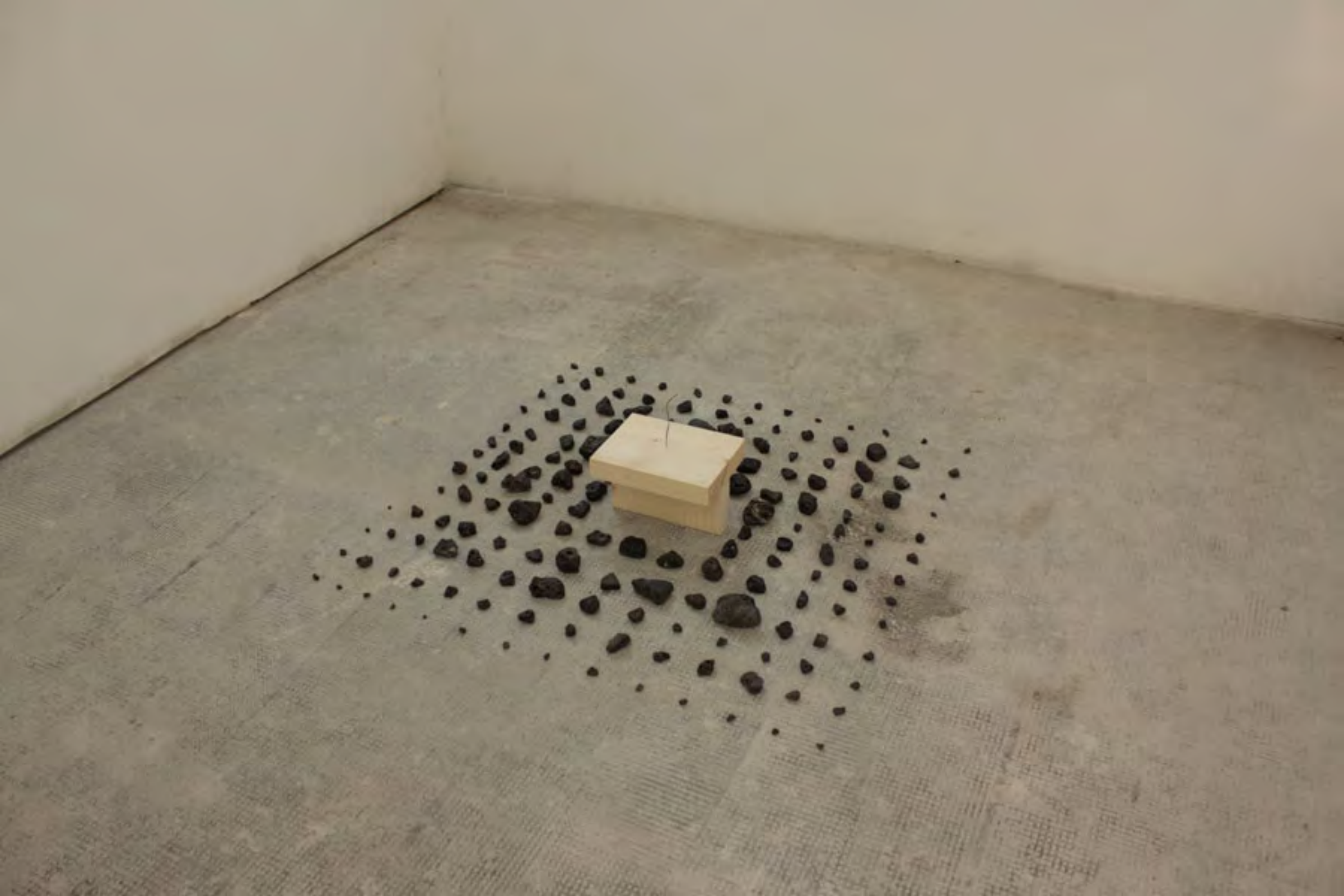
THE SECRET GARDEN

electric circuit, infrared sensor, sound, digital print on acetate film,
river, riverstones, island, various spontaneous transplanted plants,
one palm, one dead tree, sand, siderite stones, iron, drawings, a leaf, spontaneous frogs, website
site specific installation
2011















