

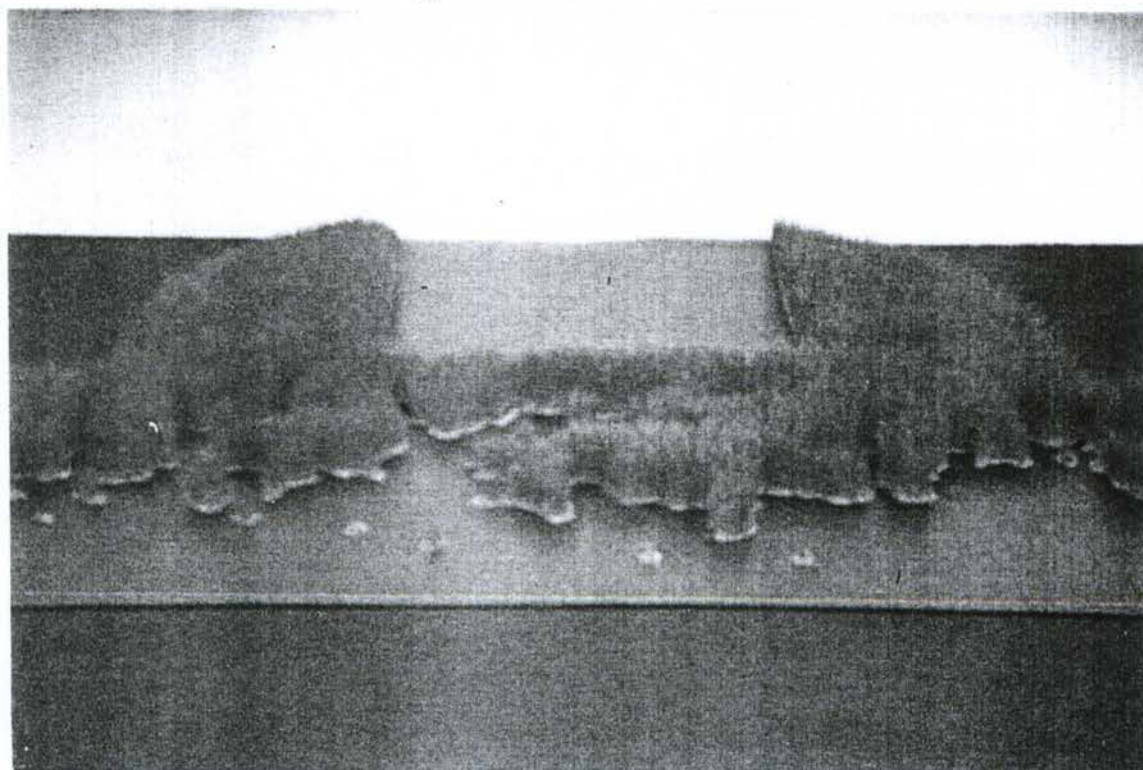
salvatore falci



Pedane di forex
segatura e semi
- predisposte come
rivestimento piano e
gradini di una fontana
Le persone, durante
l'uso, hanno
disseminato la
miscela.
Successivamente il
tutto è stato
umidificato trasferito
in serra, annaffiato

*Forex sheets,
sawdust and seeds
were spread out on
the steps and the area
in front of a fountain.
People gradually
scattered the seed as
they used the
fountain. The whole
was then dampened,
transferred to a
greenhouse and
watered.*

ERBA FONTANA BORGO S. JACOPO FIRENZE 2 MARZO 1997





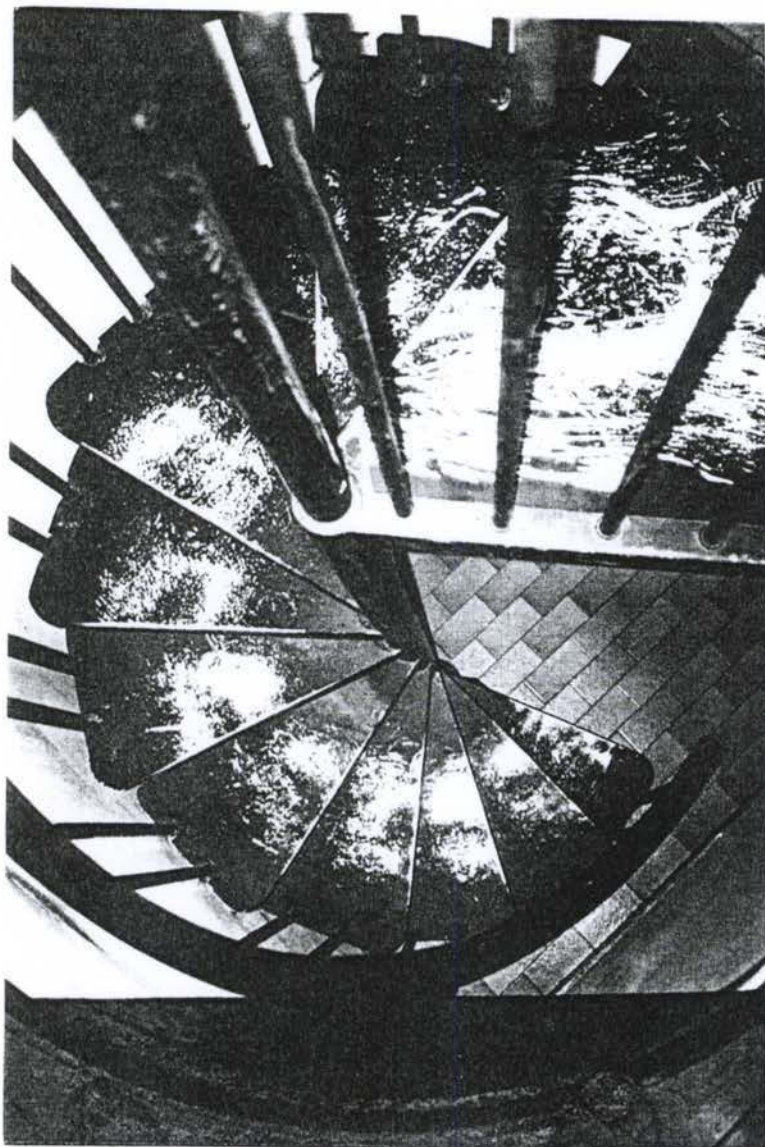
Sul selciato della strada è stato predisposto un panel formato da tela, tampone con tempera e copertura di plastica. La pressione di passanti e veicoli ha "stampato" la matrice sottostante.

A panel made up of canvas, paint-filled sponge and plastic covering was layed on the street tarmac. The weight of passers by and traffic "printed" the underlying counterfoil.

STRISCIONI VIA DEL PERDONO

MILANO 12 APRILE 1994



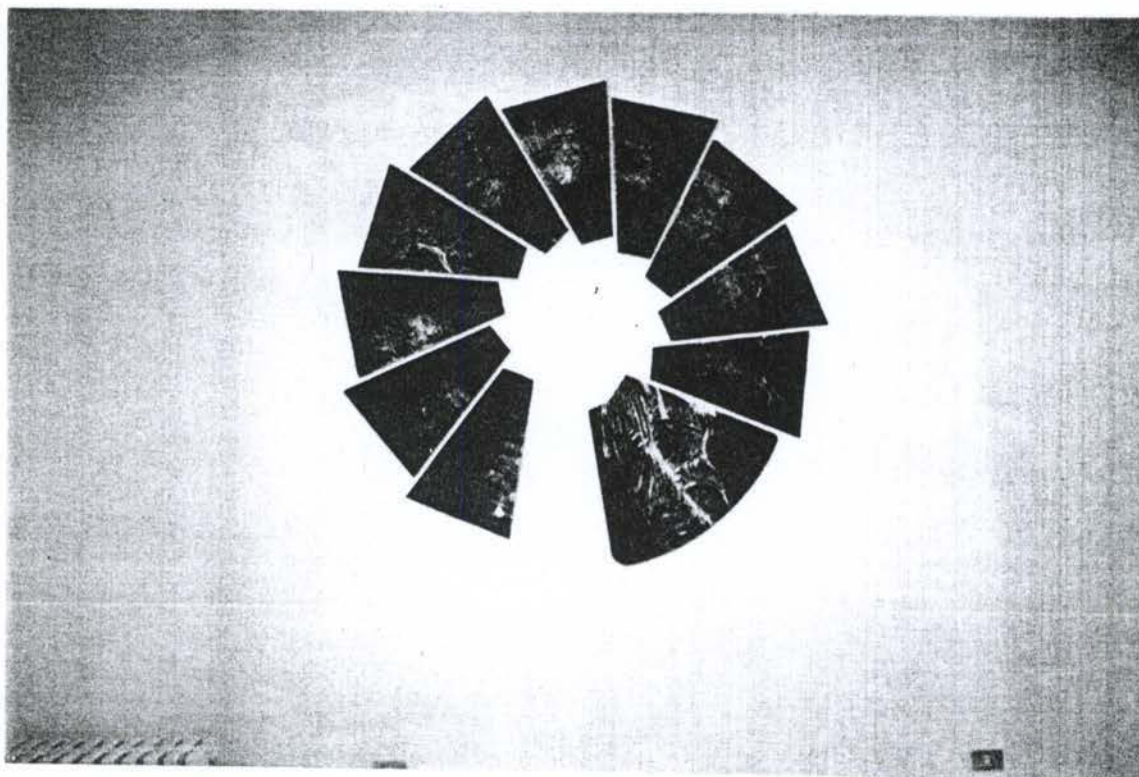


Masonite con
cera e smalti
stratificati
posizionata sugli
scalini di una
scala a chiocciola
in un bar. L'uso
segna i diversi
gradini.

*Masonite layered
with wax and
emulsion layed
on the spiral
staircase of a
bar.
The stairs
become marked
by daily use.*

SCALA VITAMINA'S

MILANO FEBBRAIO 1993



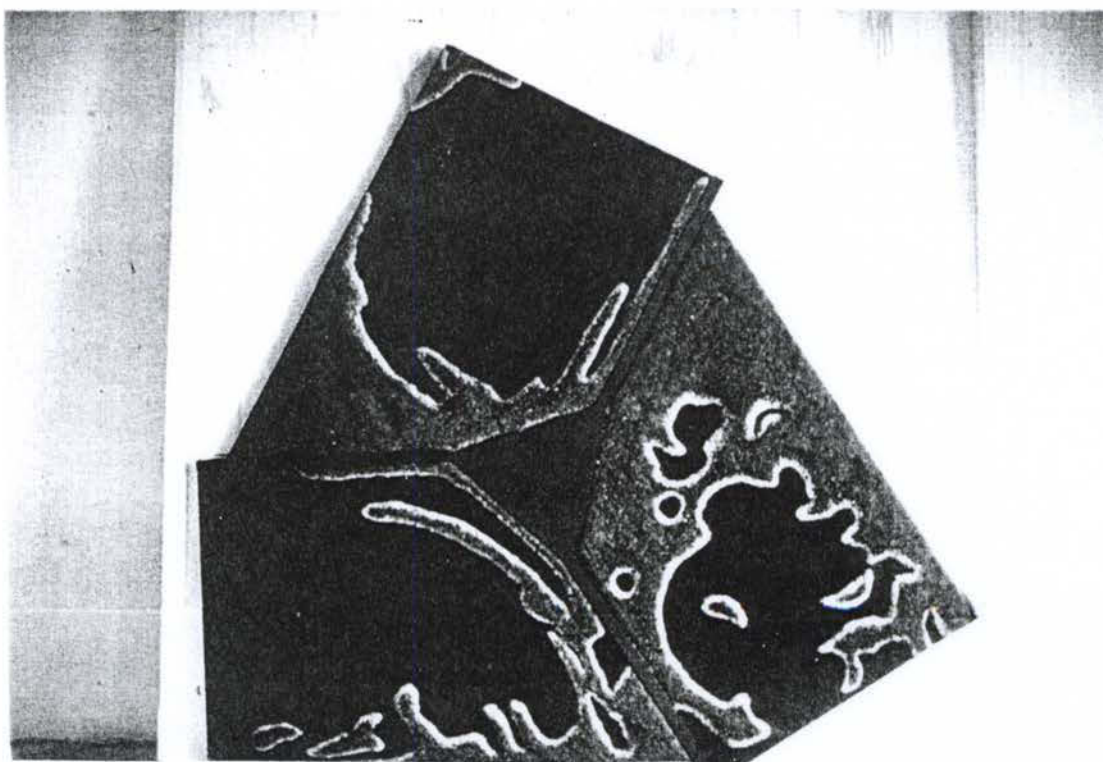


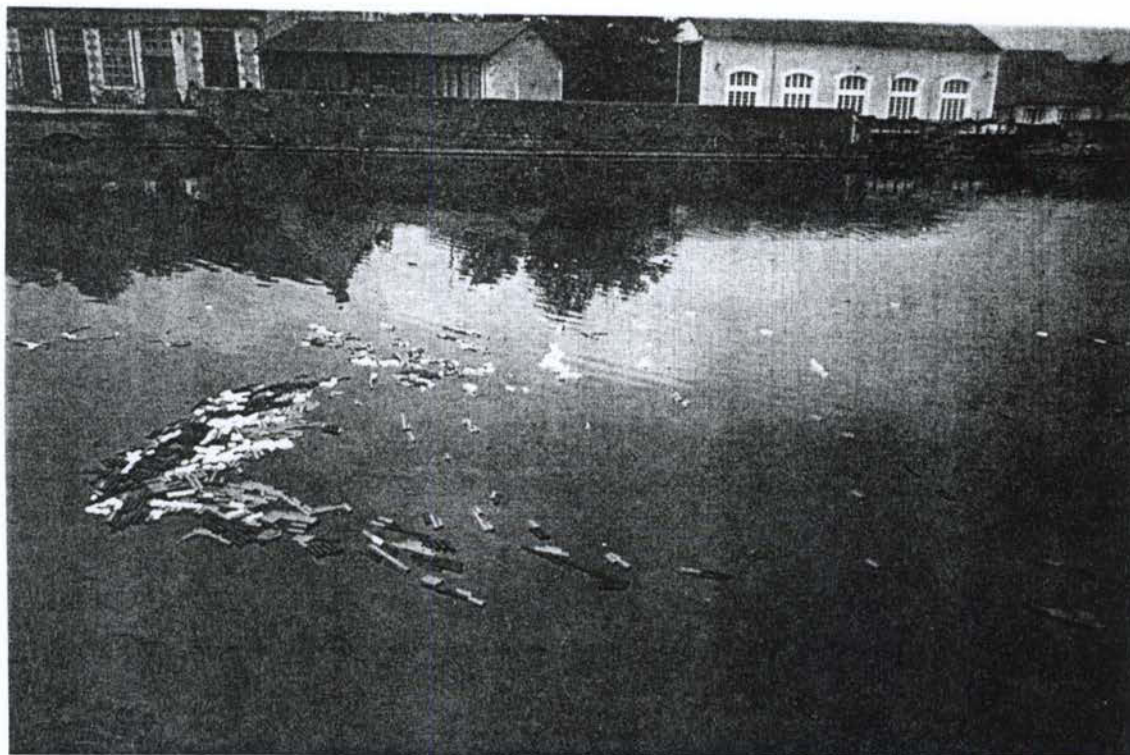
1992 ERBA S.I.P. 3

Pedane in forex, segatura e semi sono state predisposte sul fondo di una tripla cabina telefonica. Le persone durante le proprie telefonate hanno disseminato la miscela. Successivamente il tutto è stato umidificato trasferito in serra, anaffiato

Forex sheets, sawdust and seeds were placed on the floor of a three compartment telephone booth.

