JACOPO MILIANI
Statement

In my work I play with the role of representation inside the cognitive process. I analyze this topic through an illusive point of view in order to relate directly to the spectator through his personal involvement. I consider the performance of the 'gaze' to be a reflection upon the system of representation and its points of failure. Using the rhetorical strategies of masking and disappearance, mixing and framing, the subject of representation becomes allusive and depiction loses its figurative components, requiring a direct involvement in the act of the viewer. In my artistic production symbols remain evocative but delay any conventional meaning, moving towards more allegorical interpretations.

Using a personal archive of found images, objects and direct or self-referential quotes, I create a false memory where time is transformed in a new displacement in space. My practice is controlled and evasive at the same time, and it involves an appropriation of cultural horizons in order to make them unsettled again. The decadent use of a proper 'mise-en-scene', or the distortions of the image, are material traces of this process of disorientation. In this way, the conventional coordinates of time and space are suspended but constantly evoked. Theatrical and ephemeral staged components play a decisive role in my practice, where the notion of different genres and categories are mixed, recreating a new shape of language. The methodology of assemblage and collage shows in my work a collapse of sense and narrative, where the sculptural element resembles an act of affirmation, whose plot refuses identification. Between illusion, hallucination and mirrored images the performance of the viewer comes to be an essential element in my work. The spectator is often spatially dislocated and disorientated in order to achieve a displacement of meaning. The contingency of the space - and its transformation in to a place (of signification)- becomes a source of a liminal and ritualistic experience.

My investigation in to the role and the function of representation plays with the dichotomy of absence/presence. I consider the category of 'non-presence' as a constant allusion to an effective presence that continues to mark the performativity of a space in absence of a subject. To disappear, to dissolve, to dissemble, to obscure, are acts evoking past or future events, whose reality is constantly called into question. The politics of belief and disbelief surround my work with a continued interplay between physical and imagined place and time. The 'unknown' becomes in this way a fundamental component inside the role of representation and its critique.

CV

Jacopo Miliani born in Florence 1979. Lives in Milan

PERSONAL DETAILS:
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STUDIES

2003 BA Disciplines of Art D.A.M.S, University of Bologna

2006 MA Fine Art Central Saint Martins College of Art and Design, London.

2007 Advanced Course for Visual Art, Tutor: Joan Jonas, Fondazione Antonio Ratti, Como

2009 Fondazione Spinola Banna per l'Arte, Tutor: Peter Friedl,

AWARDS

2008 D.E.M.O, GAI, Turin

Pagine bianche d'autore 2008, Tuscany selection.

2005 Movin'Up, GAI Young Italian Artist Prize, Turin.

ARTIST IN RESIDENCE / WORKSHOPS

2008-2009 Platform Garanti, Istanbul

2005 Residence Cantiere Video Arte, Associazione Promere, San Quirico.

Workshop of Visual Arts directed by Cesare Pietroiusti and René Gabi, IUAV, Venice.

2000 Workshop with Robin Arthur (Forced Entertainment, UK) Teatro della Polvere, Bologna.

EXHIBITIONS

Solo shows

2010 Galleria Studio Dabbeni, Lugano

Parallel words, irrelevant worlds, Project 38, Lucca

2009 *Evet... Evet...*, MARS, Milan

2008 *Italian Wave*, Artissima, Turin

2008 *The Guest*, Brown, Milan

2007 Battersea Art Centre, London

Group exhibitions

2010 *Tuscany*, Curator: Pierluigi Tazzi, Fondazione Baldi, Pelago (FI)

My Favourity Things, Sottobosco, Venezia

Ripresa, Curator: Pierluigi Tazzi, Fondazione Lanfranco Baldi, Pelago (FI).

Verbo Festival, Galleria Vermelho, Sao Paulo, Brazil

Childhood night, Curator: Rosie Cooper, Barbican Gallery, London

Reading Room, Curators: Cecilia Canziani, Ilaria Gianni, Nomas Foundation, Rome

Perfect Courses and Shimmering Obstacles Curator: Yane Calovski, Tate Britain, London

Biennal of Artist Book, Curator: Giorgio Maffei, Spoleto

Loop Festival, Barcelona

OuUnPo, Macro Roma

2009 *Thanksgiving*, Peep-hole, Milan

Mitomania y identidad, Curators: Javier Duero and Alicia Jiménez, CCAI, Gijon

The Buffer Zone, Curators: Cecilia Canziani, Lexi Eberspacher, American Academy, Rome

La difference, Curator: Vincent Verlé, CAB Centre d'Art Bastille, Grenoble

Qui e altrove, Curators: Francesca Referza, Francesco Poli, Castelbasso (TE)

Nothing but the Show, Curator. Alessio Ascari, Castello Sforzesco, Milan

Senza rete, Curators: Caroline Corbetta, Lorenzo Benedetti, Santo Spirito in Saxia, Rome

Firenze Sommersa. Rotte Metropolitane, Curator: Giacomo Bazzani, Villa Romana, Florence

Swiss Cube #2, Curator: Salvatore Lacagnina, Swiss Institute, Rome

Playlist, Curator: Marta Casati, Neon, Bologna

2008 *Versus*, Curator: Francesca Referza, Velan Centre, Turin

Per adesso noi siamo qua, Curator: Lorenzo Bruni, Villa Roman, Florence

Video Year Book, Curator: Renato Barilli, Bologna (screening)

Il rimedio perfetto, Curator Marco Tagliafierro, Galleria Riccardo Crespi, Milan
Video Act, Curator: Federica Matelli, GlogauART, Berlin

Biennial of Young Artist from Mediterranean Countries, Bari

Continuum Electronica, Curator: Federica Matelli in collaboration with ZKM, Estruch, Barcelona

Unfair Fair, Curators: Cecilia Canziani, Vincent Honoré, Loto Arte, Roma

Loop Art Fair, Barcelona

Les Rencontres Internationeles, El Aguila, Madrid (screening)

It's A Sin: Films and Inspirations of Derek Jarman (Serpentine Gallery Public Programme), Curators: Tina Keane, The Gate Cinema, London (screening)

Videoit, Curators: Mario Gorni, Salvatore Lacagnina, Francesco Berardinelli, Francesco Poli, different locations (screening)

2007 *Invisible Miracles*, Curators: Anna Daneri and Roberto Pinto, Careof, Milan

Les Rencontres Internationales, different locations, Paris (screening)

As it screams just please love me Curators: Caterina Riva, Francesco Pedraglio, Pieternel Vermmontel, FormContent, London

New Entry, Curator: Chiara Agnello, Careof, Milan.

4x1, VillaNuts Gallery, The Hague

Surrealist ball, Curator: Rosie Cooper, Victoria and Albert Museum, London.
Time in Jazz, Curator: Lia Turtas, Casa Melloni, Sassari.

The Drawing Cabinet, Galerie Marc de Puechredon, Basel

All my love for you, a project by Jacopo Miliani, Galleria Enrico Fornello, Prato.

2006 *Video Heroes*, Curator: Javier Duero, Centro de Arte Gallego, Vigo

Kick the trash, Curator: Javier Duero, Circulo de Bellas Artes, Madrid

MA Fine Art Degree Show, Central Saint Martins College, London

Making Love to my Ego, Curator: Sophia Crilly, Castlefield Gallery, Manchester

Coincidenze Martin Creed, Koo-Jeong-A, Jacopo Miliani, Nedko Solakov, Curator: Lorenzo Bruni, Via Nuova, Florence

Knee-Jerk, Curator: Christer Lundhal, Byam Shaw, London

Athens Video Festival, different locations, Athens

Quick and Dirty, Curator: Jeremy Akerman, Bargehouse, London

Rotte metropolitane, Curator: Lorenzo Bruni, SEVS, Florence

Traffic Zone, Curator: Lorenzo Bruni, Galleria Civica, Trento

2005 *LOOP Art Fair*, Hotel Sants, Barcelona
Observatori 05, Curator: Javier Duero, Museo de la Ciencia, Valencia

The last Festival, Curator: Piersandra Di Matteo, Galleria Montevergini, Siracusa

Contemporanea '05, Curator: Edoardo Donatini, Cantieri Culturali, Prato

VideoMix Geometrias del deseo, Curator: Javier Duero, La Casa Encendida, , Madrid (screening)

Murart, Curators: Francesca Pagliuca and Elvira Vannini, Club 74, Bologna

However, Whatever, Qualunque, Comunque, Curators: Cesare Pietroiusti and Angela Vettese, Fondazione Bevilacqua La Masa, Venice

2004 *BAC 04!, 5th International Festival of Barcelona Contemporary Art*, Curators: Gigi Riveros and Juanjo Fernandez, CCCB, Barcelona

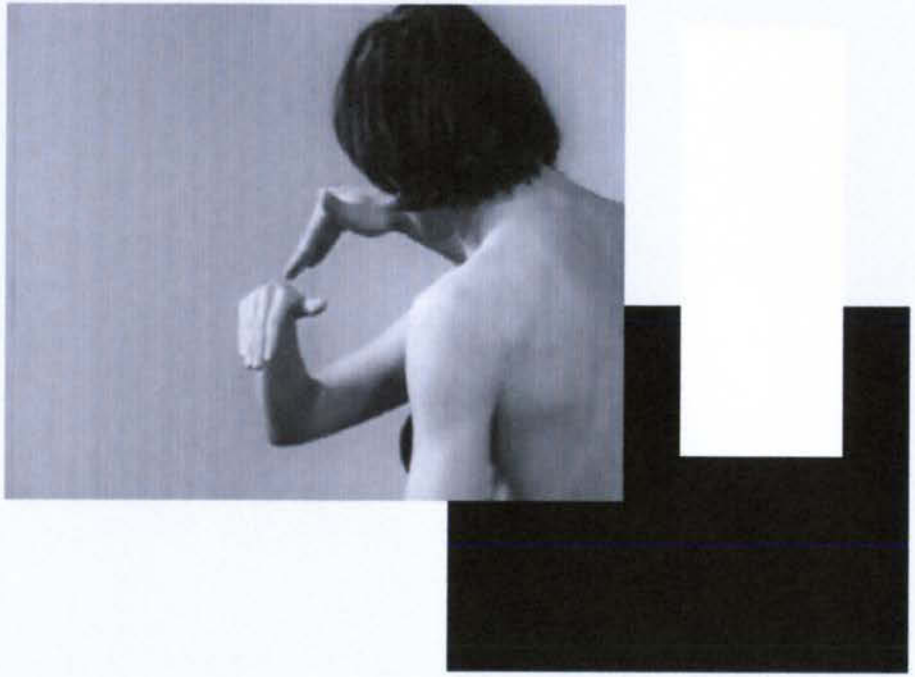
Living Room Curator: Javier Duero, Coldcreation Gallery, Barcelona

LECTURES

2009 *From Behind*, with Maria Cristina Giusti, Rolling Stone Convention, Santo Spirito in Saxia, Rome

Hallucination, Illusion and Falsification, Platform Garanti, Istanbul

2008 *Do you believe in magic? (workshop)*, Platform Garanti, Istanbul



Rehearsal for an image, 2010

Solo-show

The work is composed by a series of stills taken from a documentary about Richard Cieslak, a Jerzy Grotowski's actor. The stills are visually assembled with images taken from a book of History and Anthropology from the 60s.
Both kind of images represents actions and gestures and they create artificial and re-invented dialogs.
In between of documentation and representation, the images become actors rehearsing and questioning the status of reality.

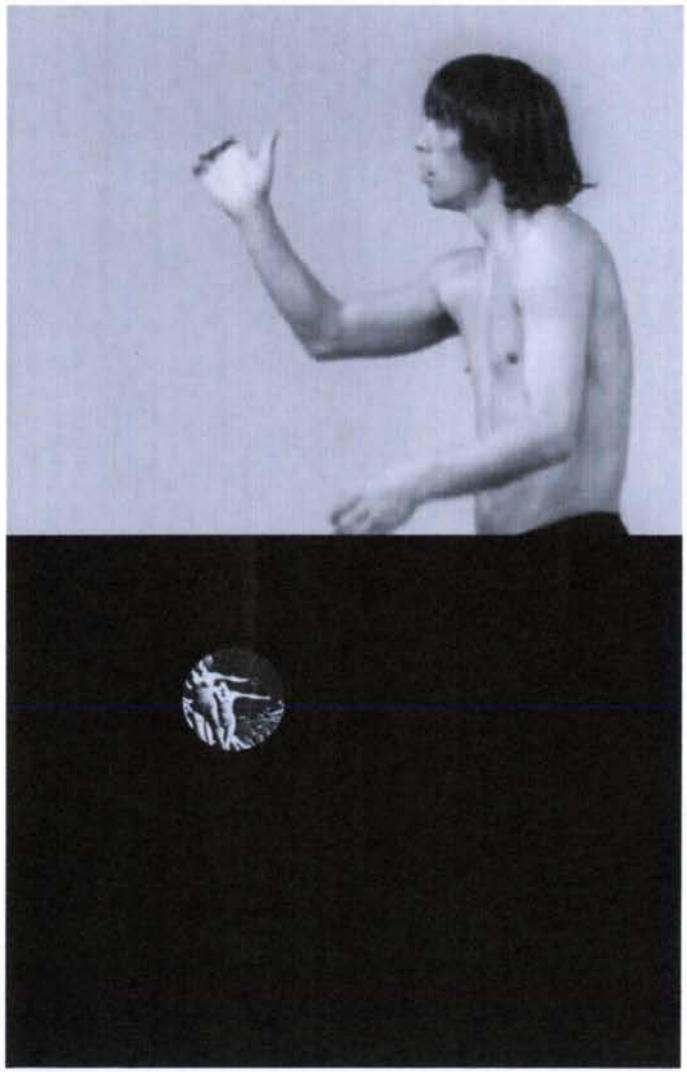
Il progetto si sviluppa attorno a degli still-frames raffiguranti Richard Cieslak, attore del Teatro Povero di Jerzy Grotowski. Questi stills sono assemblati a delle immagini provenienti da un libro di Storia e Antropologia degli anni Sessanta.
Le due tipologie di immagini rappresentano azioni e gesti e creano tra loro dei nuovi dialoghi. Tra documentazione e rappresentazione, le immagini diventano degli attori che improvvisano e mettono in discussione lo statuto della realtà.

