

LUCA DE LEVA

DMF

.public action

.2011.work in progress

.residence project

"A week in someone else biography"

Dear All,

I want tell you something about DMF.

DMF is a public action for two persons extended over time and developed in various cities of the world. A way to live that promises a new human paradigm, a rethinking of knowledge and their relationship, giving a different value to places, to balances and imbalances.

During a discussion with the writer Vincenzo Latronico, we started thinking about it.

The aim of the project is to investigate the relationship between observable behaviour and identity, wondering if one's inner life can remain the same after a substitution with someone else: if two people can be one, if only one can be two, if all can be one.

I ask to the residence staff to find some hypothetical candidates and after it we will choose together the person who can participate with me to DMF.

The candidate will lend me a week of his/her life, and receive one of mine in exchange.

I request to replace him, attending his friends, living in his place, wearing his clothes and carrying on his activities, while he would be guest at the Residency, master of my luggage and my activities. He will develop my previous work based on the documentation that I leave, including some commitments and the access to my personal contacts, and I'll do the same.

We will switch everything.

It isn't an identities exchange, but only habits and behaviours, the air not the breath, for a mixture of sensitivity.

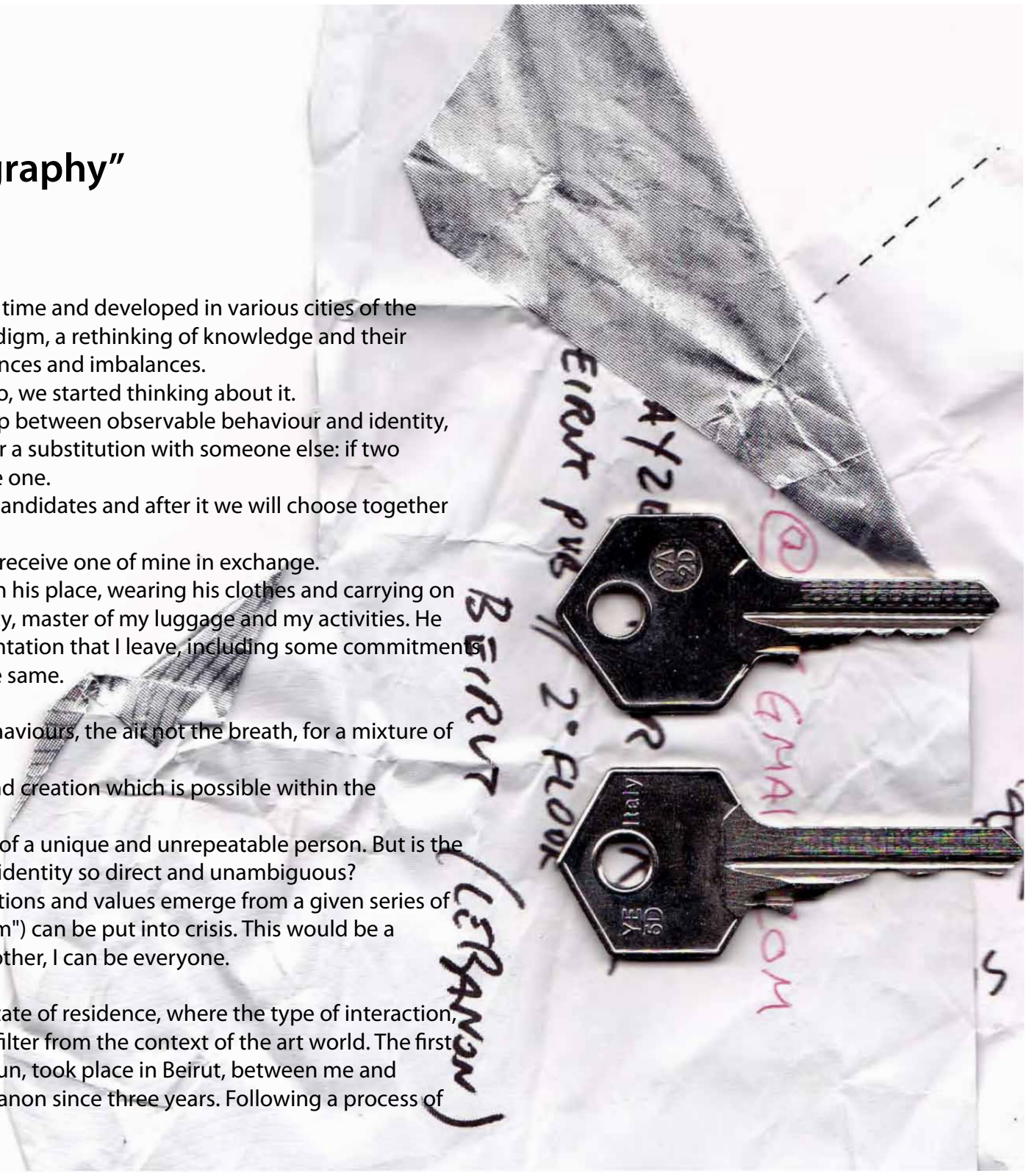
DMF aims to investigate the level of independence and creation which is possible within the constraints of a "biography".