As people made their telephone calls the seed was scattered. The whole was then dampened, transferred to a greenhouse and watered.





CANALIZZAZIONI

2000 cilindri di legno colorati sono stati affidati alla corrente del fiume a monte dei canali ed hanno subito modifiche di percorso ogni volta che i torchi idraulici delle fabbriche vicine chierevano diversi livelli del bacino. La raccolta differenziata è stata fatta sia nel bacino che a valle.

NEVER MAGGIO 1991

2000 coloured wooden cylinders were entrusted to the tides of a river upstream of the canals. Every time the hydraulic gates of the nearby factories changed the levels of the river basin, their journey altered. They were individually recovered both from the river basin and further downstream.





Moquette, gommini
per sedie e vetro
predisposti sotto e
sopra i tavoli di un
bar

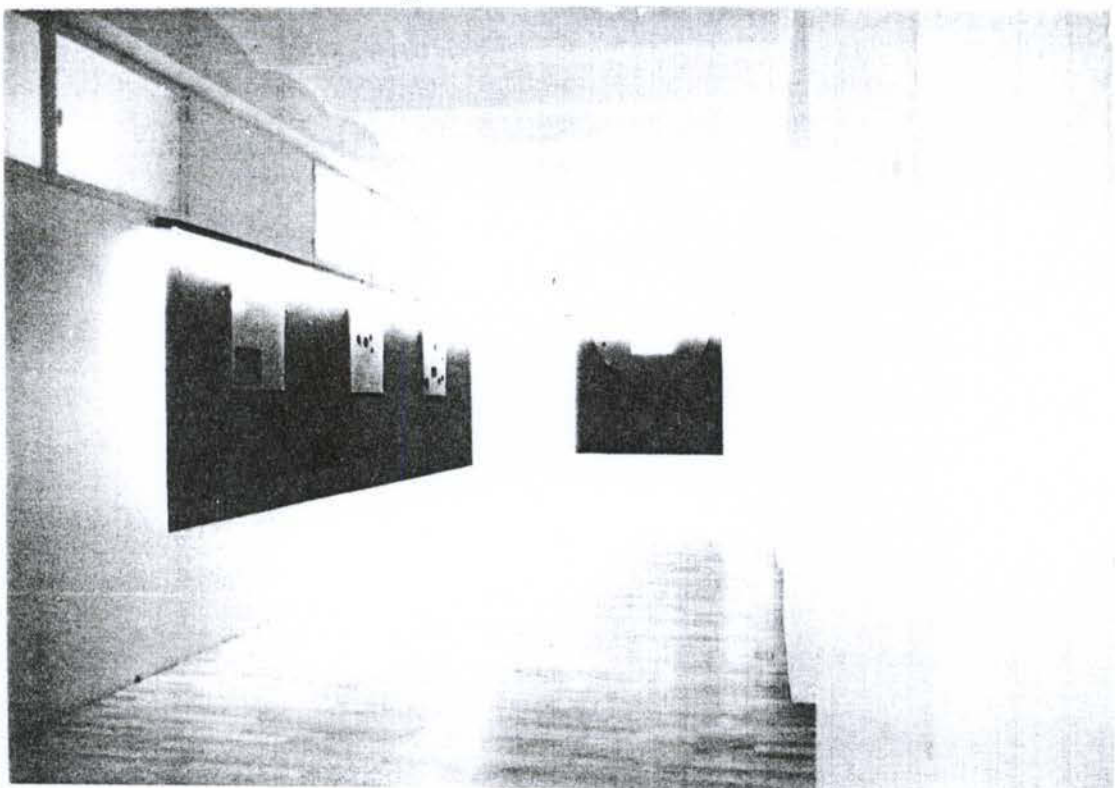
Alla chiusura gli
oggetti residui sono
stati tolti dopo che
la polvere ne aveva
delineato i contorni.

I gommini delle
sedie incollati sulla
moquette.

*Carpet, rubber
furniture buffers and
painted glass layed
under and on the
tables of the bar.
At closing time the
objects that
remained behind
were removed
after gathering dust
had marked their
outlines. The
furniture buffers
were glued onto the
carpet.*

POLVERE BAR AMADEUS

PIOMBINO FEBBRAIO 1991



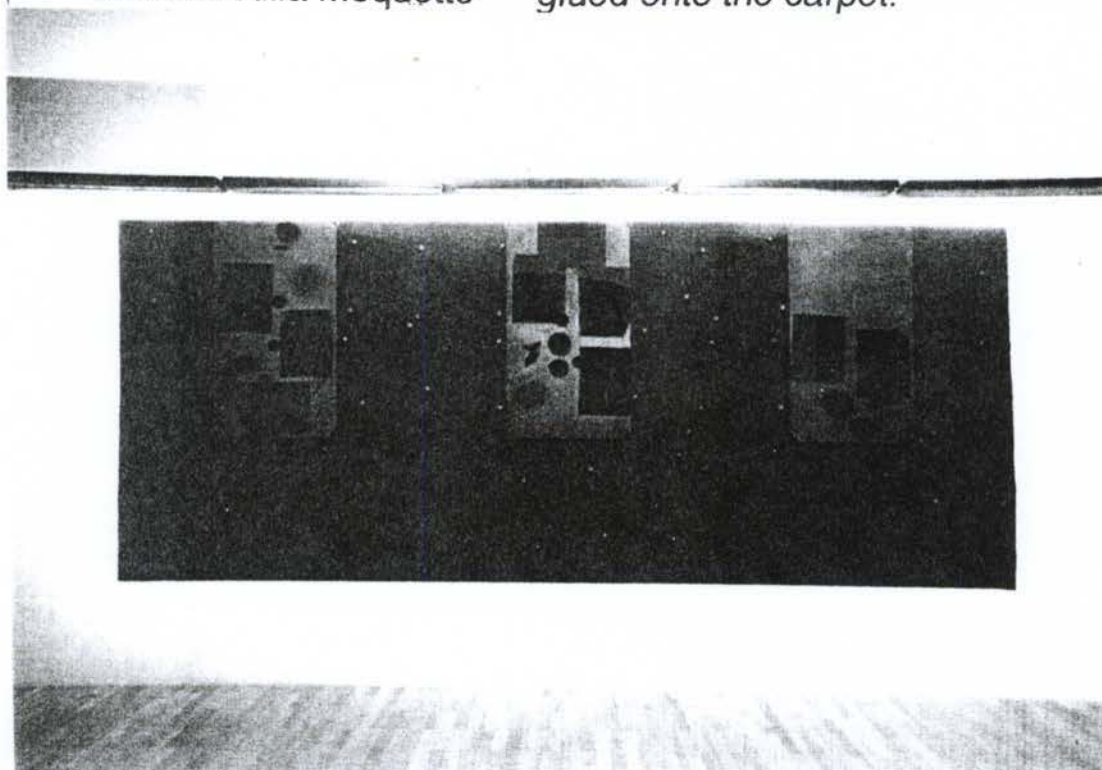


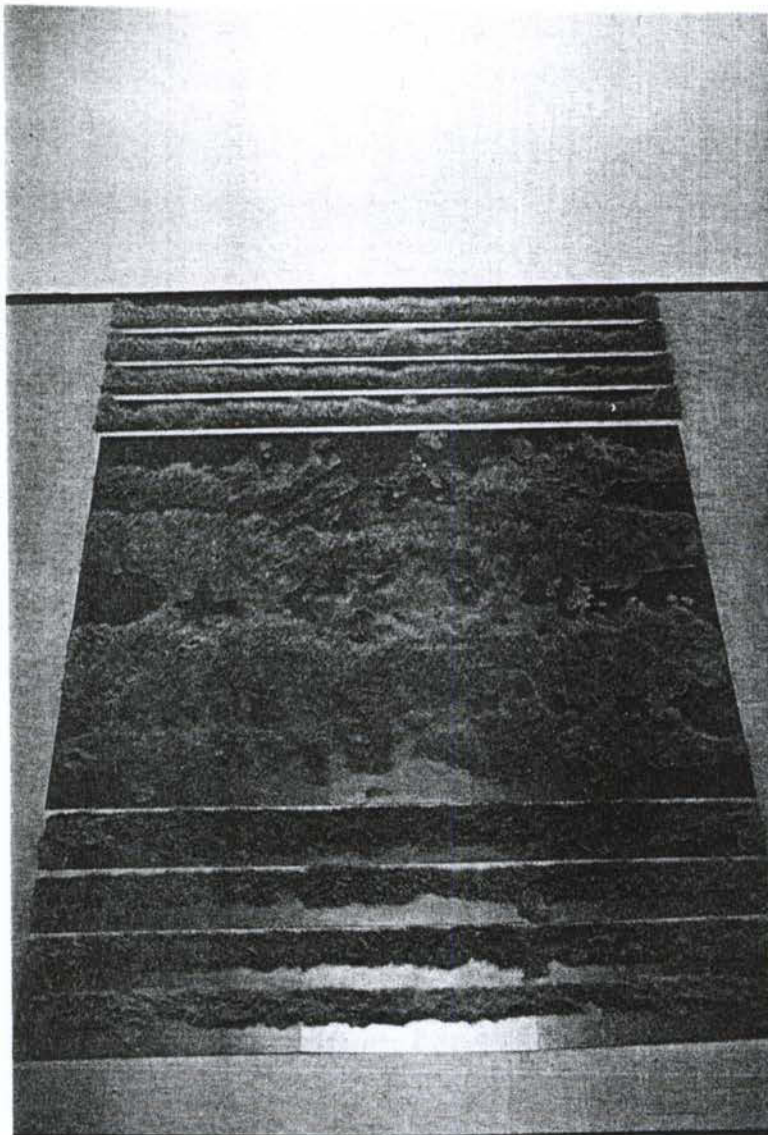
POLVERE BRISTOL

Moquette, gommini per sedie e vetro verniciato predisposti sotto e sopra i tavoli di un ristorante. Alla chiusura gli oggetti residui sono stati tolti dopo che la polvere ne aveva delineato i contorni. I gommini delle sedie incollati sulla moquette

PIOMBINO FEBBRAIO 1991

Carpet, rubber furniture buffers and painted glass placed under and on the tables of a restaurant. At closing time the objects that remained were left and removed after gathering dust had marked their outlines. The furniture buffers were glued onto the carpet.