TÜC as ciamumma dal votì Cosimo
(We can all be called Cosimo sometimes)
with Emanuele Cavallo
Salix viminalis, Amorpha fruticosa, clayey soil, sand, straw,
beeswax
a shelter on a tree
2011









THE TRAMP III (PISA)

in collaboration with Paola Monasterolo, Pietro Rigolo, Anna Lovecchio.

paraperformance vs installation & slideshow

varying dimension

2011



ANGABEN ÜBER B'
Inkjet color prints on museum cotton paper, frames
varying dimensions
2011



THE PIT AND THE PENDULUM
grow light system, push-button changeover switch,
anamorphic wall phosphorescent painting.
varying dimensions
2011





9H 54 MIN
with Anna Forlati and Pietro Rigolo
wrapping tissue, sound, objects, lenses
varying dimensions
2010





SUPER FACIES
oil and acrylic on ready-painted portraits
varying dimensions
2010







[click here to see the video](#)

ERVUEO
installation: folders, video
projection
varying dimension
2009

THE TRAMP II (Bari)
paraperformance vs installation
varying dimension
2009
in collaboration with Matteo Lainati,
Paola Monasterolo, Pietro Rigolo, Anna Lovecchio.



CASA MIA PUO' SOSTITUIRE IL MONDO - IL MONDO NON PUO' SOSTITUIRE CASA MIA

(my home can be a substitute for the world – the world cannot be a substitute for my home)

performance, Ephemeral sculptures, drawings

varying dimension

since 2006



DUDY GUARD
installation, painted wood
varying dimension
2009





REFLECTIONS OF EXTENSIONS
inkjet prints on acetate films, oily paper, 20x26x1,5 cm
tinfoil, paper tape, varying dimensions
2008





DATELE UN AMORE FELICE O INFELICE MA CHE SIA AMORE

(Give her a love happy or unhappy but that is love)

Digital photos, sewing

varying dimensions

2006



27^o mo
in
aure





BUTTERFLY
video loop
2006

to play the video click on the black screen



Texts

1. *Monodiae*
2. *et consumimur igni*
3. *A.O.r.*
4. *Shapes on sleep foreshore*
5. *Argento Lumacheo*
6. *L'ile flottante – Caronte #1*
7. *Traces*
8. *Oblio*
9. *The secret garden*
10. *Tùc as ciamumma dal voti Cosimo*
11. *The Tramp III*
12. *Angaben über b'*
13. *The pit and the pendulum*
14. *9 hours and 54 minutes*
15. *Super Facies*
16. *The tramp II*
17. *ervueO*
18. *My home can replace the world - the world cannot replace my home*
19. *Dudy guard*
20. *Reflections of extension*
21. *Datele un amore felice o infelice ma che sia amore*
22. *Butterfly*

Monodiae

Monodiae is a time specific litany, recorded in Cosenza on 13.12.2012, during a jam session performed by a spontaneous choir.

et consumimur igni

Francesco Bertelé's works offer us a lunge on the world, the precise choice to stay here and to start from what we have in front of our eyes. Like a mushroom, or every other parasite, which lives on what the host has to offer. Or at least it tries to. (Pietro Rigolo)

AOr - ASSENZA d'OPERA, respiro

(The Absence of an Oeuvre, breath)

Francesco Bertelé always intends to show his viewers new facets of our surroundings. His practice is based on the construction of tree huts, paths in the forest, or poorly lit rooms. The observation of his works is based on decomposing and recomposing blurring images. Viewers become explorers in search of understanding the wonders of objects and landscapes through long revisioning process which ultimately constitutes the opening of a new experiential way of engaging.

The Absence of an Oeuvre - Breath, the most recent body of work, is a series of sculptural gestures in which formal associations, grafts and bakings transform relics of life into multiform chimeras, speechless presences. In these works the most intimate inner vision melts together with the embrace of the outside world. [PR]

Shapes on sleep foreshore

This is an open series, almost like a daily habit. It is a series of sculptures in unbaked clay, each piece created early in the morning while the artist is still only half awake, before his eyes are fully open, utilising a mixture of clay chosen only from the material available in that place.