A biography is a series of events defining the identity of a unique and unrepeatable person. But is the relationship between the exterior facts and the inner identity so direct and unambiguous?

The idea that a worldview, a system of thoughts, emotions and values emerge from a given series of behaviours (the psychological theory of "behaviourism") can be put into crisis. This would be a breach of the principle of identification: if I can be another, I can be everyone.

Can I be someone else?

This project is the activity that I'm going to play in a state of residence, where the type of interaction, with a foreign place and the people who inhabit it, is filter from the context of the art world. The first episode of this series of exchanges that I'm going to run, took place in Beirut, between me and Jorgen Ekvoll, a Norwegian video maker based in Lebanon since three years. Following a process of



this type, the relationship with the architecture of our habits and our body is fully developed in connection with and dependence on a preset land and habitat.

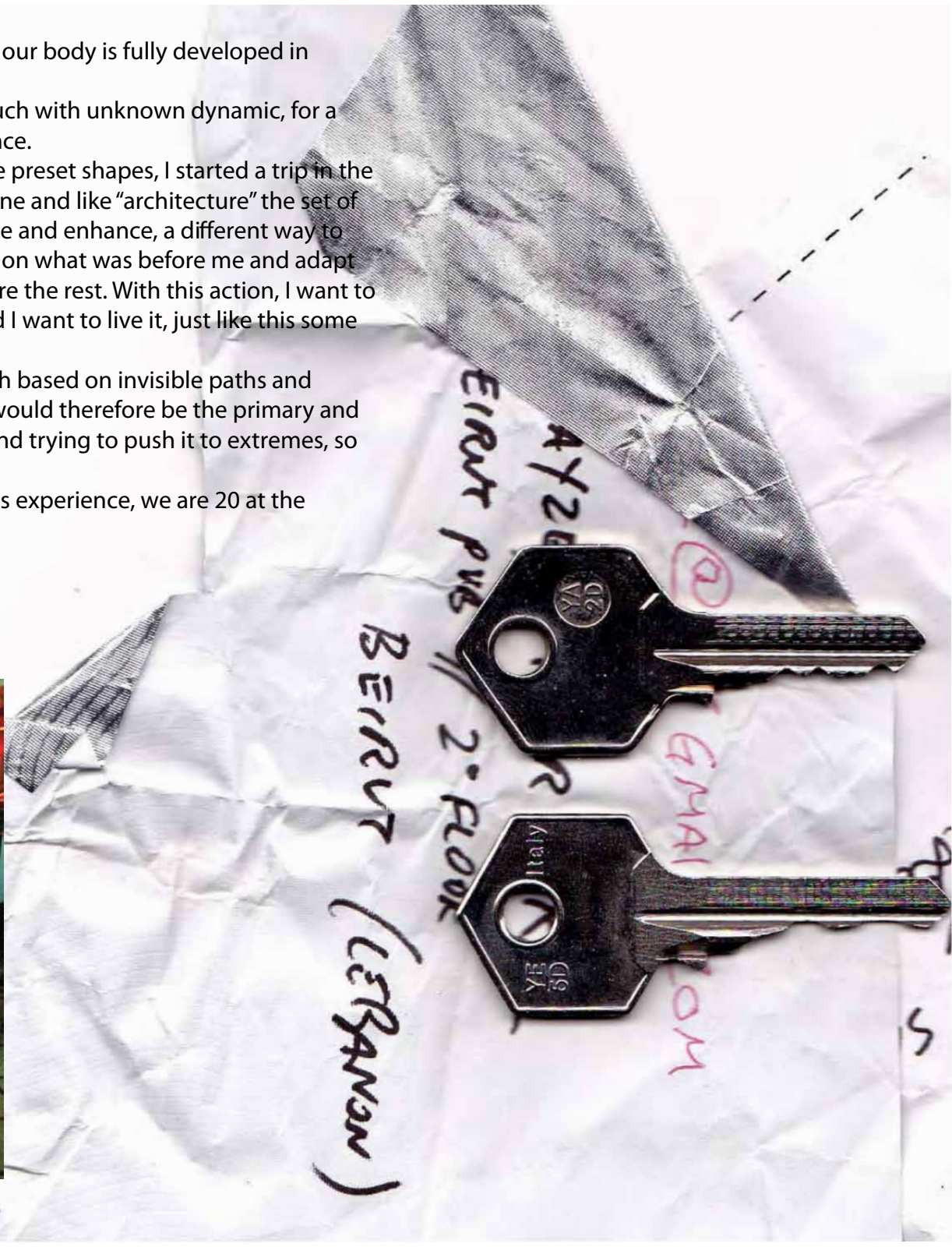
At the same time a person outside the art world can be put in touch with unknown dynamic, for a physical and mental mix, revealed in the intensity of the experience.