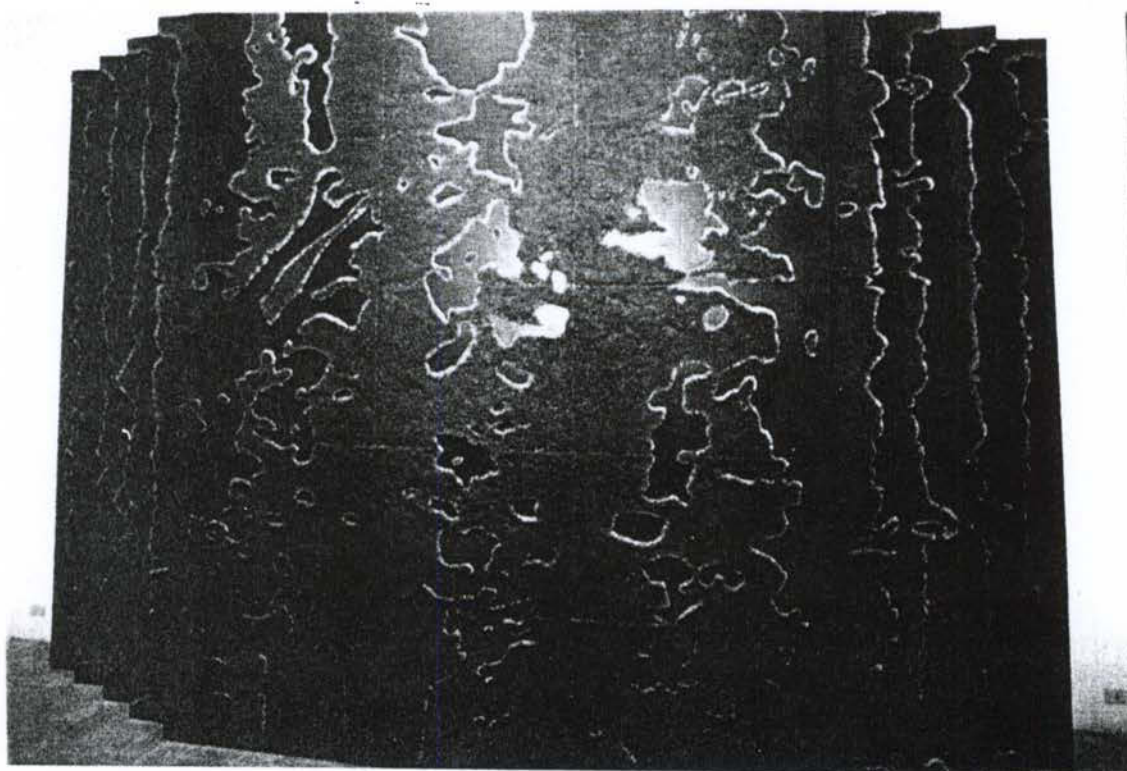


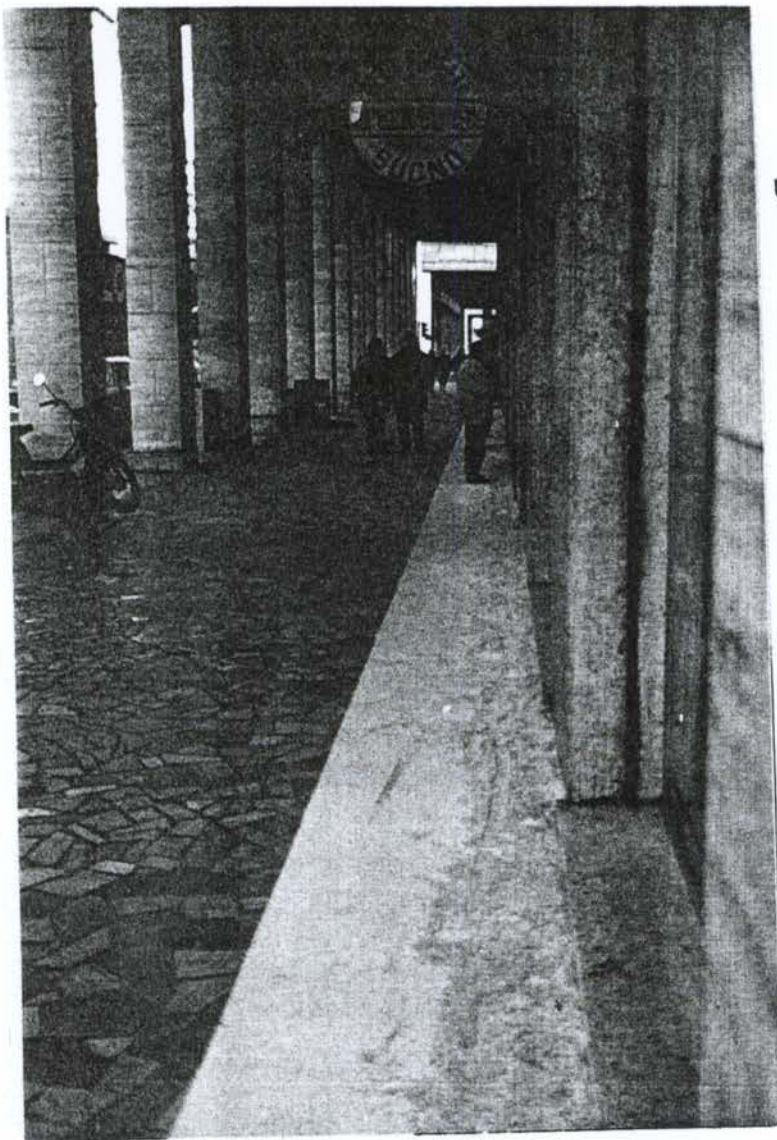
Rivestimento di
forex , segatura e
semi predisposto su
di un ponte
L'attraversamento
da parte di persone
e carretti ha
disseminato la
miscela
Successivamente, il
tutto è stato
umidificato
trasferito in serra
annaffiato

*Forex sheets,
sawdust and seeds
were spread out
over a bridge. The
crossing of people
and goods trolleys
scattered the
mixture. The whole
was then
dampened
transferred to a
greenhouse and
watered.*

ERBA PONTE S.EUFEMIA

VENEZIA MAGGIO 1990



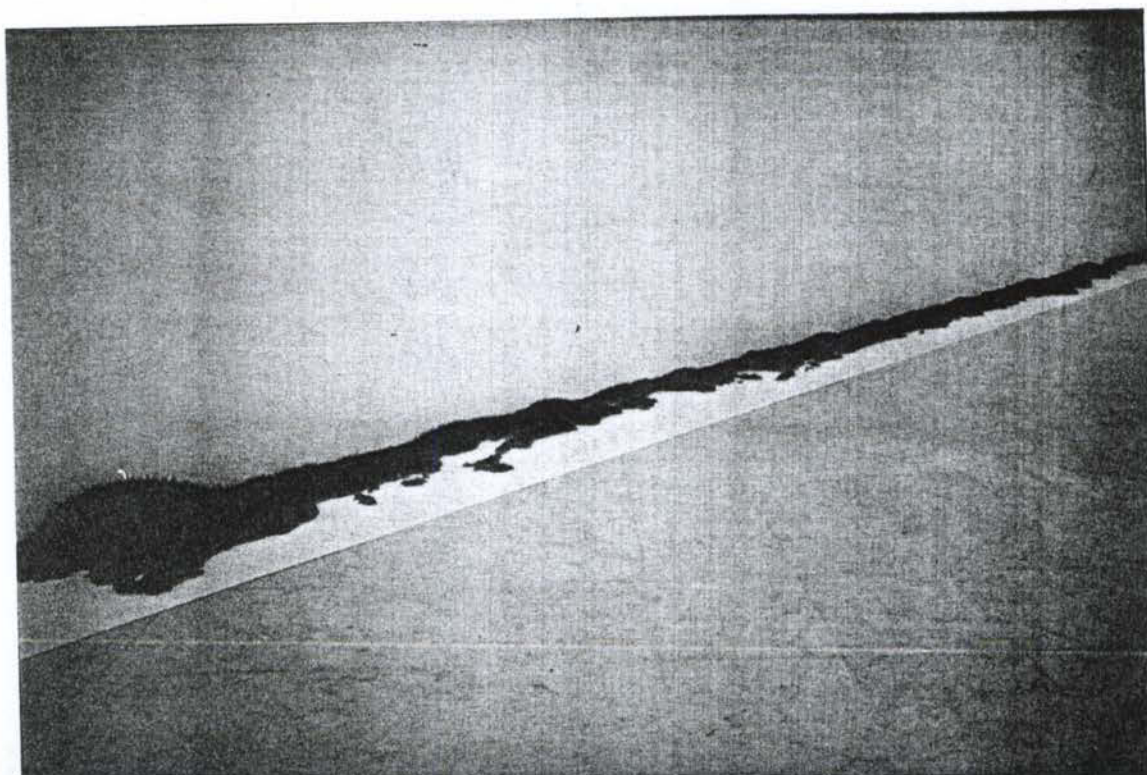


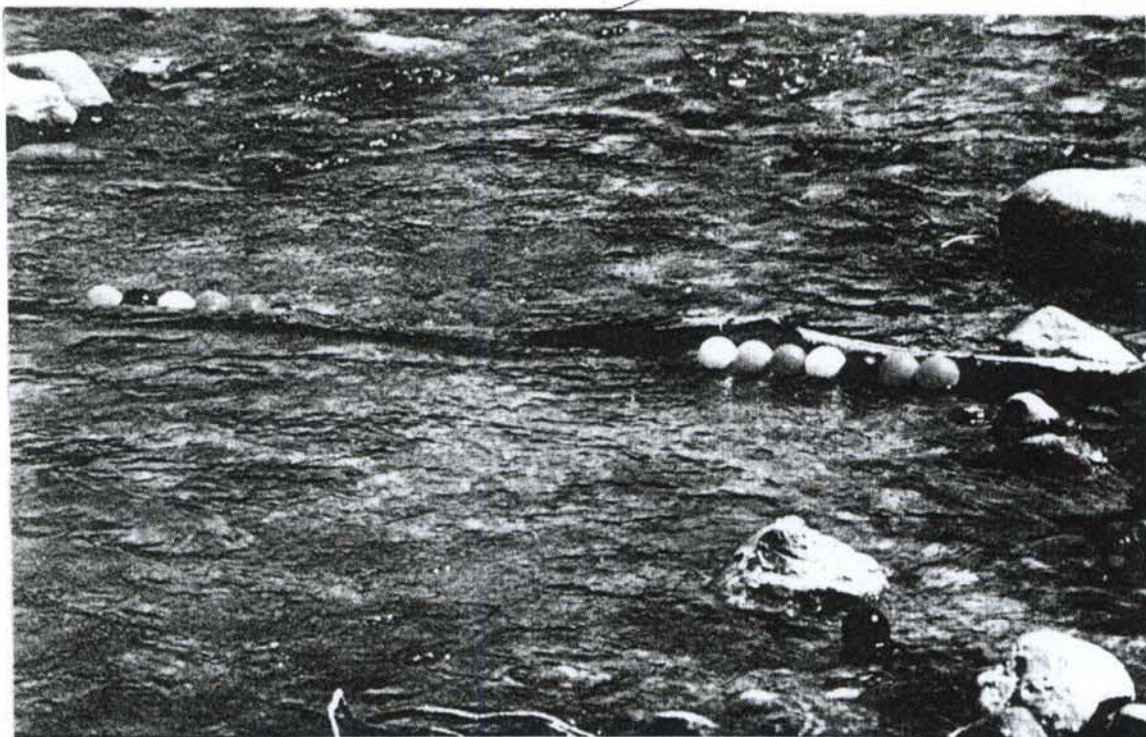
Pedane di forex
segatura e semi
sono state
predisposte lungo
un portico. Le azioni
della gente hanno
disseminato la
miscela.
Successivamente il
tutto è stato
umidificato
trasferito in serra
annaffiato.

Forex sheets
sawdust and grass
seeds were layed
out on the ground
along an arcade.
The movement of
the people scattered
the mixture. The
whole was then
dampened,
transferred to a
greenhouse and
watered.

ERBA PORTICI

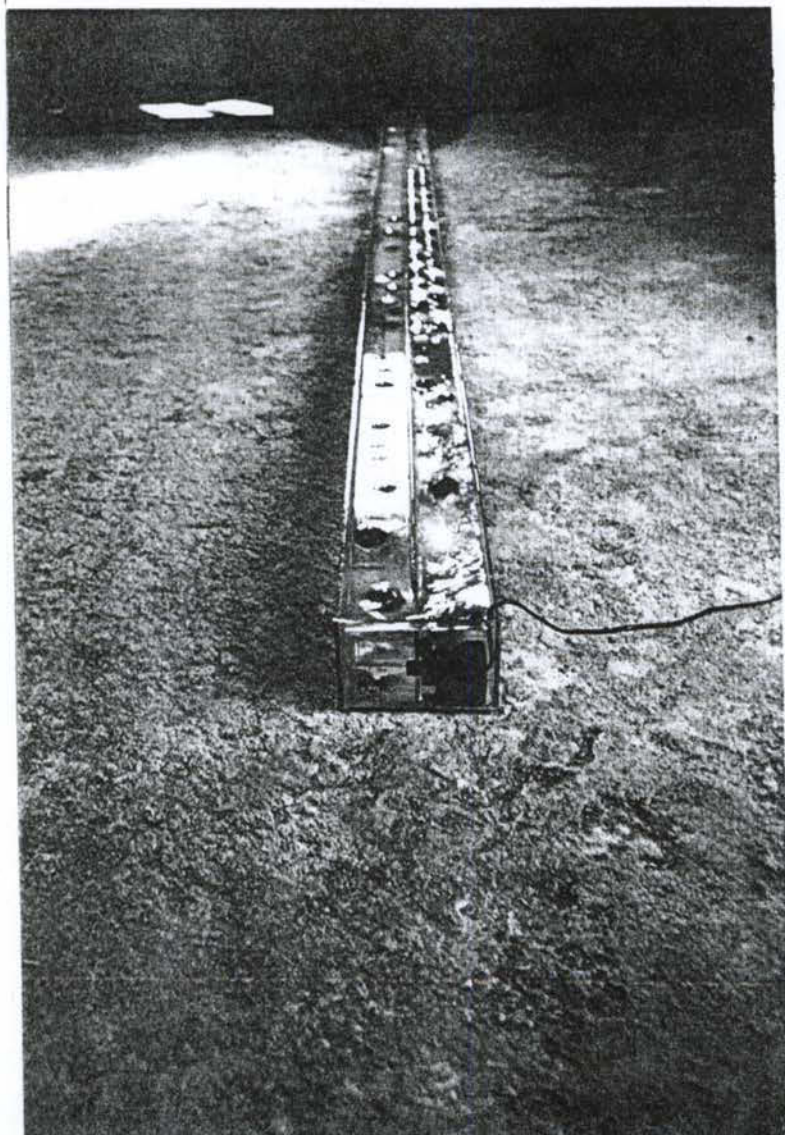
PIOMBINO 8 MARZO 1990





FIUME

VAL DI CORNIA 3 LUGLIO 1989



400 palline colorate in circolazione in un canale di vetro. Le palline sono state affidate al corso del fiume e recuperate a valle, aggregate secondo gli effetti dovuti agli sbancamenti operati sul letto del fiume.

400 coloured balls float along long narrow glass water tanks. The balls were entrusted to the tides of the river and recovered downstream, as they were found, grouped together by the movements effected by the operation of the locks.

