

ALESSANDRO DI PIETRO

produced by
E S ANONIMALES

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PORTFOLIO

2015

STATEMENT

My artistic practice looks both backward at the emergence of the debate on monstrosity and anomalies in animals and men's anatomy as a linguistic issue and forward toward what might be a contemporary articulation of this discourse through audiovisual, performative and material procedures.

My work delves in fact into that specific historical moment in which, at the beginning of the XIX century, Etienne and Isidore Geoffroy de Saint-Hilaire make a specific use of the word "monster" as a tactical tool for normalization. In their modern biological perspective, giving the name "monster" to some previously uncategorized specimens allows science and philosophy to control them as "peculiar" forms of existence. Naming exceptions to norms with a precise term triggers a process of acceptance and erasure of the monster through knowledge. Thanks to the naming process, the monster disappears as an exception and starts to function as an enforcement of nature. Its occurrence relies then on a unit of measurement that ultimately justifies anomalies.

My interest in material and linguistic normalization processes and their diversion is projected into my own artistic practice as a time-based inquiry on the relationship between what is conceived as a "source" and what is conceived as its "adulteration". In this sense, the empirical foreground of my practice is what I call raw material, meaning a totally constructed and artificial repository of digital information that I produce through very strict protocols or mechanical, reiterated and speculative ways of recording a specific reality. This found is mainly made of appropriated iconic material that I extract from other authors' visual productions filtering, deforming and profaning these original "sources" with different technological devices. The aim of this alteration of the original - which is also the result of an alteration process - is to create a field of possibilities for the emergence of legitimized monsters out of this specific adulterated material. Each of my works ruminates, assembles and re-performs these "new" and un-normalized iconic objects that compose the raw material archive, in which norms and anomalies are neutrally considered out of any structural or ontological privilege.

I am currently assuming cinema as a real action field that allows me to engender, through a stratification of recording failures, raw material for my artistic research. Recent bodies of work are the result of a performative gesture that tries to produce a glitch into cinematographic linguistic system. The production of the footage for videos and video installations is not based on the use of a camera but employs an Easypix manual scanner that records and archives the epidermic layer of a "source" film while it is screened on a Macbook Pro 15,4 inch. The new scanned images - that generate in the conflictual meeting of digital moving images and an analogical recording system in motion - compose the bases for new monstrous/anomalous narratives.

VIDEO LINKS

2016

AZATN - Trailer

https://vimeo.com/159807515?utm_source=email&utm_medium=vimeo-cliptranscode-201504&utm_campaign=28749

PASSWORD:

twinslapsing

2014/2015

NEW VOID

<https://vimeo.com/109271385>

PASSWORD:

newvoid

2015

CONCEPT TEASER FOR A ZED AND TWO NOUGHTS (loop)

<https://vimeo.com/128134506>

PASSWORD:

HISTOIRE
GÉNÉRALE ET PARTICULIÈRE
DES ANOMALIES
DE L'ORGANISATION
CHEZ L'HOMME ET LES ANIMAUX;

OUVRAGE COMPRENANT
DES RECHERCHES SUR LES CARACTÈRES, LA CLASSIFICATION,
L'INFLUENCE PHYSIOLOGIQUE ET PATHOLOGIQUE,
LES RAPPORTS GÉNÉRAUX, LES LOIS ET LES CAUSES

DES MONSTRUOSITÉS,
DES VARIÉTÉS ET DES VICES DE CONFORMATION,
OU
TRAITÉ DE TÉRATOLOGIE,

PAR M. ISIDORE GEOFFROY SAINT-HILAIRE,

Membre de l'Institut (Académie des Sciences) et de la Légion-d'Honneur, docteur en médecine, aide-naturaliste et professeur suppléant de zoologie au Muséum royal d'histoire naturelle, membre de la Société des Sciences naturelles et de la Société géologique de Paris, des Sociétés royales des Sciences de Lille et d'Arras, du Muséum d'histoire naturelle de Douai, de la Société des Naturalistes de Halle, de la Société médicale de Suède, de l'Académie de Médecine et de la Société d'histoire naturelle d'Athènes, etc.

ATLAS

CONTENANT 20 PLANCHES AVEC LEUR EXPLICATION,

ET

TABLE GÉNÉRALE DES MATIÈRES.

PARIS,
J. B. BAILLIÈRE,
LIBRAIRE DE L'ACADÉMIE ROYALE DE MÉDECINE,
RUE DE L'ÉCOLE DE MÉDECINE, N. 13 bis.
LONDRES, MÊME MAISON, 219, REGENT-STREET.
1837.

HISTOIRE GÉNÉRALE ET PARTICULIÈRE
DES ANOMALIES DE L'ORGANISATION
CHEZ L'HOMME ET LES ANIMAUX

2012

Scanned image with a mobile scanner + OCR (acceptation de l'anomalie)

2012

<http://fruit-windflowers.tumblr.com/post/43792220119/2-alessandro-di-pietro>

HISTOIRE

GÉNÉRALE ET PARTICULIÈRE

☒:E S ANOI'FALIES

DI: L'OLIGARCHIA 7101V

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DES MONSTROSITÉS,

h¹ VARIÉTÉS ET DES VICES DE CONFOI.MATION.

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PAÏ M. ISIDORE GEOFFROY SACNT-ILLAIRE.