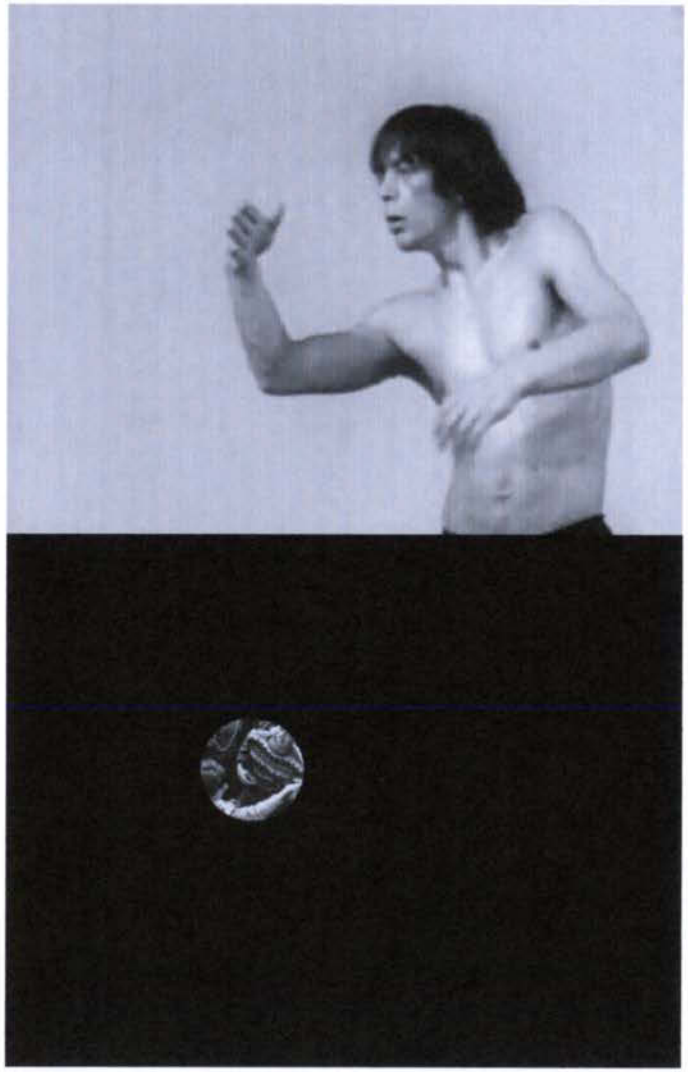
Shade, 2010

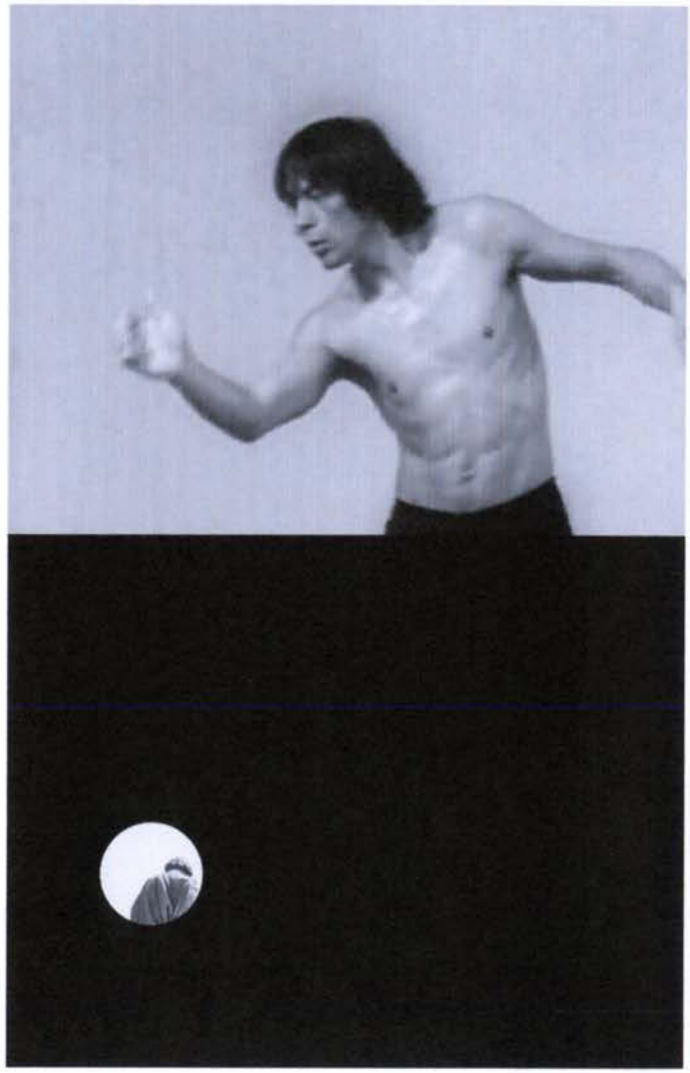
Fabric / Tessuto
300 x 600 cm

Every time, time, 2010

Inkjett Fine Art on baritate paper mounted on wood
55 x 300 x 10 cm







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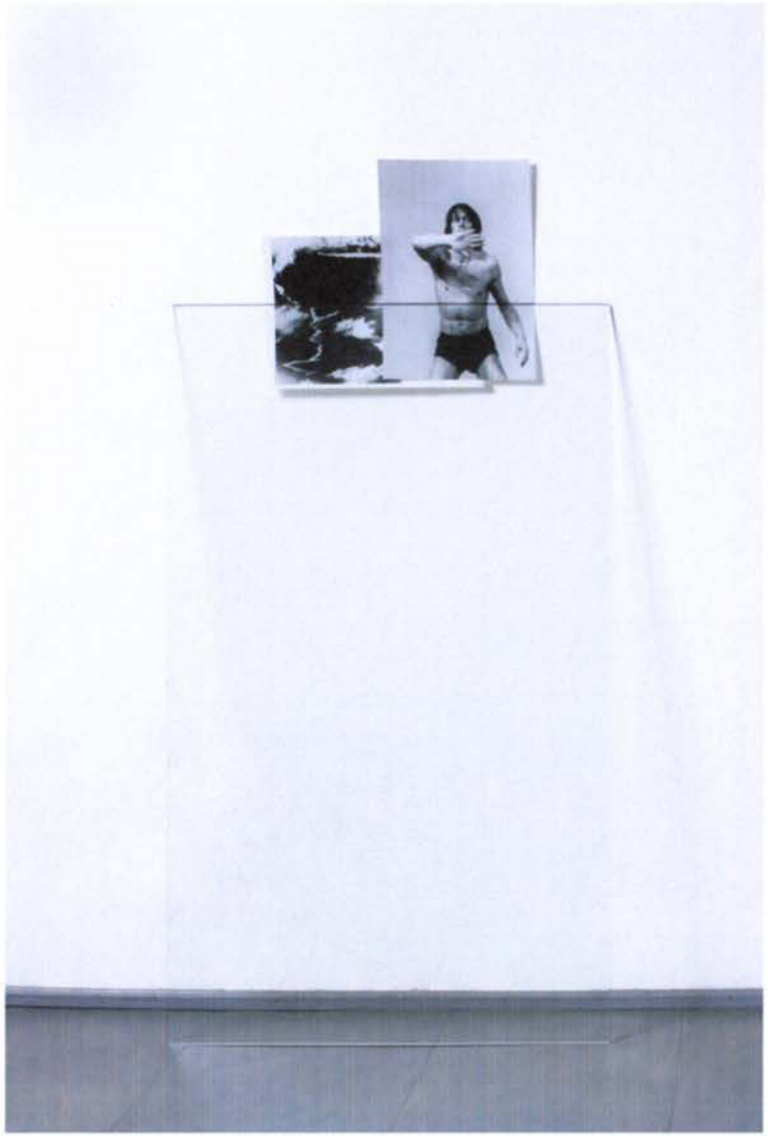
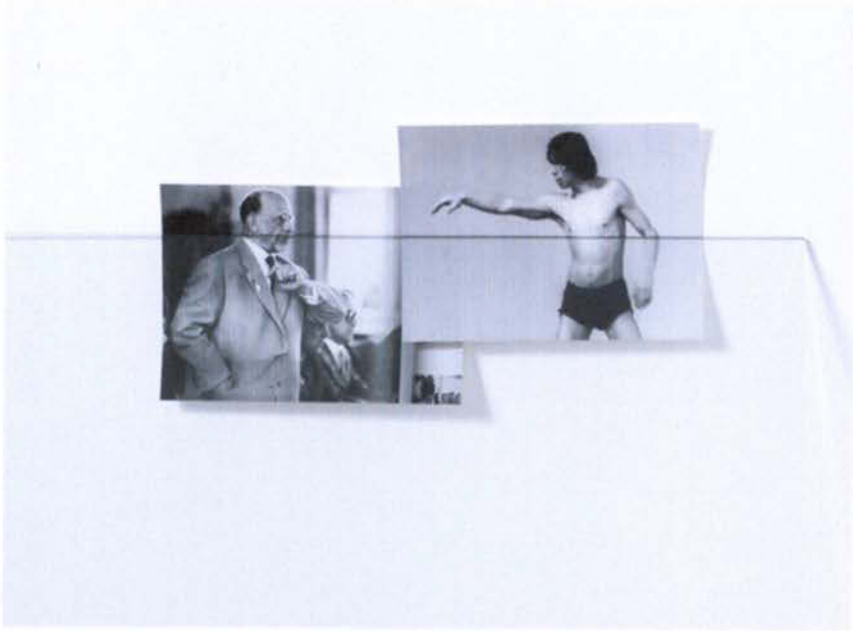
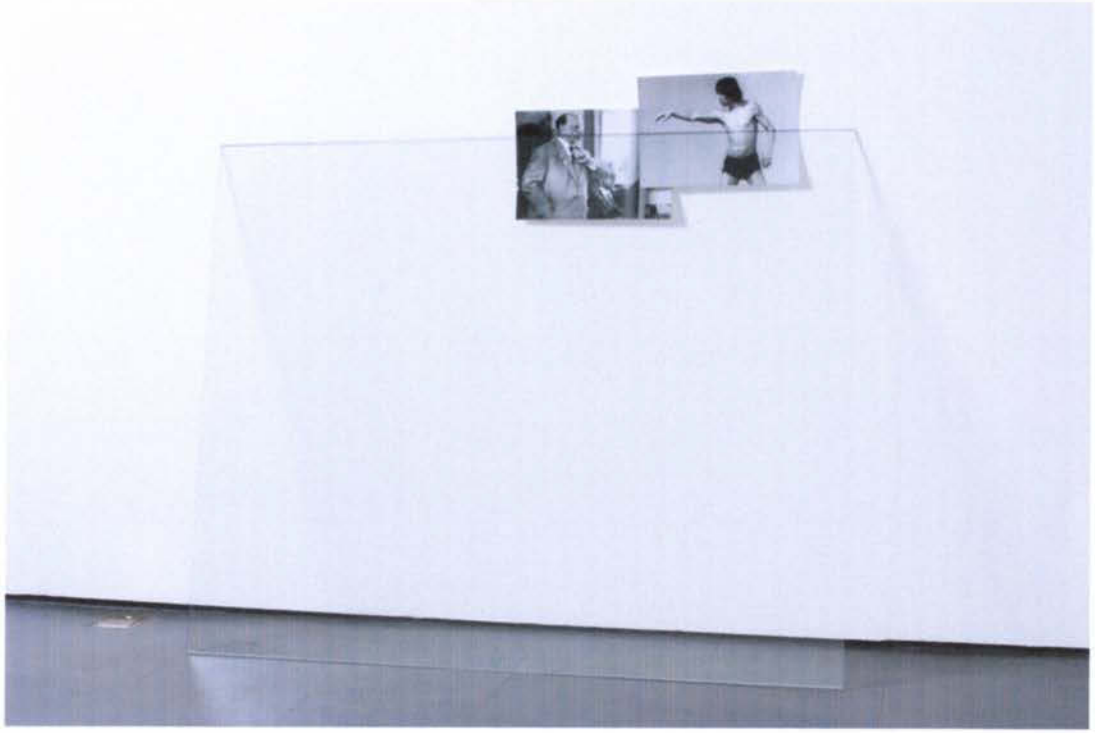


Piece 3, 2010

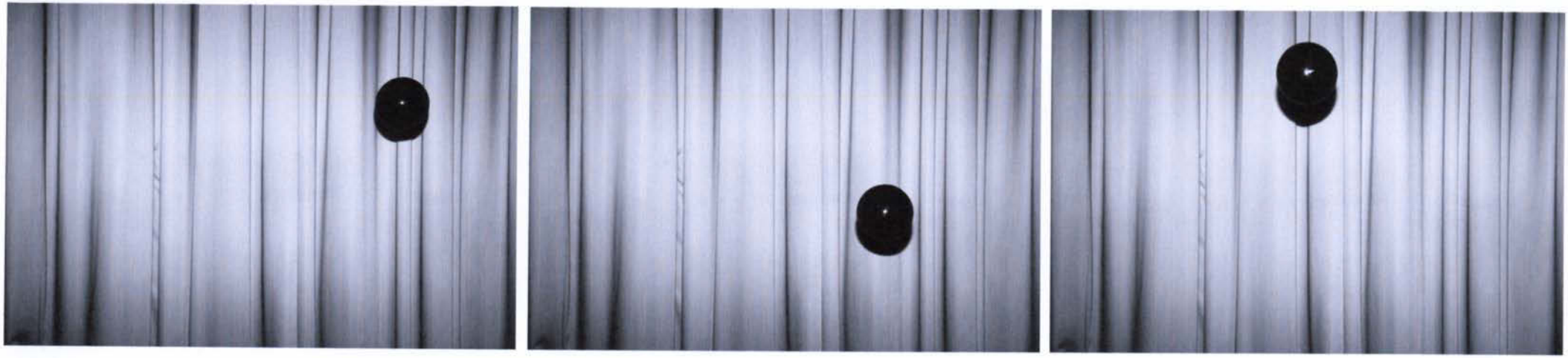
Light Jet Kodak Endura, glass
110 x 55 cm





Piece 1, 2010

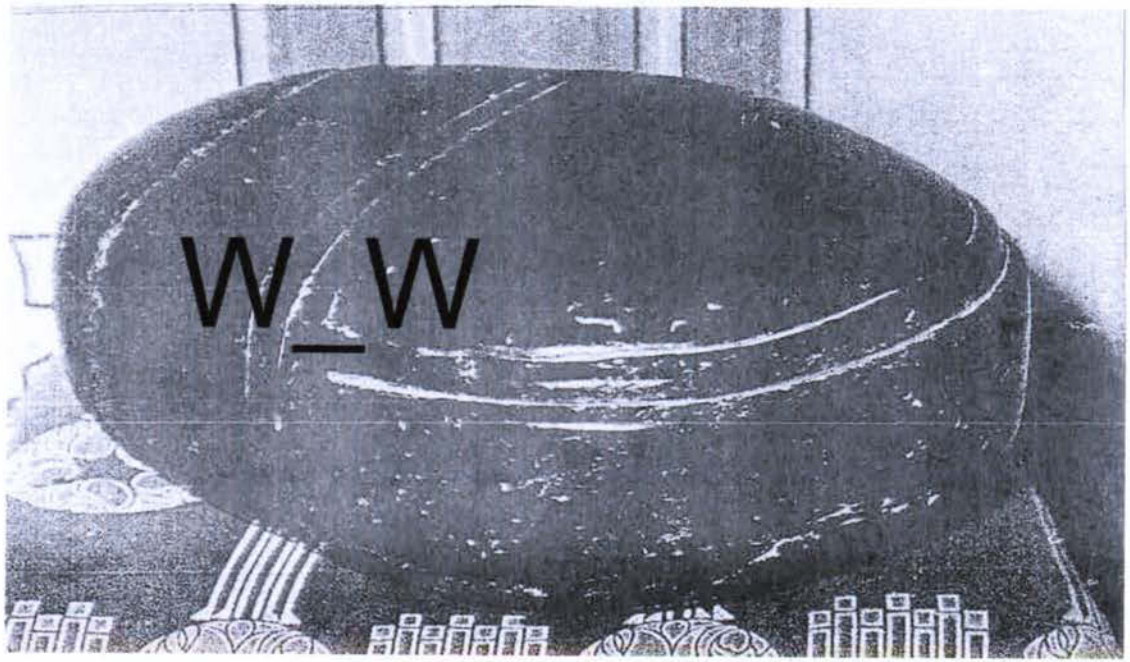
Light Jet Kodak Endura, glass
110 x 125 cm



Every movement is different in my memory, 2010

3 Photographs on barritate paper
60x90x3 cm each
The sequence is changed everyday

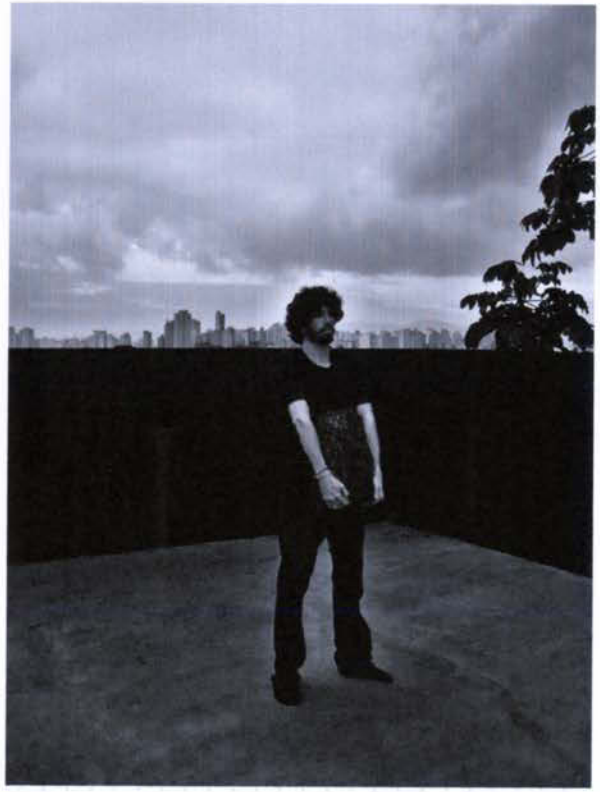
La sequenza delle fotografie viene cambiata ogni giorno durante l'esposizione

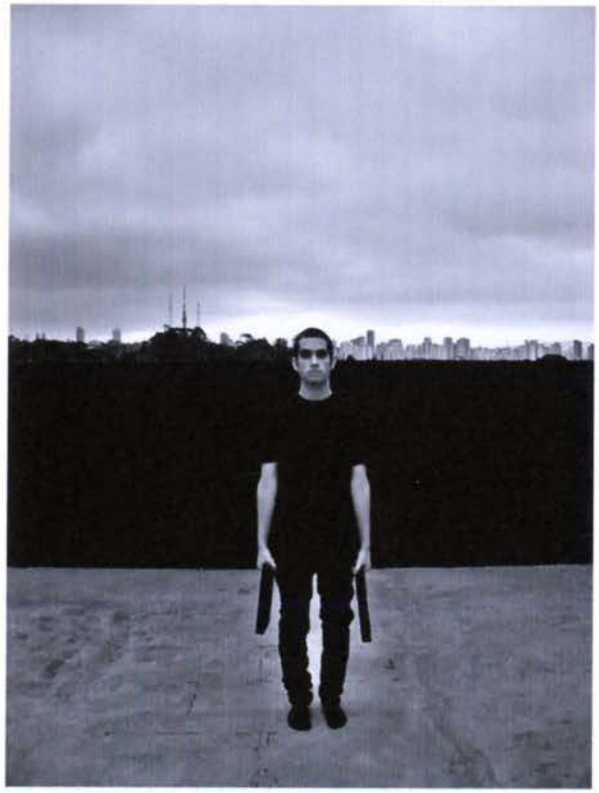


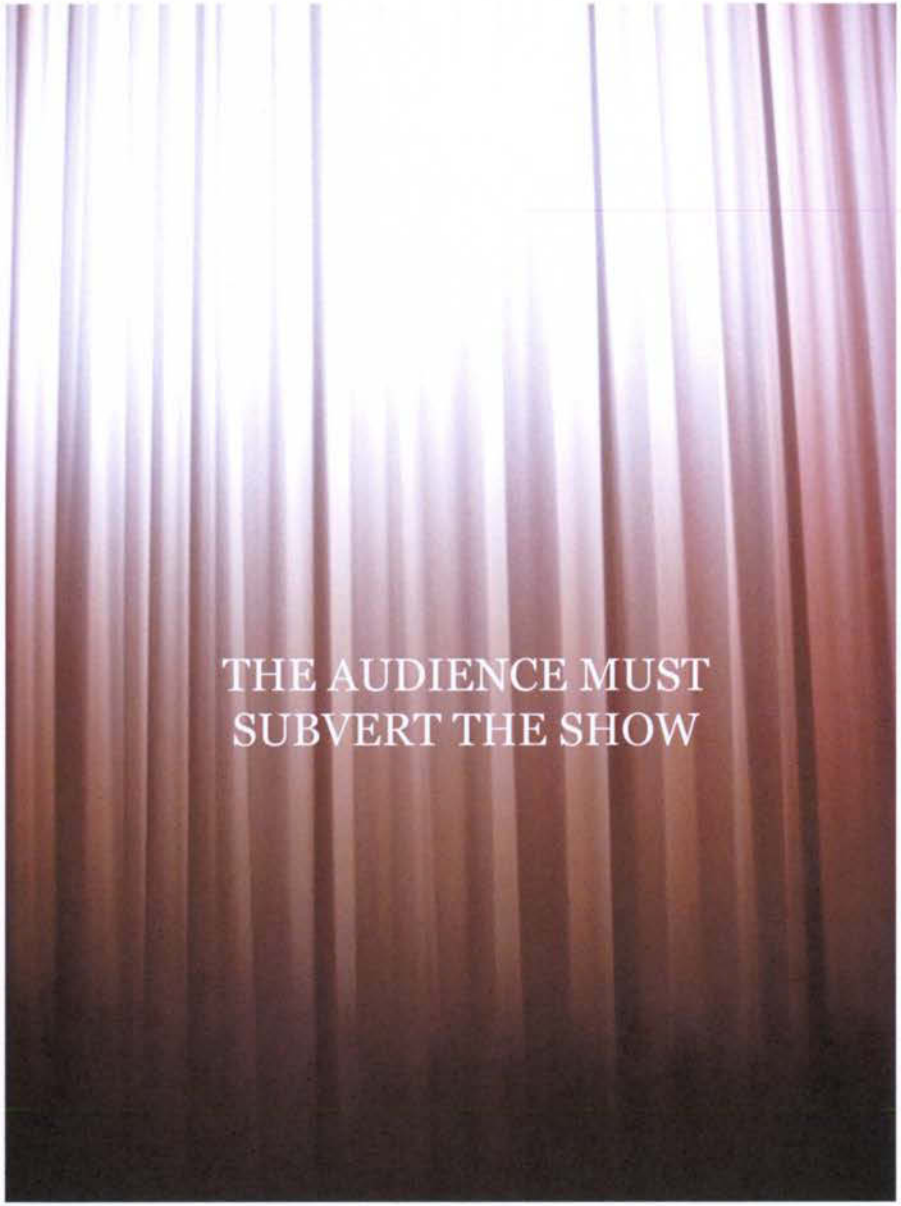
W-W, 2009
Performance
Gallery Vermelho, Sao Paolo, Brazil

In English TO WAIT and TO WEIGHT have the same pronunciation. The language shows how simple acts or behaviors are based on archetypical form of knowledge. I asked to three different persons to WAIT while they are WEIGHTING three material objects (wood, stone, metals); without any further specific requests about their action.