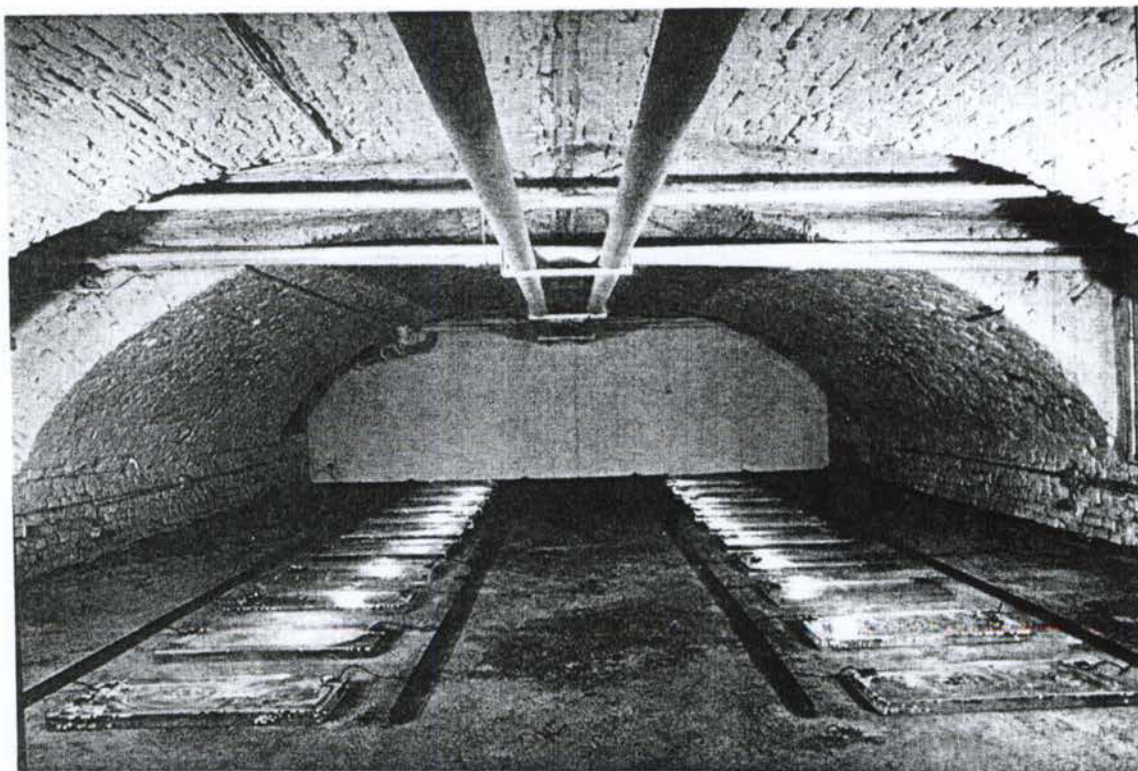


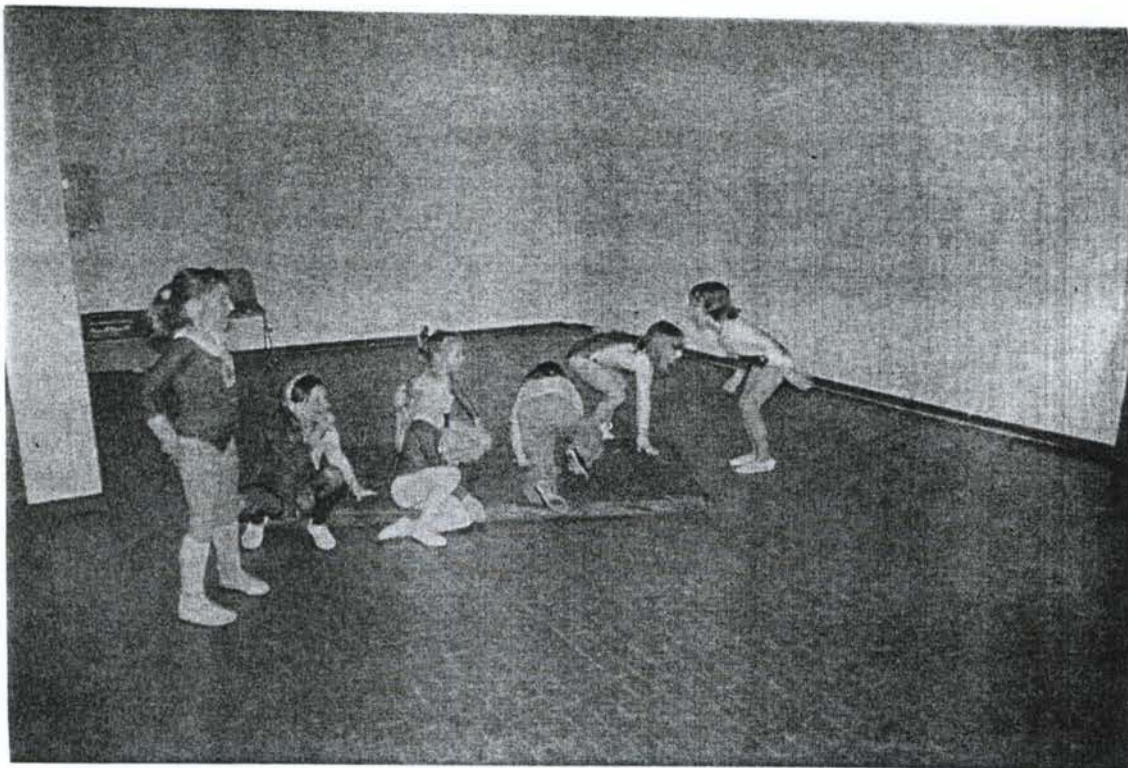
Sferoidi bianchi e neri sono stati affidati ai corsi d'acqua lungo i marciapiedi che vengono aperti periodicamente. Successivamente sono stati recuperati quelli intrappolati dai rifiuti e posti in movimento dentro vasche di plexiglas.

Black and white spheres were entrusted to the streams of water, periodically opened for street cleaning, along the pavements. Those trapped by rubbish were then collected and placed into moving water in plexiglass tanks.

MARCIAPIEDI E FOGNE

PARIGI 14 MARZO 1989

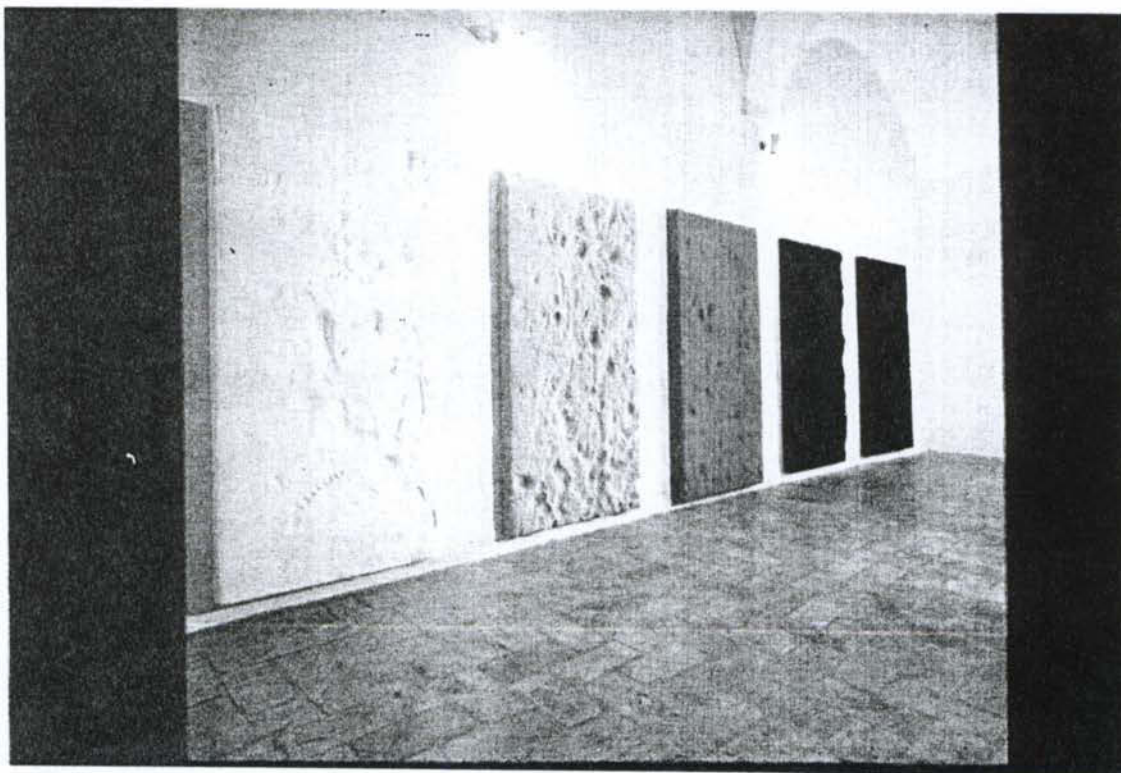


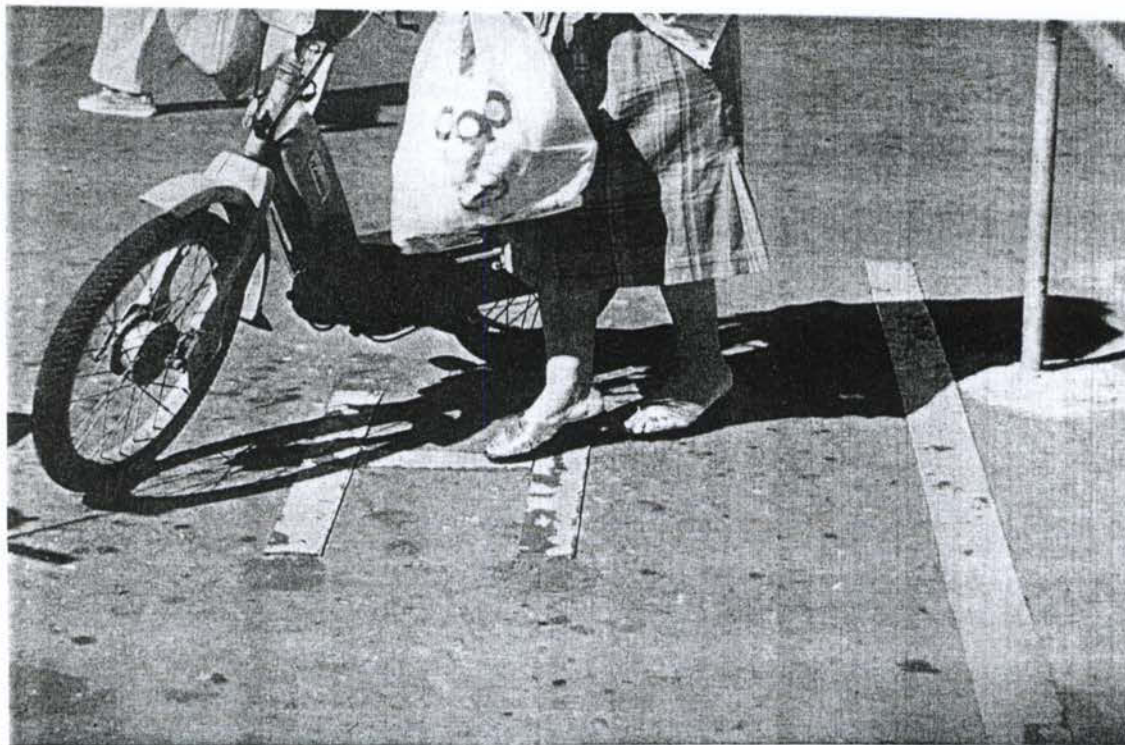


LETTI PIOMBINO OTTOBRE 1988

Spugna sintetica e polvere di velluto a forma di materassi, vengono mimetizzati in un centro giovani, in un centro balneare, in una garçonniere e in una palestra per bambini. Le pressioni esercitate con il corpo "impressionano" la spugna.

Synthetic sponge and velvet powder made into cushions and mattresses and placed in a youth centre, in a beach recreation area, in a garçonniere and in a child's gymnasium. The pressure of the various body movements leaves marks in the sponge.