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CO"TI" A I'T IIO PLANCHES Ante LEUD Bxr'IC, T.O

TABLA GÉNÉRALE 1: DIS MATIÈRES.

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J. J. JAILLIÉRE,

UNIVERSITÉ ROYALE DE MÉDECINE.

RUR DI: r.t:cou Dit Méuacut Jf J36ù.

LONDRES, MÊME MAISON, 219: LOG ENT-STIEF.T.

H157,

DES ANOMALIES - In the mood of the Capricorn

2014

Glass, felt, rubber soles,
Laser cut, hand made frame
39,5cmX80cm

Zodiaco:
a project by Davide Bertocchi
CAR DrDe, Bologna, Italy

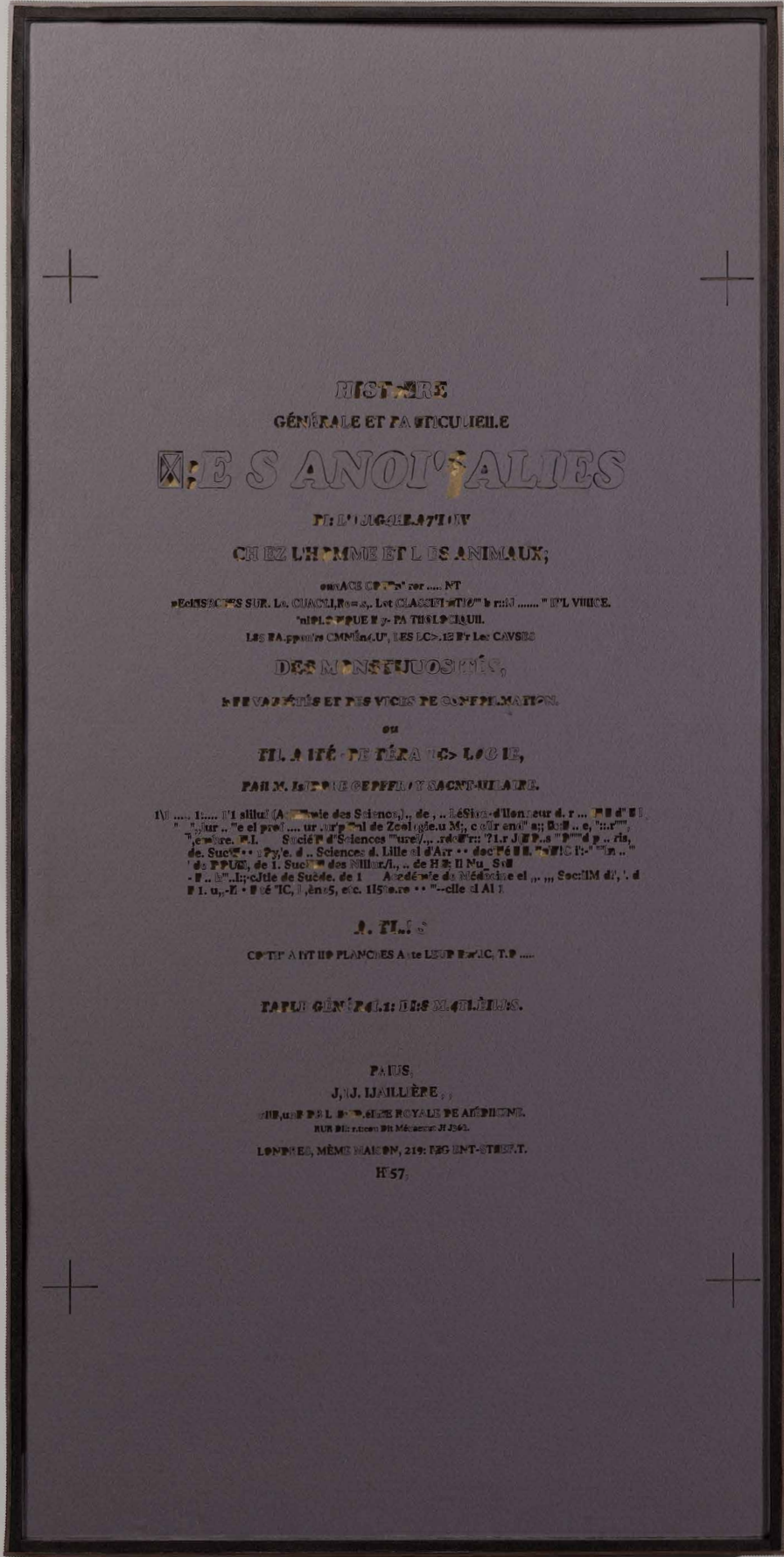
artists:

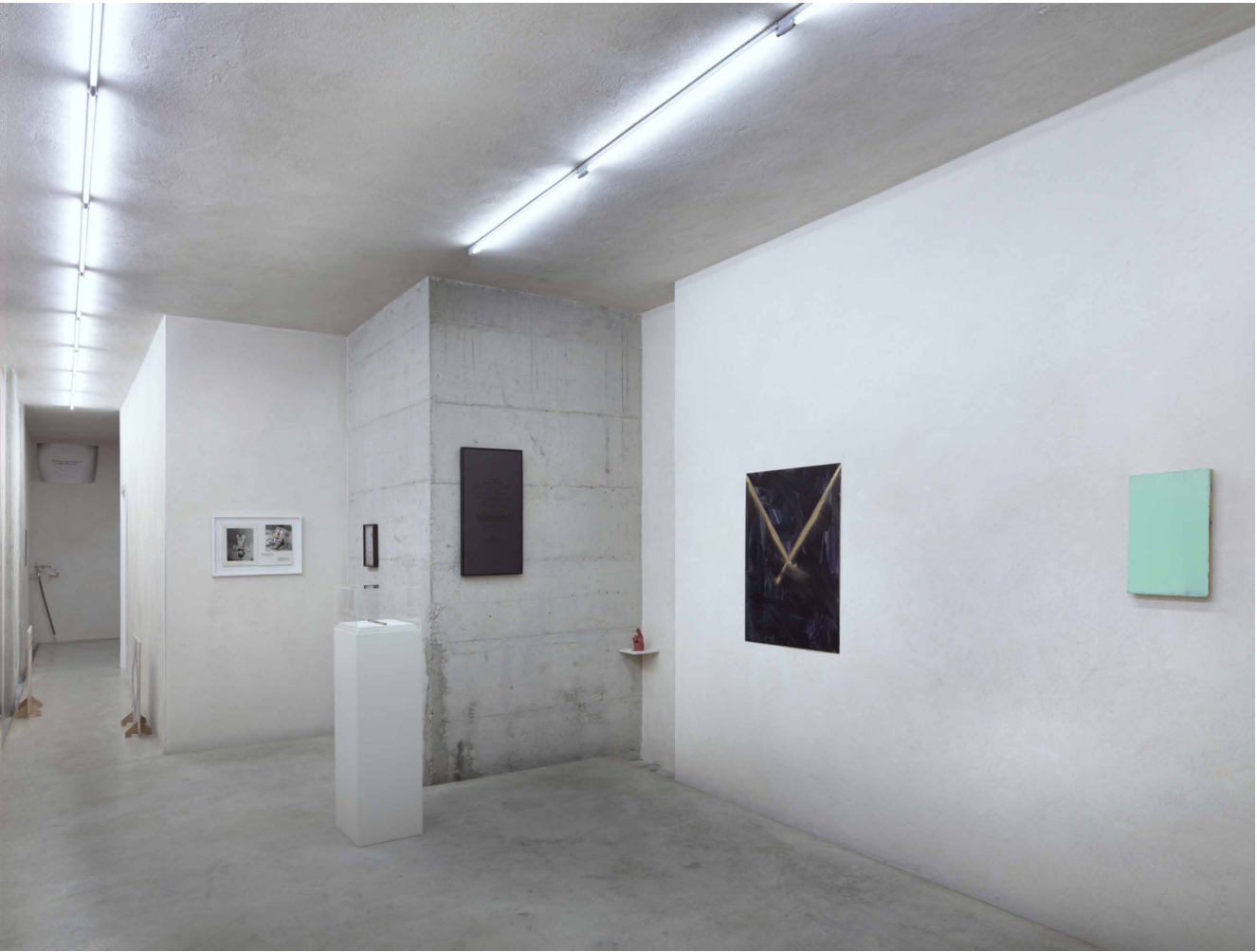
Davide Bertocchi (Aries)
G. Küng (Taurus)
Camille Henrot (Gemini)
Elise Cam (Gemini)
Thorsten Brinkmann (Cancer)
Florian & Michael Quistrebert (Leo)
Emilie Pitoiset (Virgo)

Benoit Maire (Libra)
Charlotte Moth (Scorpio)
Evariste Richer (Ophiuchus)
Joris Van de Moortel (Sagittarius)
Alessandro Di Pietro (Capricorn)
Shila Khatami (Aquarius)
Olve Sande (Pisces)

DES ANOMALIES is focused on the normalization process of monstrosity in humans and animals started in the 1832 by the first Teratology’s Atlas. In this book, “ Histoire generale et particuliere des anomalies de l’organisation chez l’homme et les animaux “, Isidore Geoffroy Saint-Hilaire catalogs human and animal anomalies. This Atlas considers for the first time simple names to describe and to objectify anomalies in human and animals bodies claiming that the problem of the monsters is only linguistic not religious or mystic or esoteric. Nature enforces its power always in the same way, putting on the same level all biological entities. DES ANOMALIES is an un-readable text produced by the act of scanning with a mobile scanner the colophon of the book “ Histoire generale et particulie re des anomalies de l’organisation chez l’homme et les animaux “ then retranslated from the original layout with OCR recognizer (software that translates images of text into text). The output of the

scanning operation is re-edied as if it were the original taking at the same time into account the relative loss of information produced by the abnormal using of scanner. (ex. HISToiRE GENERALE ET PAfTICULIEME d:E S ANOI’ALIES DI: L’QJ1G4H .A7 101V CH EL L’HOMME ET L ES ANIMAUX.) The text is engraved on felt and it is unpronounceable in itself. The materials employed for the installation (rubber, felt, glass, neoprene) are selected for their soundproof properties and mirror this state of mutism.





ZODIACO, CARdrde, curated by Davide Bertocchi: Installation view

***A ZED AND
TWO NOUGHTS***

2015 - ...