The modelling starts from a mere impression, following the first ephemeral images that pass fleetingly through our minds before logical thought. In the attempt to accomplish these works, the perception of touch merges into the original vision and transforms it. From the first primogenitor image it finds its own, unexpected way thus evolving to its completion. Therefore the result is always a surprise because the imaginary and the reality are always contradictory in their authenticity. The dimension of each sculpture is determined by the maximum amount of clay that can be held in the artist's hands.

Argento Lumacheo

Argento Lumacheo is not a set of drawings; as for many other works by Francesco Bertelé, it is a path. As the snail walks on the piece of paper, composing its shining poetry, the hand drawing lightly touches and casts even more light on the previous trace. The search for form is abandoned in favour of a celebration of what is already there. Thinking with the hand, maybe not even thinking but simply contemplating the sign of a passing, becoming a trace between traces, without intention or meaning. [PR]

L'île flottante – Caronte #1

L'île flottante is a sometimes dangerous, artistic collaboration which takes place along the shores of the Black Sea, somewhere in the city of Sinop – the birth place of Diogene the Cynic – and will remain in the memories of inhabitants and visitors. The Italian team, guided by Francesco Bertelé, built a floating monument that appears in the open sea. This 'Île Flottante' (floating isle), created with the technical support of the archeoceramist *Massimiliano Petrini*, resembles an ancient salvaged stone artefact emerging from the waters, and miraculously, remaining afloat.

Thanks to an ancient Etruscan technique for baking clay, the "discovery" challenges the gravity of the sea,

erecting itself in a vertical position and floating on the surface of the water. With the help of the local sailors and their ships, *L'île Flottante* is now installed on the shore in a point that is most exposed to unpredictable squalls. Here swimmers often think they are bathing in a paradise, but actually their lives are tragically put at risk by the strong current. Once positioned, the clay mass then fulfils the main function of every monument: that of remembrance, oscillating between signs of danger, paying homage to the fallen, witness to an adventure, unexplainable apparition. It will be an iridescent, living symbol of contemporary mythology.

It is not only the direct involvement of the local inhabitants that contributes to the creation of legendary memories, but also the perceptible spread of sight and sound feeding the collective imagination. A special advertising campaign was diffused in public places of the city. A billboard and more than 50 posters transformed Sinop into an outdoors blog. Speakers around the city, newspapers, radios, the internet and word of mouth broadcast tales and testimonies which are channelled as part of the dry land promotion element of the project:

L'île Flottante Headquarters.

Recalling robberies, relic swaps and forgeries that occurred many centuries ago between the Ottoman Empire and the modern European countries, this artistic operation is located right in the "corrupted information" era. Nevertheless fiction is not predominant, but rather the honest misunderstanding of reality, which we find at the foundation of every story. [Francesco Urbano Ragazzi]

[The project is supported by [DEMO/MOVIN'UP 2012](#) by Ministero per i Beni e le Attività Culturali – Direzione Generale per il Paesaggio e le Belle Arti, l'architettura e l'arte contemporanea; with the participation of Direzione Generale per lo Spettacolo dal Vivo, and GAI – Associazione per il Circuito dei Giovani Artisti Italiani.]

Traces

These works, on squared paper, originate from writings and revelations of the artist's secrets, those secrets which, according to *Il Divo* "we should not repeat even to ourselves so as not to leave a trace". The sheet has been divided into a certain number of squares and then re-composed following the lines of the written word that is still visible.

The artist reveals methodical coherence in the re-assembly which however results totally arbitrary. The "unmentionable" secret becomes a mosaic of lines which at the same time reveal and impede revelation.

[Marta Mascardi]

The authenticity of the work is certified on the condition that the contents of the hidden phrase are never revealed in public. For this reason the original images of the work can never be published.

Senza Titolo (Oblio)

Starting from a literary reference that the artist invites us to reveal, the spectator becomes both interpreter and protagonist on an imaginary stage, constructed in the amphora drainage room.

Deciphering the text is like filling an empty space, reflecting on its meaning and so opening new recesses.

