

# Portfolio

Roberto Fassone

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## **Statement:**

Part of my research is based on the attempt of making simple artworks, that can be explained in few words.

The other part of my research tries to explain how to make these works, but it is impossible to explain it in few words.

## Selected Works



## ***35 Alternate Covers To This Book***

book+performance

2015

in collaboration with Friends Make Books

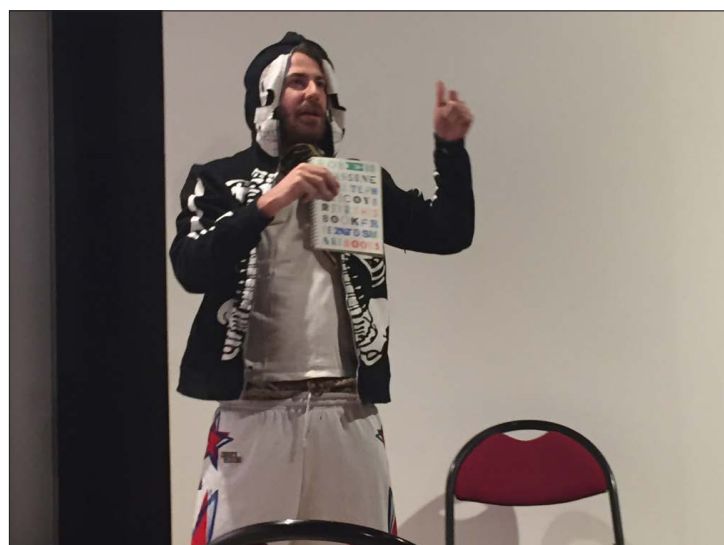
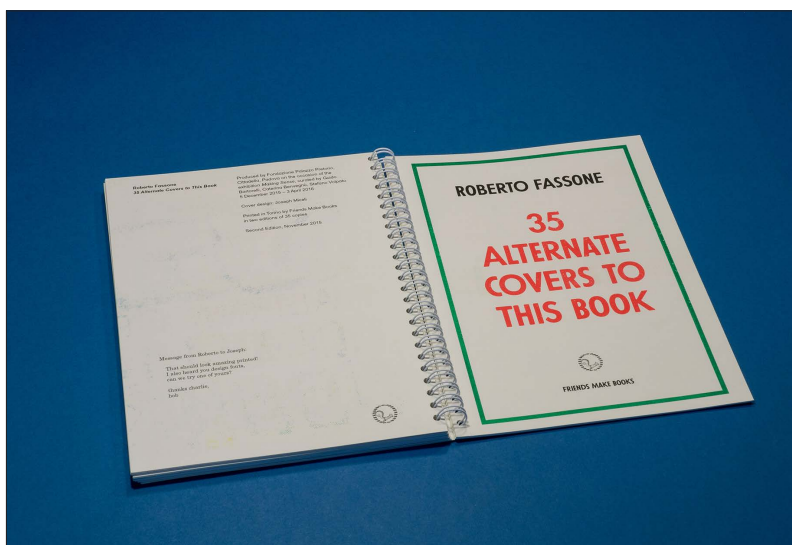
watch an extract of the performance: [www.vimeo.com/157548019](http://www.vimeo.com/157548019)

*35 Alternate Covers to This Book* is a collection of 35 different covers to the same book.

During the vernissage of *Making Sense*, an exhibition held at Palazzo Pretorio in Cittadella I presented the book for 35 times, everytime displaying a new cover in a different way, with different clothes and different words.



35 Alternate Covers To This Book, book, printed by Friends Make Books in two editions of 35 copies, 2015



35 Alternate Covers To This Book, book+performance, Palazzo Pretorio, Cittadella (PD), 2015

## ***Untitled***

performance

2015

watch an extract of the performance: [www.vimeo.com/134987770](http://www.vimeo.com/134987770)

*Untitled* is a performance thought specifically for the LiveWorks Performance Act Award at Centrale Fies, Dro, Italy.

The work consists of using the production budget to pay a lawyer who will illustrate to the members of the jury and to the audience the reasons why the performance should win.



*Untitled*, performance, Centrale Fies, Dro (TN), 2015 (ph.Alessandro Sala)



*Untitled*, performance, Centrale Fies, Dro (TN), 2015 (ph.Alessandro Sala)

## ***Ball Don't Lie***

video

2015

watch the video: <https://vimeo.com/130250362>

*Ball Don't Lie* is the representation of a contemporary oracle. Questions about the the future are made. Ball answers to them.

“Ball don't lie” is said when a player misses one, two or all three of his free throws after a questionable (read as: bullshit) foul call is made by an official. The ball is, essentially, the unbiased judge who will not reward the player by going in if the apparent foul was indeed bullshit.

Will humans ever live on other planets?



*Ball Don't Lie*, video still, 2015

Will Mexico ever win a Soccer World Cup?



*Ball Don't Lie*, video still, 2015

## ***Hey, You Just Stepped On My Aura! Sorry My Bad!***

video series

2014 - ongoing

*Hey, You Just Stepped On My Aura! Sorry My Bad!* is a project that collects a series of creative processes to make potential artworks.

Each process is analysed and described in six videos, produced through an assemblage of found footage, texts, quotations, animations and featuring examples of artworks and creative artifacts, integrated by literary, rhetorical references.

These processes are derived from areas of culture where similar techniques are common practice such as game design, advertising and creative writing.