Nella lingua inglese TO WAIT (aspettare) e TO WEIGHT (pesare) hanno la stessa pronuncia. Il linguaggio mostra come semplici comportamenti o gesti si basano su forme di conoscenza archetipica.
Ho chiesto a tre persone differenti di pesare tre oggetti (pietra, legno, metallo) e di aspettare: queste le uniche indicazioni richieste ai perfomers.

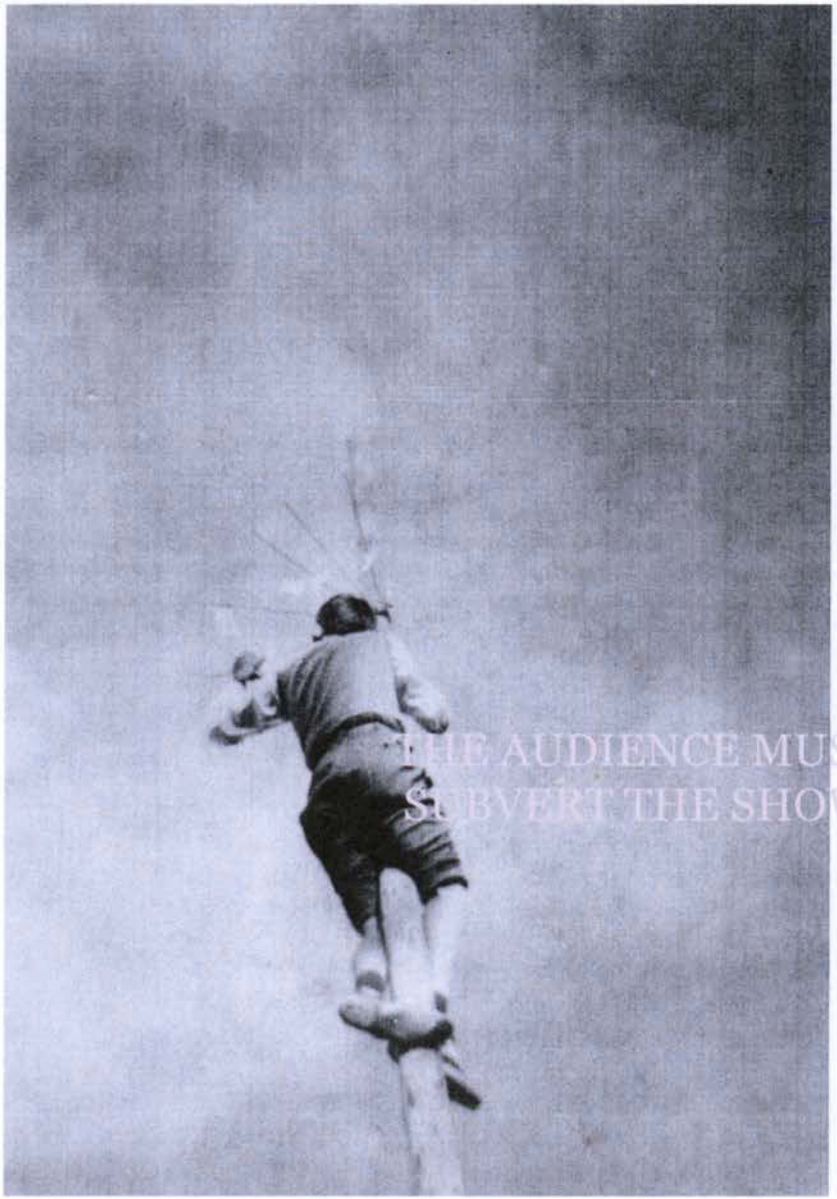


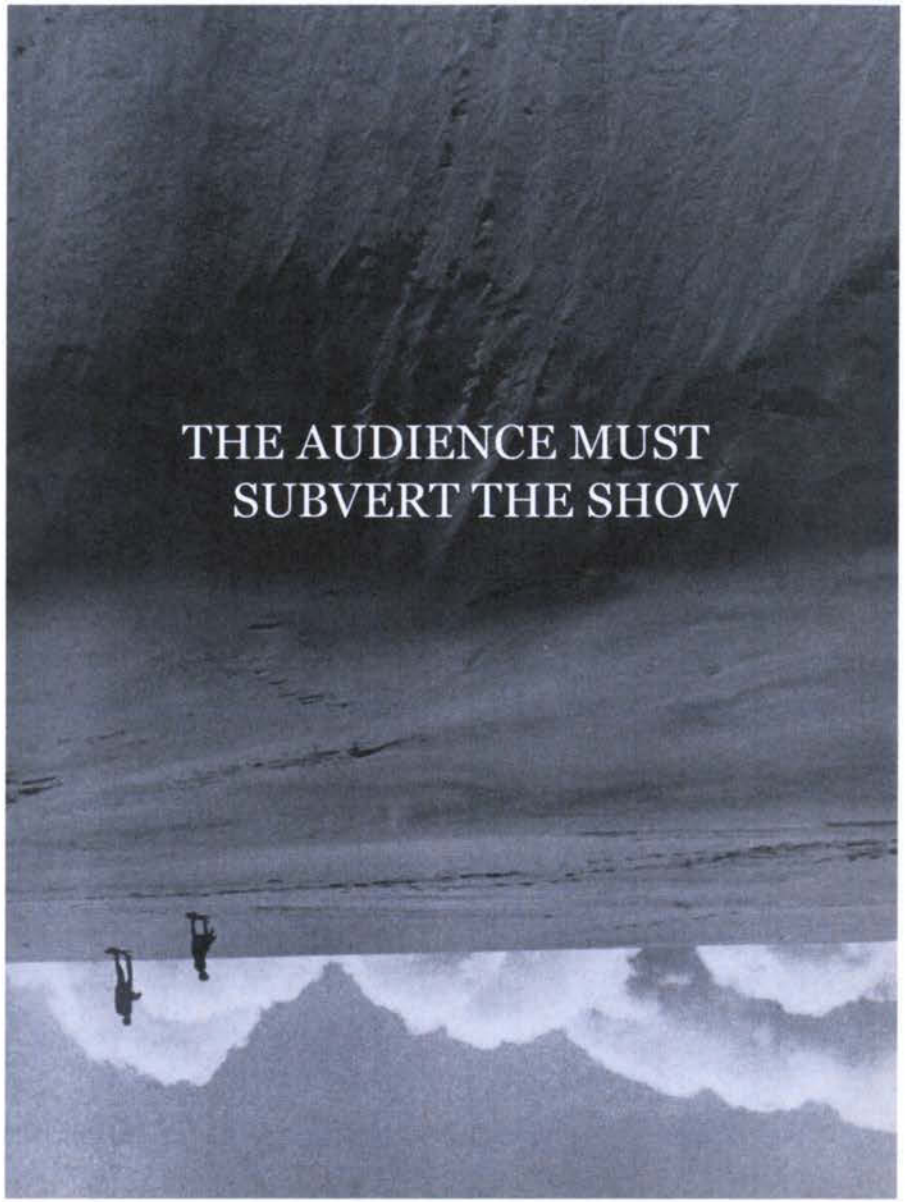




The audience must subvert the show, 2009

Series of posters 100x 150 cm each
A series of posters with the script 'The audience must subvert the show' alluding to the subtle revolutionary power of the images and their viewer.

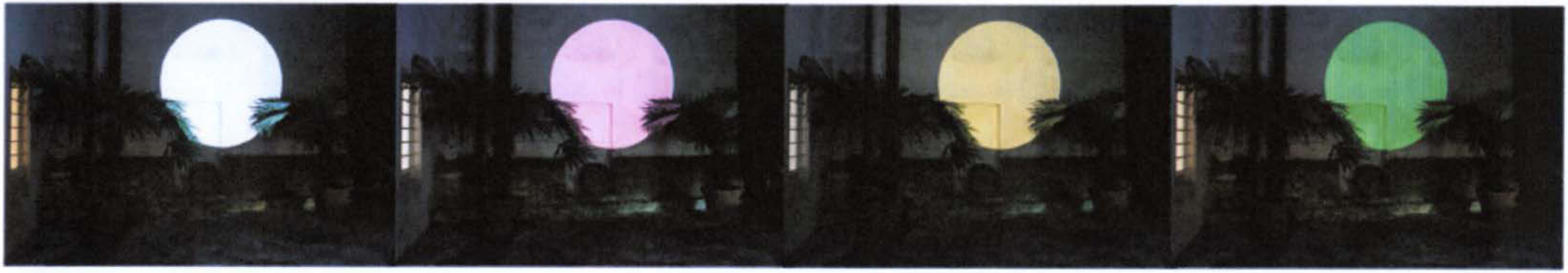

THE AUDIENCE MUST
SUBVERT THE SHOW


THE AUDIENCE MUST
SUBVERT THE SHOW

Parallel word, Irrelevant world, 2010
Installation-workshop

In a venue in the centre of Lucca, that once was an antic shop, there is a set composed by flowers, fishes, vintage slides and objects (coming from the antiquarians of the district of the town). Mixing a personal selection of styles and formal aesthetics, I interact with the history of the place exploring the relativism of time and space conceptuality.

In un luogo nel centro di Lucca che una volta era un negozio di antiquariato, ho creato un'installazione composta da fiori, pesci rossi, oggetti del passato e diapositive. Combinando una selezione personale di forme e stili, ho interagito con la storia del luogo esplorando il concetto di relatività nel tempo e nello spazio.



Circle, 2010

External Projecton
A coloured circle of light of the lenght of 1 sec every 30sec

Proiezione di un cerchio colorato della durata di 1 secondo ogni 30 secondi.

Parallel Worlds, Irrelevant Words.

You must imagine the city of Lucca. You must image a street of this medieval town; it's full of antic shops. Many Objects, many pasts, many stories.

You enter in a big door; you find a small room. There is a table, a round neo-classic table. There is a lamp in the middle of the table. It's a 30's lamp, with round aspect and it lights up different papers: an incomplete archive or an unfinished study research. The papers take the form of the table, there is an order but at the same time there is not a conclusion.
When a light is pointing to something, at the same time it's obscuring other places. I am thinking about the car-lights in a desert highway, a mental association that I took from the Multiverse theory.

Walking out from the light, there is another room, it's big; the floor has the typical 50's pattern with fake stones. It is black and white. In the room, the big room, there is another light. A lamp lies on the floor but it stay higher and is a circle. It is worm and decadent. It's from the 70's. Close to the light some marble columns, quite unfinished. On the top of one of them there is a round thank, with a goldfish swimming inside. There is another thank and another fish, it stays close of the windows.
They swim and they are creating forms. They always change position.

In the middle of the room, there are three high crystal vases. They come from a church; they have three different lengths. Each one proudly shows fresh white, red and pink lilies. The vases are high and lie on the floor.

At the entrance wall of the room, there is an image projection. It's a body of a man, a part of it. You see his shoulder covered by a 60's vest. He is in a boat, the boat is in the middle of a lake. The boat goes forward or goes backward. We don't know.

In the opposite corner of the same room, there is another carousel with other images:

Egypt.
Red fabric.
Amalfi.
Yellow Fabric.
Blue fabric.
Firenze.
Red Fabric.
House in the mountain.
Egypt.
Blue Fabric.
Red Fabric.
Snow Landscape.
Roma.
Blue Fabric.
Yellow Fabric.

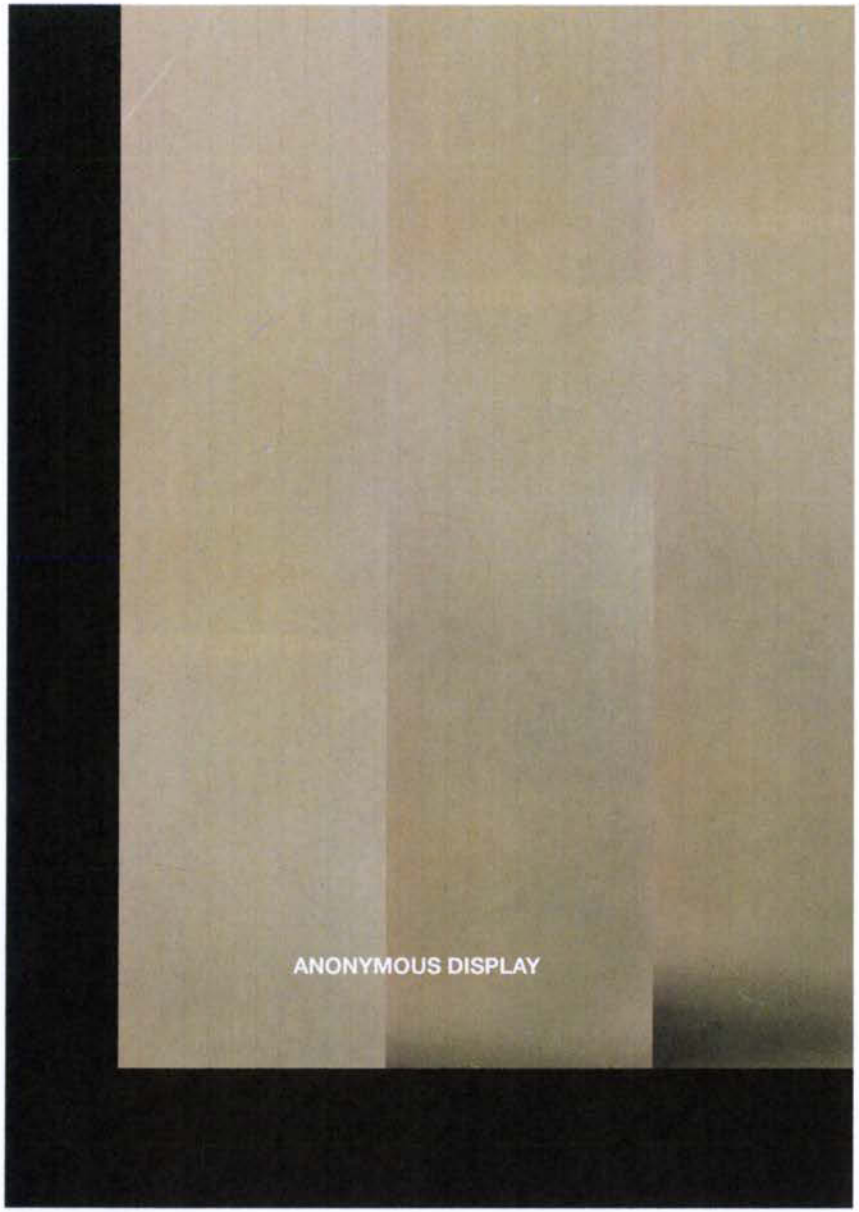
Every Fabric is an Image, Every Image is a Place, Every Place is a Fabric.

Close to this images there is a yellow silky curtain covering a wall. It's half opened and half closed. It makes a show.

The pictures of two small men hung on the walls. They are from another century.
The colour gold frames these pictures. They show a possible science.
The men are posing; they don't have a skin. One is facing you; the other gives you his back.
They are like a mirror, a mirror too high to show back your face; they show all of us.

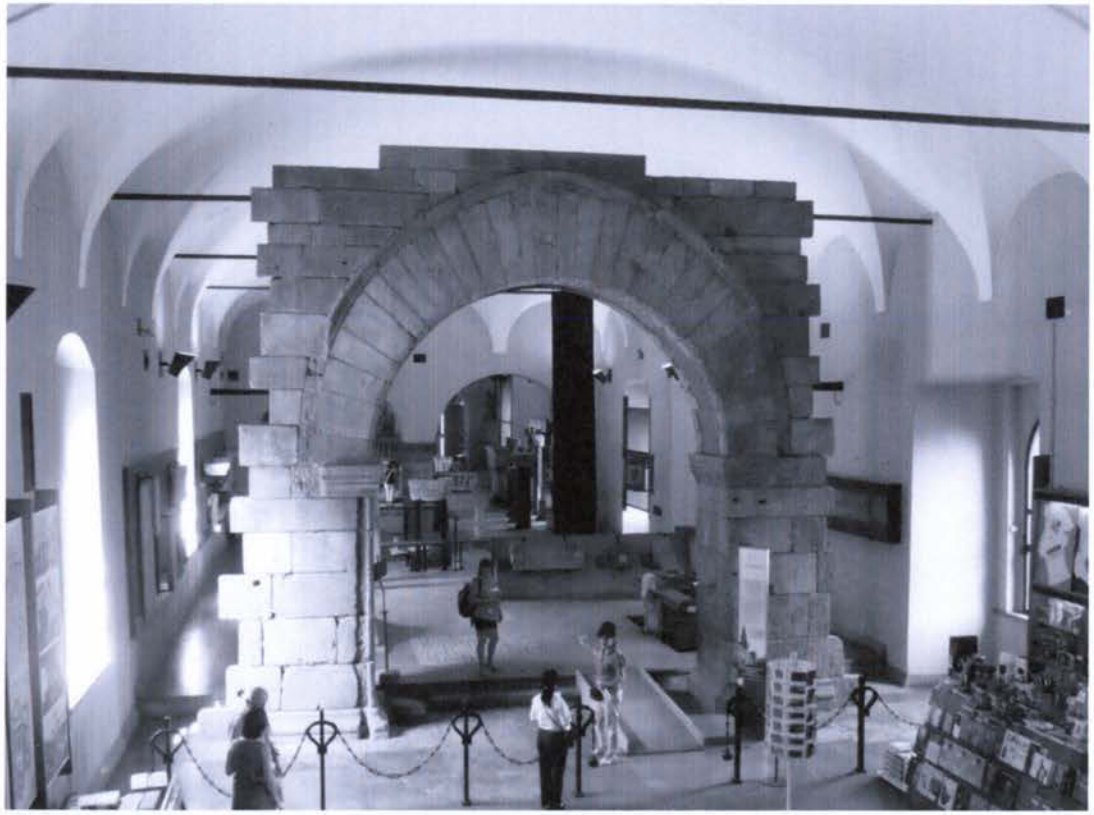
Outside the window the sun went down. It is dark outside and now you can see a circle light in the middle of two palm trees.