The artist leaves the spectator in a place of physical reflection (the mirrors) as well as mental reflection, free to search, reveal and finally to understand. [M.M]

The Secret Garden

The Secret Garden is an environmental installation created in the cellars of an industrial building.

Just like a health spa for the mind, the exhibitory space opens into a reception area which in turn leads into a series of rooms. The cellars become caves where perceptions, sensorial stimuli and autonomous forms of life proliferate. This area, in part a scientific laboratory but also a herbarium, a darkroom, a reliquary and an artist's

studio, becomes a place where the spectator lives through an experience that gradually unfolds according to diverse exploratory perspectives.

Someone could even find the key leading to an external journey which guides the spectator towards a ford in the middle of a stream searching for an island.

The Secret Garden is the story of a graft. [FUR]

Tùc as ciamumma dal votì Cosimo

(We can all be called Cosimo sometimes)

The hornero is a small bird belonging to the Furnariidae family that builds its nest by mixing earth and straw and moulding it to a form appropriate for its body and for its building technique.

Building a home with the soil you walk on and mixing it with vegetal fibres and water, is an ancient craft that man still continues to perform in many parts of the world.

A tree house is the human equivalent of a nest for the man who wants to observe the world from a different perspective, to meditate and to love. It is built with the hands, but also with the feet, the shoulders and the elbows, specifically for that particular tree.

It rests organically on the plant and explores the relationship between empty and filled spaces, drafting the basic form from which the space emerges, through a process of addition and removal of material. The actions of observation, meditation and resting will determine the form of the nest and the bodies of the builders will render the inside smooth and even.

The tramp III (PISA)

A lonely man roams throughout Italy.

He is untouched by the oppression of what is visible and by the instruments normally utilised to give life to a spectacle, finding inspiration for his own existence in the urban scene. The Tramp is a creation of ritual gestures fuelled by contact, an entity that fills the emptiness that surrounds him, the elusive details, the forms that have no meaning. The Tramp is a pause in the flow of events, always searching for different points of view. He is an explorer of shelters, commentator of humanity, because it is these things, these tiny things that eventually render us whole. With The Tramp, the open and visceral affinity that drives Keith Haring towards empty spaces and abandoned surfaces becomes a search for precarious communities, an experiment in transient and non-invasive inhabitability. If the American artist distinguishes himself for his capacity to create new images and to leave his mark on the world, The Tramp strives to gather the stamp of existence in the paper mantle that is his inseparable companion throughout his travels.

Mysteriously, each fleeting incursion of The Tramp in Italian cities coincides with the appearance of Fresco Celébrante, actor, performer and director of chameleonic qualities. Celébrante belongs on the stage, a soloist of the scene, who plans his every appearance in great detail, skilfully manipulating all the stage scenery that embraces this theatrical event, from the billboards to the script. Yet, just like The Tramp, Celébrante cultivates a sort of elusiveness, he likes to remain invisible. His very existence evolves in a series of scenes, different for every city, for every performance and in the billboards which remain in an eternal state of anticipation for a new scene. It is said that during the realisation of "Tuttomondo", Keith Haring wrote seven stories, one a day, utilized for the creation of the mural. So in Pisa, Fresco Celébrante proposes seven different unpublished scenes, seven different moments in which the spectator can ponder on the mysterious process of creation.

[AnnaLovecchio]

ANGABEN ÜBER B'

Angaben für B' is a tale of and for devices.

My starting point was a poem by Bertolt Brecht, *Poor Bertolt Brecht.*, after some considerations on the notion of authorship, I nominated this poem the "actor in a supporting role" in an exhibition.