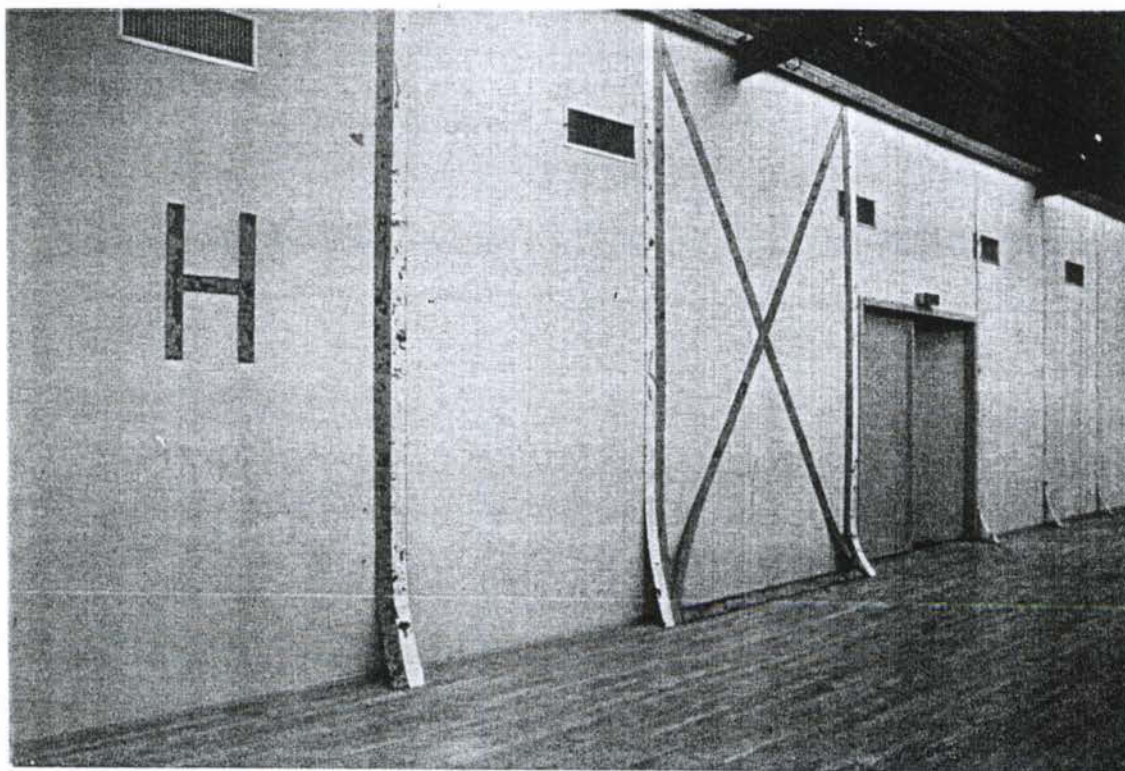


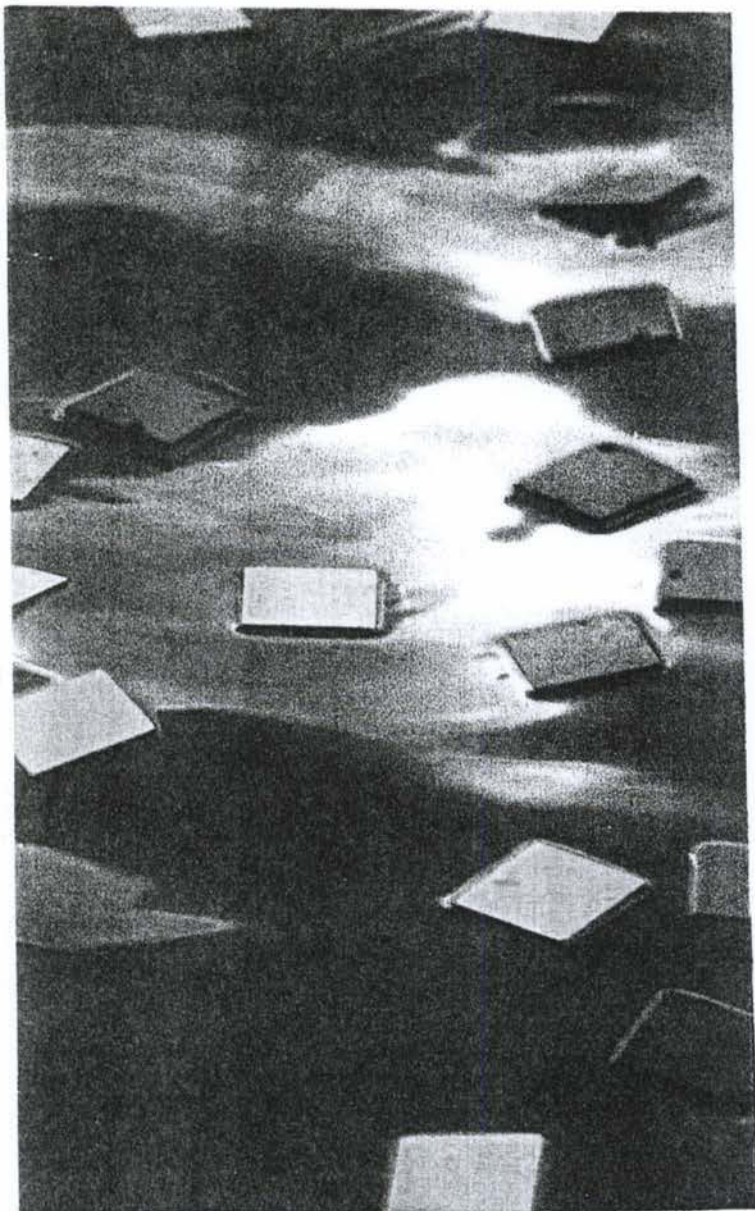


PARCHEGGIO PIOMBINO 15 LUGLIO 1988

Masonite con cera e smalti stratificati posizionati in corrispondenza di esistenti strisce di parcheggio. Le divisioni vengono superate, attraversate e segnate dal via vai dei mezzi.

Masonite layered with wax and emulsion placed over the existing markings are crossed over and worn away by the daily movement of the traffic.



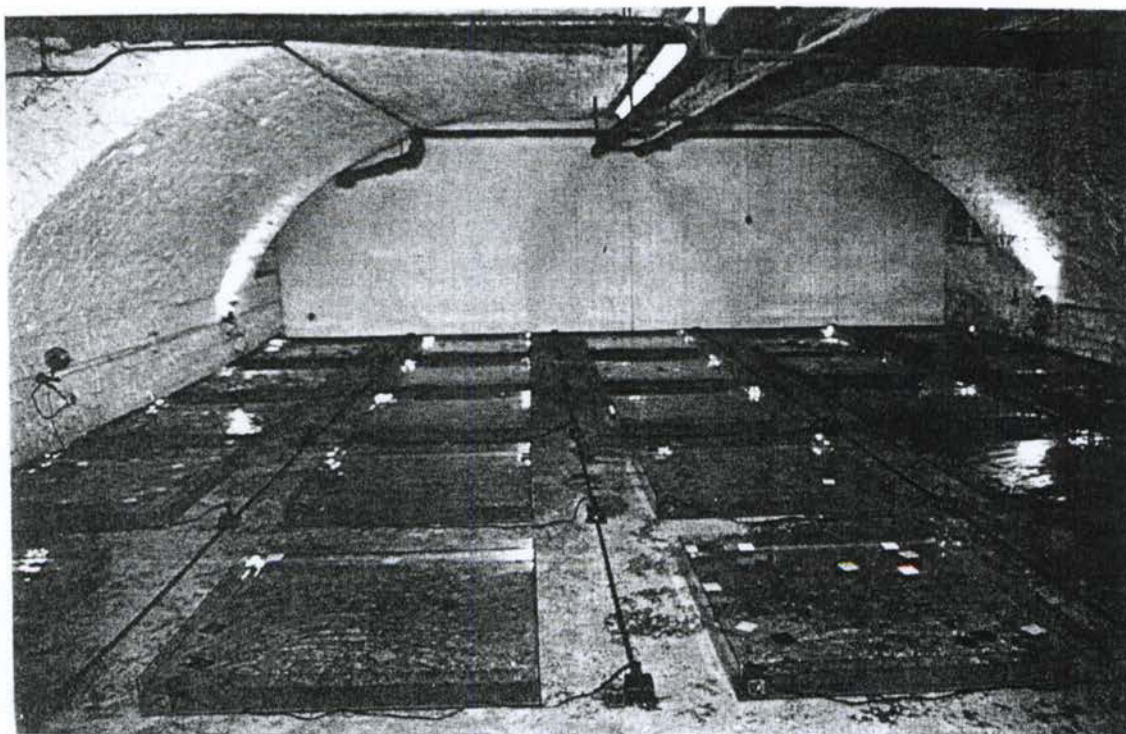


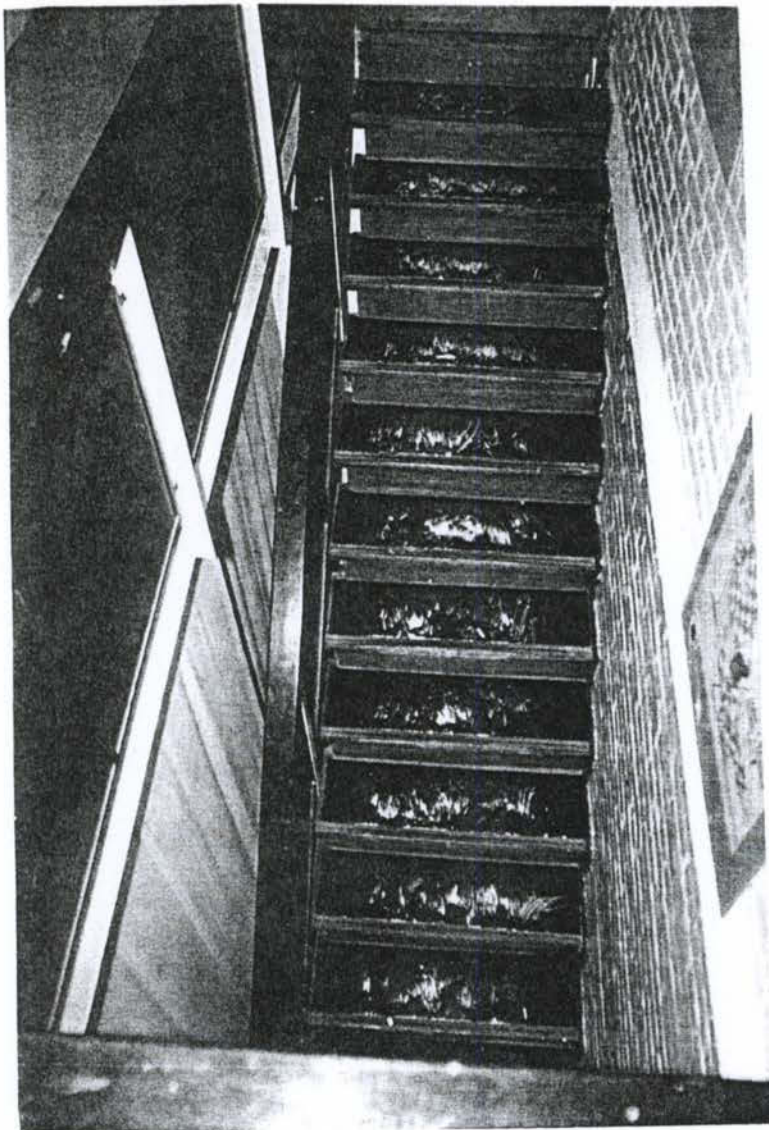
2000 tacchelli di
legno colorato
mossi da una
pompa e
galleggianti in
vasche di vetro. I
tacchelli sono stati
affidati alle correnti
lagunari e
recuperati nei vari
quartieri dopo che
vaporette e barche li
avevano mescolati.

*2000 coloured
wooden tiles float in
glass tanks and are
kept in perpetual
movement by a
water pump. These
tiles were entrusted
to the tides of the
lagoons of Venice
and then recovered
in the various
quarters of the city
after they had been
mixed together.*