Black for 30 seconds.
Red Circle 1 second.
Black for 30 seconds.
Yellow circle 1 second.
Black for 30 seconds.
Pink Circle 1 second.
Black for 30 seconds.
Blue Circle 1 second.
Black for 30 seconds.
Green Circle 1 second.
Black for 30 seconds.



Anonymous display, 2009

Prints 50x70 cm (series)
Special project for the catalogue 'Nothing but the show'
A series of found images presented on top of colored photographic backgrounds.
The photographs show group of people displaying an object.
The work is an investigation around the representative function of the display.



Relier, 2009

Installation (for 'Nothing but the show' exhibition)

Site-specific installation inside Castello Sforzesco Museum (Milan). The work covers and displays the orginal display of the museum made by BBPR architects during the 50's.

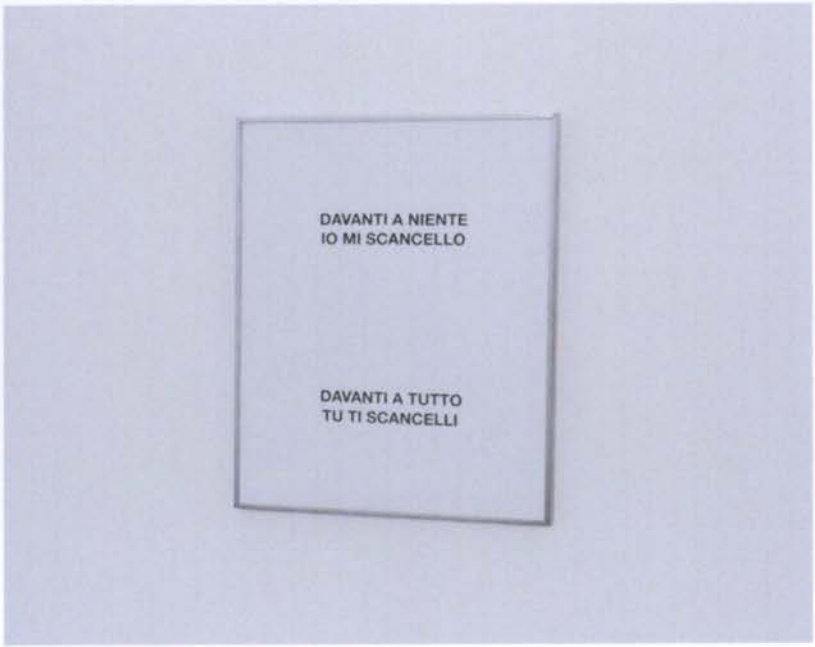
Installazione site-specific dentro il Castello Sforzesco di Milano Il progetto è un' estensione mimetica all'interno del display original del museo progettato dai BBPR durante gli anni 50.

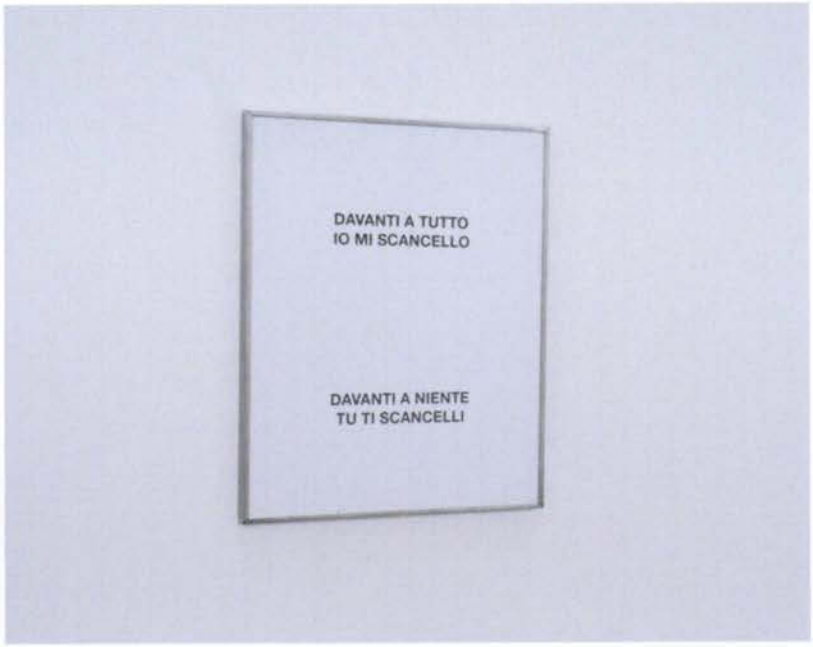
Relier 2, 2009

Installation

Scancellare, 2009

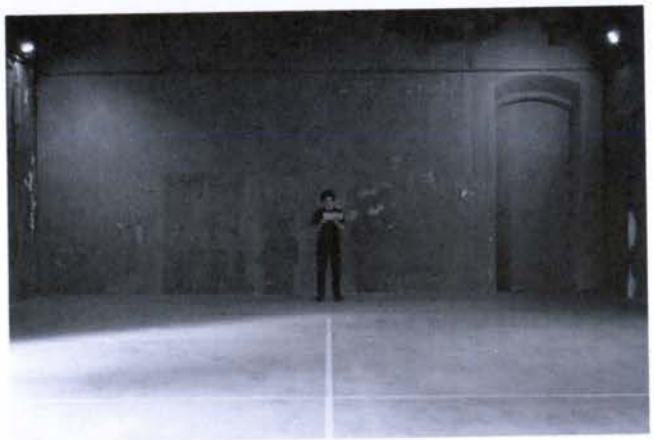
Installation
The work re-enable the word 'Scancellare'(in Italian= to cancel) that has been wrongly considered a grammar mistake.
The piece is composed by three papers in a frame in order to show a grid/gate according to the etymological origin of the word.

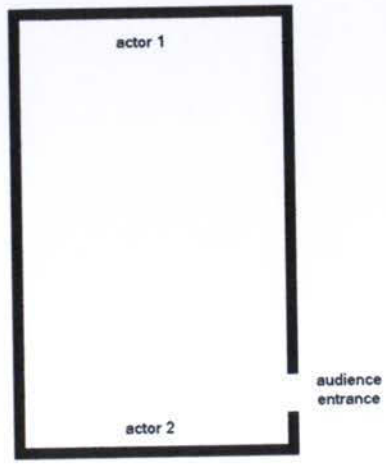




Davanti a tutto, davanti a niente, 2009

Installation
Two sencentes framed and set facing one each other in opposite walls





Actors, 2009

Performance
Two young actors perform reading a theatre text by Lord Byron. They stay at the opposite sites of a large room and they can not hear each other, so the audience can not hear both of them at the same time. They communicate between them rising an arm. The work is an investigation that aims to debate the role of the actor and the spectator and to question representative and communicative interaction.

" Inside a room, a live parrot in a cage. The cage is high and lies on the floor.
The parrot speaks; he learnt just one word: Work"

Untitled (cage tautology), 2009
Sound Installation

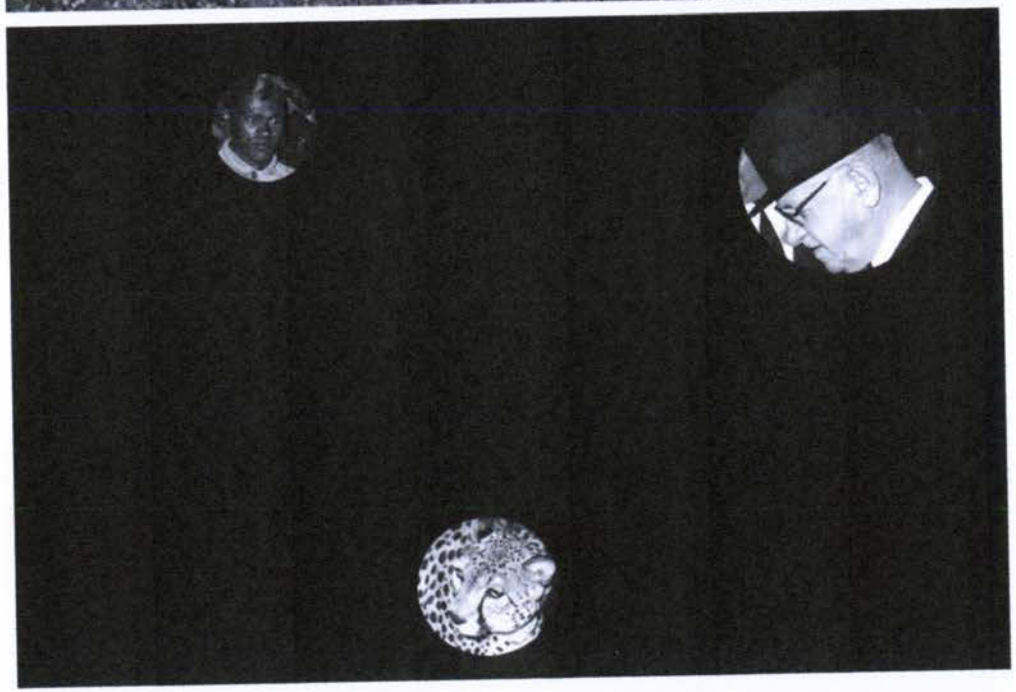
An automatic voice reads the sentence and the sound is reproduced in a room with regular intervals.

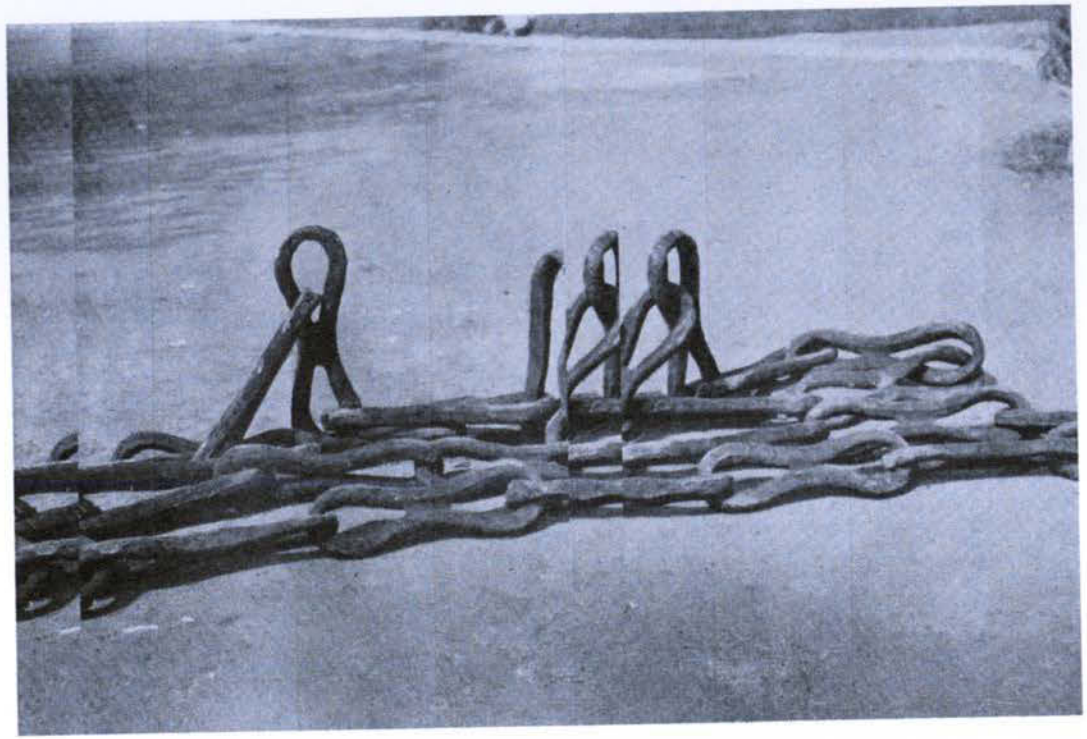
Una voce automatica legge la frase e il suono viene riprodotto in una stanza a intervalli regolari.

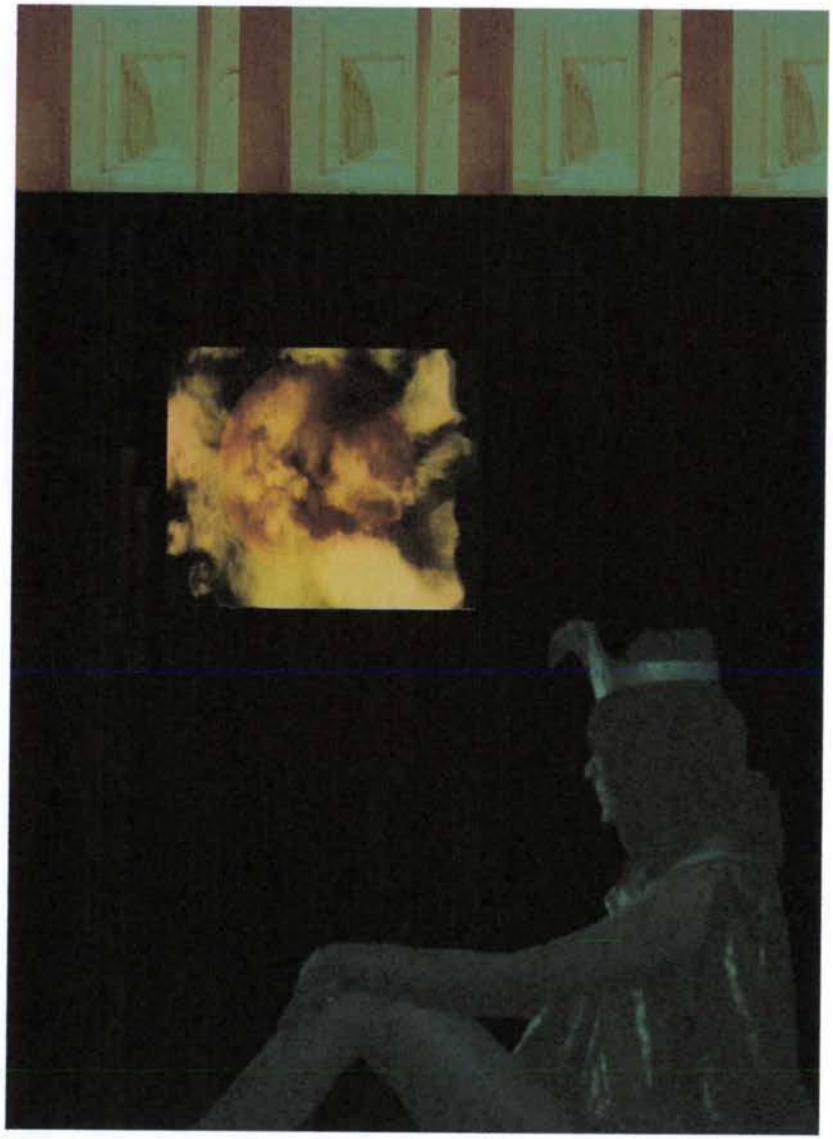
Evet..Evet.., 2009
Installation

4 collages (24x30cm), 1 poster collage, 1 piece of fabric, a record player.

The piece is combined by different elements and references to Turkey. Between cultural stereotypes and individual affections, the imaginary of a foreign country is adapted and distorted in a personal experience.