Francesco Bertelé decided to involve three individuals in order to give shape to three different biographical frames of the artist himself. On the front, the frame shows the eyes of the artist – in a sort of *Giovane che guarda Lorenzo Lotto* – with the pupils obscured while on the back, we can see the failed attempt to describe his face. It is a failure, because the description is cancelled through the *ekphrasis* of those who have faced the test, each of the three individuals involved. The device is not only a mechanical one: the frame (of the narrative) modifies itself through the process, during which the four actors involved blend their voices – maybe in harsh discordant sounds. Between the first device (the artist) and the final one (the three works shown), several things had occurred, – either intentionally or intuitively - and they had all converged in *Angaben über B'*. [Beniamino Foschini]

The pit and the pendulum

"The Pit and the Pendulum" the title borrowed from the genius of mystery E.A.Poe, arouses suspicion about what experience we are going to live. To do this, you have to first enter a room, but while waiting, as though welcoming you, a series of incomprehensible pencil-drawn projects and a playbill tell you, in a sibylline way, what lies ahead. Then you have to walk through a thick black curtain and then a half-open door, out of which a bright yellow light is shining. The door seems blocked, as it hits against an iron bed placed inside the room, almost filling the tiny space. The light is so strong, and the bed, even if battered, invites you to lie down. But not before you have put on a pair of special glasses, with the right lens covered with paper adhesive tape. Now you can lie down and just as you rest your head on the pillow, the light starts to slowly fade and in that twilight the left eyes begins to perceive something: three lines that meet in a vertex and a circle above your head. Now the room is dark and you feel as if you are in the centre of a luminous triangular pyramid. Now, where before there was nothing, mysterious architecture has appeared from nowhere. You long to stay there, to contemplate, forgetting everything except that lonely, intimate moment, but then, suddenly, perhaps because you have raised your head from the pillow, a strong light appears and you are brought abruptly back to reality ready to go out and live your life leaving behind those few sweet moments in which you were free to dream. [Antonio Guiotto]

9h 54 min

This exhibition, curated by Pietro Rigolo and featuring artists Francesco Bertelé and Anna Forlati, represents the first collaboration between the three, and it has been structured as a dialogue based on a group of shared interests and obsessions, such as optical devices, daylight, the origins of cinema and photography. The space in the gallery has been entirely reshaped by an environmental installation divided into three parts. In the first room seven drawings are displayed representing seven different objects. These objects were chosen through a special genealogy process performed on the objects that have surrounded me ever since my childhood. The drawings are made on tissue paper with pastel and acrylic colours. Through total darkening and the realization of a pinhole facing the sky, the second room has been transformed into an enormous darkroom. Seven sculptures made of wrapping tissue , life size casts of the seven objects, are illuminated by daylight entering through three little holes made in the windows, and function as screens for an upside-down view of the outside landscape. The sound of the river outside the gallery comes into the room through the pinholes, emanating in every direction and mixing to a specific sound remix that is played in the room. Although in a private and inaccessible way the objects presented build a peculiar mental space bound to the moment in which the sun sets, constant and at the same time always different. In the third space, some screens are presented, being the only visible part of little optic chambers projecting the image of the original objects, whose real presence is however concealed to the spectator. Passages by Italian author Pier Vittorio Tondelli are also printed on the

screens made of 4 translucent foils, inducing again a puzzling sort of narrative. We tend to consider “9 ore 54 minuti” as a particularly wintry and Nordic show, based on the longing for light and sun, and on the experimental relationship between remembering and observing the weather - between how we feel and how our body feels.

ervueO

Watching a fly hanging around in my studio. A journey through the forms and pictures in my notebooks, the sketches, the attempts and the evolution of the titles and the archives of my research.
The first two volumes: #1, #2.

Super Facies

A serie of different multilayered paintings made on portraits bought at the flea market.

The Tramp II (Bari)

Referring to the work of Pino Pascali, Palma Bucarelli wrote that “the exhibition becomes the social and public response to art, paintings and sculptures”. Pascali’s concern with occupying space, always latent in his research, fuels the work of Francesco Bertelé who is currently wandering through a town that is foreign to him in order to carve a space of intimacy out of the confining and impenetrable shapes of urban architecture. Researching and practicing interiority while being utterly exposed. From inside these potential as well as precarious dwellings, the artist questions us...

The Kismet Theatre hosts the final phase of this project: a shattered installation, a loose configuration of discrete elements (images, texts, objects) that the viewer is asked to discover and combine. In the artist’s own words this is “the hypothesis of a show, the mimesis of a performance. A trap” [Anna Lovecchio]

Casa mia può sostituire il mondo – il mondo non può sostituire casa mia

An installation composed of those small everyday objects which we don’t usually take with us when travelling, which we never put in our suitcase but which always appear in each new place we find ourselves. I modify these objects by making small sculptural variations that change their structure and practical functions, placing them in a poetic connotation suggested by each specific title given to each object.