COLONIE A VENEZIA

VENEZIA 30 GIUGNO 1988



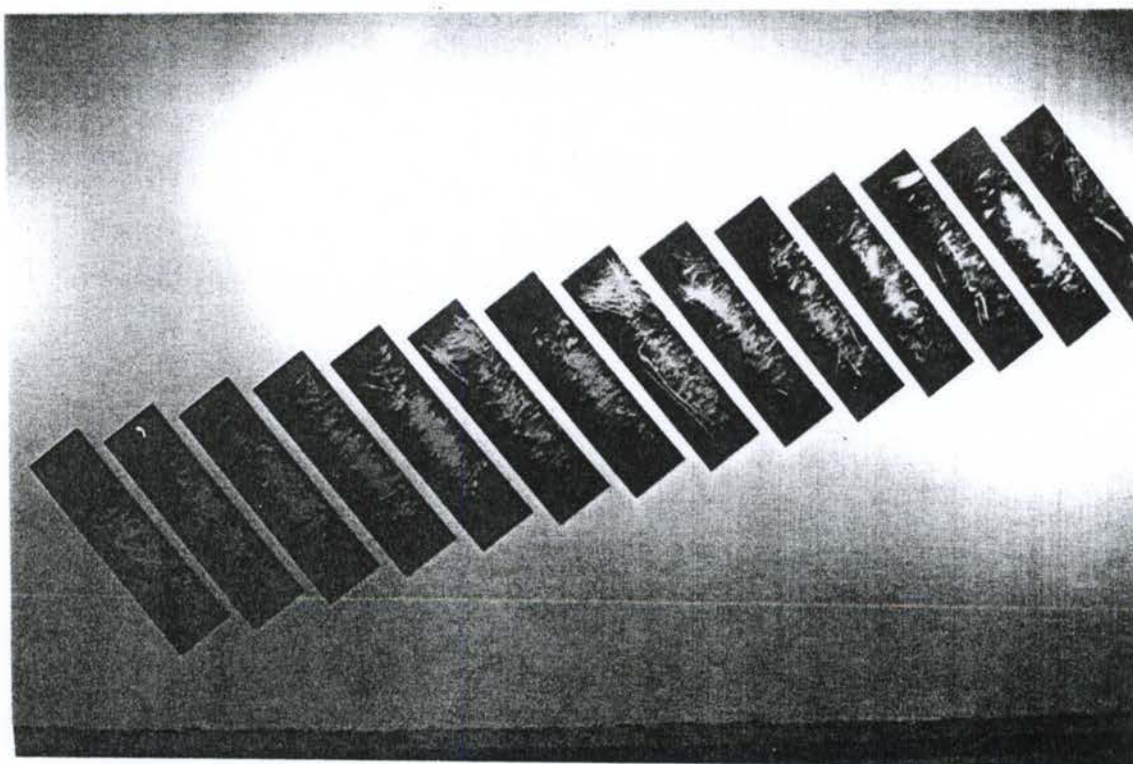


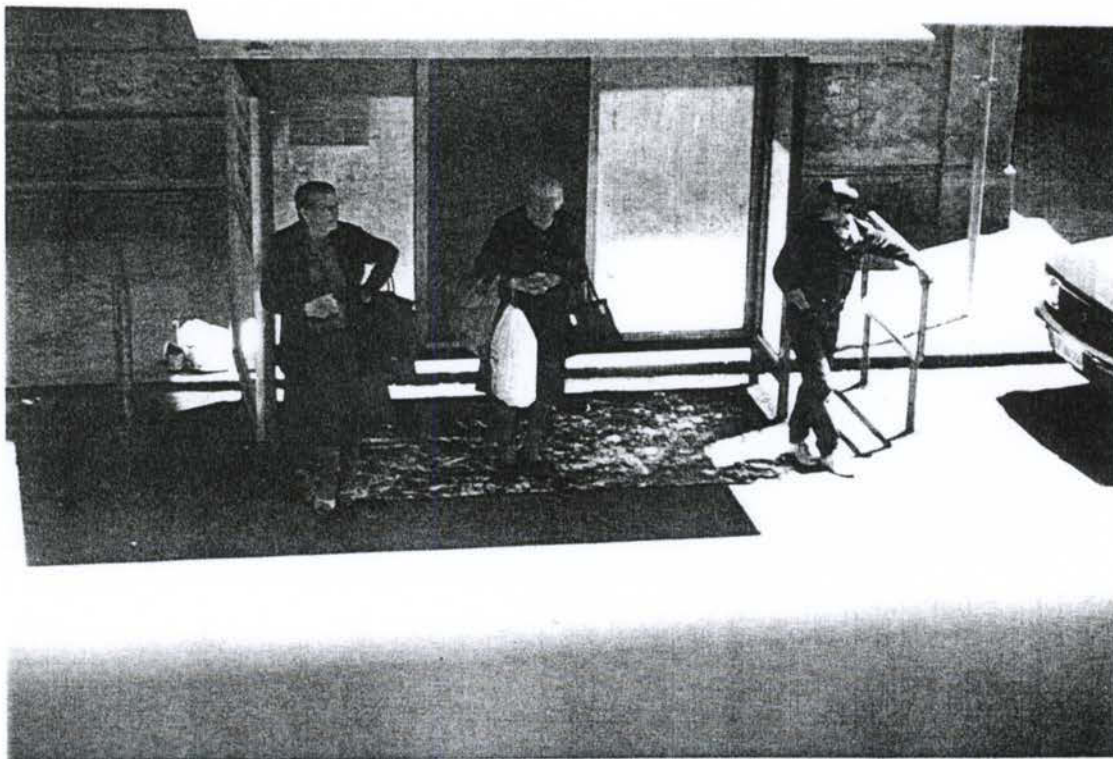
Masonite con
cera e smalti
stratificati
posizionata
sulla scalinata
di un centro
giovani.
L'uso segna i
diversi gradini.

*Masonite
layered with
wax and
emulsion layed
on the stairs of
a youth centre.
The stairs
become
marked by the
daily coming
and going.*

PIOMBINO DICEMBRE 1987

SCALA CENTRO OZ



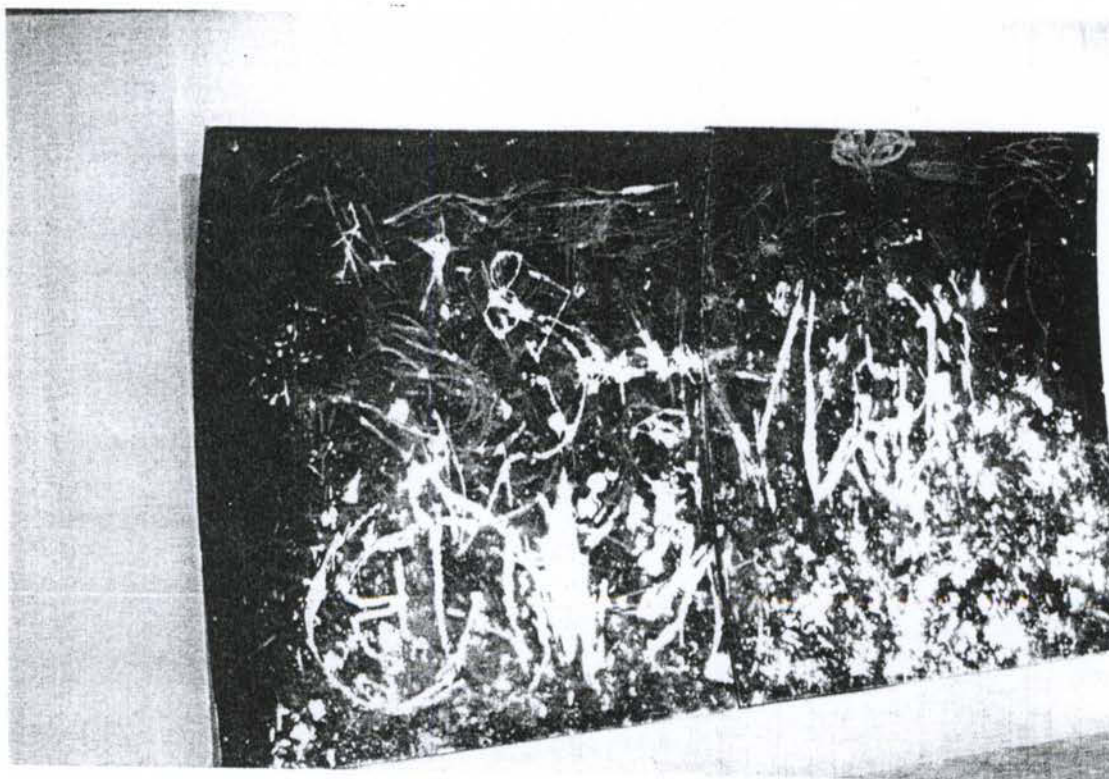


PAVIMENTO A.T.M.

PIOMBINO MAGGIO 1987

Masonite con cera e
smalti stratificati
posizionata sotto la
pensilina dei bus urbani
Durante l'attesa, i vari
strati di vernice cedono
sotto il movimento delle
persone

*Masonite layered with
wax and emulsion layed
on the ground at city bus
stop. While the
passengers wait, the
paint is gradually worn
away by their
movements.*

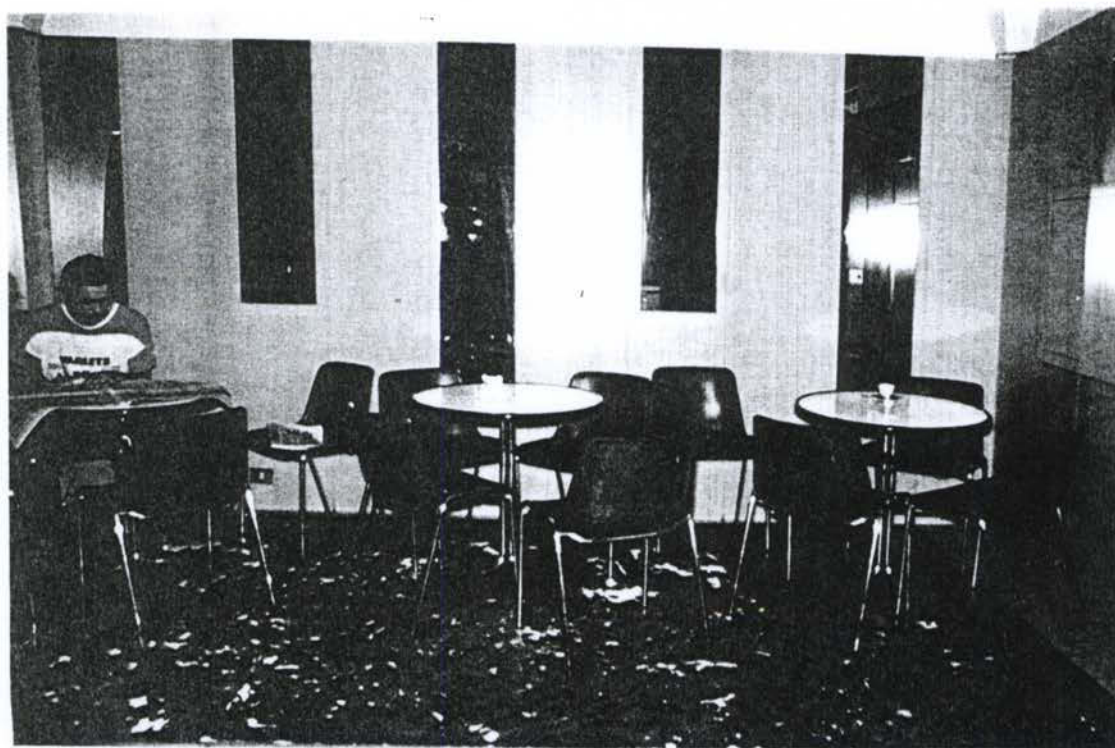




PAVIMENTO SKIPPER PIOMBINO GIUGNO 1987

Masonite con cera e smalti stratificati posizionata sotto i tavoli di un bar. Durante l'uso quotidiano, i vari strati di vernice cedono sotto il movimento di tavoli, sedie e scarpe.

Masonite layered with wax and emulsion placed under the tables of a bar. During opening hours the several layers of paint are gradually worn away by the movement of table legs, chairs and shoes.





Masonite con
cera e smalti
stratificati
posizionata in
un porticato
davanti ad un
negozio. Lo
svolgimento
delle attività
quotidiane
segna il
pavimento

*Masonite
layered with
wax and
emulsion on the
ground in an
arcade in front
of one of the
shops. The
floor bears the
marks of the
wear and tear
of an ordinary
day.*

PAVIMENTO PHILDAR

PIOMBINO GIUGNO 1987



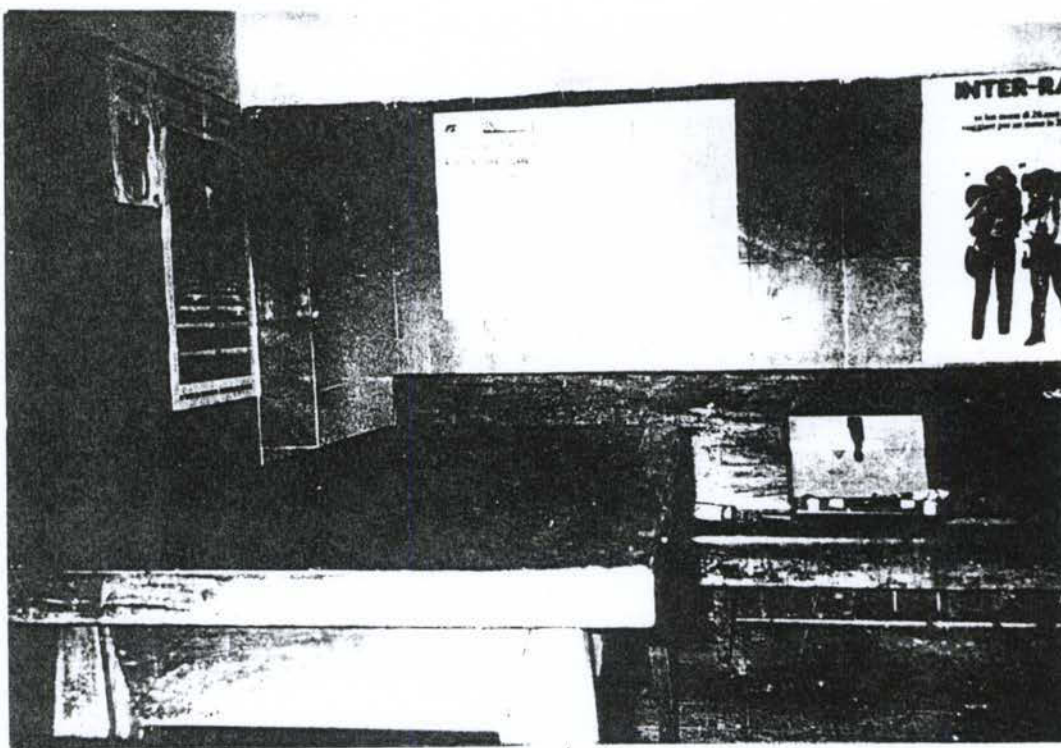


VETRO PUB PIOMBINO MARZO 1985

Cristallo verniciato
predisposto su di un
tavolo in un pub. Gli
avventori, durante il
normale
funzionamento del
locale, scalfiscono la
vernice.

Painted glass layed
out on a table in a
pub.
During the usual
opening hours
customers gradually
wear away the
paint.

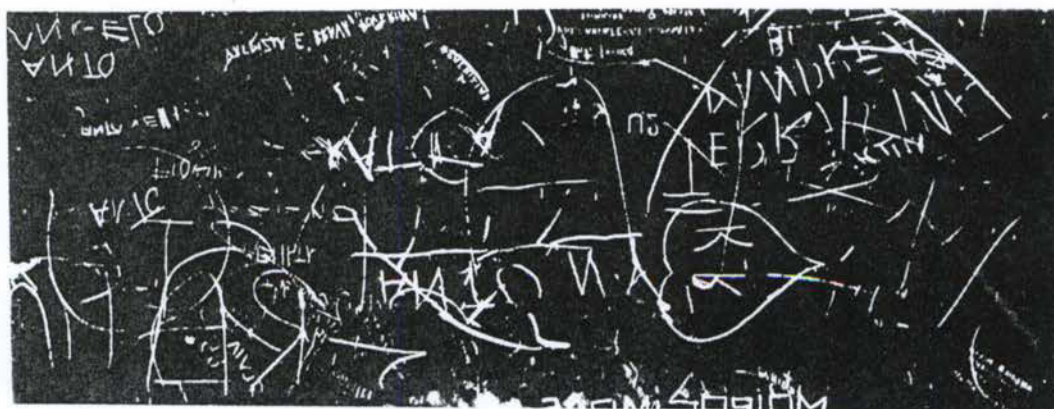




VETRO STAZIONE PIOMBINO 18 DICEMBRE 1985

Painted glass layed
out on a table in a
station waiting room.
While the passengers
wait for their trains the
paint is gradually worn
away

Cristallo verniciato
predisposto sul tavolo
di una sala d'aspetto
in una stazione. I
passeggeri,
nell'attesa del treno,
scalfiscono la vernice.