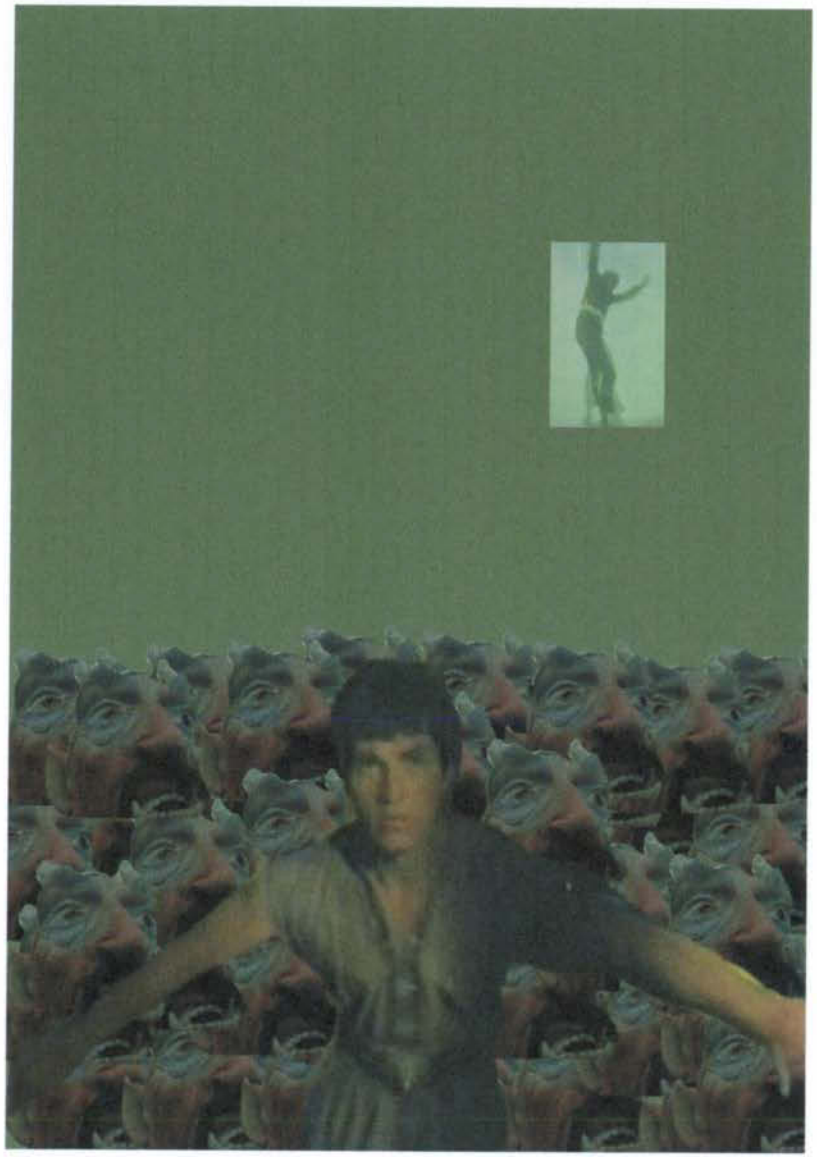


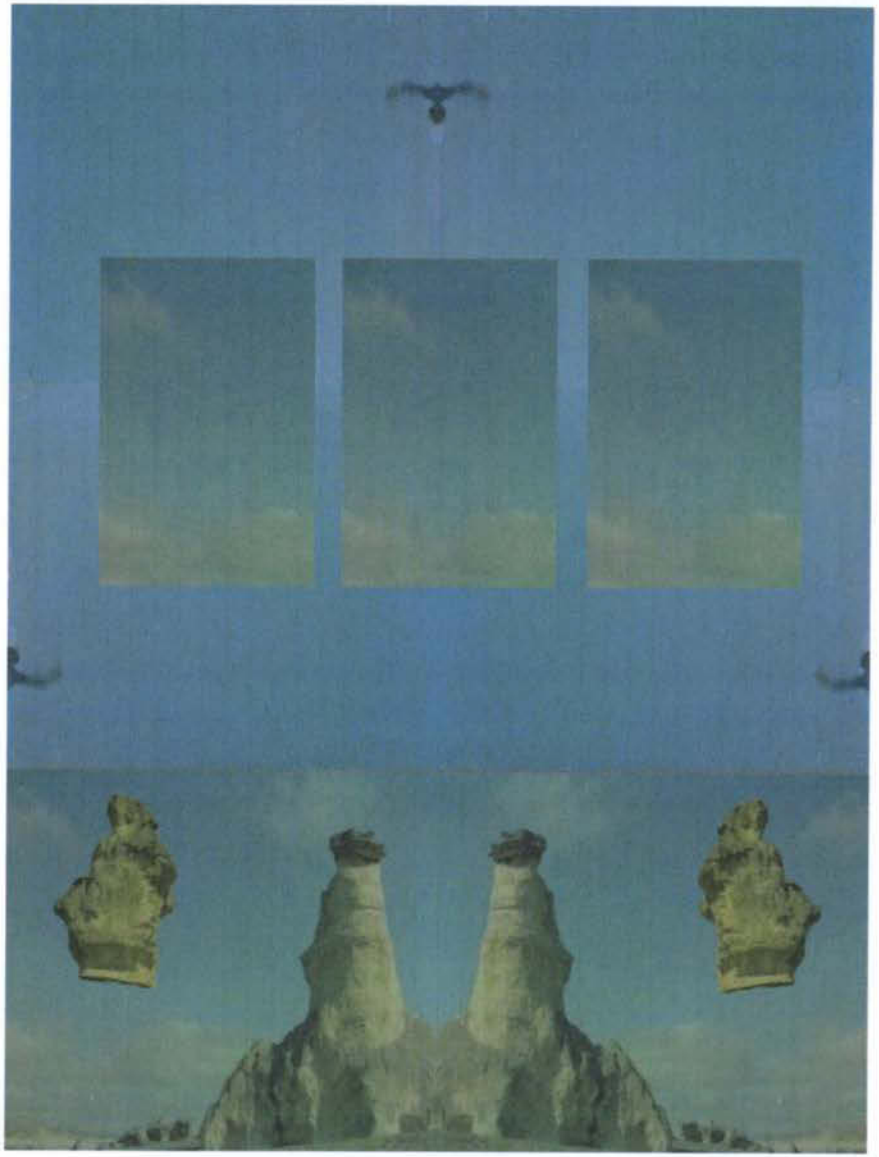




Dünyayı Kurtaran Adam, 2009

Poster 56X80 cm (series)





The Parrots, 2008

Installation
The project is a direct quotation of the piece Ne dites pas que je ne l'ai pas dit- Le Perroquet (1974) by Marcel Broodthaers. Through the logic of dissembling, doubling and altering Broodthaers' work, I aim to focus on the theoretical-social debate concerning the object of art, its representation, fruition and historical process. The piece from the past is elaborated through a constant decoupling, emphasized by the use of mirror and the double, and recontexualized in to a debate about the creation/repetition and its relationship within history and the art system.

I didn't
Say So

Don't
Say

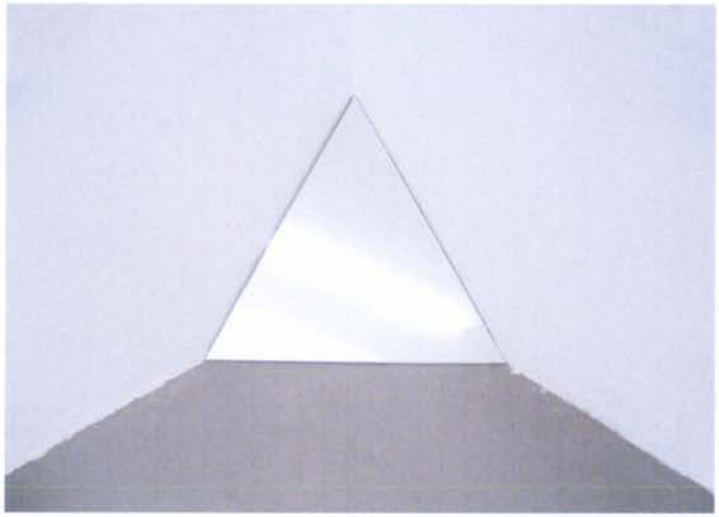
For his first self-retrospective, in 1974, Broodthaers remade a 1966 exhibition catalogue titled Moules (Eufs Frites Pots Charbon, adding the term Perroquets (Parrots) to the title. He placed two copies inside a glass-topped exhibition table and placed the table next to a caged parrot between two palm trees, thus constituting a work titled Ne dites pas que je ne l'ai pas dit--Le Perroquet (Don't Say I Didn't Say So--The Parrot).

The Parrots, 2008

Press Release and invitation card

The guest, 2008

Installation
MDF, Stone, mirrors, paper
The installation results as an investigation concerning the space and the role of the viewer/spectator.
The use of the mirror and the concept surrounding the reflection of an image are central aspects of the work.
Through the use of geometrical forms, found materials and ephemeral architectures the installation plays with the notion of theatricality and performativity of a space and its objects.

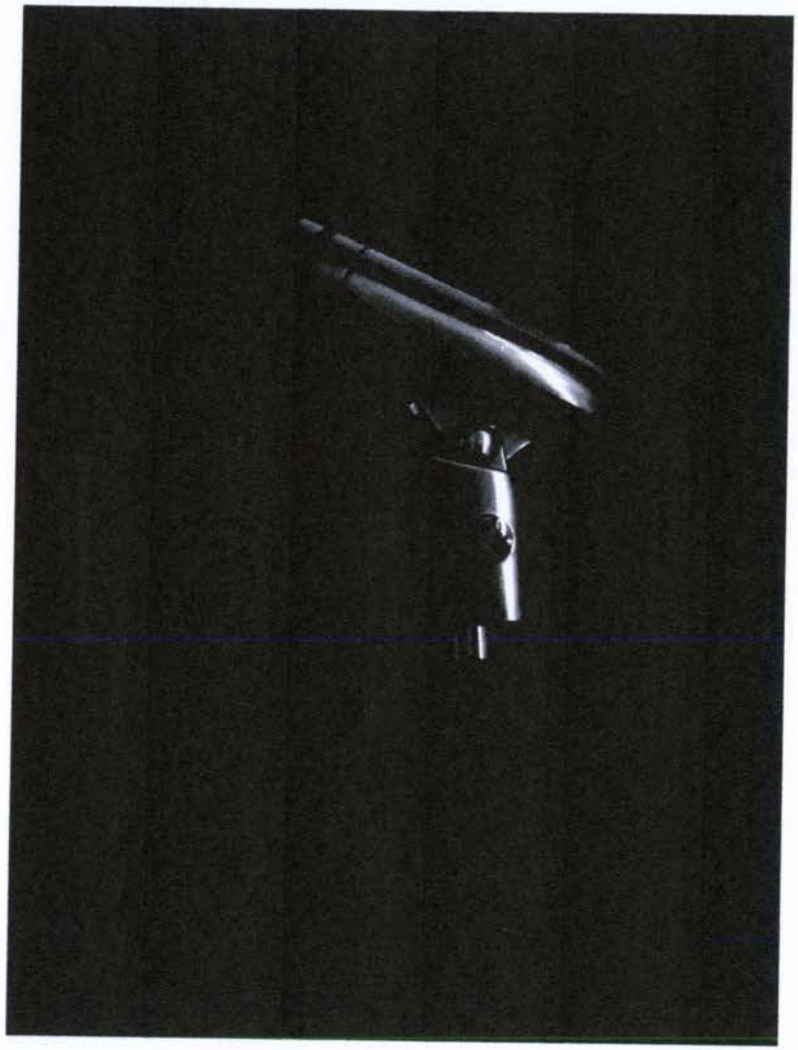


The Guest, 2008

Details

The mask, 2008

Floor based sculpture 60x50 cm
A4 photocopy papers compose the work. Some of them are cut and printed, puzzling a shape smilar to a face. Other white papers are intermixed into the different levels of the puzzle, in this way they both mask the shape and create an empty surround.

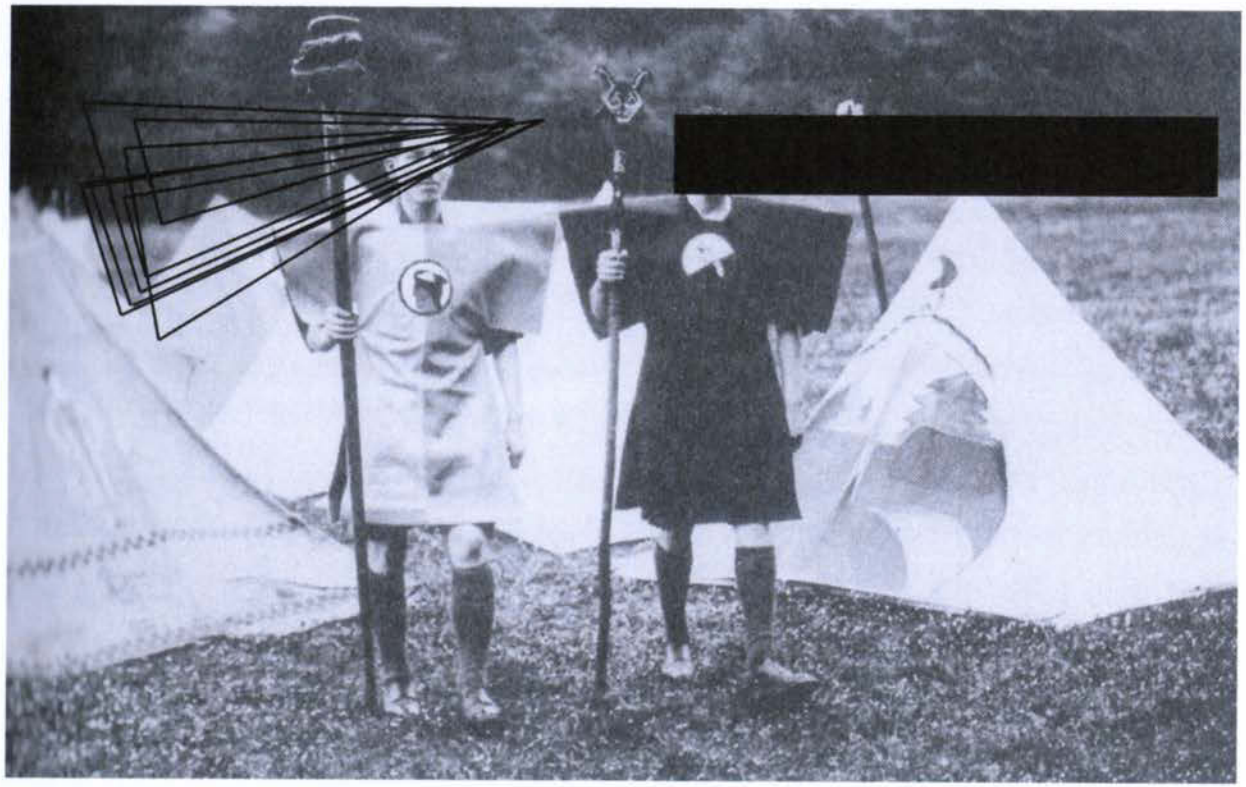


Untitled, 2008

Lambda print 60x80 cm
The work plays with the idenfinition of the represented subject
The print is very glossy and reflecting