I then display them at random throughout the exhibitive space available placing them without any type of support, just taking advantage of the architecture of the building.

The exhibition of the artwork has a preliminary phase however which is hidden from the public: before the inauguration, for various periods of time, I myself camp out in the exhibition hall.

This work requires constant research consisting in small modifications and variations. It only lives for the opportunity to travel and to be displayed in different places. After the exhibition nothing remains: the only thing that survives to bear witness to this event is my signed certificate stating that I was there.

Dudy Guard

Dudy Guard is the title of a digital picture taken from my personal archive.

.GIF is the digital format; the size of the file is 508 Kb, there are 256 colours, and the image is made up of a total of 513,315 pixels. I calculated and localized the pixels of the 256 different colours present in the picture and then transformed each pixel into a wooden half-cube (4 sq cm). I translated the RGB colour code into groups of similar shades which resulted in different quantities of wooden half-cubes in 256 different colours. The virtual image of just a couple of hundred KBs now weights 13,000 kilos, occupies a surface measuring 22.4 x 36.6 meters and which has a total volume of 17 cubic meters. Every colour making up the whole image is defined as “porzione d’opera” (portion of art work). Each portion comes with a folder which contains a data

sheet, a certificate of authenticity, a sale agreement, a graphic printout showing where the pixels of that specific portion are located in the original image, and a printout elaborated by specific software showing the grid reference of each pixel on the initial image. The certificate of authenticity has a special clause stating that the portion is authentic only if the purchaser does not own other portions of the same work. The price of each single portion or part of a portion (written in the sale agreement) is proportional to the cost of production of the wooden half-cubes and the number of pixels for each colour. Therefore the prices vary from a few euros to a few thousand euros. The coloured wooden half-cubes become the raw material utilised to build temporary and ever-changing constructions, adjusted to every new space and occasion. However, the half-cubes are never displayed according to the original image which no longer exists and which will be reconstructed only in the remote event that all the portions are realized and distributed and only then, if all 256 owners agree, will the entire image be reassembled.

Reflections of extension

The images placed in a circle in the exhibitive space are the result of different aspects of just two initial photographs, one taken in Istanbul and the other in Venice. The first was the origin of the second, the latter the reflection of the first. They are “photographic sculptures” since each image is made up of four layers:

Two photographic prints on transparent acetate paper, a sheet of oiled paper and a normal sheet of white paper. They are pinned one on top of the other using thin nails holding the four corners together; each layer is distanced from the other in order to create a three-dimensional effect thanks to transparencies and projected shadows.

The floor is completely covered with thin sheets of tinfoil joined together using small pieces of adhesive paper tape.

Datele un amore felice o infelice ma che sia amore

Everything began with a gesture. One day I started making “special” gifts for people that I care about. Without any preconceived plans or preferences, while wandering the streets, I unexpectedly catch a glimpse of signs, writings on walls, and reflections of social fabric on the surfaces of architecture. In that exact place and in that exact moment in time, these ‘prints’, left by strangers, remind me of someone dear to me, they make me feel close to that person. We are not speaking about a gradual process but usually a spontaneous event, and instinctive association. Once I have captured that particular image, I try to find and possess a piece of clothing belonging to the person whom I felt was portrayed in that precise sign. Once I have their item of clothing I have those words embroidered onto it in my handwriting. When this operation is complete, I go back to the person and return the ‘gift’.

My intrusion and my restitution go beyond a susceptible private limit, an exposed nerve. Finally I take a photograph of the embroidered article while the owner is wearing it. The identity of the people to whom I give the gift is never revealed.

Butterfly

“the sense of expiry and ephemerality... would it not permit art to conserve its critical function relative to institutions and ideologies by playing with time in order to escape the insidious tyranny of the image and the present?” - M.Augè, The art of separation

Mission

What is Carozzeria Margot?

Carrozzzeria Margot is a production house for contemporary art.