## ***Hey, You Just Stepped On My Aura! Sorry My Bad!***

episode one: *Red Light Green Light* (playing games and contemporary performances)

[www.vimeo.com/126240573](http://www.vimeo.com/126240573) (HD, 20:21)

episode two: *Tangram* (select and recombine)

[www.vimeo.com/126140658](http://www.vimeo.com/126140658) (HD, 12:51)

episode three: *Your Weight In Gold* (Felix Gonzales Torres meets data visualization)

[www.vimeo.com/126116940](http://www.vimeo.com/126116940) (HD, 15:23)

episode four: *Naysayer* (working with the negatives)

[www.vimeo.com/118941605](http://www.vimeo.com/118941605) (HD, 19:35)

episode five: *Ouroboroi*

<https://vimeo.com/153513777> (HD, 06:52)

episode six: *Wind Of Change* (on changing and substitution)

<https://vimeo.com/153509706> (HD, 09:42)



*Hey, You Just Stepped On My Aura! Sorry, My Bad!*, installation view, mamBO, Bologna, 2015

## ***Jeg Er Enorme Jævler***

video (90:00) / performance

2014

watch the movie: [www.vimeo.com/143860796](http://www.vimeo.com/143860796)

watch the performance (first chapter): [www.vimeo.com/114575599](http://www.vimeo.com/114575599)

watch the performance (second chapter): [www.vimeo.com/137502825](http://www.vimeo.com/137502825)

*Jeg Er Enorme Jævler* is a 90 minute movie in two parts and a performance.

The piece is an ambitious collage of found online footage and images, and the artist dancing and lip-syncing pop songs.



*Jeg Er Enorme Jævler*, performance, Viafarini, Milan, 2014 (ph. Anna Pfeiffer)



*Jeg Er Enorme Jævler II*, performance, ZhDK, Zurich, 2014

# **Zoo**

installation

2014

Zoo is composed by a collection of products that feature animals' brand. Three Red Bulls, four Camels, one Grey Goose, four Pelikans, one Puma, seven Lions.



Zoo, installation, Galleria Pananti, Florence, 2014 (ph. Martino Margheri)



Zoo, installation, Galleria Pananti, Florence, 2014 (ph. Martino Margheri)

## ***If Art Were To Disappear Tomorrow What Stories Would We Tell Our Kids?***

book, Link Editions

2014

in collaboration with Giovanna Manzotti

read the book: <http://linkeditions.tumblr.com/iawtd>

*If Art Were To Disappear Tomorrow What Stories Would We Tell Our Kids?* is a book featuring 94 artworks described in less than 140 characters.  
An uncanny collection of contemporary fairy-tales.

—  
**If Art Were to  
Disappear  
Tomorrow What  
Stories Would We  
Tell Our Kids?**

(@looongstrshrt)



by Roberto Fassone & Giovanna Manzotti



*If Art Were To Disappear Tomorrow What Stories Would We Tell Our Kids?*, book, Link Editions, 2014



**S**everal people compete to tell the  
saddest stories of their lives.  
Whoever stops crying, loses.



**A** canvas is placed under a weeping  
willow with marker pens tied to it.  
The markers draw on the canvas as  
the wind blows.



## ***The Importance Of Being Context***

archive

2014 - ongoing

in collaboration with Valeria Mancinelli

visit the website: [www.theimportanceofbeingcontext.info](http://www.theimportanceofbeingcontext.info)

*The Importance of Being Context* is an archive that collects a series of well known art performances, mainly from the 60's and the 70's. In the archive, video documentation of works by Marina Abramovic, Vito Acconci, Bruce Nauman and the like is replaced by YouTube videos in which different individuals perform actions unwittingly similar to those in the original performance in question.

## THE IMPORTANCE OF BEING CONTEXT

Dear user,

we spent the last years collecting the documentations of several performances from well known artists, mainly from the 60's and the 70's, with some exceptions from the 50's of Gutai's works. We are very proud to share this works with you, divided into three categories, entitled MOVING TOUCHING and FEELING.

We hope you can enjoy them as much as we enjoyed looking for them.

Best,

[Valeria](#) & [Roberto](#)

PS:The archive has been exhibited for the first time at [Link Cabinet](#) in September 2014.

|                                                                                   |                                                                                   |                                                                                     |
|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
|  |  |  |
| <b>MOVING</b>                                                                     | <b>TOUCHING</b>                                                                   | <b>FEELING</b>                                                                      |
| Marina Abramovic<br><a href="#">Freeing the Body</a><br>(1976)                    | Marina Abramovic<br><a href="#">Rhytm 10</a><br>(1974)                            | Marina Abramovic<br><a href="#">Freeing The Voice</a><br>(1974)                     |
| Bas Jan Ader<br><a href="#">Fall 1</a><br>(1977)                                  | Marina Abramovic & Ulay<br><a href="#">Relation in Time</a><br>(1977)             | Marina Abramovic<br><a href="#">Rhytm 2</a><br>(1976)                               |
| Bas Jan Ader<br><a href="#">Fall 2</a><br>(1977)                                  | Marina Abramovic & Ulay<br><a href="#">Breathing In /Breathing Out</a><br>(1977)  | Marina Abramovic & Ulay<br><a href="#">AAA AAA</a><br>(1978)                        |
| Bas Jan Ader<br><a href="#">Broken Fall (Organic)</a><br>(1978)                   | Vito Acconci<br><a href="#">Applications</a><br>(1970)                            | Joseph Beuys<br><a href="#">How to Explain Art to a Dead Hair</a><br>(1965)         |
| Vito Acconci<br><a href="#">Following Piece</a><br>(1970)                         | Vito Acconci<br><a href="#">Trademarks</a><br>(1970)                              | Joseph Beuys<br><a href="#">I Like America and America Likes Me</a><br>(1974)       |
| Vito Acconci<br><a href="#">Openings</a><br>(1970)                                | Vito Acconci<br><a href="#">Soap and Eyes</a><br>(1970)                           | Rebecca Horn<br><a href="#">Unicorn</a><br>(1970)                                   |
| Vito Acconci                                                                      | Vito Acconci                                                                      | Yves Klein                                                                          |