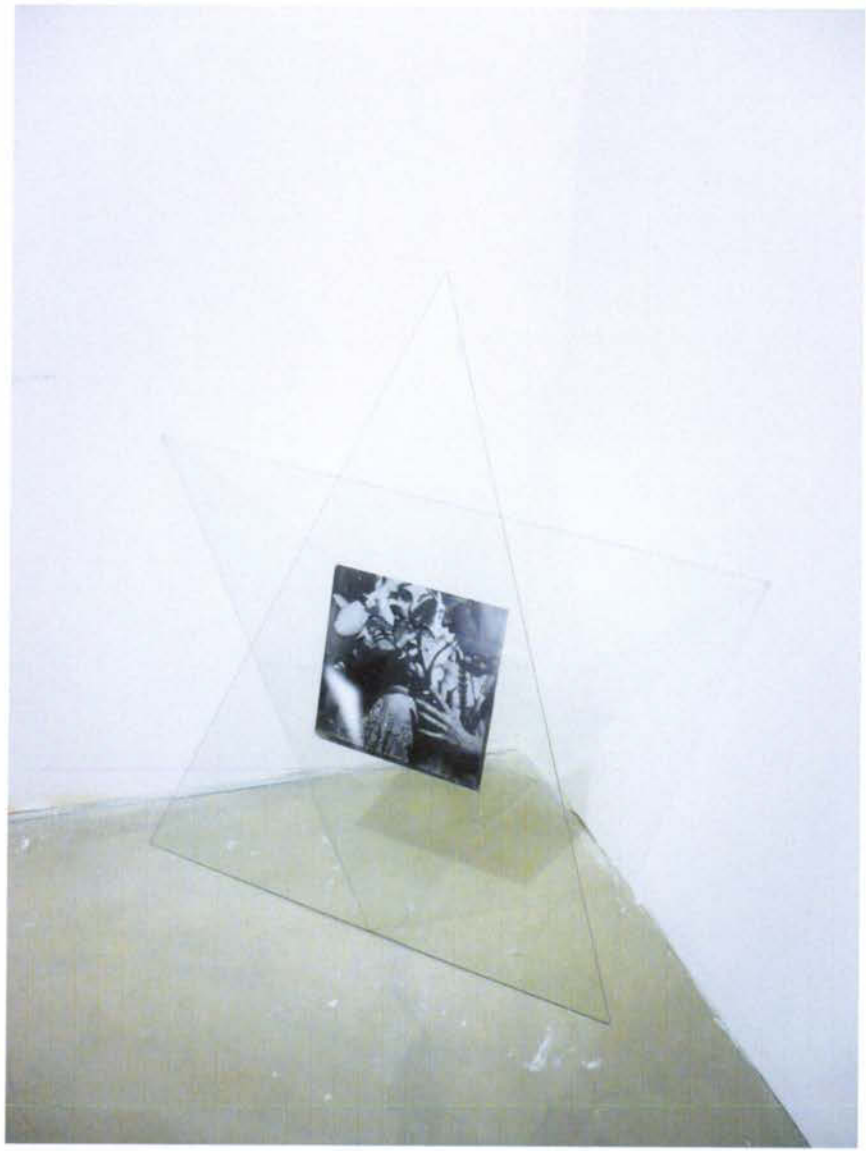
Hands, 2009

Darkned photocopy, 30x40 cm



Pageants, 2008

Print 80x50cm

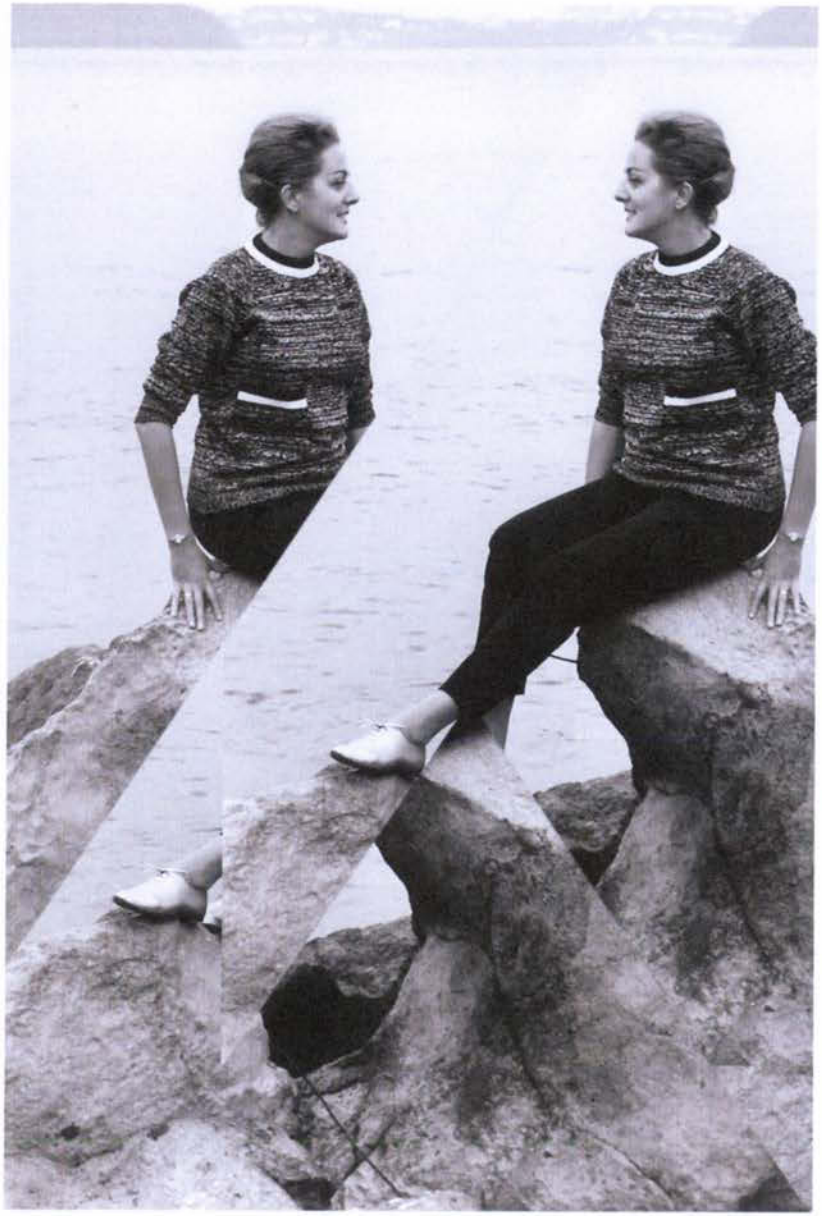


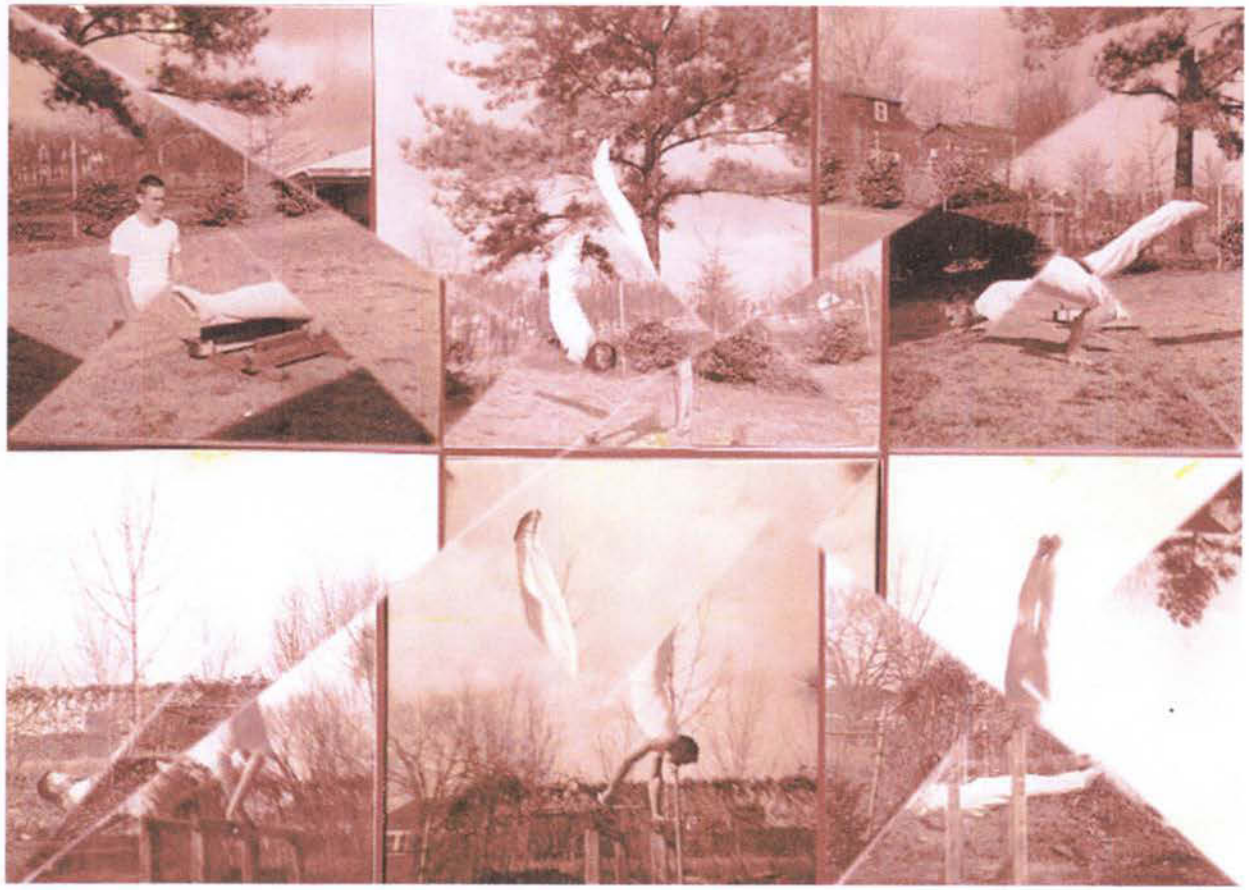
Flaming, 2008

Sculpture 100x130 cm
Glass, photo
(The image is a still from Flaming Creatures by Jack Smith)

Untitled, 2008

Series of prints (13x18 cm each)
Different collages compose the series; each one is representing the same woman in different poses and locations. The original photos are from the 60s, they are a record from a past whose visual representation is repeated, mirrored, distorted, in order to create and disorient its interpretations. The work deals with the photographic medium and its relationship with time.



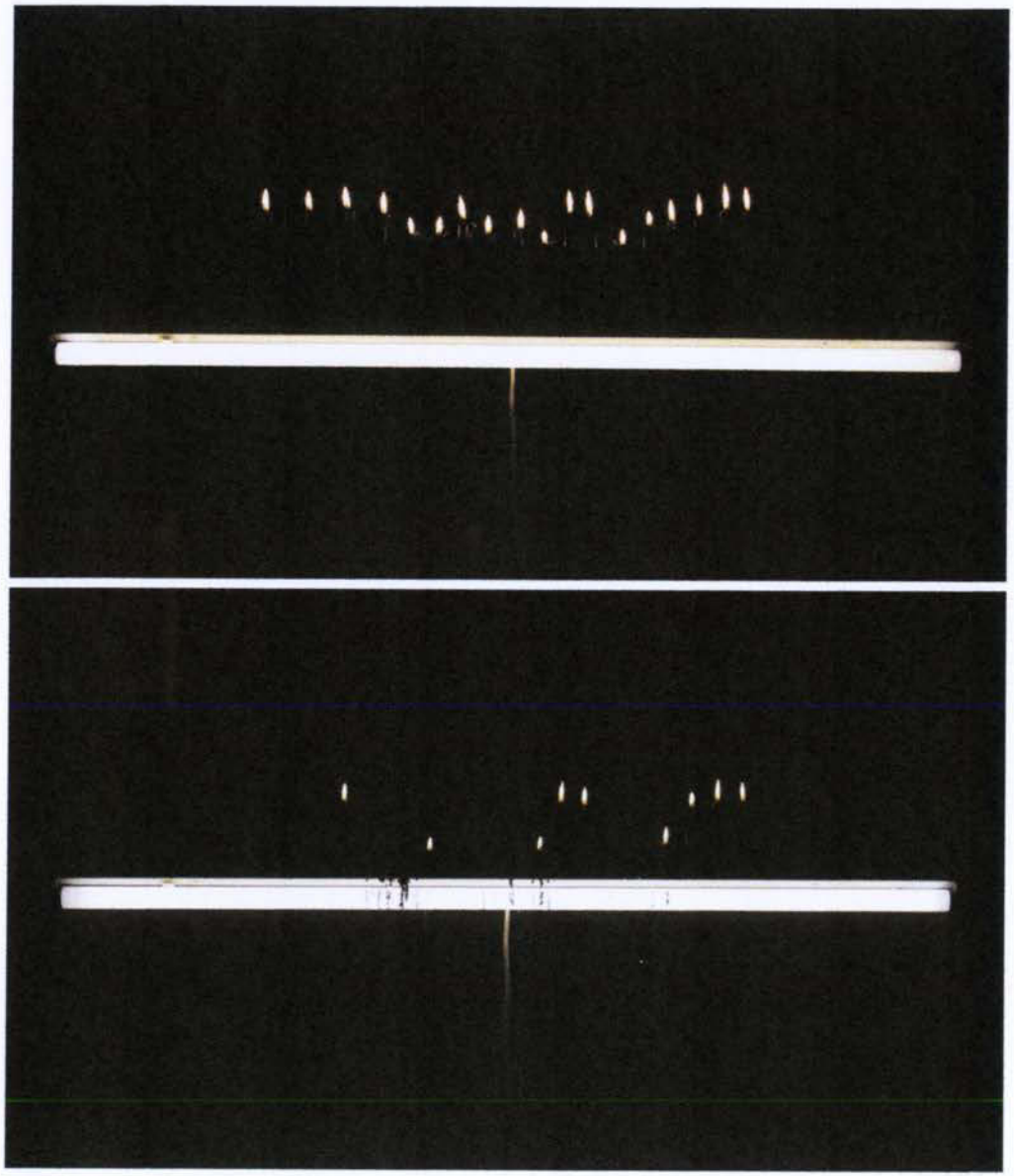


Exercises, 2008

Print 20x30 cm

Waiting for the Miracle, 2007

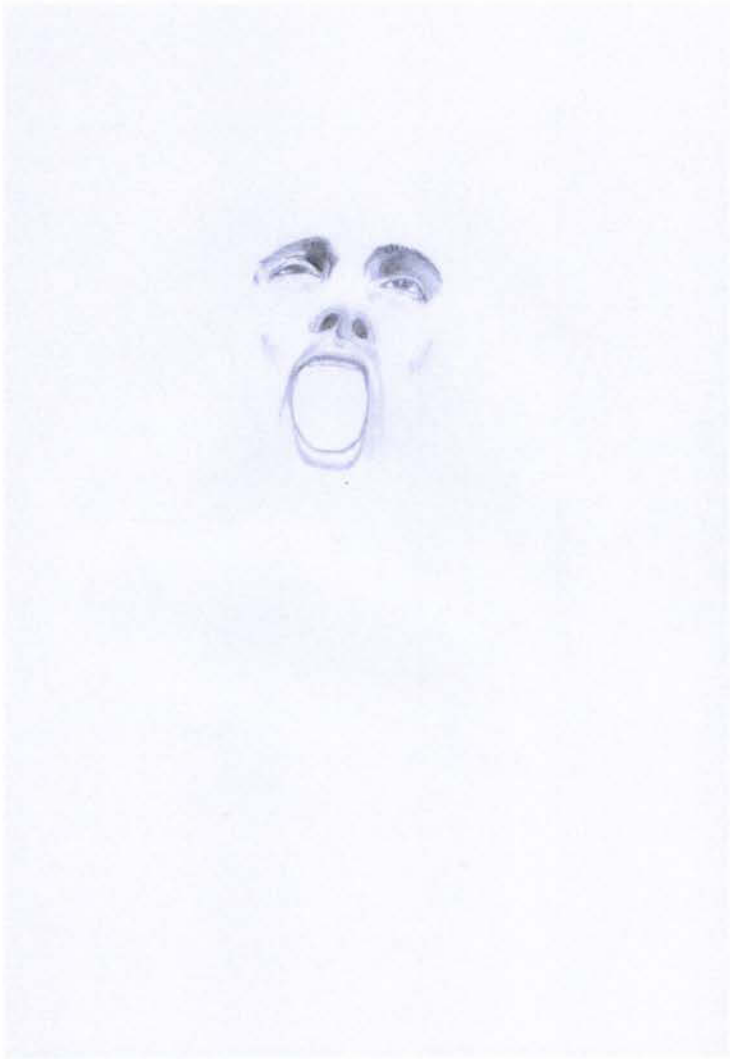
Sound performance
7'50" before Joan Jonas' conference (titled Invisible Miracle) the song Waiting for the Miracle by Leonard Cohen is diffused in the room. The viewer can hear the simultaneous translation of the lyrics through the headphone distributed to attend the lecture. No pictures or video are taken during the performance (this image is from a cover of Leonard Cohen's album)



There Is a Light That Never Goes Out, 2007

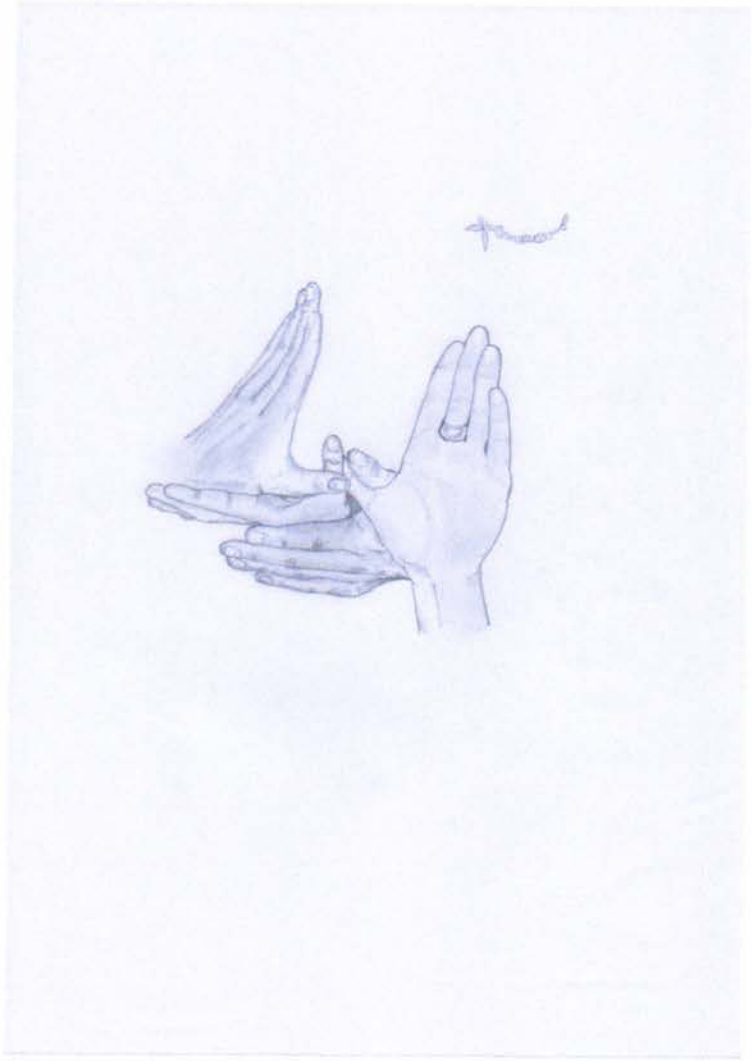
Neon, Candles
The installation is composed by different sculptural objects made by neon tubes and black candles. The ephemeral light of the black candles contrasts the white persistence of the neon.

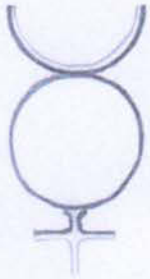
DRAWINGS



Untitled, 2009

Series of drawings





Burning, 2006

Triangular drawing
Pencil on paper 50x40 cm

VIDEO

Episode du propagande, 2005

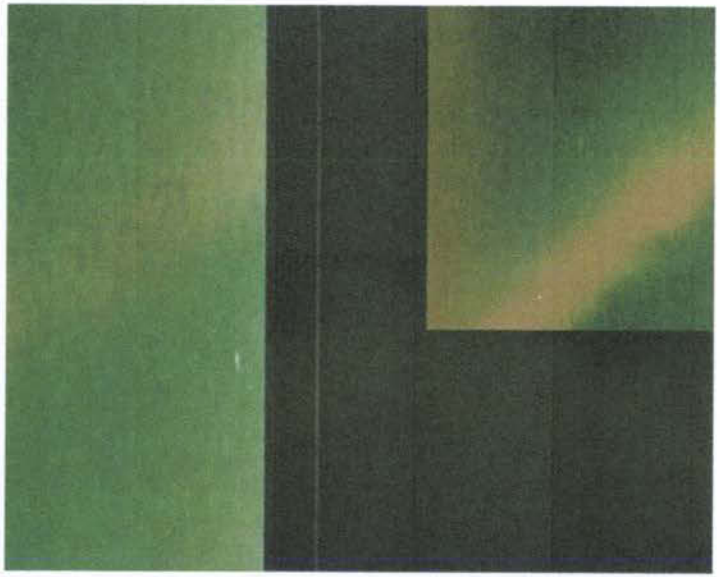
Performance

Black Palms, 2007

Video 2'00"
Black and white sound

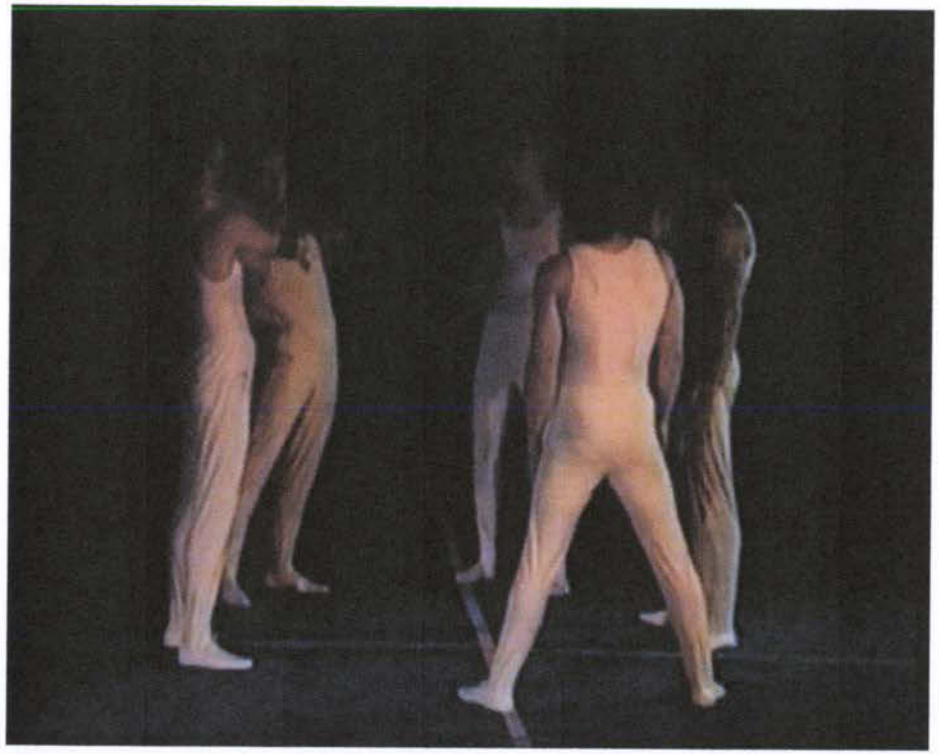
Parrot, 2009

Video 26"
Colour, silent



Aurora, 2009

Video installation
Colour, sound



AAAH, 2009

Video 1'
Colour, silent

Promo, 2005

Video 1' 17"
Colour, silent

Down Down Down, 2006

Video 4' 55"
Colour, sound

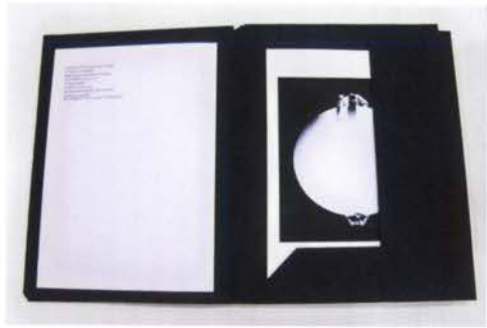
Music By Einsturzende Neubauten, I monster

PROJECTS

Workshops
Lectures
Books
Fanzine
Blog

READING TABLES
Series of 'reading room'- 'reading table'. They are different displays of material collected around a specific topics: theatrical representation, Multiverse Theory, Art and Magic.
Every section of the project, I asked to people - belonging to my network and working in different disciplines - to submit a personal contribution to the topic investigated.