Thinking about the geo-architecture, a way to build following the preset shapes, I started a trip in the opposite direction, using as "geo" my body and the candidate's one and like "architecture" the set of behaviors, visions of life and action strategies, ones that you'll lose and enhance, a different way to be, to build and destroy myself (My Habitat) thinking all the time on what was before me and adapt my shape on it, so I think is better to work on the inner part, before the rest. With this action, I want to give an image about equality of necessary and requirements, and I want to live it, just like this some changes can happen in my body, the most radical part of me.

As in the fiction of J.G. Ballard, I propose an inner journey, a search based on invisible paths and internal to us, who are the ones that really affect our world, and would therefore be the primary and original; I'm searching for my topic in the human skills to adapt and trying to push it to extremes, so that it becomes possible to derive more realistic consequences.

I'm actually preparing a network of people who want to enjoy this experience, we are 20 at the moment, we call us Thy Self People..

With dearest love



Esercizio per essere sé stessi #2
.with TPU, air
.180 x 200 x 150 cm / variable
.2012





During a residency in London, I worked on the Beirut experience through shapes, images and sounds, focused on the production of an object. The gap between the intersection of two house keys, where the life swap happened, has been turned into giant inflated sculptures.

In Rochester I founded the right factory of inflatable stuffs, I went there and I worked by myself, copying and spying them movement, following them business hour and becoming part of them team for a week.

Empty bodies fill by an action, always the same, always different results.

Thanks to www.inflate.co.uk



Self-Duck-Portrait in Rochester
.print on gliche acquarellum paper
.50 x 70 cm
.2012



LDL per YK via CP

.performance

.dur: 1' 20"

.2012



performance at GUM studio (Turin)

all'esasperazione del colore e persino più in là ancora, fino all'immaterializzazione del quadro, esposizione che ho presentato nella mia galleria nell'aprile 1958 e che fu un grande successo. Nel frattempo, ha intrapreso la realizzazione di due quadri giganteschi nel foyer del Teatro d'Opera di Gelsenkirchen, in Germania. Il suo bozzetto è esposto al momento nella mia galleria.