PROJECT:

- 2400
(editorial project)

- TRIGGER - Concept Teaser
(video installation)

- AZATN - PROPS

2400

2015

24 unbound sheets of paper in a plastic envelope 28.7 x 20 cm

Edition size: 70

Publisher: Yes I am Writing A Book, Milan

PH: Matteo Pasin

2400 is an editorial project that has its research field in Peter Greenaway's movie *A Zed Et Two Noughts*. 2400 is an operation of alteration of the original movie's linguistic mannerism, that breaks it apart in 24 separate figures in which, through the scanning of the movie being shown on a computer's screen, the enlarged subtitles are aleatorily recombined in unprecedented ways, phagocytizing the images and rebuilding a new writing of the movie itself. The new text, fragmented and rich of new potential meanings, aims toward a poetic and visual drift, not caring about the meaning, but caring about the images.

Alessandro Di Pietro

2400

2400 it's an editorial project that has its research field in Peter Greenaway's movie *A Zed & Two Noughts*. With this film, the director seems to achieve for the first time the peak into which all the thematic and stylistic codes he has developed since his first works culminate. Body decomposition, animal anatomy (put on the same footing as human anatomy), mutilation, symmetry, twins, dutch pictorial tradition and obsession for Vermeer (one character of the movie, a surgeon and photographer, has the same name of a famous counterfeiter of the painter) are all element in a continuous relation, at a photographic and linguistic level, in a manner that refers to the way scientific method led to comparative anatomy in late 19th century. 2400 it's an operation of alteration of the original movie's linguistic mannerism, that breaks it apart in 24 separate figures in which, through the scanning of the movie being shown on a computer's screen, the enlarged subtitles are aleatorily recombined in unprecedented ways, phagocytizing the images and rebuilding a new writing of the movie itself. The new text, fragmented and rich of new potential meanings, aims toward a poetic and visual drift, not caring about the meaning, but caring about the images.

Yes I am Writing A Book

white animal
black stripes
black animal
Do yo white stripes?

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-Where is
-OLIVER: les h
just work.



Alessandro Di Pietro
2400

2400 is an editorial project about Peter G. A. Zed & Two Noughts. With this film, the director achieves for the first time the peak into which he has developed thematic and stylistic codes he has developed in his works. Body decomposition, animal anatomy (partially man anatomy), mutilation, symmetry, twins, Dutch painter and obsession for Vermeer (one character of the film is a surgeon and a photographer) are all elements in a complex relation, at a photographic and linguistic level, in the first half of the 19th century. 2400 refers to the way scientific and linguistic method led to the alteration of the original movie's figures. The film is apart in 24 separate figures. The figures are a computer screen and the figures are aleatorily recombined. The figures are cyrizing the images and the figures are cyrizing the images and the figures are cyrizing the images. The new text, figures, aims toward meaning, but

TRIGGER - Concept Teaser for A Zed And Two Noughts

2015

Dark concrete, neoprene (stroke 7cm), iron structure,
television SONY BRAVIA, 40inch, video loop FullHD, H264
160cm x 350cm x 140cm

PH: Enrico Boccioletti

VIMEO LINK : **<https://vimeo.com/128134506>**
PASSWORD: **conceptteaser**

TRIGGER - Concept Teaser for A Zed And Two Noughts is a “display bench” shaped in such a way that it triggers a passive and periferical fruition of the teaser of a feature movie. This work was the second step of a long term project concerning Peter Greenaway movie’ A Zed And Two Noughts whose aim is to remake the last scene where two main figures commit suicide, trying to record the decomposition of their bodies in a utopic videodocument. In the installation the video loop seems to render the future movie transforming the bench in a “waiting place” whose materials (concrete and neoprene) refere to sound-proof and sound-isolated cinema architecture