Serie di tavole/stanze di lettura. Si tratta di diversi tipi di display che mostrano del materiale selezionato o richiesto a partire da temi specifici: Multiverso, Arte e Magia, Teatro e Rappresentazione.
Ogni volta, richiedo a persone -appartenenti al mio network che lavorano in discipline diverse - di presentare un contributo personale riguardo ad un argomento da me scelto.



"Four days will quickly steep themselves in night", 2010

Installation/project

with the contributes of : Meris Angioletti, Giacomo Benelli, Francesca Boenzi, Alice Cannava, Rosie Cooper, Giovanni de Francesco, Pietro Gaglianò, Timothy Hull, Kinkaleri, Maria Pecchioli, Claudia Squitieri, Karol Radziszewski, Valentina Sansone, The Grossi Maglioni Magic Duo.

Parallel word, Irrelevant world, 2010
Installation-workshop

Presentation of invited contributions in repsonse of the Multiverse theory

Special Contributors:
Alessio Ascari, Lorenzo Bruni, Antonia Ciani, Caroline Corbetta, Giulia di Lenarda, Piersandra di Matteo and Snejanka Mihaylova, George Henry Longly, Nazli Gurlek, Luigi Iandoli+Guest, Teresa Macrì, Federica Matelli, Marco Mazzoni, Francesca Pagliuca,Peep-Hole, Caterina Riva, Annalisa Rosso, Alessandra Sandrolini, Fatos Ustek, Veronica Valentini, Jonas Zakaitis

Table of magician, 2008
Installation-workshop

Special Contributors:
Jen de Nike, Form Content/ THE MOCK, FruitandFlowerDeli
Trisha Donnelly, THISISAMAGAZINE, BROWN,
Simone Menegoi, Francesca Pagliuca, Marco Tagliafierro
and Miroslava Hajek, Matija Ferlin, Francesca di
Nardo, Luigi Presicce, Sandrine Nicoletta, Christoph Keller

EMPTY RESTAURANT

~~An original COVER~~
~~An original SIGN~~
~~NO images of art-works~~
~~An EMPTY RESTAURANT filled with perfume and balloons~~

EMPTY RESTAURANT is a Fan-zine project (Xerox style/self-distribution).
The project is a personal collaboration between a different artist and me each issue.
The idea is to create a monographic Fan-zine where I will ask to an artist to just design an original cover, but inside the publication will be filled with quotes and references that the artist finds influential for his own research. The design of the fanzine will be the result of a binary collaboration between the artists and me.

Edition of 100

Jacopo Miliani

Jacopo Miliani
Texts

Jacopo Miliani

Catalogues

_Sottobosco, Venice September 2010
_*Nothing but a show*, Ed. Kaleidoscope, Milan 2009
_*Serrone*, Ed. Skira, Milan 2009
_*Road to contemporary*, Rome, 2009
_*Rotte Metropolitane. Firenze è sommersa*, Maschietto, Florence 2009
_*Video Yearbook*, Fausto Lupetti , Bologna 2009
_*The Spirit in any condition does not burn. Premio Furla*, Charta, Milan 2009
_*The guest*, text by Francesca Pagliuca, Brown, Milan 2008
_*Versus*, edited by Francesca Referza, Turin 2008
_*BJCEM XIII*, Skira, Milan, 2008
_*Unfair Fair*, edited by Cecilia Canziani and Vincet Honorè, 1:1 Ed., Rome, 2008
_*Loop Art Fair*, Barcelona, 2008
_*Invisible Miracle*, texts of Caterina Riva, Andrea Matiello, Anna Daneri, Roberto Pinto, Ed. Mousse, Milan, 2007
_*4x1*, Villanuts, The Hague, 2007
_*Pure Screen*, edited by Sophia Crilly, Castlefield Gallery, Manchester, 2007
_*Estampa*, edited by Javier Duero, IFEMA, Madrid, 2007
_*MA Fine Art Central Saint Martins College*, Ed. Laboratorium, London, 2006
_*Rotte Metropolitane*, edited by Lorenzo Bruni, M&M, Florence, 2006
_*Cantiere Video Arte*, ART, Florence, 2005
_*Observatori 05*, edited by Javier Duero, Valencia, 2005
_*Propaganda*, Tribu Art Series, Barcelona, 2005
_*BAC IV*, La Santa, Barcelona, 2005
_*Loop Art Fair*, Barcelona, 2005
_*FIB 04*, Valencia, Maraworld 2004

Book

All My love for you, edited by Jacopo Miliani, texts of Francesco Ventrella and Piersandra di Matteo, Florence, 2008

Magazines

_Temporale, interview with Raiumndas Malasauskas, November 2010
_Apogee, October 2010
_Nowiswhere, May 2010
_Fantom, May 2010
_Arte e Critica, April 2010
_Kult, Copertina, February 2010
_Domus, *Italians* by Caroline Corbetta, October 2009
_Ventiquattro, April 2009 (special project/ text Erri de Luca)
_Kult, *Face to face*, February 2009
_Flash Art 274, *Residenze per artisti*, by Francesca di Nardo, February 2009

_Piano Magazine 2, 2008 (special project)
_The End, *Jacopo Miliani and Richard Clements*, September 2008
_Flash Art 271, *Biennial of Young Artist from Mediterranean Countries*, August 2008
_The Evidence, *Pageants*, July 2008
_Exibart, *Jacopo Miliani and Richard Clements*, by Stefano Mazzoli, July 2008
_This is a not a Magazine, *Compendium5*, edited by Donnachie and Simionato, June 2008
_Flash Art 269, *Form Content*, by Valentina Sansone, April 2008
_Exibart onpaper 48, *New New New*, by Milovan Farronato, March 2008
_Flash Art 267, *Invisibile Miracles*, by Ilaria Bombelli, January 2008
_Tema Celeste 124, *Invisibile Miracles*, by Francesca Pagliuca, November 2007
_Flash Art 257, *Coincidenze*, by Saretto Cincinelli, November 2006
_Arte e Critica, *Coincidenze*, by Valentina Ciuffi, October 2006
_Art'O 19, *Interview with Piersandra di Matteo*, Spring 2006
_Arteteatro, *The Last Festival*, by Aldo Taranto, January 2006
_Side N'1, edited by Maria Luisa Frisa, September 2005 (special project)
_Caffelatte 10, November 2004 (special project)
_Caffelatte 8, *LPM*, by Francesca Pagliuca, January 2004

In a Theatre, a parrot in front of a mirror
Interview between Raimundas Malauskas and Jacopo Miliani

Temporale, November 2010

R: As we are now approaching 'Too Slow To Disappear', a work of yours, can you tell me more about it?

J: I define this work an invisible ready-made

R: What does 'invisible ready-made' mean?

J: The work is a mere discovery of what already exists in the original movie *Entr'Act* (1924) by René Clair. I isolated three still-frames towards the end of the film, their sequence is impossible to catch for the human eye. I was watching the movie many times, and I was intrigued by the character of the magician making himself disappear. I was looking at him disappearing and then I found something different appearing to me: a 'wrong' cut showing half of the body of the magician blurring with the landscape.

R: Why were you watching this film frame by frame? Were you expecting to find something that was not found there yet?

J: It was more a coincidence; I didn't expect to find it. It simply appeared to me. This work is very much about the moment, the moment of appearing or disappearing; in a way the 'magic' in this work also implies a different way to think about time.
I do not see the sequence as broken, but I actually see the stills composing a new different sequence from the one in the movie. In *Entr'Act* the magician disappears, in my work he appears. For this reason the work is installed along a vertical line: the hand, half-magician, the magician. The title also suggests this inversion in time; a different time to look at images.

R: So magician in the movie disappears before he makes the gesture of making himself disappear. I have a feeling you are interested in these moments of broken sequences, contingencies and diagonal slips, aren't you?

J: I see many stories and narration behind images.

R: So in this case the story is unfolding in between the source (the film) and its extraction (your prints in this particular case), right?

J: Yes I am very interested in putting images in between their sources and my perception. Every image has a potential status. In my work there is an attempt to capture some particular moments or encounters with the images, in order to think about the responsibility of choosing some of them and sharing that with the viewer.

R: So the viewer is invited to think that he or she can narrate their own story of what they see?

J: Yes, for this reason sometimes I just offer few elements for the viewer and not a full representation.

R: Are you interested in the content of viewer's response to it?

J: I am indeed interested in sharing my vision with the viewer and offering him a sign, a gaze or even better a moment. Then after a status of control, which marks the strategies involved in leading the spectator to this point of participation, I feel that I cannot control the work anymore. I can't – and I do not want – to control the cognitive or emotional process of the viewer.

R: But are you possibly interested in some way of integrating that process of the viewer, or let's put it - the feedback from the viewer, into your own work, like a continuation of the story?

J: I use the viewer and his/her feedback as starting point. I am a spectator as well, and in my work I start the process of making, with this positioning. I am often emotionally connected to the references that I use in my work, they are my fascinations and passions and they return as a refrain in my work – like magic, parrots, actors, sometimes other artists. After choosing the references moved by a personal impulse, I start to observe and play with them, trying to analyse my feedback and emotions and to compare them with the feedback that can be produced by 'general audience' - with its 'general possible reaction'. After this research, the work starts to take form under control and then decontrol I mentioned before. When the work meets the viewer, the 'general audience' disappears; there is again a personal process of imagination and completion made by different viewers. At this moment, I totally feel good energy of decontrol and I like it. In a way, I loose the story because there are many stories; and I feel that I cannot collect them, make them mine.

R: So it is a bit like reverse engineering, if I understand correctly: you analyse certain possible reaction to something (an image, for example) and then try to create what happened before that reaction, not exactly what led to that reaction, but what happened before, right?

J: Yes. I am interested in what happened before, but also on what could be the potentials of an image. These potentials remain suspended and played out according to their own status.

R: When you say 'general possible reaction' - how do you identify or define it? Don't you think there is a lot of sheer imagination involved in imagining 'general possible reaction'?

J: In fact this sort of methodology – which is more experimental than a fixed approach or strategy – starts as point of failure. Every image is always a sign, and our cognitive system cannot avoid a process of representation involved in

the development and identification of an image. We can all agree that the logo of Coca-Cola, for example, is connected with consumption, consumerism, Western society and globalization etc... This exemplification works at a communicative and representative level, but an image always maintains a personal relationship with its viewer. The image stays in a place suspended among the 'real' object, its representation and a personal identification made by a singular spectator. The single viewers compose what we can call 'general audience', but this definition does not exist because it is a whole made by different units, that is never a whole. In this way there is not just one system of representation, but multiple ones and I am interested not in defining them but in exploring their possibilities and their boundaries.

R: Talking about representation and symbols: is a parrot a symbol for you?

J: For me parrots are symbols for representation and repetition. Marcel Broodthaers ironically said that artists are like parrots that need to repeat themselves in order to be codified and be part of a system. In one of my work I restaged in a slightly different way '*Ne dites pas que je ne l'ai pas dit – Le Perroquet (1974)*' by Broodthaers. I figuratively added one more parrot to the one of his work, in order to emphasize the idea of repetition and representation. Parrots repeat what you teach them to tell; but there isn't just one 'Le Perroquet', there are many different parrots.

R: Have you ever had a parrot?

J: No. I prefer silence of fish, I like aquariums very much.

R: Have you ever thought 'why'?

J: Because when you see an aquarium there is light so the fish are always moving, they create forms, they always dance, maybe they always think.

R: Are you interested to think about what they think?

J: Yes, I can always imagine what they think.

R: Do you often watch theatre pieces in your head? Some sort of mental theatre, like the choreography of fish in the aquarium?

J: I watch pictures in a theatrical way. When I see an image, I start to create a story to play with it, pictures become actors or dancers. For example, in my recent work I assembled images taken from a 60's book of history and anthropology with stills showing the movements of Ryszard Cieslak, the main actor of Grotowsky's Poor Theatre.

R: Why this specific image of this specific actor?

J: I took stills from a documentary where Cieslak shows his 'training' to a student. He is representing form, expressions, movements but he is not telling you a story, differently from the theatrical play. The use of the body and the gesture are not made in front of an audience but they reach expression before the moment of representation. The body stays in a liminal status, the movements are very expressive even when their aim is not to narrate or to be interpreted. Inside the gesture there is already a representative function but it is not yet revealed as an aim or a purpose.
I choose this specific actor because he is like a mirror of the utopia of Jerzy Grotowsky's Poor Theatre, where the stage is cleared of any decorations enriching its potentials through the actor. In this research, I analyzed how body is closely connected to the process of visual imagination, and how 'to look' is a sensation activated by the whole body and not just a part of it, in a total synesthetic way.

I connected these stopped frames with other images coming from a book of history and anthropology. These images are isolated from a different temporal flow, the historical one. Here the subjects are less aware to become image, and our perception of this picture is less artificial and more connected to what we define 'real'.

R: So you are collaging two different systems of representation?

J: In my opinion, both Theatre and History are social conventions in order to define reality in an aleatoric way. I am collaging and confusing these two systems of representation: the two types of images both become actors within a potential play. There are dialogues and silences in between them. I compare them to a rehearsal for a theatrical representation with different tones, vocal timbres and movements. Showing their potential connections, the images loose their status of documenting reality and become free improvisations.

R: Can I say that you are more interested in mental theatre rather than mental cinema? Cinema acts as an edited, scripted time passage, cinematic time even if there is no story and no narration involved. Theatre has to do more with stage, certain static appearances, characters that often remind sculptures, specific conventions of represented time and space, and, of course, narration.

J: I am interested in creating a place where to combine the two elements. I am interested in the static character of the theatre and the 'mise en scène', but also its ephemeral components and the choreographic movements. The cinematic process is involved in the use of imagination and infinite possible narrations/readings I mentioned before. I look at a conjunction between a chronological time and a more individual perception of it.

R: So the space of the gallery becomes like a stage of those two elements meeting. Where does magic comes in all this?

R: My interest in magic is very connected to an escape of the reality or what we assume as reality. Magic - as film and theatre - is a different form to interact with reality and to escape to a dogmatic way to represent it.

R: Houdini type of escape?

J: The magician uses reality and then he transforms it with 'smoke and mirrors'. Houdini also uses the stage, the theatre to escape.

R: Do you feel art transforms reality in a similar way?

J: I feel art is a form of transformation, but I don't believe in reality

R: Reality as a word? A concept? A set of conventions?

J: Yes, I feel art is a form of transformation of concept, conventions and as a sort of constant questioning. For this reason I answer to you that there is no a definition of reality but a constant questioning of reality. Recently I have been interested in the concept of 'Realness'. It is a slang definition. It comes from the 'Vogue Balls'.

R: Oh yes, 'to be real!' in Paris is Burning. In that film it has lot to do with social upwards mobility, doesn't it?

J: The movie/documentary focuses on the environments of the New York sub-cultures during the 80's. Gays and immigrants compose these communities of dancers and they express desire, imagination and aspiration. In their choreographies they play with the model of life of the rich-white-straight dominant society, which they want to reach and imitate. In fact, Vogue is characterized by model-like poses, inspired by Vogue (magazine). In the 'Realness' status, reality is imitated but also completely transformed; because the starting point concerns on the impossibility of recreating a pure form of it.

R: There is the task called 'normal' in vogue balls, I remember.

J: This is very extreme if you think that about all their movements, excessive costumes and make-up. It is a re-verse way to see what we call 'reality': Realness!

R: Do you feel a certain affiliation with it?

J: Actually I created a new word: 'Realityness'. In this neologism, I aim to extend the 'Realness', not only to a gender or social approach, but also to a way to look at the overall system of reality and its conventions. In my work I confuse, distort and transform reality but I am always starting with its perception. With this word 'Realityness', I want to create a new form of 'reality' or representation of it, where there is not defined boundaries between what we call 'real' and the system of impulses that are connected with our approach to reality (desire, dreams, memories). 'Realityness' concerns also the

revolutionary power of the imagination of the viewer: a new appropriation of reality through the potentials of images.

As slogan or as an advice, as motto or as subliminal message, I wrote on top of some pictures: 'The Audience Must Subvert the Show'.

A conversation with Marco Tagliafierro

Is your work also the consequence of a reduction of the symbolic component to minimum terms?

In my work there is a critique to the concept of representation and how the viewer is normally conceived to take part in this process.
In order to respond to this question it should be essential to understand from which perspective we analyze the symbolic. If we refer to it using the *'classical'* one as a particular type of sign, we refer to the dualistic theory of representation. Assuming this, in my work I use images and references not in a symbolic way, but using their potential, especially the symbolic one, in order to create an internal short-circuit. I am not refusing the fact that an image brings within itself a symbolic 'apparatus' and I am using this as starting point for a visual and mental reflection (in a physical term) that is not representative but subverts the functions of this component. I am interested in an experience of 'the difference' where the symbolic is involved but it eludes any final points. Production of culture, also its reproduction and appropriation, is not a static element but it is a process in which the viewer is constantly involved. My use of cultural codes is totally open and requires a constant development; for this reason my references are at the same time very specific but opens. I conceived images as form of resistance of consumerism and direct interpretations. It is impossible to totally control an image; you can use it but never dominate it.

Do you refuse the stereotypical symbolic element, as too evident?

Like in dreams and films, by making different layers of reality coexist it is possible to attributes a fictitious meaning of object.
In my work, the symbol, like its presentation as image or shape, is fragmented, broken down, diffused, disguised. There is a form of control but the empiric sensation is allusive. The final result is not the absence, first of all because it is impossible to define it without transforming in something different and opposite. Any attempt to immateriality is for me conceived not as melancholic act but as an affirmation that eludes and transforms the real. I am interested in the cognitive process and for this reason symbolic representation is involved in my work, but it is never direct or evident, it always hides something more and in this way it eludes also its own traditional definition.

Do you aims to kill the "chiaro di luna" as Futurists?

Even before Futurism, I find the "chiaro di luna", represented as a man holding a lantern, a very ironic and great imageÖan image that also involves a critique of representation.
Futurists used a lot of referential images in order to kills them for something new, they aimed to the creation of a new language but they use images from the past seeking for a revolutionary breakdown. Of course I am not aspiring to a revolution, but I like the decisive immersion of the Futurists in an infinite universe of images. They started to claim their intent using the most representative media: Theatre and Manifesto. They used these media knowing the specific potential of them. They operated 'artificial syntheses' and, at the same time, they filled emptiness with noises, colour, shapes.
To destroy is always an act of creation. Even if they declared so, I think they never refused the past and 'il chiaro di luna'; in their practice there is a precise use of history and past. I am very fascinated also to their relationship with occultism that simultaneously implies a vision of future and a call from the past.