*The Importance Of Being Context, archive, 2014*



## Charles throwing tennis ball

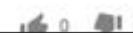


Michael Steinmann



74 visualizzazioni

+ Aggiungi a Condividi ... Altro



*The Importance Of Being Context*, archive, 2014

Bruce Nauman, *Bouncing Two Balls Between the Floor and Ceiling with Changing Rhythms*, 1968

## ***My Lovin Joint***

solo show

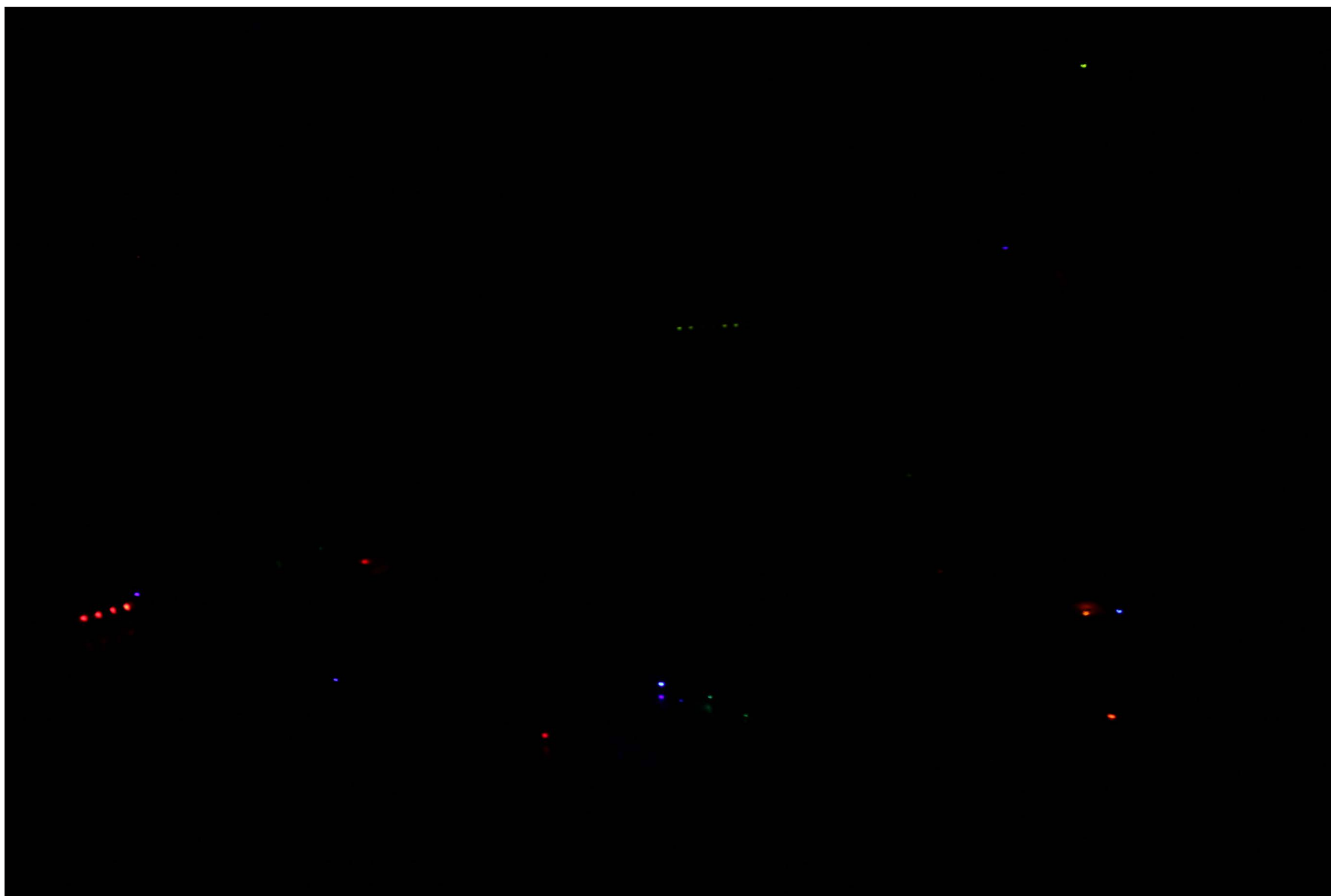
2014

watch the documentation of the performance : [www.vimeo.com/89191584](http://www.vimeo.com/89191584)

*My Lovin Joint* is a solo show set up in the house of a friend. In a room I re-made and put in connection three existing works, *Untitled (Perfect Lovers)* (1991) by Felix Gonzales Torres, *Constellation* (2009) by Chun Yun and *Work No. 227 The Lights Go On And Off* (2000) by Martin Creed. This latter regulated the vision of the other two works (when the light is off you can see *Constellation*, when is on you can see *Untitled (Perfect Lovers)*), while the two clocks timed the five seconds useful to make *Work No. 227: The lights going on and off* clear. Famous Prince songs were the soundtrack of the show.