Oggi, tutta una nuova generazione di artisti appassionati segue i suoi passi in tutta l'Europa, aderendone all'etica, il che trasforma improvvisamente questo giovane di trentun anni, suo malgrado, in un caposcuola. A tale titolo vi parlerà stasera insieme con l'architetto Werner Ruhnau, suo collaboratore nell'architettura dell'aria, dell'immaterializzazione in arte. [Applausi]

Presentazione di Iris Clert

Signore e Signori,

mi permette innanzitutto di restituire a lei questo titolo di caposcuola che ha sempre gentilmente attribuito, perché credo che il vero caposcuola sia lei, che ci raggruppa tutti nella sua galleria e ci stimola nel nostro lavoro e nelle nostre ricerche. (Applausi)

Pare che, giunti ai fatti che vi esporremo, **W. R.** ed io in queste due comunicazioni statera e venerdì, sia mio dovere prendere la rincorsa dinanzi a voi e risalire retrospettivamente lungo il trampolino della mia evoluzione, a ritroso, senza perdere di vista il fine ben consapevolmente raggiunto, quello dell'immaterializzazione in arte, per tentare di balzare, con un unico salto prodigioso, dal bordo della problematica dell'arte a un'autentica realtà immateriale, e questo attraverso ciò che chiamiamo la sensibilità, della quale pensiamo di aver circoscritto l'intelligente esistenza da così tanto tempo ormai, pur restando, nostro malgrado, imprigionati nelle vertigini psicologiche della composizione, ai limiti dell'incommensurabile prestigio della vita stessa, della vita in sé, dove mai, in nessun caso, la personalità può incrinarsi. L'arbitrio

WR E lui, vi condurrà nell'immateriale con uno sviluppo storico dell'architettura attraverso le varie epoche. Dal canto mio, in quanto pittore, tenterò di portarvi a questo

stesso immateriale attraverso le mie esperienze personali, inframmezzate di riflessioni sulle operazioni successive che rivedremo insieme ripercorrendo il tempo a ritroso.

Perché questo risalire retrospettivamente nel tempo? Proprio perché non voglio lasciarmi cogliere, né lasciarmi cogliere per un solo istante, dal fenomeno della fantasticherie sentimentale e pittoristica che inevitabilmente crea un brusco atteggiamento da qualche parte nel passato, nel passato psicologico appunto, che è il contro-spazio, lo spazio da cui cerco di uscire con il mio lavoro da dieci anni. Lavoro ingrato, faticoso e spesso disseminato di dubbi crudeli, che ha però finito con il generare l'architettura dell'aria, già quasi una realtà realizzata da me e **W.R.**, e che promette, in un futuro spero prossimo, di organizzare, secondo le nostre esigenze di confort fisico totale, le condizioni e i fenomeni atmosferici e tonici della Natura alla superficie del globo. Inizio dunque molto obiettivamente afferando il filo d'Arianna che è per me questa sensibilità impalpabile, nuova materia, nuova dimensione, prima di entrare nel labirinto della sensibilità lessoria, ripromettendomi fermamente di non lasciarlo mai fino al ritorno. Ed ecco come si sono volti le cose.

Ad Anversa innanzitutto, appena due mesi fa: invitato ad esporre con un gruppo di artisti composto da **B.T.T.**, **R.B.M.**, **M.M.**, **S.P.S.**, **S.S.**, mi reco ad Anversa appunto e, al momento dell'inaugurazione, nello spazio a me riservato nella sala d'esposizione di Hesenhuys, invece di mettermi un quadro o un qualsiasi oggetto tangibile e visibile, pronuncio ad alta voce davanti al pubblico queste parole prese a prestito da **Ge. G.B.**: «Prima, non c'è nulla, poi c'è un nulla profondo, poi una profondità blu!». L'organizzatore belga della mostra mi chiede allora dove si trova la mia opera. Rispondo: «Qui, qui dove sto parlando in questo momento... E qual è il prezzo di quest'opera? - Un chilo d'oro, un lingotto d'oro fino da un chilo mi basterà! Perché queste condizioni stravinati invece di un prezzo normale rappresentato semplicemente da una somma di denaro? Perché per la sensibilità pittorica allo stato di materia prima nello spazio da me specializzato e stabilizzato, pronunciando queste poche parole al mio arrivo, che hanno

Voglio concludere rendendo omaggio a **W.R. Inge** con questa poesia mal tradotta, me ne scuso, del grande poeta tedesco **Christoph OM**penalenti:

C'era una volta un recinto fatto di stecche di legno
Con degli spazi tra una stecca e l'altra per poterci vedere
attraverso.

Un architetto in vide a vende una casa all'improvviso.

Prese questo spazio tra le stecche

Prese questo spazio tra le stecche
Per costruirsi una grande casa.