How does it work?

The aim we have set ourselves is to develop an organisation that is innovative both for the vigour of the work produced by our collaborators and for the economical sustainability in the artistic field, achieved through observing the reciprocal relationships of transformation between works of art and spectators and the constant confirmation of the concept of the 'function' of art towards society.

For this reason we have chosen to constantly relate ourselves to the complexity of the social-political contexts in which we operate. Every work produced by CM stems from a wealth of ideas and a network of relations, which CM makes available to all those involved in the production processes so that they can develop through dialogue with all the persons involved.

Our work is guided by the conviction that art has the ability to unite us, to lead to accomplishment and to make shared decisions.

Who is it?

CM acts as an association of professionals who operate in the field of contemporary art.

*"A professional is someone who has a combination of competence, confidence and believe."*¹

CM is structured as follows:

. *staff*: composed of people who collaborate with the administrative and artistic management. Anyone who respects the ethical ideas and aims of CM, is welcome to become part of the Staff.

. *trustees*: these are people whose responsibility is to act as consultants and guarantors. They will be consulted every time a decision has to be made regarding the solution to problems or disputes that require the collaboration of an extensive qualified group of decision-makers. Furthermore they will be convoked annually to verify that the work carried out by CM respects the *mission* and the shared statutes. Anyone who feels that they fit this profile and who has the desire to take an active part in CM may apply to be accepted as a *trustee*.

partners: the staff call on various *external collaborators* whenever required for any single production. These *partners* are invited to participate in single productions or for a continual collaboration.

We believe that *"it is necessary to have a large number of people with different points of view, experience, background and desires in order to create a group that is not self-reported, but which, on the contrary, is able to reflect on the complexity of the communities in which we live our daily lives and which is able to apprehend"*².

The CM Collection

The Collection is the catalogue of CM's realized productions.

CM can work on one production independently or on commission.

The client may commission an original work or he may commission a specific version of the works already present in the collection.

¹ Bunker Roy, The Barefoot College

² def. of 'appropriate variability' by Anthony Blake

CV [updated 02.2013]

born 1978. Visual Artist, Permaculture Academy fellow, Sound Engineer.

Artistic Director of Carrozzeria Margot (CM). Charter member of MOBEEL Cultural Association [M]

Solo exhibitions

2012// **Equilibrium**, with Antonio Guiotto&Pietro Rigolo, Room Gallery, Asolo. / **Dudy Guard** Galleria Gomiero, Milano

2010// **9 ORE 54 MINUTI** with Anna Forlati curated by Pietro Rigolo, in Working 4 project by Associazione Culturale 20 Minuti, Galleria Vastagamma, Pordenone, vicolo del Molino 10.

2009 // **Dudy Guard**, Studio1296, Venice, curated by Mara Ambrozic.

2008 // **Reflections of extension**, Oratorio S.Ludovico – Venezia, curated by Maddalena Pugliese e Vittorio Urbani, Produced by Mobeel Cultural Association and Nuova Icona Gallery, supported by Bevilacqua La Masa Foundation.

2007 //**Subject object, the nature of the object** - Frankfurt am Main - Germany

2006 //**...datele...**, Venezia – Italy, curated by Pietro Rigolo.

Group Exhibitions

2013// SetUp Fair, **Galleria Dino Morra**, Bologna.

2012// **Sinopale IV (Sinop Biennale)** , Sinop (Turkey). / **The Wordly House** by the artist Tue Greenfort, **dOCUMENTA (13)**,Kassel. / **Lacune**, Museo Archeologico Eno Bellis, Oderzo (TV).

2011// **Dolomitenhof resort**, curated by Associazione e, Dolomiti Contemporanee, Sass Muss / **Par Coii Bsgna semnà**, curated by Daria Carmi, Frassineto Po. / **VI Biennale di Pisa**, curated by Matteo Lucchetti and Lorenzo Mazza, Pisa. / **Superfluo#1**, curated by Superfluo (Antonio Guiotto, Alex Bellan, Nicola Genovese), Padova. / **Del Povero BB**, curated by Beniamino Foschini, Gum Studio, Carrara

2010// **HOMEPROJECT #3**, curated by Marco Belfiore, private space, Milano.