*My Lovin Joint*, solo show, private apartment, Milan, 2014



*My Lovin Joint*, solo show, private apartment, Milan, 2014

## ***April's Fool***

customized website

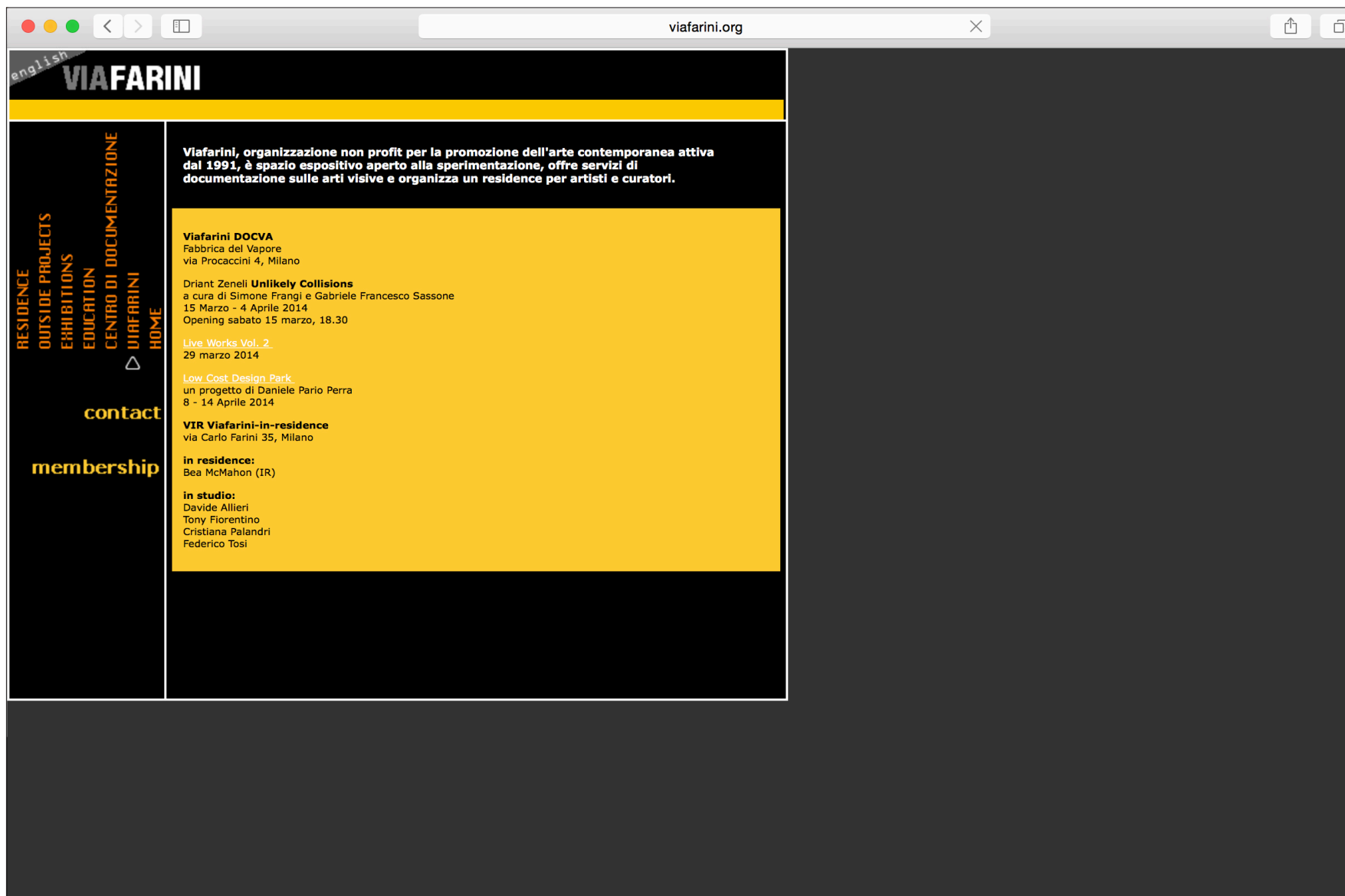
2014

in collaboration with quattrolinee

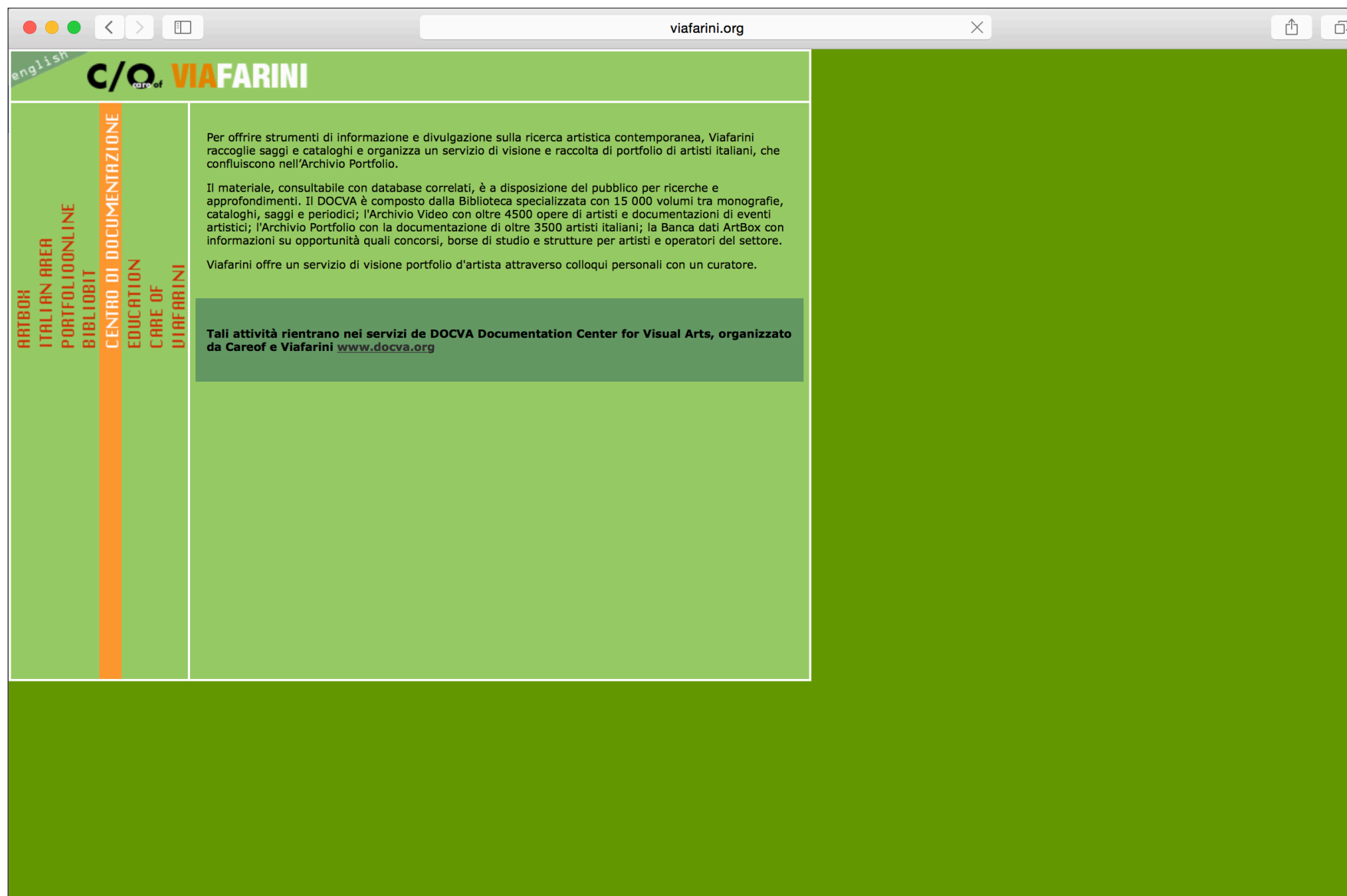
visit the website: [www.viafarini.org/01-04-2014/viafarini.html](http://www.viafarini.org/01-04-2014/viafarini.html)