ALBA: I’m an excuse
for medical
experiments and art
theory



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AZATN - PROPS

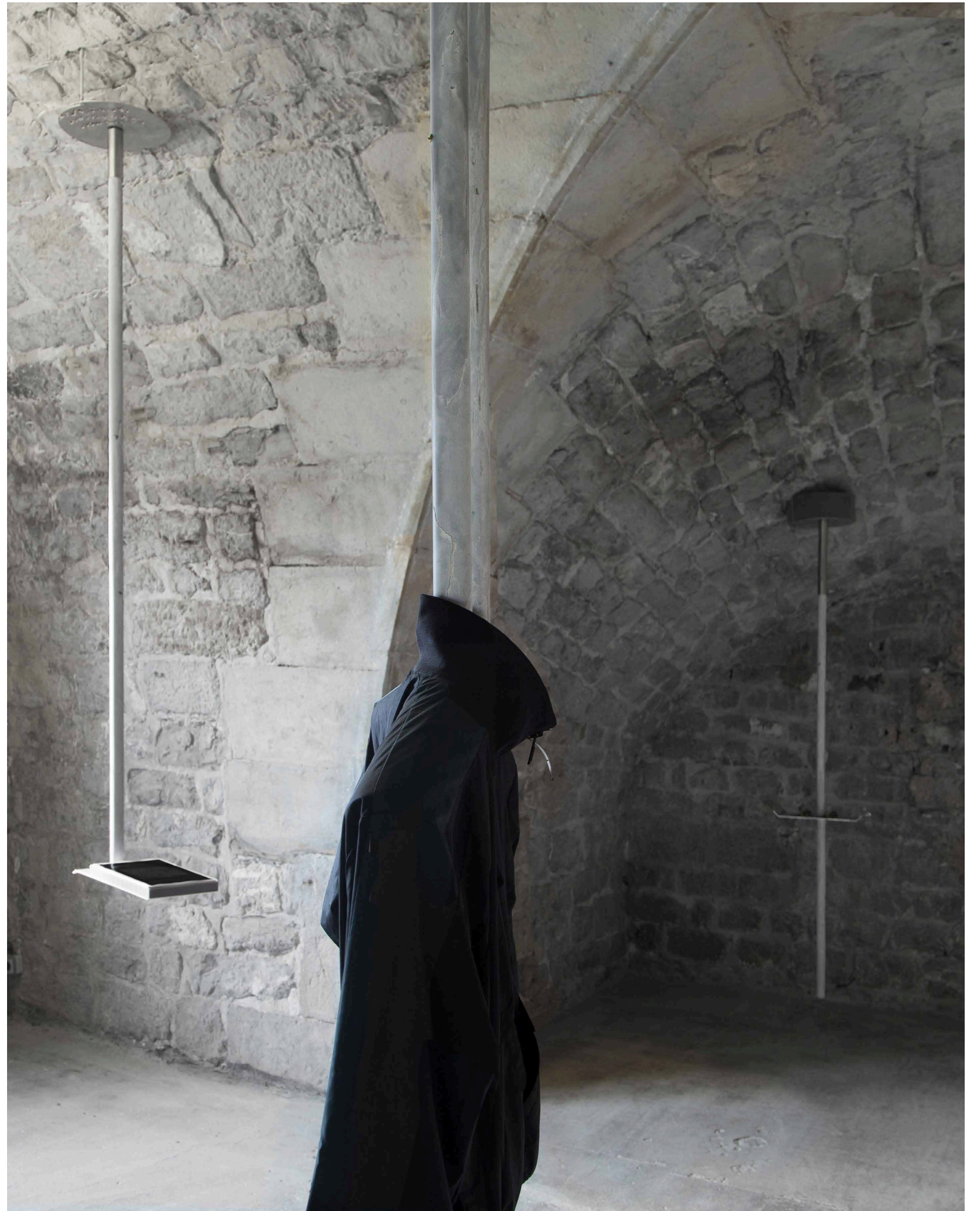
installation at CAB - Centr Art Bastille Grenoble

2015

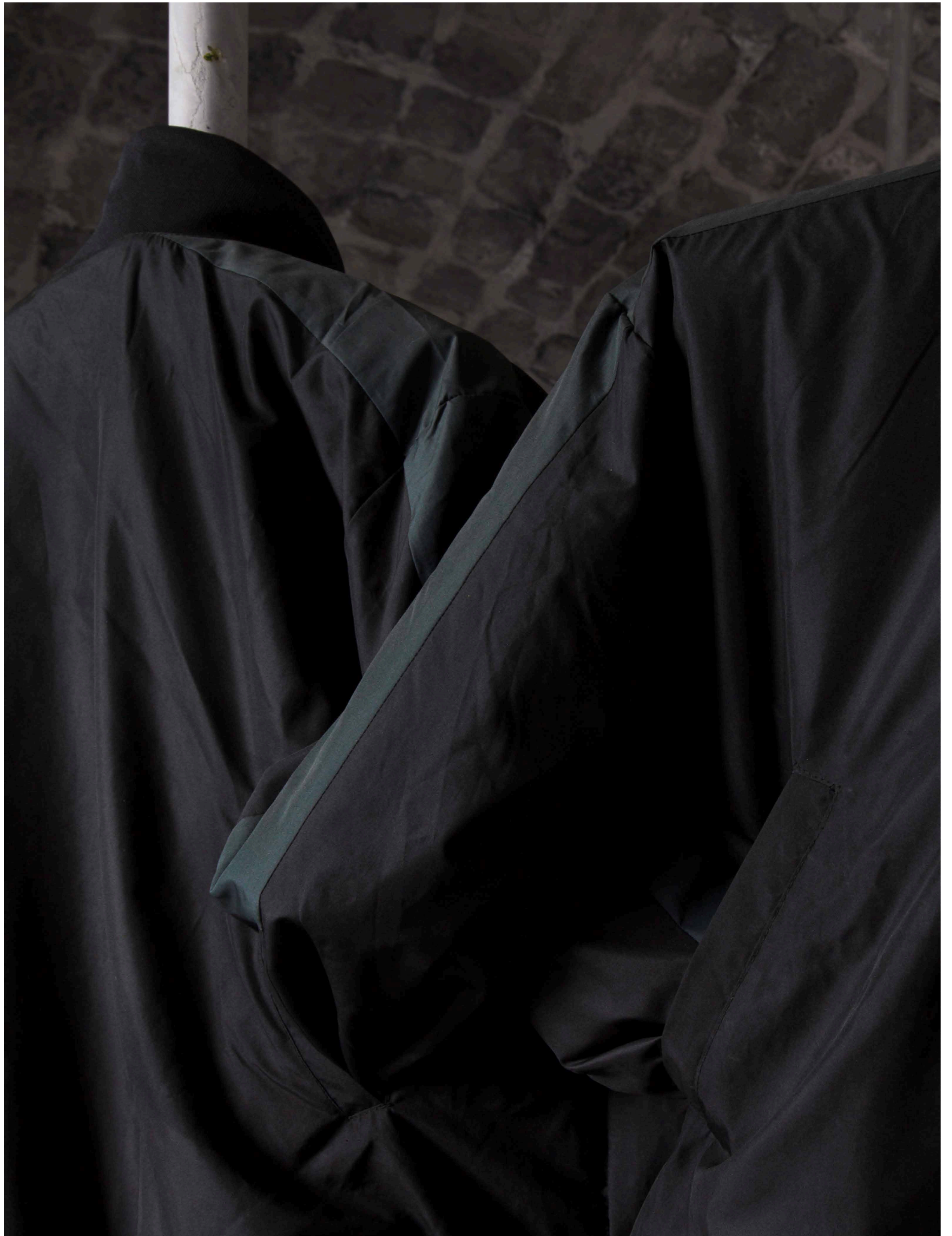
concrete, foam, steel (pipes, plans and laser cutted palques)
tracksuits, snails, salad, one 2400 edition, two rubber circles
varying dymensions