(records notes theory artistic research salvatore falci)

What is it that happens when people, as they go about their daily life, come into contact with the different kinds of objects and environments that surround them?

1. There are certain situations and results that are deliberately brought about, often conventional.
2. Other things happen as well, usually these are not deliberately sought after, they go unnoticed and often, are invisible.

The aim of my research is to make these "OTHER THINGS" visible, to go beyond objects, beyond subjects, to materialise them in an "OTHER" way, a way that is obtained through this daily contact....so, what?

Not wanting to lose my way, I have established certain principles of verification, which all my experiments should substantiate, bearing in mind the possibility of updating of these principles should the results of the experiments prove the need to do so.

1. When materials leave the studio to be placed in the environment they must appear neutral, and must have no aesthetic value.
2. The determining factor of the results must not be relevant to any action carried out by:
 - only a single person.
 - only natural or social factors.
 - or only by myself.

It is 1983, we have (with Fontana and Modica) carried out the experiment "sosta 15 minuti" (15 minutes stop/rest) by arranging 5 wooden coloured chairs (white, black, yellow, red, and blue) in Populonia (In Tuscany, the province of Livorno) and observing how the people interacted with them. After that, in order to confirm the results of the experiment, we put them outside the gate of the entrance to the Biennale Gardens, during the inauguration of the Venice Biennale in 1984. The label on the base of the chairs "sosta 15 minuti", invited the passers by to sit down, but the fact that the chairs were coloured and labelled also served to transform the chairs into objects of contemplation. The results of this experiment were recorded by the means of slides and three graphs silkscreened on glass showing how long people chose to sit down for and the colours that were chosen by them...now what?

What have I understood from this? It's true, neither only one person, nor only one factor, nor only ourselves have determined the results. But the chairs (the cause) and the graphs (the effect) are separate and nobody looks at the graphs, everybody wants the chairs, the objects. We haven't yet truly found this "OTHER". But the ground is fertile because this type of natural interaction allows one to perceive a lot of things. The people didn't just sit down, they didn't just contemplate the chairs, the human being is not an automaton that only carries out functional activities! I must find a way to materialize and highlight this "other"! I must bring cause and effect closer together! I must distance myself from the object, since when it is there, it takes the lion's share, and this "OTHER" can only be perceived intuitively.

I want to start up a "metropolitan conversation". I have often seen 'strangers' responding to indirect messages, in toilets, in telephone boxes, on walls and benches. It has to do with penetrating this communication and stimulating responses. I prepare a sticker with "PULITO SI PUO'" (Clean is possible) printed on it and a tracing of a street map, and paired it up with its printed negative. Lets find out which stimulus brings the most direct responses. The possibilities are many, they might scratch away part of the image with their nails, they might respond to the written message, or play around with the images of the streets, lets look and find out! I stick 400 of these up in places where one would expect these things to happen and I wait, at intervals checking how these responses were coming along. I already feel that something is not right, the night that we stick the stickers up everything goes wrong, there's a tense and heavy atmosphere, we run into those employed to stick up political campaign posters... maybe

there, but neither is it a momentary creation that I only rendered visible. I must however be careful, if I carry on it would be easy to fall into recuperating things, maybe it is time to add more verification points to the preceding two!...Now lets recapitulate.

...

It is 1988, in five years I have done two works, it isn't much but the problems to be resolved are many and not all my thoughts are clear. One should go back over one's ideas often, moreover I might deviate from "what am I looking for" to "how do I go about getting this formal result?" That would be terrible! It is the biggest danger, and I would never find this "other". I therefore add two more principles of verification. Recapitulating:

1. No esthetic value before the interaction.
2. The determining factor of the results must be relative to the interaction.
3. The project must stem from the desire to visualize an every day action and not to materialize a visual effect that I already knew about or that I had found.
4. Looking at "what already exists" which we find in everyday life, as a starting point for the the project, and gathering from it, not the formal aspect, but the imprisoned energy just waiting to show itself.

...

I feel strange, since I have been doing these zooms on every day actions I am losing a more general view of things! I would like to see how a city moves, a vast territory...I feel the need to zoom back in time, to no longer look at the rays of a star, but at all the constellations! We are in Venice, I am looking down from a bridge and I see some soap bubbles coming out of a refuse pipe as they float around in the water. They float slowly according to the movement of the tides but then a motorboat comes along with a whole load of tourists on board and disrupts this order. The urban movements in Venice are different, the streets are made of water and people move around in boats. Not only this but, in this context I can visualize the interaction between the human element and the natural environment of a whole city. I prepare 2000 small wooden tiles, 400 of each colour (the same three primaries plus the two non-colours), I study the tides in order to find the neutral point between the high and the low tide and I throw the packets of tiles, divided up into colours, from the bank of the Gardens. As soon as I abandon them to the waves, they move slowly towards the middle of the canal, a vaporetto goes by, the blue packet breaks open, it forms a rose of colour, immediately afterwards the red packet breaks open, they begin to mix together and every time a craft goes by a few tiles are thrown into the rose of another colour while the natural flow of the canal carries them off all together. After an hour they have all disappeared out of sight, I can follow them only with my thoughts...The next day the second phase begins. Together with a boatman and a nautical map we scout all the canals looking for the tiles. Where will they have ended up? How many will have mixed in with each other? How many will let themselves be found? I will know only after the search! For a week we navigate the lagoon and every colony found is given the name of the place, "Fondamenta S. Elisabetta", "Giudecca", "S. Marco"...I find 25 colonies, all variegated, the shuffling that they have received from the city is incredible, on the other hand if I were to zoom in on 10 square meters I would find 2 Japanese people, 1 German, 2 Americans, 1 Italian etc. If I had done this 400 years ago the colonies of tiles would have been for the most part monochromatic, and the zoom of 10 square meters would have contained 9 Venetians and maybe 1 Chinese person, the potter!

...

I must formalize the results. It is 1988, the operation of zooming back in time is finished, before formalizing I must let everything settle, this type of result is different from the usual ones, it can't be taken as it is and exhibited, but neither do I want to manipulate it! Lets wait until we have understood a little better!

...

Lets go back to watching direct actions! It is time to watch other types of actions, we don't only leave marks when we walk, but also when we lean on things, when we sleep, when we lie down to relax on a palliasso we move our whole body according to how we feel , according what we're doing in certain

it's the wrong moment, maybe it's the people I'm with or maybe it's my own uncertainty! I'll only know afterwards, therefore I must go on. Someone standing beside me, seeing my perplexity asks:

- what right have you got to provoke people? As I reflect on this comment I wait for the responses. After three days the actions start to be definitive and I notice that the freshest responses are those on the black part of the sticker near the margin, doodles, marks, names written by scratching away the black ink silkscreened on white, with keys or nails (Luckily the surface of the sticker was plastic so the ink hadn't adhered properly!) So, not only did I not have the right to provoke people but it went against my aims, stimulating meant receiving reactions, not ACTIONS. It would be much better to collect actions by placing a neutral surface underneath actions that people would do naturally!

...

It's 1984, everything seems clear but it must be verified. I must work by subtraction, no stimulus, these exist in nature, in every man, in every environment. Lets use that which is already there! Many people distractedly fiddle away at tables, but how exactly? Is a pub the same as a station? And what happens in a school? Lets try it out! I take some sheets of glass and I paint them uniformly black and I put them on top of public tables, as I had found out from the the plastic stickers, the paint does not adhere perfectly and therefore it will record any markings and signs of wear. In deciding the right time to remove the glass from the public tables - and consequently, judging them to be finished - I want to avoid behaving in an arbitrary manner. Therefore there are two possibilities: either I decide on a standard exposure time or I could define the moment in which the glass is completely saturated with actions. The first experiments show how every environment has it's own time and, how the actions-of the public follow a movement similar to that described by the curve of the cycle of isteresis. It is therefore possible to detect, as soon as the interventions begin to follow one after another in a very slow rythm, the saturation point of the glass, and act accordingly. I must however note that the sheets of glass removed from elementary school classes 1a, 2a, and 3a constitute an exception to the rule: in these cases, once the saturation point is reached, the curve of saturation does not represent a plateau but a small vertical which concludes, after a few hours, when all the paint has been removed. Once the sheet of glass is finished, without any further manipulation on my part, I do something which I deem necessary, I exhibit it back to front, ie turned by 180°. If I weren't to do this, attention would be focused on the content of the words written on the glass, by turning it back to front I put off the process of translating the content for a few moments, thereby giving importance to the graphic aspect. It is 1985, I am satisfied, the sheets which come out of the studio are completely black slabs, at most, any aesthetic reference one could make would be to the tops of bars or desks, the determiner of the results is the environment made up of different people and situations. The type of marks left by people standing, as one can see on the glass called "STAZONE" (Station) for example, are different from those left by people sitting down, as on the glass called "PUB". But the experiment wasn't conceived with the idea of finalising these things, it interests me only because it enables me to find out how interaction works.

...

It is 1986 and there is a factor which forces me to carry on, writing has its own meaning therefore I have to turn everything back to front by 180 degrees. Yet another thought flashes across my mind: there are four arts and isn't the point of contact between us and our world underneath our feet? That is where I must search! I must abandon the glass, nobody would put a sheet of glass on the street, and furthermore I won't have to turn things upside down, sheets of masonite are perfect, light, rigid and thin, the same sort of material that someone would use on the street. Now I have to find a way to make the paint removable and unfortunately my previous experiences don't help. It is easy to write about now but I spend months finding the solution-in a light layer of wax before painting the boards black. I am ready! I watch as the black boards leave the studio, they are even more ugly than the sheets of glass, to top it all the people who drop in at the studio ask if we are doing carpentry! The esthetic value is practically zero! I put the boards in various places of a similar type to the ones already investigated, a station, a bar, an arcade, a telephone booth, an elementary school etc. As in the sheets of glass I don't want to collect prints of marks except for those undulating ones that we make when we are talking on the telephone, small nervous scratches when we are in the lift, sharp heelmarks when we are talking briefly in groups in the arcade, crude marks made by the chairs when we get up from a table... When I take a floor away and I put it on the wall it becomes something else, but at the same time it is still a floor, it doesn't SEEM a floor, IT IS ONE! And it tells the story of the life of that place without becoming something that was recuperated because before it wasn't

places, according to our social relationships...Usually mattresses and armchairs go back into shape after having been used, and the only thing that tells us about their use is their age. I must invent a mattress which doesn't go back into shape, capable of recording all the actions which it receives!

...
Let's look for the materials! I immediately think of the fidelity of the recording. I need a sensitive material but it can't be delicate, soft but capable of becoming hard after it has been used... I buy kilos of plaster, clay, plasticine, they are quite faithful but we're not there yet. In this way the last actions annul the previous ones, the last action determines the whole result, the second principle: THE DETERMINER OF THE RESULT MUST NOT BE RELATIVE TO ONLY ONE ACTION: NOR ONLY BY ONE SINGLE PERSON.... isn't being respected, these materials are no good!

...
I know what doesn't work, and that is already quite something. Surely the right material exists, but stubbornly searching it out could bring me to spend a whole load of money that I don't have! Instead of searching, I have to concentrate on recognising it when I meet it. The Venice tile operation and the mattresses seem to be progressing parallel to each other, O.K. Let's alternate! I have 25 colonies, Venice restored them to me divided up and grouped like this, this must be respected and therefore presented like this. But how? In rows, in order, in piles? Each way would be arbitrary. The only way is to present them in moving water with no predestined position, but separated into 25 tanks. But how big should every tank be? It's simple, how big is the surface of every colony at the beginning of the operation? 400 tiles, 5cm by 5cm, would add up to a total of 1 square meter. How high should they be? The minimum height in order for them to float above the water pump, 7 cm. of water, 10 cm. of tank. Out of what material should they be made? Transparent, because any other colour would be arbitrary, glass since it is as natural as the wooden tiles and the lagoons of Venice. Some tiles have been lost, they will lose their colour, they will disintegrate and become part of the natural circuit, but in the tanks we refer to them as well since it is their empty space which allows the present ones to move about.

...
It is already 1989, but the exhibition is ready! Just as I was talking to some friends about this and other works I see a person playing with a piece of synthetic sponge used for flower arranging. I recognise it, I ask for a piece, I poke it and I am given confirmation that this is the right material! So sensitive as to register even fingerprints, softly malleable but rigid and above all it allows for actions to add to each other, one after another, one on top of another, but it doesn't nullify the previous one. There is another problem to be solved. How do I imitate these beds or sofas in the environment? I spend a lot of time in these places and watch, a bar, a beach, a gym. Where would the owners put them? What colours are their counterparts? I must get this information in such a way that I do not alter the ambience, so I choose blue for the gym, black and white for the bar, yellow for the coast and red, the same colour as the night lights, for the garconniere where clandestine couples go to make love. After their interaction, "I change the sheets", I remove the material and spray three microns of powdered material which covers the mattresses without changing the imprints made, clearly the same colour used when I put them in their environments. The problems are solved, soon the other exhibition will be ready, I can present them together, they are, after all two complementary aspects of interaction.