In occasion of April's Fool Viafarini's\* website has been modified for one day. All the graphic structures have been brought back to 2001, while the contents rest the same of 2014.

\* Viafarini is a non profit organization for contemporary art founded in 1991, based in Milan



April's Fool, customized website, 2014



April's Fool, customized website, 2014

## ***Useless***

video (HD, 30:00)

2013

watch the video: [www.vimeo.com/73075526](http://www.vimeo.com/73075526)

*Useless* is composed by a series of useless action, something between playing a game and performing a performance.



*Useless*, video still, 2013



*Useless*, video still, 2013

™®√€

brand

2013 - ongoing

in collaboration with Enrico Boccioletti

™®√€ is a mash-up of famous trademarks and contemporary artworld:  
Parrenault, Ai Huawei, Yves Klein, Gordon Matta Clark's, Vanessa Birkenstock,  
Nike Kelley, etc...



™©√€ (Parrenault), t-shirt, 2016 (ph. Elena Radice)



Luca Vitone wears *Louis Vitone* (ph. Floriana Giacinti) in *™@√€ temporary store*, Galleria Pananti, Florence, 2014

## ***sibi***

software

2012 - ongoing

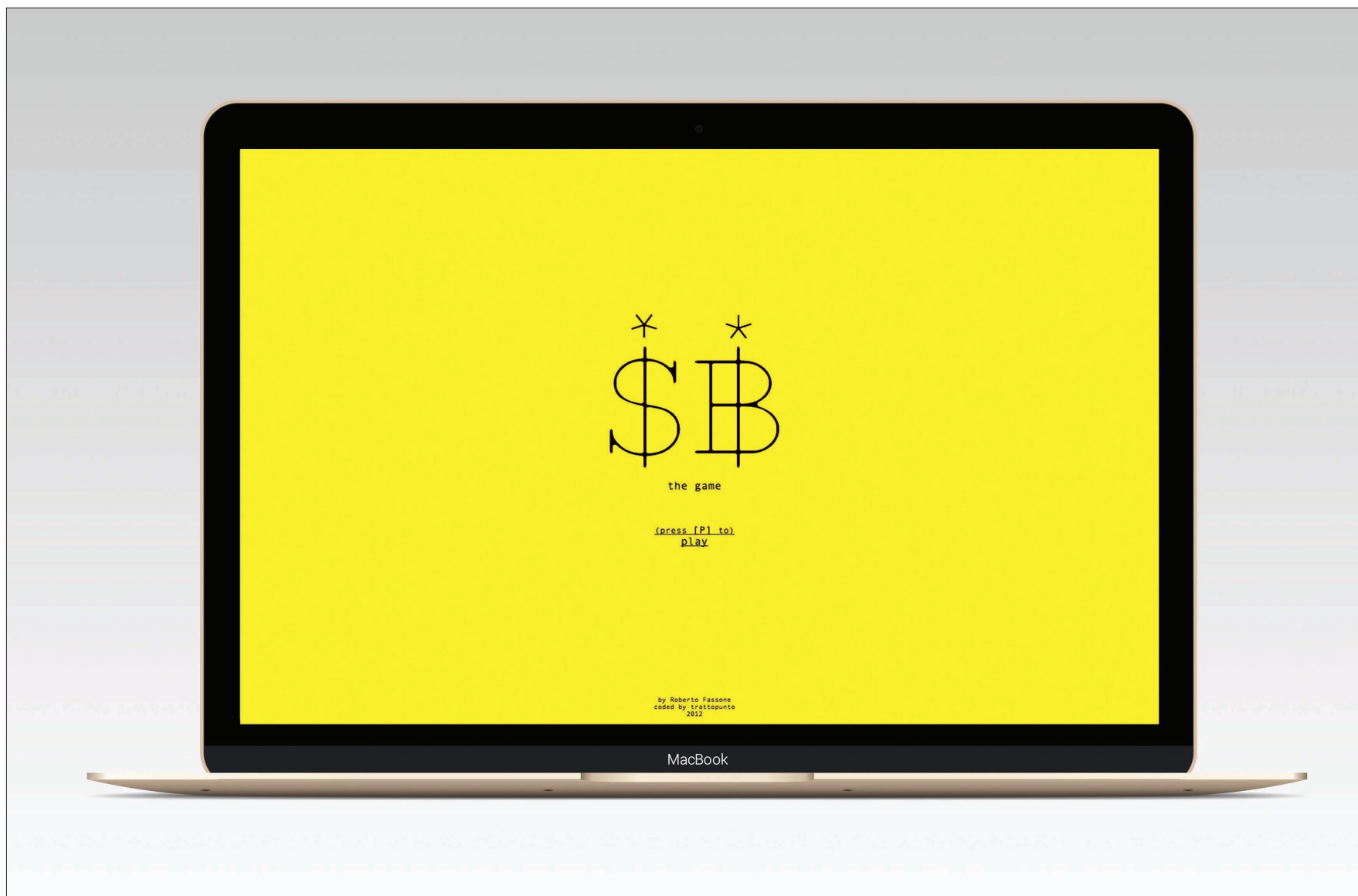
play sibi: <http://play.sibisibi.com/>

visit the website: [www.sibisibi.com](http://www.sibisibi.com)