PH: of the artist

PROPS are the last step before the production of the new movie I'm writing based on the last scene of A Zed and two Noughts (R Greenaway,1985). PROPS is a suspended installation that practically and symbolically presents several objects that will be involved as narrative signs in a future movie called Twins lapsing and fail with snails. The displays were deigned thinking them as stalactites that show the props in a condition of potentiality, waiting for their precise enforcement. This is the reason why they never touch the floor, which is considerable as the real field of activity.









Massimiliano Di Pietro
2009

2000 is an editorial project about Peter Greenaway's movie *A Zed & Two Fours*. With this film, the director seems to return to the first time the peak into which culminates all the themes and topics codes he has developed since his first movie. Story development, animal anatomy (paired with human anatomy), mankind, twins, Dutch pictorial tradition and obsession for Vermeer (the same name of a famous painter of the 17th century), are all elements in a continuous line at a photographic and diagrammatic level, in a manner that suggests the scientific method used to comparative anatomy. A quarter of the 19th century, 2000 is an operation of deconstruction of the original movie's diagrammatic ways, played in the first half of the film. Through the use of a screen, a computer screen and the movie *Pulp*, the enlarged photographs are deconstructed and recombined in new pictorial forms. The new fair fragmented and visual doing, not carrying other in itself. The new fair fragmented and visual doing, not carrying other in itself, aims toward poetic and visual doing, not carrying other in meaning, but carrying about the images.

Yes I am Writing A Book







ALBANY in an excuse
for medical
experiments and art therapy

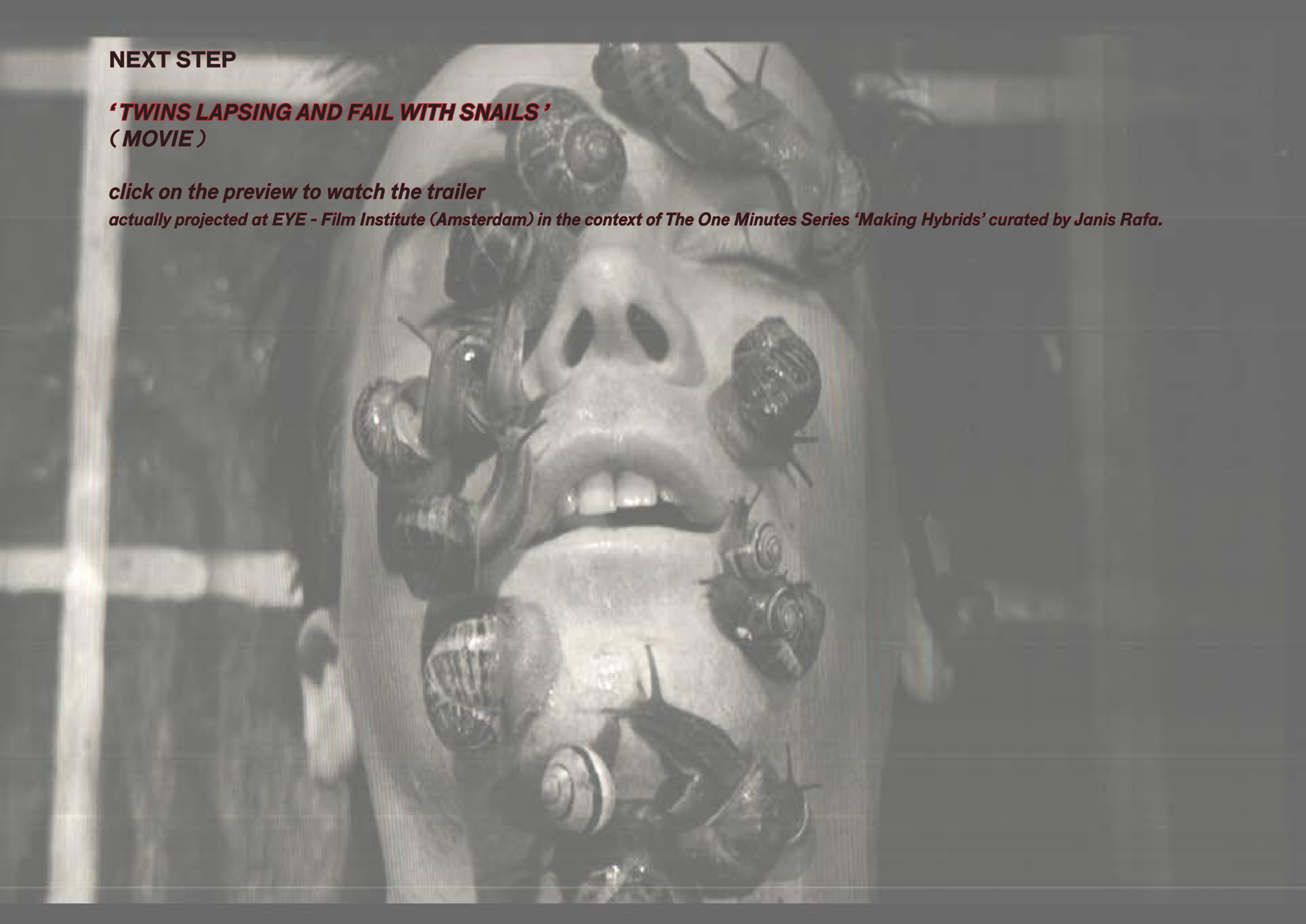


NEXT STEP

‘TWINS LAPSING AND FAIL WITH SNAILS’ (MOVIE)