Il recinto rimase lì in segreto, molto stupido.

Con le sue stecche senza piante intorno.

A vederlo, era orribile e ordinario.

È per questo d'attropde che l'auto-

E l'architetto poté scappare in Africa-America.

2. I arcobaleni pote stapparsene in Africa-América.

Sono le parole del poeta. **[Applausi]**

WR non dovrà probabilmente fuggire, almeno lo spero, perché penso che l'Occidente europeo comprenderà il valore della nostra impresa immaterializzante in tempo, per vivere senza indugio nella verginità, nella vivacità, nella bellezza dell'oggi." (Appunti)

Parigi, La Sorbona, 3 giugno 1955

stop. -



Il realismo autentico di oggi'

Parigi, settembre 1959

La pittura figurativa, così come quella detta astratta, sono condannate!

Oggi si parla molto di un ritorno al realismo figurativo... È esatto, si sta preparando, ma è davvero ingenuo pensare subito, come fanno certi, a un ritorno alla natura morta o al paesaggio!

Ai margini del mio tentativo monocromatico, in uno spirito profondamente classico, effettuo da molto tempo un ritorno al realismo, a un autentico realismo di oggi e di domani, attraverso l'INMATERIALE!

Le mie zone di sensibilità pittorica immateriale, stabilizzate, amovibili ed espandibili oltre l'infinito, vengono create attra- verso una contemplazione dinamica e incantata della natura in tutti i suoi aspetti e momenti.

Non si tratta più per me di abbozzare quadri, ma piuttosto di stabilire in modo permanente e duraturo tra me e questa natura, che in realtà fanno tutt'uno, la tela NEOGRAFICA. Il tempo stesso più reale e più immateriale che esiste e che dia al lettore o meglio al "VIVERE", a coloro che vivono tali eventi o a clinici attenti sui comportamenti puri, uno spettacolo, o più esattamente uno "STATO" della qualità, della permanenza e della trasparenza di ciò che hanno dato a loro tempo i VERMEER, i REMBRANDT, i GIOTTO, i MICHELANGELO! La mia posizione rispetto all'arte contemporanea è la posizione "distesa" di un oggi cerco quel primitivo sorriso. Quel giorno profondo senza sogni e senza insulti, quello che crea in forza e in potenza la luce abbagliante in piena notte, in tutta la carne e che permette, l'indomani, al risveglio, di ritrovare la vera gioia di vivere!

Yves Klein

first page of the script

First I've been looking for the right performer, than I did a transferring exercise with him, reading to him a text by Yves Kleyn, avoiding dates, names and places, and he only listening to me.

So, during the performance, for him was "the first time" he was reading the text in front of the audience.

Like this, we run the creative process in opposite way. From a done thing we move to the idea, against the projectuality, strictly back to the begin.

IDEA → projectuality → FINAL SHAPE

"FIRST DATE Projectuality"

front page of the script

last page of the script

front page of the script

Rotenburg (series)

. inflatable objects + steal objects

. 2012 - work in progress





installation detail at Fondazione Bevilacqua la Masa (Venice)

Rotenburg is the result of the time that i spent in a factory of inflatable objects where i produced a series of inflatable sculpture in different shapes, living and simulating the life of the workers of the place. I assembled those sculptors with pieces of artworks made by other artists, i stole this pieces in them studios and they seem like mine.

A copy behaviour plus a stolen idea.



installation view at Family Business (NY)

Fylfot pics
.photography, frame,
shaving foam
.series
.2010





A pre-existent frame covered by shave foam. There is always something that disappears and something that appears. Either the foam or the photography, it depends on the choice on which bubble you are.

As phantoms, the objects move into the space.

Installation view at Family Business (NY)



Catering Blotto
.performance
.2012.



Installation view at Fondazione Sandretto Re Rebaudengo (Turin)



During the opening of a group show, it was served a drink prepared by me based on secret ingredients. Everyone had the right to choose to drink or not, but nobody knew what he was drinking, not even the curators of the exhibition, who served the liquid.