...
Due to the work in Venice a new perspective for research had opened up. I want to continue in parallel investigating realities visible both to the microscope and the telescope. There are also some actions that, done today, will have an effect only after some time has passed, or else actions which will show effects only in the moment when they meet reacting elements. I prepare 100 ping pong balls in the five colours, I throw them in the river and in the evening I go back to collect the balls that have remained imprisoned in plastic bags, amongst brushwood, trapped by landslides. I call this "Effetto lago" (Lake effect). I then prepare eight hundred balls, just like the others and, differentiating their departure time by an hour, I throw four hundred from the source and four hundred from the previous place where there are refuse pipes, landslides, deviations, dredging places...all actions and interventions which do not apparently stop the flow of the river. So, of the four hundred which followed the natural flow, upstream of the intervention of man, I found 270, of the four hundred of the second lot, only 75. During the tests I had

noted that a lot depended on the make-up of the floating object, if it was too light it reacted to the wind, if it had sharp corners it became trapped because of its structure. A ping pong ball with two holes of one millimeter, diametrically opposite, could be the best solution, since its roundness is able to adapt itself to the undulating of the waves and the two holes enable the water to enter, and fill the ball during its journey, making it heavy enough to float on the level of the water but with an airgap which prevents its sinking. After collecting them I close the holes up with glue, retaining inside the water taken on during their journey, the same water that in its flow erodes the banks, satiates the animals, remains in droplets on the hands plunged into it. In exhibition? As before, using the same method I choose glass channels, with measurements in proportion to the dimensions of the balls and the number of pieces.

...

It is the end of 1989 and a piece of news makes me think. I am to participate at the Venice Biennial in 1990. It is a chance to realise a work on Venice, but I have already done this. I think about taking the tiles I made two years earlier, but what would be the point? What more would I learn? A friend, even though she liked my tanks, encourages me to challenge myself once more, and I accept the challenge.

...

During the experiments of the balls, seeing these inert elements behind a bush, stuck in the mud, or blocked between plastic bottles, I thought about researching into an element with its own energy, capable of manifesting itself, but I put the problem off, it wasn't of any use to me then. Now perhaps is the time! If I find this element I can explore daily actions which instead of visualizing themselves become the cause for a subsequent manifestation. In this way I can melt the previous experiences together, go back to direct actions of the people but with effects that are both immediate and posthumous.

...

We are back to the same old problem, there is nothing worse than searching for the right material! Some memories intrigue me, a friend of mine had some seeds in a pot and when she had given up all hope, after two years, they began to grow. When I was little my brother and I threw fruit stones into the garden, once a small peach tree grew. Here, in a seed, is an element that has a structure which seems apparently immutable and rigid, but with an enormous potential. The problem remains of how to put it into an urban context and what sort of environment could accept it as a Trojan horse.

...

I must clarify what I want: to register daily actions which instead of visualising themselves, as in the floors of the glass, I start a process which will manifest itself, telling of a primitive action, therefore no more false floors, or paint, but seeds. I look at different types of seeds, there are so many. But first I must define the material which can become their vehicle in daily life, then I will choose the most suitable. I think of polystyrene balls that florists use, at most I could record people rubbing their hands in a bowl, and I would have to use fruit stones, maybe another time, now I need an element that is palusible in more than one context and which at the same time can be the cradle for the seed. It is a word! I stop everything and as usual try to push myself out into the environment, with a spirit of research more internal than physical. Together with two colleagues I am in Venice for a preview of the "corderie" to see the exhibition spaces and right in front of the main entrance I see sawdust spread and used as a detergent cum absorbent. It is the same colour as English grass seeds, the same texture, it absorbs and contains water, being powdered wood it has natural nutrients and somehow it seems as though the seed had become a shrub, had lived, had been worked on, used and turned into sawdust! It is perfect. Lets try it! I prepare some sheets of rigid plastic, (they must not become deformed by water), they are more expensive but even more plausible as platforms to be trampled on. Using these I cover the pavement of an arcade outside an enormous electrical shop, and then I spread a mixture of seeds and sawdust (but it looks like only sawdust) which is what happens when one needs to clean a large surface area. The shops open, the first pedestrians appear and thus the dissemination begins. The housewife with her broom, the loading and unloading of goods, window shoppers, clients at the entrance, everyone in the daily hum drum of life, interact with the sawdust (photograph 5) containing the seeds, continually shifting the mixture. Every action apparently annuls the previous one, but seeds and sawdust have a different specific weight, and therefore every action creates different aggregations, similar to those that happen in the sieves of gold seekers. At the end of the day, when all is at rest, I spray everything with water, which allows me to carry the platforms away without

moving anything, even by a millimeter. I take everything into a greenhouse. I water it and wait. In the places where many seeds had collected together conspicuous tufts of grass grow, reinforcing and underlining the different jostlings of the day. In exhibition the piece is green, many are worried about what will happen when it dries, everybody is watching the blades of grass, but for each blade there is underneath a root which has twined itself around the other and and swallowed up the sawdust. Moreover it has stuck onto the plastic like a leech giving body to a fullness which will not change anymore. The material aspect may change, but not the borders created by the actions. Of course in the gallery it changes, the grass dries out, it curls up and if it is hot and dark, it remains green. If there is a lot of light it turns golden, it transforms itself whatever happens, it is part of the cycle. This contains precise instructions for the continuing of the operation even though I don't know where it will take me. I consider the grass carpet a first generation and rather than look to freeze this result I want to move together with it. Let's wait for the transformation, then I will understand.

...

It is March 1990, I must now find the right place to realise the operation in a part of Venice. I need a place where, despite the tourists, the daily life is present with all its ingredients, children who go to school, people going to the market, errand boys and passers by. The Saint Eufemia bridge on the Giudecca Island is perfect. There are a few tourists but the determining factor is the daily life of the canals. As for the arcade I prepare the covering of forex, sawdust and seeds. During the day, judging from the comments of the passers by I understand their ideas: - The council is restoring the bridge -. Perfect, there is no provocation on my behalf, therefore I will register actions, not reactions. The comparison with the arcade is interesting, each place, like a battle ground tells of the past fight. It is necessary to have more than one verification point and therefore I realise the same project in telephone boxes, general markets, pedestrian areas, working areas.. Just like the floors every situation has its own specific.

...

It is 1991, many grasses have been exhibited, green, dry, with a material aspect relative to environmental conditions, in some cases I try regeneration, it is possible. By indiscriminately distributing new seeds they germinate only where the first generation exists and do not show at all on the bare plastic. But why should they be regenerated? Should this new element appear because this continuity is possible? We shall see! Now the most urgent problem is to continue to visualise the interaction in its different situations. With the ping pong balls we saw actions created in the past which change the present, with seeds, actions are the beginning of a process which, once started transforms itself but does not exhaust itself, now I ask myself if it is possible to visualise a presence even after it has physically disappeared! There is an image which intrigues me, I used to live on the seventh floor and the piazza below was full of parking places, the cars from that height seemed to be modules in a composition but the rainy days produced what they left behind, the dry outlines like islands in the wet told of the past presence of a car, it doesn't matter that one can't see the colour or the make, that form was determined by the real presence. And then, how many times have we touched a chair and been able to perceive from the warmth that until a few moments ago someone had been sitting there..., maybe all actions leave a trace which goes over and above the physical presence, we can also prescind from the object, there will always be a verifiable memory. I ask myself if final situations are relative to a process which has already happened.. Often in the mornings I look at the table where the previous evening there had been a dinner between three friends, and I find a strong correspondence between the final aspect and the type of evening spent. (photograph 6) I want to combine these two experiences. If the last objects on the table, the disorganised chairs tell of the objects that are no longer present, it must be possible to visualise the event even over and above these. Certainly I can't, as in the parking lot wait for the rain, neither can I water the table with water, flour or anything else! It would be banal, not simple! But the simplicity of natural events is precious, I remember that Sherlock Holmes recognised his documents by the amount of dust that was on them,... there, I don't need to act but to wait! I prepare some sheets of glass painted black on the back (black glass is the most appropriate both for covering a table and for capturing and visualising dust). I put these sheets on the tables of bars, restaurants, waiting rooms and I stick anti-slip rubber coasters under the chair legs, the whole environment is layed with carpet, in the positions in which I then find them, I then unstick the chairs, I wait for the dust to settle which visualises the silhouettes of the objects that had been left behind and then I remove the objects. Of course we no longer know if there was any wine or water left in the glasses, but

surely the situation did not happen by chance therefore the order is such because of what has been consumed.

It is the beginning of 1992. The grass gets dryer and dryer even if the outlines are well defined. I feel very similar to them, it is a moment of stalling and everything around me takes part in this moment. Sometimes I think that not only art and life are not separated but that life itself is a work of art! We must however materialise, otherwise it remains a concept. And one must needs do so in stages. The small fact of having put pressure, occupying a space, lets energy out, not only when we do amazing things but always! I am in London, it's cold and I stamp my feet on the ground, the soles of my shoes are quite thin and I feel the difference between the various street surfaces, man hole covers, paving stones...how many other people have occupied this precise point of the earth, one can see this because part of the writing has been worn away, this matrix contains in itself all the energy of daily life, historical, social, the words - POST OFFICE- and the last two worn letters are the coordinates of a precise geographical and historical point, my sixty kilograms can feel this! Lets look to exploit this visualising energy! The concept of printmaking can help me. I prepare a black sheet of material which will come into direct contact with the matrix, immediately on top of that a pad soaked in white paint, and on top of that, in view, a rubber floor covering that one finds used in the urban circuit. Potentially every point could be printed, it's obvious, but only there where the flow of the daily coming and going of life puts pressure, will the reality underneath be visualised. (photograph 7). The patch of white paint could take the shape of a foot but it isn't only the footprint, within this a pre-existent situation is described. We no longer have an action which visualises itself, not even does it start a process, now we are at the meeting point of two actions. One, which from an indefinite past creates a premise, the street surfaces are like the skin of a person, with scars, wrinkles, facelifts, they tell of their own experiences, their social rank, their quality of life...The other visualises everything, but only at the point where you are. I spend two years trying to solve the technical side and only in 1994 are the first pieces born.

Perhaps I have reached the moment in which to digest everything, to look back on all the works together, a meeting where each tells its own story and not only of the works but also the people who have found themselves amongst this circuit... There, in this occasion we can regenerate the grass, only those who have a collectionist who will take care of them, the collectionist himself (together with me the first time) will sew the seeds on the piece, in an indiscriminate way, since they will only generate where the first generation has already lived. Those outlines are indelible. Those who regenerate today are enthusiastic, others feel regret and would like to have the piece back which they have sold! Surely it will be maintained green for a while, then life will bring it to be neglected, it will dry out transforming itself until the next bout of enthusiasm comes along! It isn't a drama, it's life!

John

Salvatore Falci

Personalì

1985	Itai-Doshin	Lascaia , Roma
1987	Azioni costanti	Lascaia , Roma
1989	Colonic a Venezia	Studio Casoli , Milano
	Materassi	Galleria Alice , Roma
1991	Ponte S. Eufemia	Galleria Alice , Roma
	Moquette e polvere	Galleria Casoli , Milano
1994	Aggregazione '94	Studio Casoli, Il Milione, Viafarini, C/o B. Aires.
1995	Stazioni	Galleria Zoo 21.00/23.00 , Bologna

Collettive

1984	Sosta 15 minuti	Lascaia , Roma
1986	L'arte di ingannare	Il Prisma , Roma
1987	Falci, Fontana, Modica, Pietroiusti	Internazionale d'Arte Contemporanea, Milano
	"	Galleria il Milione , Milano
	"	Studio Casoli, Milano
1988	Falci, Fontana, Modica, Pietroiusti.	Galleria Vivita 2 , Firenze
	"	Galleria Planita , Roma
	Spunti di giovane arte italiana	Palau Solerice , Madrid
	Da zero all'infinito	Castello di Volpaia , Radda in Chianti (SI)
	Davvero	L'Osservatorio , Milano
1989	Arte a Roma ' 80 - ' 89	Palazzo Rondanini , Roma
	Dieci capitoli di realta'	Castello di Volpaia , Radda in Chianti (SI)
	Scritture per l'arte	Monastero dei benedettini , Catania
	Nuovi lavori in corso	Galleria Il Campo , Roma
	Aurelia	Auronzo di Cadore
1990	Something is happening in Italy	Galleria Lia Rumma , Napoli
	Aperto ' 90 La Biennale di Venezia	Venezia
	Per cielo, per terra, per mare.	Castello di Volpaia , Radda in Chianti (SI)
1991	Anni novanta	Galleria d'Arte Moderna , Bologna
	Falci, Fontana, Modica, Pietroiusti.	Galleria Unimedia , Genova
	Tracce	Galleria Noire , Torino
	Falci, Fontana, Modica, Pietroiusti.	Art Contemporain Guerigny , Francia
	Storie	Galleria e Studio Casoli , Milano
	"	Galleria Alice e Galleria Il Campo, Roma
	Being there - Being here	Otis Parsons School , Los Angeles
1992	Edge ' 92	Centro Cultural Puerta de Toledo , Madrid
	"	Tobacco Dock , London
1993	Pose	Sacro Monte , Varallo Sesia (VC)
	Patchwork	Bologna
	Rentre'	Ancona
1994	Premio Marche	Termoli
	Prima Edizione	Mercato Saraceno
	Giardino aperto	Paolo Pini , Milano

1995	Romantico contemporaneo Giardino aperto La Visione Capovolta Seconda Edizione Gelo e disgelo	Castello Bentivoglio, Bologna Paolo Pini , Milano Soriano (VT) Mercato Saraceno (FO) Progetto Ortona, palazzo Farnese , Ortona (Chieti)
1996	Falci Lambri Tesi Vitone Incantesimi	Galerie ESCA' , Nimes (Francia) Bomarzo (VT)
1997	Città e natura	Palazzo delle Esposizioni , Roma
1998	Due o tre cose che so di loro	P.A.C. Milano .

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- D. Nardone , *Alice nel paese della realtà* , 1988
- A. Vettese , *Flash Art international* n° 138 gen-feb. 1988
- G. Ciavoiello , *Really Made* , Juliet n° 35 feb-mar. 1988
- G. Di Pietroantonio , *Ai pochi disinformati* , ed. Della commenda , Volpaia 1988
- D. De Dominicis , *Juliet* n. 41 apr- magg. 1989
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- A. Vettese , *Salvatore Falci* , Flash Art n° 150 giugno 1989
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