*sibi* is an instructions generator to make potential artworks. It can generate more than 50 billions sets of instructions.

The sets are always composed by six instructions, three referred to the medium (M), two referred to the aboutness (A) (or theme) and one referred to the title (T) of the work that the player is asked to make.

The software has been used as a creative tool during workshops in collaboration with Universities, museums and art spaces.



sibi2.0, software, coded by trattopunto, 2012



Players testing *sibi* during the workshop *sibinviafarini*, Milan, 2013

## ***Lipogam/The Wold***

performance/poster

2011/2015

watch the performance: [www.vimeo.com/58099468](http://www.vimeo.com/58099468)

*Lipogam* is a lesson about how limits can help creativity.

The entire lecture has been conducted without using the letter R. The audience did not know about the limitation.

The lecture has been conducted both in Italian, at the IUAV in Venice, and in English, at the Politecnico di Milano and at Mediterranea 16.

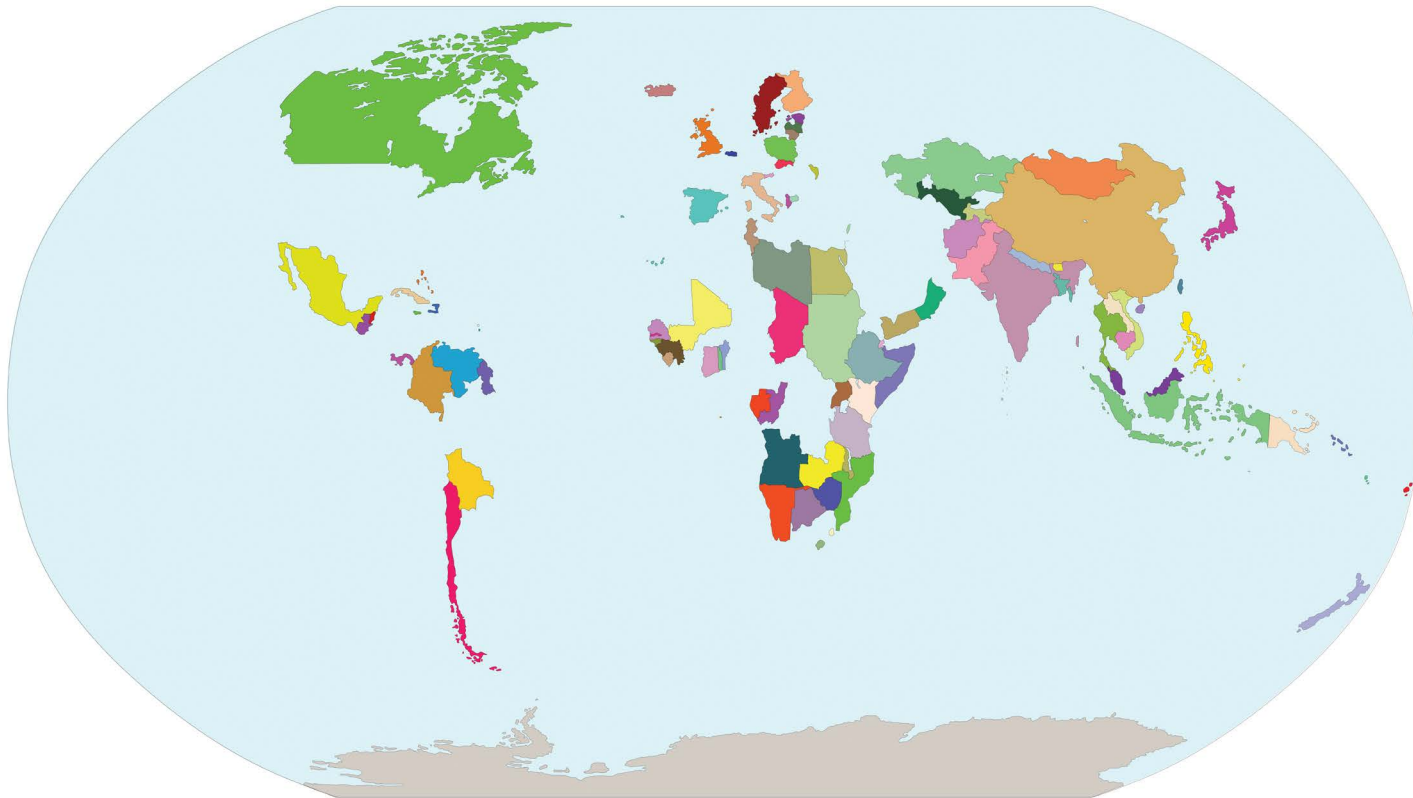
*The Wold* is the representation of the world without the R (all the countries featuring an R in their English name are erased).