click on the preview to watch the trailer

actually projected at EYE - Film Institute (Amsterdam) in the context of The One Minutes Series ‘Making Hybrids’ curated by Janis Rafa.



NEW VOID

2013-2014..

PROJECT:

- ***NEW VOID - The books***
(editorial project)
- ***NEW VOID - Teaser***
(installation)
- ***NEW VOID - The Movie***
(film)

NEW VOID - The Movie

(projection view)

PAC - Padiglione Arte Contemporanea, Milan

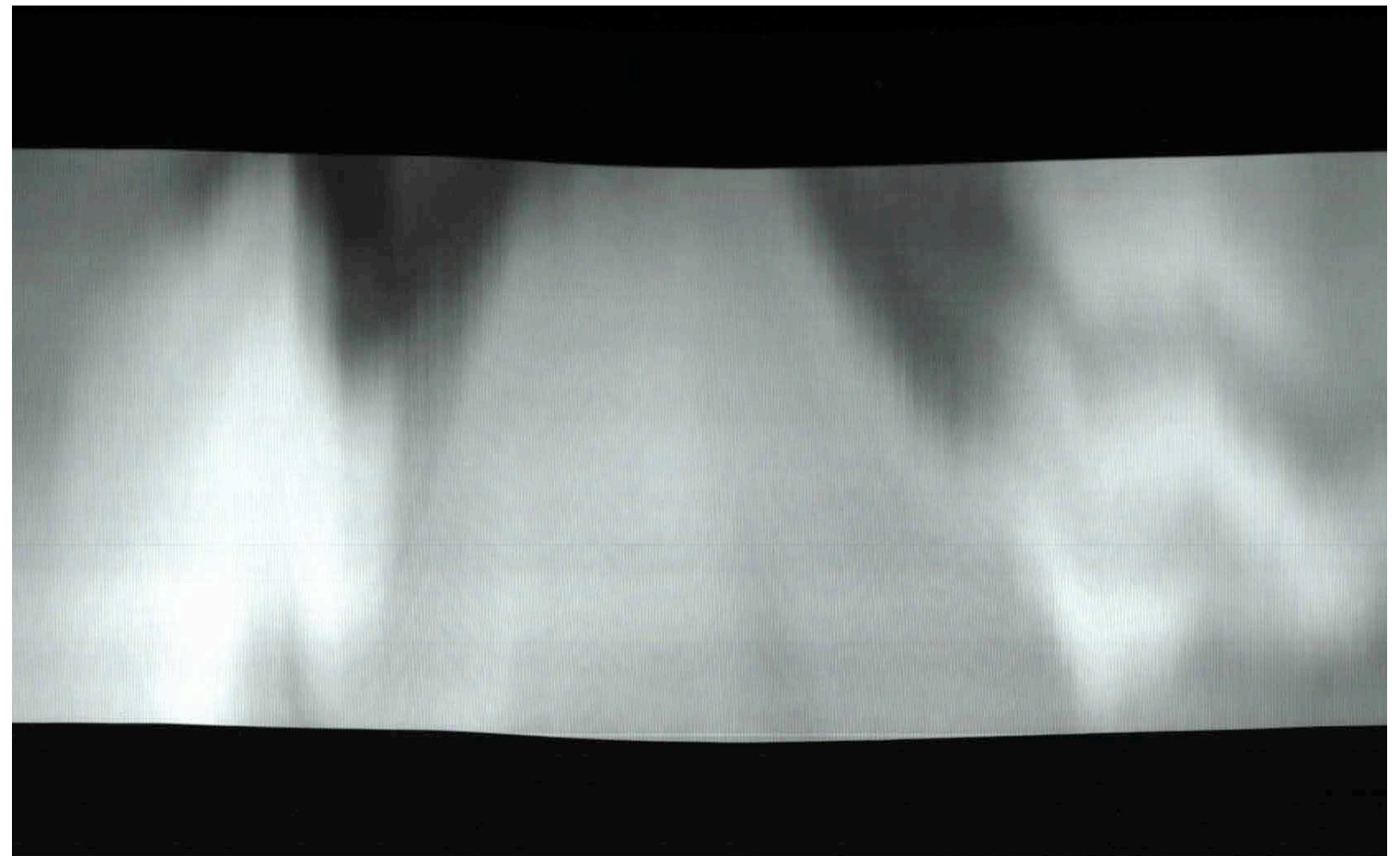
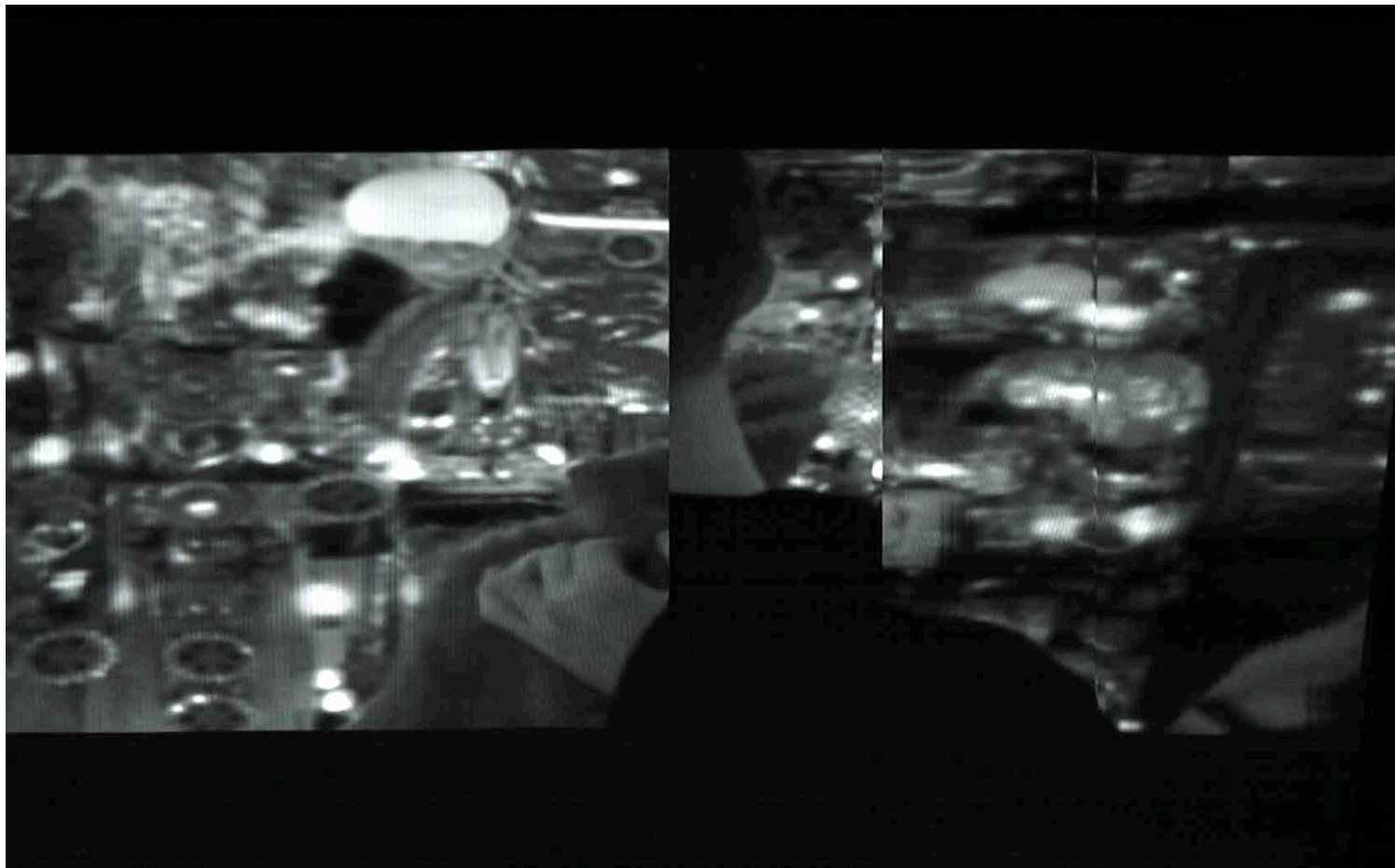
2013 - 2014