Blarney 5 x 3
.performance
.2013



Titled 'Blarney 5x3', the performance takes its name from an Irish castle, which has a stone built in the walls of its tower that is said to bestow the gift of eloquence on those who kiss it. 5x3 cm is the size of the artist's mouth. The work consists of 10 performers kissing the wall to the rhythm of a sentence in Morse code, and then exchanging positions. The rhythm of the kisses creates a localized soundscape, an activation of the gallery walls.





performance view at Almanac Projects (London)





EarthWorm+Love

.pheromones AFA, mixed materials + Pairs of people + 2 fire extinguishers

.10,5 m + variable dimension

.2010



Installation view at Viafarini (Milan)

A tubular creature escaping from the wall, is lying down like a sleeping weight on a beam of iron. The smoke, spread from the top of it, contains human pheromones that saturated the room slightly. In the meanwhile several pairs of people are walking hand in hand, visiting the exhibition and pheromones were acting on them. Suddenly one of the couples left the room and with two fire extinguishers filled the windows of the space of foam from the outside, and move out.

installation view at Family Business (NY)



Visceral experiments, guinea pigs of ourselves and be cross-eyed.
Chemical stimulation that govern us can be addressed to ambivalent uses, distant from the original function. All bodies will react in the same way, merging into a single entity.

-The effect of the pheromone released into the air, going from work to people, which in turn transmits it to other people, in an endless chain of events and coincidences.

From A to B and C, B and C to D and E, and so on without necessarily knowing each other.

Items for Chinese wishpers.





.interior view of part of the act

Acting on the outside I highlight the inside. The foam has set up a temporary barrier, an additional transient membrane, ready to dissolve shortly after leaving only a memory of itself. I dream dancing consciousness, we shift from body to body without the need to move, everyone can see through the eyes of his neighbour and reach out to every place and leave the body in any possible situation.z



.exterior view of part of the act



What I could be #1

Imagine being someone else, thinking like he / she / it, identify with a thought, act as a thought, become thought. Join synapses, inner movements collide with external directions, swelling my limbs until they overflowing from inside to become what is inside, return embryo and reborn every day. My body is a port, a seat, a hymen, which heals all the time, I'm ready to break.
GET READY FOR ANOTHER COMBINATION

Sara Sam
.born in Xiaxx
.1984

Yesterday I helped Sara Sam to work for the first time, creating for her a "portion for moving people," she was there but we met infrequently. <She just move away. Try to call her.>
Her first work is It's gonna rain peacocks, act, 2011.





Three people were moving in space by operating a fence with sequins, running trapping people inside compelled to follow them. Some one have attended others are run out.



La Coppia Scoppia
. latex, talcum powder
.4m (shapeshifting)
.2010





An arm with two right hands is an image of unlimited possibility that we enjoy. I is another. We can move in any direction, get new symmetrical patterns, such as the blastula, an ancestor of the embryo, symmetric in its entirety. From a objective calc of my arm I got a fantastic mold. From the matter of fact to the imaginative possibilities.