P.S: I can't spell the R.



*Lipogam*, performance, Mole Vanvitelliana, Ancona, 2013 (ph. Rosalia Filippetti)

## THE WOLD



*The Wold*, poster, 70x100, 2015

# Curriculum Vitae

## EDUCATION

2012

MA Visual Arts, IUAV, Venice (with honors)

2009

BA Graphic Design, Politecnico di Torino

## OTHER WORKS EXPERIENCE

2015

game designer with dotventi.it for ILO, International Labour Organization

2015

Assistant professor at IUAV (Exhibition Display Workshop), Venice

2012/2014

Assistant professor Politecnico di Milano (User and Social Innovation)

## SOLO/TWO PERSONS SHOWS

2016

(upcoming) *I'm such an asshole to make the performance in Bologna, that your brother lives there*, LOCALEDUE, Bologna

™@√€, curated by Simona Squadrito, Una Vetrina, Roma

*sibi*, ArtOnYourScreen (AOYS), online @ aoyo.zkm.de, ZKM, Karlsruhe

2015

*Roberto Fassone At Mars Gallery*, curated by Anabelle Lacroix, Mars Gallery, Melbourne

2014

*The Quick Brown Fox Jumps Over The Lazy Dog*, curated by ONES, Enrico Boccioletti and Roberto Fassone, Galleria Pananti, Florence

*The Importance Of Being Context*, with Valeria Mancinelli, curated by Matteo Cremonesi, Linkcabinet.com

*Cukicuki*, Room Galleria, Milan

*My Lovin Joint*, private apartment, Milan

*Hosting Roberto Fassone, curated by host, private apartment, Turin*

## **SELECTED GROUP SHOWS/FESTIVALS/SCREENINGS**

2016

*ArteVisione LAB -The ten finalists*, curated by Chiara Agnello, CareOf, Milan

*Stop & Go*, curated by Valentina Tanni and Saverio Verini, SmART, Rome

*Performance Voyage 6 at Index - International Performance Festival*, Santo Domingo, Dominican Republic

*Performance Voyage 6*, Finnish Institute in Stockholm, Stockholm

2015

*Making Sense*, curated by Stefano Volpato, Caterina Benvegnù, Guido Bartorelli, Palazzo Pretorio, Cittadella (PD)

*VISIO. Next Generation Moving Images*, curated by Leonardo Bigazzi, Strozziina, Florence

*Liveworks Performance Act Award Vol.3*, curated by Barbara Boninsegna, Denis Isaia, Simone Frangi, Daniel Blanga-Gubbay, Centrale Fies, Dro (TN)

*Praestigium: Contemporary Artists From Italy*, curated by Luca Beatrice, Fondazione Sandretto Re Rebaudengo, Turin

*Blank Arcade*, curated by Lindsay Grace and Paolo Ruffino, Leuphana Centre for Digital Cultures, Lüneburg

*Live Arts Week/ Gianni Peng IV*, curated by Daniele Gasparinetti and Enrico Boccioletti, MAMbo, Bologna

2014

*Artransit Performance - Labour 2*, curated by Simone Frangi and Heinrich Lüber, ZHdK, Zurigo

*Unoriginal Genius*, curated by Domenico Quaranta, Carroll/Fletcher Gallery, London

*Un Rumore Bianco*, curated by Andrea Bruciati, ASSAB-ONE, Milan

*Artransit Performance - Labour 1*, curated by Simone Frangi and Heinrich Lüber, Viafarini, Milan

*Eternal September*, with Valeria Mancinelli, curated by Valentina Tanni, Škuc Gallery, Ljubljana

*Open Studio (Sibienergetico)*, Museo La Ene, Buenos Aires

*Here.now.where?*, curated by Saout Radio, collateral event Marrakech Biennale, Marrakech

*17Th Japan Media Arts Festival*, The National Art Center, Tokyo

2013

*Open Studio (Ragazze)*, VIR Viafarini in residence, Milan

*Alternative Nomadi*, Sala delle Colonne, Fabbrica del Vapore, curated by Alessandro Castiglioni, Milan

*Mediterranea 16:Errors Allowed (Mediterranean Biennale)*, curated by Charlotte Bank, Alessandro Castiglioni, Nadira Laggoune, Delphine Leccas, Slobodne Beze/Loose Associations, Marco

Trulli, Claudio Zecchi, Ancona

*Alumni Exhibeo*, curated by Gail Cochrane and Guido Costa, Accademia Albertina, Turin

2012

*I Borsisti Della 95Ma Collettiva Giovani*, curated by Stefano Coletto, Fondazione Bevilacqua LaMasa, Venice

*Six Coups De Dés*, curated by Resò Meet Up, Barriera, Turin

*WOrld DoMInation*, curated by GUM studio, GUM, Turin

*Art Stays, International Contemporary Art Festival*, curated by Jernej Forbici and Marika Vicari, Ptuj, Slovenia

*Prolegomena*, with Lindsay Benedict, curated by Gresham's Ghost, Jack Hanley Gallery, New York

2011

*95.Ma Collettiva Giovani Artisti*, Fondazione Bevilacqua La Masa, Venezia

*Corso Aperto*, curated by Cesare Pietroiusti and Andrea Lissoni, Fondazione Ratti, Como