Is it correct to think that you act in order to bring out the pure representation of 'making art' rather than to strive for the spectacular evidence of the signified?

I am interested not only in the creative process but also in the fruition. As I said before, I am not speaking about a representation even I cannot totally escape from it. I am trying anyway to move its basement also with ephemeral and spectacular instruments.
So maybe there is spectacle but not evidence.

Could your installations, or better your 'situations', open to the rise of incidents that follow your conjecture, but without the certainty that they could happen if not verifying them after their conclusion; or do you seek for a total control of the phenomena which you spark off through signs proposed by yourself?

I consider my work always in progress and under verification. The work needs to happen in order to be, I considerer this performative component a fundamental issue in my practice. I particularly enjoy situations where to combine a sense of risk and one of control. I am explaining better: I never have the control of my situation; even so I think in my work you can see a false perspective of conclusion. Through this trick, I want that the viewer could experiment the risk: he feel himself protected by some believes, instead, at the same time, he also perceives that he is always opened to fall inside the 'unknow'.

IF YOU DON'T WANT GOD, YOU'D BETTER HAVE A MULTIVERSE

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Who, When, Where...

Presentation

PARTICIPANTS

Meris Angioletti
Yane Calovski
Jacob Dahl Jurgensen
Mark Geffriaud
Raimundas Malasauskas
Darius Miksys
Jacopo Miliani
Daniela Paes Leao
Samon Takahashi

BLOG ARCHIVE

► 2010 (4)

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► November (5)

► October (1)

► September (5)

► July (1)

► June (2)

► May (2)

▼ April (2)

neither religious nor scientific

WWW - Who, When, Where...

THURSDAY, 9 APRIL 2009

WWW - Who, When, Where...

If you don't want God, you'd better have a multiverse are:

Meris Angioletti, Yane Calovski, Jacob Dahl Jurgensen, Mark Geffriaud, Raimundas Malasauskas, Darius Miksys, Jacopo Miliani, Daniela Paes Leao and Samon Takahashi.
Together with Daniele Balit, Cecilia Canziani and Adrienne Drake from 1:1projects, Rome.

The project will be developed through the following meetings/workshops/public events:
Rome: 25 - 27 September. Hosted by 1:1projects
Skopje: 30 October - 1 November. Hosted by Yane Calovski / press to exit project space
Paris: 27 - 29 November. Hosted by Raimundas Malasauskas

POSTED BY DANIELE BALIT AT 12:09

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1:1 projects

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blog

web site

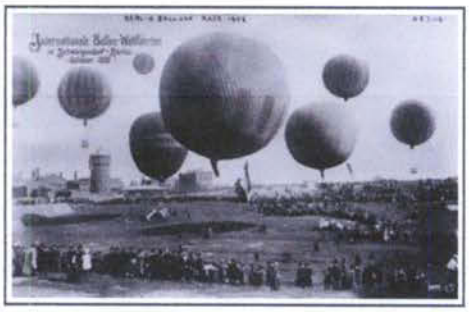
Jorge Luis Borges, *The Garden of Forking Paths*

QUOTATIONS

God doesn't play dice with the universe.
Albert Einstein

SATURDAY, 7 MARCH 2009

If you don't want God, you'd better have a multiverse.



Our world could be nothing but a small grain of sand, part of an infinite number of other possible worlds that reside in parallel universes. More and more this hypothesis is investigated by physicists and cosmologists, some of whom believe that we are facing a new Copernican revolution which will radically shift our perspective. No longer does just one universe exist, but a 'multiverse' of varying universes, each with differing properties and their own space-time dimensions.

Physicists Stephen Hawking and Thomas Hertog note that if this is true, a linear vision of the history of the universe would thus be wrong. The universe doesn't have a single history, say Hertog and Hawking, but every possible history, each with its own probability. The history of the universe cannot be interpreted as linear - with a starting point that continues until it reaches us today - but rather the result of 'patterns of interference' of all the possible histories of the universe. The present state of our cosmos arises, then, from the sum of all these possibilities.

Such discourse entails radical shifts in perspective and repositioning that clearly go beyond the scientific scope. When Hawking speaks of the universe originating from a quantum event, we are introduced to models of thinking where micro and macro visions enter into contact with each other. In addition, Hawking's "Imaginary Time" concept opens up new approaches to looking at time dimension as if it were a dimension of space.

Above all, these researchers are questioning a system made up of abstract laws on which physics has been based until now. With a 'multiverse', the element of subjectivity overwhelmingly enters into play as a determining factor of reality. Hawking confronts us with a very suggestive hypothesis: the different histories of the universe are material which we ourselves elaborate, through the filter of observation, to be finally recomposed into a linear, personal history of the cosmos.

Through the exploration of the concepts of time, space and the role of subjectivity, If you don't want God, you'd better have a multiverse addresses art as a place where these ideas can be translated into form and become the location for interplay between artists, curators, academics and the public. The workshops will develop as a regular series of meetings in which the participants will contribute to discussions on the issues of time, space and its perception. Individual research and collective exchange will then be developed into an exhibition which will provide a public arena for our on-going discussions and ideas.

--

POSTED BY DANIELE BALIT AT 21:54

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Jorge Luis Borges, *The Garden of Forking Paths*

QUOTATIONS

God doesn't play dice with the universe.
Albert Einstein

Stop telling God what to do.
Neil Bohr

Not only does God play dice, he often throws them where they cannot be seen.
Richard P. Feynman

The universe is made of stories, not of atoms
Muriel Rukeyser

The universe is made of music, not of matter.
Werner Heisenberg

Never run after a bus, a woman, or a cosmological theory. There will always be another one in a few minutes.
John Archibald Wheeler

SILVER STAMMER

JUST ANOTHER STAMMER

WEDNESDAY, AUGUST 26, 2009

HARD COLLAGES

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ABOUT ME

JACOPO MILIANI

LPMPROJECT@YAHOO.IT

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SILVER STAMMER

JUST ANOTHER STAMMER

SATURDAY, JANUARY 30, 2010

searching for gold in some of my favorite artists...

Do you believe in magic?

workshop

20-21 December 2008
DO YOU BELIEVE IN MAGIC?
A workshop by
Jacopo Miliani
Platform Garanti 3rd Floor Studio 4

The workshop hold at Platform Garanti the 20-21 of December brought out a varied and open discussion around the topic of magic, contemporary art and crisis of figurative representation.

The workshop was divided in:

_Table of magicians (presentation of special contributors' materials)
(Jen de Nike, Francesca Pagliuca, Marco Tagliaferro and Miroslava Hajek, F. Moffit, Fruit and Flower Deli, Francesca di Nardo, Matija Ferlin, Trisha Donnelly, THE MOCK, Luigi Presicce, BROWN, Simone Menegoi, Sandrine Nicoletta, Timothy Hull)

_Illusion, Hallucination and Falsification
(with some focus on the work of **Ulla Von Branderburg, Trisha Donnelly and Timothy Hull**)

_Propaganda, Avant-garde and Occultism

_Special screening featuring works of
Kenneth Anger *Invocation to my demon brother, 1969*
Haris Epaminonda *Light, 2006*
Thisisamagazine *Compilation 22, 2008*

_Melies and his illusion
screening *Le voyage dans la lune*

_Hypnosis
with the contribution of **Christoph Keller**

_The strange genius called Nikola Tesla

_Towards a Museum of Magic
with the example of The Museum of Jurassic Technologies

I would like to thanks all the special contributors for their support to the workshop.
A special thanks to Platform Garanti and its staff, Rodeo Gallery, Giovanni Scognamillo and to all the participants of the workshop.

Jacopo Miliani

With the support of the project DE.MO Movin'Up residencies 2008-2009

WORKSHOP at

Platform Garanti Contemporary Art Center
Held by Jacopo Miliani (artist in residence)

Date: 20-21 December between 2-6 p.m.

Place: Platform Garanti CAC
Istiklal Str. No:115A
at Jacopo Miliani's studio: 3rd floor Studio:4

Brief:
The workshop aims a direct confront with the vast and allegorical topic of magic in contemporary art. Magic will be a thin line and not a border to group different person, categories and issues. Magic, alchemy, esotericism find more and more a big echo in contemporary art, and this interest shows an alternative to the system of representation, developing a crisis of itself. We are assisting to a collapse of the original symbolism, proper of a close system of knowledge, in favor to a differentiate scene full of references, quotations, metamorphosis and suspension of beliefs.

The workshop aims to be an open discussion on the above topics, starting from a personal research in the field and the practice of contemporary art. This personal approach would constantly open to a questioning of the participants and different guests. The workshop would also be a link between some researches, which till now have been developed in a western context, and the reality/unreality of Istanbul.

The work of different artists will be taken on observation and there will be some supports from 'special contributors'.

The workshop is open to artists, curators, critics, filmmakers, curious, people interest in contemporary art, people interested in magic ...

Keywords:
_illusion _hallucination _reality/ipereality/parallel reality _ time _double _image _alterated status _oral prophecy _belief/disbelief _cult / occult _monte verità _mirror and mirrors _smoke _disappearance _absence/presence _performativity _ceremony _ritual _place vs space _Futurism/Avantgarde _representation _reflection _ superstition _uncanny ...

Special Contributors:
Jen de Nike, Form Content/ THE MOCK, FruitandFlowerDeli, Trisha Donnelly, THISISAMAGAZINE, BROWN, Simone Menegoi, Francesca Pagliuca, Marco Tagliafierro and Miroslava Hajek, Matija Ferlin, Francesca di Nardo, Luigi Presicce, Sandrine Nicoletta, Christoph Keller...

Cover Image: Jack Smith

CON IL SOSTEGNO DEL PROGETTO DE.MO./MOVIN'UP RESIDENZE - WITH THE SUPPORT OF THE PROJECT DE.MO./MOVIN'UP RESIDENCIES

plus claire. Pour peu qu'on la surprenne, au détour de nos pensées, on voit qu'elle n'a rien perdu de sa séduction originelle.

Il n'est pas de but qu'elle ne propose à nos amours ou à notre ambition d'atteindre par quelque formule ou par quelque rite archaïque et qui nous enchante encore.

Prohibée culturellement par une société qui craint de reconnaître ses mythes et ses fantômes, la magie continue, économiquement et politiquement, d'opérer des miracles : faire acheter des objets inutiles, investir des capitaux en des entreprises chimériques, imposer des noms, des marques, des valeurs. Les murs de nos villes montrent ce que nos universités craignent d'enseigner : la permanence de la magie des images.

On va jusqu'à nous promettre le sort des « colombes » de Cagliostro : une publicité somnambulique. Endormis, nous achèterons éveillés. Éveillés, nous paierons endormis. L'instant d'après, grâce aux convulsionnaires de la chanson, la télévision nous reliera peut-être au baquet magnétique de Mesmer. Un « voyant » jouera pour toute la chaîne le « tiercé ». Faut-il rappeler le pari qu'engagea sur le futur millénaire, lors de la déclaration de la dernière guerre mondiale, le chamane qui envoûta la nation la plus raisonnable de l'Europe? La langue universelle de la magie semble aussi éternelle que la crédulité des foules.

Sa parodie moderne, toutefois, présente des dangers plus graves que son utilisation consciente et méthodique. Ce qui constituait autrefois une haute science n'est plus qu'un bricolage de l'inconscient collectif, avec les risques insoupçonnés qu'impliquent cette dégradation des forces sur lesquelles on opère et l'ignorance des conséquences inévitables de leur action. Mieux vaut apprendre ce qu'était la magie ancienne que de subir inconsciemment les maléfices de la sorcellerie moderne. C'est l'un des mérites principaux de ce Musée des sciences que l'on croit fausses qu'il nous permette, grâce à cette rétrospective, de ne plus être dupes de l'illusion d'en être délivrés.

L'Androgyne hermétique. Miniature extraite du *Dritter Pitagorischer Sinodus von der verborgenen Weisheit*, manuscrit allemand, fin du XVIIe siècle.

le l'esprit humain.

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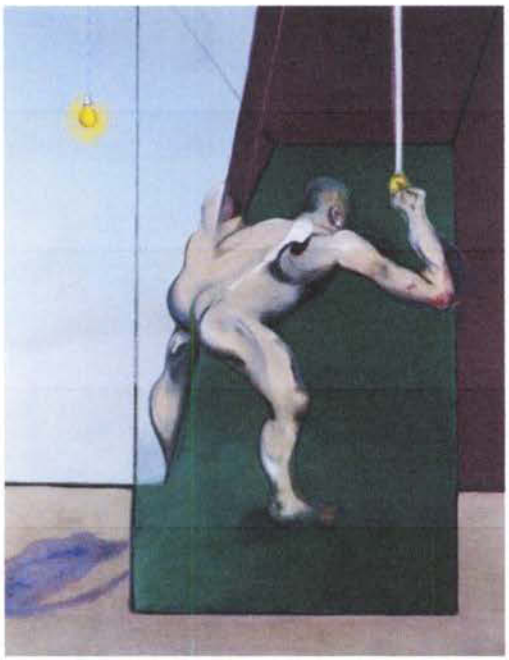
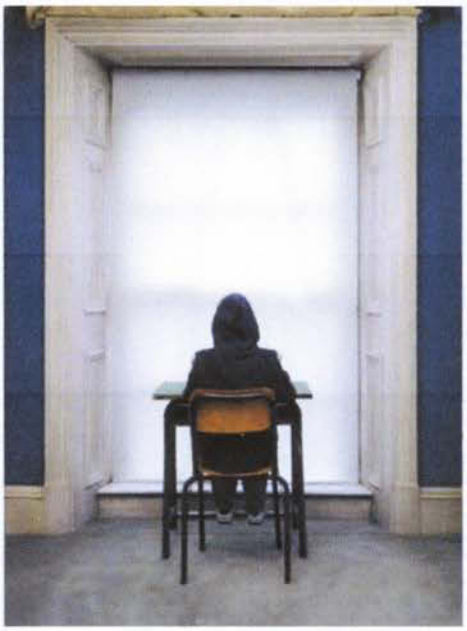
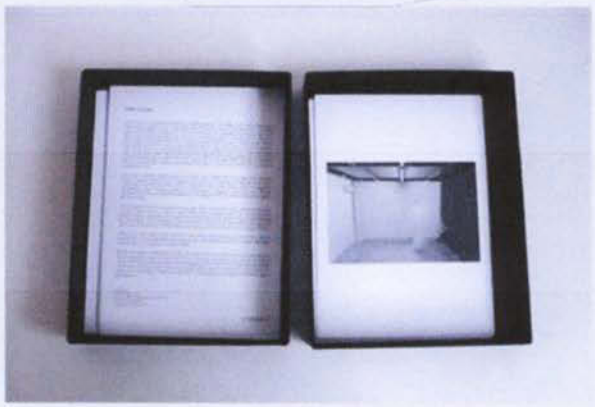
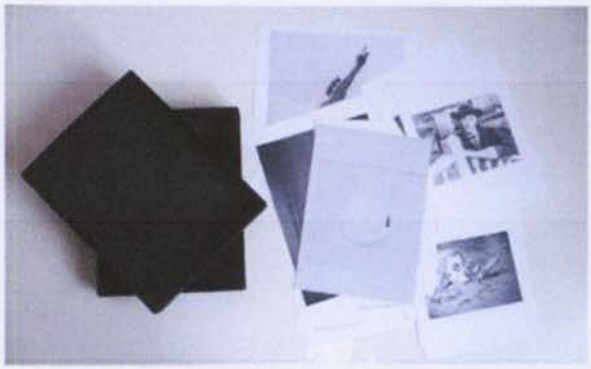




From Behind
Performative Talk with Maria Cristina Giusti
Rolling Stone Congress, Roma

A talk about Contemporary Art pieces that show people from behind.





ALL MY LOVE FOR YOU...

Issue N°0

A project by Jacopo Miliani

Featuring:
Nicola Gobbetto
Ane Lan
Rosie Cooper
Anat Ben-David
George Henry Longly

Critical Texts
Francesco Ventrella
Piersandra di Matteo

ALL MY LOVE FOR YOU...

A project by
Jacopo Miliani

Editor
Donatella Brindisi

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Jacopo Miliani, Irene Iunco

A project for
Teatro Metastasio - Contemporanea Festival 07

With the collaboration of
Galleria Enrico Fornello

Production
Galleria Enrico Fornello

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Special thanks to:
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Printed in Italy

All my love for you...

A project by Jacopo Miliani

Prologue

All my love for you... is a project where an artist invites other artists and at the end nobody is there. The aim is to investigate the role of the spectator and the choice of anti-spectacularity as performative element, through the disappearance of the performer's body, without leaving an empty scene. Five little ghosts haunt the space of a gallery on alternate nights and the viewer meets individually the work of each artist, sharing an emotional feeling with the work/event. As in a fairy-tale the works are animated for one night only, and then disappear just like their creators.

Each time the artists have shown their pieces I have experienced the sense of astonishment that you feel when something disappears in front of your eyes. However, I also had visions of something completely new: a form of self-induced hallucination in the space of the dematerialised artworks.
The project began with the notion that the concept of absence always failed attempts at translation; the impossibility of non-presence is the mark of performativity that emerges in removing the artist from the space. The failure of absence, once again, has been translated as its contrary, and performance art has been reaffirmed as a strategy of presence, but not of 'representation'. In this way illusions have been created; five performances questioning the reality of the event; five actions where the spectator seems to arrive too early or too late. The works presented during the project wholly concede to the viewer that, in the absence of any other agent, has the role of participating and making the action by himself. The artists' work remains as an anonymous love-message to the viewer, generating pleasant feelings and anxieties at the same time. During the different developments of this project, references to the topic of absence/presence have expanded infinitely: from Derridean theory to ghost stories, from the processes of masking identity to conjurer's tricks, without omitting the giant footprints of Harvey the rabbit (a movie that, through Hollywood strategies, undermines the basis of cinema as instrument of vision). For these and other reasons, I decided to collect this material inside a box and leave, once again, to the spectator/reader the opportunity of creating a personal story, a vanishing fairy-tale or the legend of an ìinvisible miracleî.

All my love for you... has been developed inside Contemporanea Festival 07 (Teatro Metastasio, Stabile della Toscana) in order to present a reflection and a transversal view of research about contemporary performance, finding support and collaboration in to the people and the spaces of Galleria Enrico Fornello.