2009// **Bari Altri/menti, Festival Irruzione Pubblica**, Kismet opera Teather, curated by Anna Lovecchio – Radice quadrata & Nodo. / **XIV Biennale of Young Artists from Europe and the Mediterranean** - Skopje Biennial 2009 “the 7 gates”, National Gallery of Macedonia “Mala Stanica”, curated by Maja Cankulovska Mihajlovska. / **Studio Visit**, Galleria comunale d'arte contemporanea di Monfalcone, Curated by Andrea Bruciati e Stefano Coletto. / **Quotidiana2009**, Padova, Curated by Stefania Schiavon e Teresa Iannotta

Artistic direction

2012// (CM) **Via Padova altrove**,by Anna Forlati & Bignia Wehrli, Swiss Institute, Milano. / (CM) **CR6**, KunstArt, Bolzano.

2011// (CM) **A shop is a shop is a shop is a shop**, by **Hanna Hildebrand**, Artissima Lido - Torino / (CM) **Collecting Identities: I stay therefore we are**. On Oslo, a project by FOS, Danish Pavillion, 54^a Biennale di Venezia.

2010 // (CM) **WYNAWWP**, by Maria Pecchioli, Milano / (CM) **Il mio mezzo spazio**, by Jonathan Vivacqua, Milano / (CM) **Cose semplici e Banali**, by Iacopo Seri, CM Milano. / **Penelope looked at the sea**, by Kela Cremaschi, Canzo.

2008 // [M] **Rough tapes at Opera 2008**, Bevilacqua La Masa Gallery, S.Marco, Venezia. Internal section of **Opera 2008 - Artists from Bevilacqua La Masa ateliers**, curated by Mara Ambrozic e Stefano Coletto. / [M] **Rough Tapes**, atelier Bevilacqua La Masa Foundation. / [M] **A4 / 8 studi - Manifesta 7, Parallel Events**. Trento. Produced by Bevilacqua La Masa Foundation and Moleskine s.r.l.

2007 // [M] **Proj V part II – Camping records**, Ritter&Staiff Gallery, Frankfurt am Main. / [M] **Proj V – to encounter**”, Venezia - with the support of IUAV University of Venice, Bevilacqua La Masa Foundation, Staedelschule Freundkreis of Frankfurt, Italian German Cultural Association, Nuova Icona Gallery, Swiss Institute of Rome – Cultural space of Venezia.

Residency/ Internship/ workshop

2012// **Prima Visione**, curated by Associazione e, National Gallery of Cosenza.

2010// **Permaculture Design Course**, at Zebrafarm, Castel Girorgio (tr)

2007-2008// **Atelier Bevilacqua La Masa**, Venezia. [M]

2006// Visiting Curator Internship at the **Ratti Foundation's CSAV**, visiting professor Marjetica Potrc.

2005// **Domus Academy** workshop in Venice, held by Carsten Nicolai

Teaching

2007// **Professor assistant**, IUAV, Venice, Art and Design school, Graduate program in visual Arts, single course: Visual Arts workshop 2, professor Maja Bajevic.

2012// **Clay natural modelling lesson**, NABA, Milano / Straw bale and earth structure, workshop, Naba & Parco Nord, Milano

2013// **Torchis trainer**, Legambiente, Milano

Other jobs&skills

Rocket stove mass heater builder / Straw bale home builder , / Exhibition technician /Sound engineer

Education

1997 // Second Level College of Science diploma.

1997/98 // Aldo Galli Academy of Fine arts, Como. 1st year.

1998/99 // Brara Academy of Fine arts, Milano. 2nd year.

2003 // SAE Institute, Audio Engineering Diploma.

2005/06 // IUAV (Venezia). *Graduate Program in visual art and performing art* - Single courses : ‘Exhibition Lab’ , prof. **Carlos Basualdo**; // ‘Art Economy’ prof. **Pierluigi Sacco**; ‘Visual art lab’ , prof. **Maya Bajevic**; ‘Visual art Lab’ prof. **Tania Bruguera**;

2010 // Permaculture Italian Academy certificate