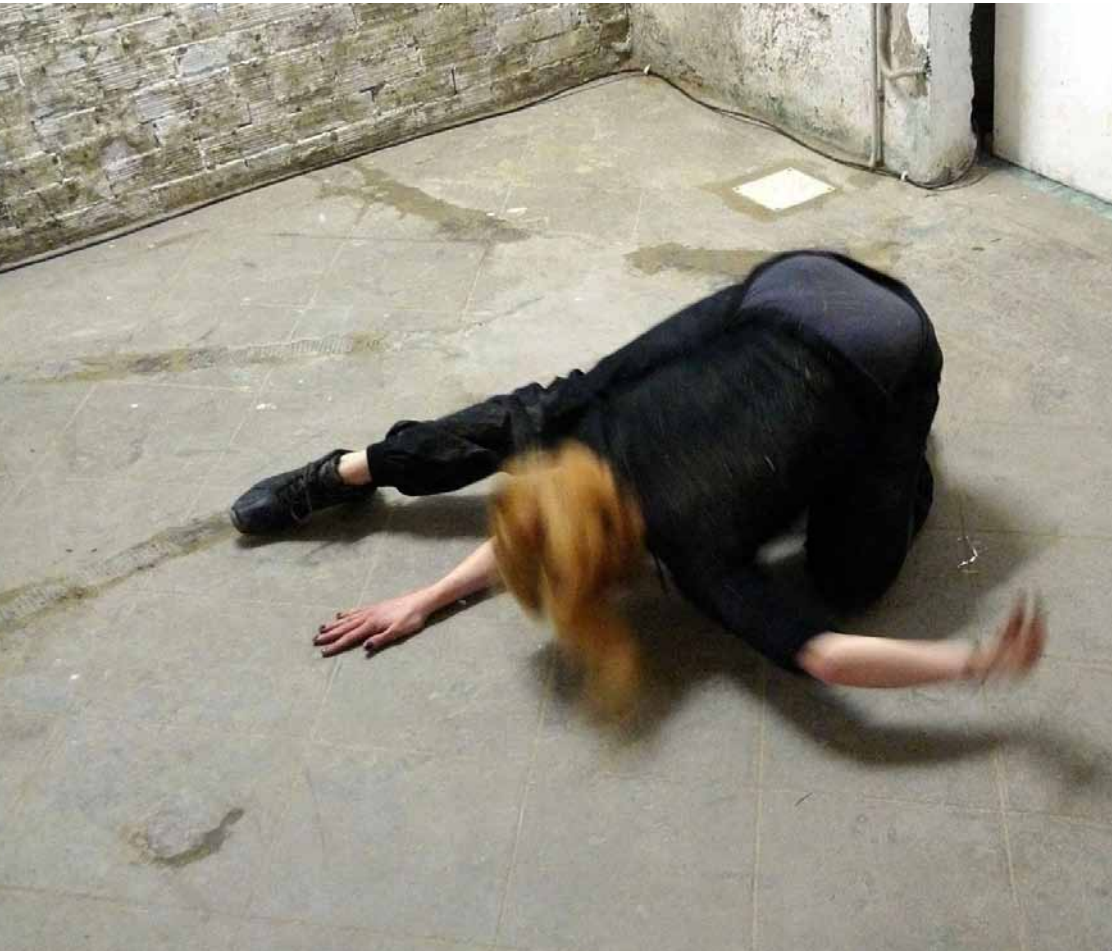
MilkySmile, UV print on polycarbonate, 120x160 cm, 2011

Get ready for another combination # 1
.2 contorsionists, 1 luggage
.2010





Installation view at Cripta 747 (Turin)



Two contortionists suddenly adopt different positions among the people. While extending their bodies and moving in the space, they interact with the luggage that I moved in their direction, creating a dialogue between explicit movement and hidden potentialities. These acts are do for the time needed to accomplish the exercise, then get back to normal till the next one.





Host

.paking box, radioCB, powerunit

.170 x 70 x 70 cm

.2010

Through an hidden equipment that scan the surrounding, the box catches the ongoing radio communications. The part of the idea that isn't mine is what connect it to the others. As a phantom hunter, the box materialize these communications in a defined space, unifying interior and exterior. The interferences denaturalize the di courses of the different channels and mix them up. The language, the basic determinant of the subjectivity, has been attacked and fought in a decay of individuality that opens a new route into a different world.

The work is ready to be transported everywhere.

Host (portable version)

.receiver, bag

.50 x 30 x 40 cm

.2010



Portable version of host

The small receiver is hidden in a simple laptop bag that only show its led in between the zippers. It is a portable work made to facilitate movements and urban incursions.

Lazarus!
.trolley, engine, battery, Nutchip
.real dimension
.2009





A trolley has been modified and programmed through a Nutchip to stand by for 10 minutes, move forward for 3 seconds, stand by for 10 minutes, and then move backwards for 3 seconds. By startling the people who look at it, the trolley modifies their position and their perception. It tries to replicate the moment proper of any surprise, when the flow of thoughts paralyze and potentially frees any kind of thoughts. Exalt his personality, makes him feel just is own emotion.

Rainbow
.video loop, dvd player, fingermarks
.real dimension
.2010





In "Rainbow" a group of tritons has been filmed in the water, recording a series of shoots and revealing invisible interferences. As a pure mental image, these amphibians move now in only one of their natural habitat, in absence of the earth they are likely to look for a different life-style. Their metamorphic nature mirrors the one of the work. The content and the container are unified in a single formula. They both play a basic and alternate role thus making the work a portable video.