2010

*94.Ma Collettiva Giovani Artisti*, Fondazione Bevilacqua La Masa, Venice

2009

*Ogni Limite Ha Una Pazienza*, curated by Cesare Pietroiusti and Filipa Ramos, Fondazione Gervasuti, Venice

## TALK/LECTURES

2016

(upcoming) *How To Make An Artwork (if you are a player)*, at Game Design Week, Milan

(upcoming) *How To Make An Artwork*, ZKM, Karlsruhe

2015

*Video and Cinema: a New Generation of Italian Artists*, curated by Leonardo Bigazzi, Palazzo Strozzi, Florence

*How To Make An Artwork*, IUAV Visual Art Lab held by Antoni Muntadas and Alessandra Messali

*Eternal September Catalogue Presentation (The Importance Of Being Context)*, with Valeria Mancinelli, Istituto Svizzero, Milan

2014

*Expogate (Ragazze)*, curated by Federica Tattoli, Expo Gate, Milan

2013

*L'aura Non C'è*, Accademia di Belle Arti Aldo Galli, Como

*Labont Seminar (L'aura Non C'è)*, Department of Philosophy, University of Turin, Turin

*Measuring Permanent Research Program On Inobjectivity (Artist Talk)*, curated by Simone Frangi, Alessandro Di Pietro, Pietro Spoto, Mole Vanvitelliana, Ancona

*Workshop Castello Di Rivoli Museo D'arte Contemporanea (Artist Talk)*, curated by Massimo Melotti and Maria Teresa Roberto, Museo di Scienze naturali, Turin

*L'aura Non C'è*, with Riccardo Fassone, Fondazione Bevilacqua La Masa, Venezia

2012

*The Dream Of Insomnia Seminar (Usain Bolt and Other Stories)*, curated by Eric Alliez and Angela Maderna, Fondazione Ratti, Como

## **RESIDENCIES/ WORKSHOPS**

2016

*ArteVisione 2016*, organized by Careof and SKY Italia, (tutor Adrian Paci), Careof, Milan

2015

*The Blank Residency*, The Blank, Bergamo

*VISIO – European Programme on Artists' Moving Images*, promoted by Lo schermo dell'arte Film Festival, Florence

*Liveworks Performance Act Award*, Centrale Fies, Dro (TN)

*Making Sense - Artisti e Makers*, Palazzo Pretorio, Cittadella (PD)

2014

*La Ene Artist In Residence*, Museo La Ene, Buenos Aires

2013

*Viafarini Artist In Residence*, Viafarini, Milan

*Curating Workshop Spinola Banna*, (visiting professor Marta Kuzma), Fondazione Spinola Banna, Torino

2011

*Visual Art Course Spinola Banna*, (visiting professor Massimo Bartolini), Fondazione Spinola Banna, Torino

*The Dream Seminar II*, (visiting professor Susan Hiller), Fondazione Ratti, Como

## **PUBLICATIONS**

2015

R.Fassone, *35 Alternate Covers To This Book*, printed by Friends Make Books, produced by Fondazione Palazzo Pretorio

Zoo in *The Curator As Barman*, curated by The School for Curatorial Studies Venice, Automatic Books

2014

R.Fassone, G. Manzotti, *If Art Were To Disappear Tomorrow What Stories Would We Tell Our Kids?*, Link Editions

*WATPTABTCOAA* in *Boîte #13 Istruzioni per l'uso*, curated by boîte

2013

*The Title Of The Work Has To Contain Only Words Taken From The Song "What's Going On" By Marvin Gaye* in *Play the aesthetics, Comunicazioni Sociali*, Pubblicazioni dell'Università Cattolica

2012

*Epson Advertising in Wolves And Peasants 38% Notes 38% No Title 19% Dreamers 4%*, curated by Fondazione Antonio Ratti, Mousse Publishing

## **CURATED WORKSHOPS**

2016

(upcoming) *sibi at ZKM*, ZKM, Karlsruhe

*Collections for a Creative Museum*, in collaboration with Lisa Parola and Francesca Comisso, IAAD, Turin

*play sibi*, workshop in line with AOYS, Open Day @ ZKM, Karlsruhe

2015

*Glory Walk*, MA\*GA, Gallarate (VA)

2014

*sibienergetico*, Museo La Ene, Buenos Aires (with the support of Movin Up)

*sibi A Workshow II*, in collaboration with Rebecca Pera, Politecnico di Milano, Milan

*sibi Agon*, in collaboration .dotventi, UNITO Campus, Torino (with the support of Fondazione Pistoletto)

*Ma\*Ga sibi*, MA\*GA, Gallarate (VA)

2013

*sibinviafarini*, Viafarini, Milan

2012

*sibi The Playroom*, Palazzo Ottolenghi, Asti (with the support of ARTMob, Fondazione Pistoletto, Comune di Asti)

2011

*sibi A Workshow*, in collaboration with Rebecca Pera, Politecnico di Milano, Milan

## **AWARDS/GRANT**

2016

*ArtOnYourScreen* (AOYS), Open Call – 2nd Prize, ZKM, Karlsruhe

2015

*Arte Laguna Prize (Digital Section)*, first prize, Venice

2014

*Città di Treviglio Prize*, Treviglio (BG) (shortlisted)

2014

*DE.MO./MOVIN'UP I* sess. 2014. grant by MiBAC Italian Culture Ministry in collaboration with GAI for the realization of a workshop and a residency in Buenos Aires

*Local Prize*, promoted by Fondazione CRC, first prize

2013

*The 17Th Japan Media Arts Festival*, (Jury Selection), Tokyo, Giappone

2011

*Fondazione Bevilacqua La Masa Grant*, Venice

## Contacts

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