HD, 30 min , stereo

VIMEO LINK : <https://vimeo.com/109271385>
PASSWORD: [newvoid](#)

Such gesture is not based on the use of a camera as a tool for the production of images, but employs an Easypix manual scanner that identifies as material of the movie the layer that is closer to the artist's hand: the screen of his Macbook Pro 15,4 inch. Starting from the pre-existing movie Enter the Void (Gaspar Noe, 2009), the new scanned images as RAW material. This appropriation process, which almost quashes the aesthetic references of its source, creates the frames needed to build the narrative structure of the new film. The result is a refined and complex conceptual operation that generates a film full of autobiographical references and somehow re-discusses, through its protagonist RASCO, the role and responsibility of the artist in the production system of images and works of art. Synopsis: The fall of the Spheres has modified the perceptual point of view on the nature of the entities that used to live in the bi-dimensional world. Their environment has suffered the intrusion of

the dimensions of 'height' and of 'depth', depriving the inhabitants of this new landscape of a reference system. But an anomaly occurred among the men of this new generation: RASCO. He is the only one still able to flatten himself to the level of the Ground Line. Thanks to his arm, he extracts an addictive substance called RAW from the cave of Gold:P Mine, that he then deals to the population. Watching NEW VOID we are projected into the last 3 cms of awareness of the protagonist. Credits: NEW VOID - The Movie sees the collaboration of Enrico Boccioletti ft. Death in Plains, who created troughs his sound project Translationships 2011-2013, the original soundtrack and sound. Besides, the screenplay has been written together with Ana Shametaj, director and author from the theatre company Kokoschka Revival.



NEW FRAMES (stills from video)

***NEW VOID:
the books***

2013

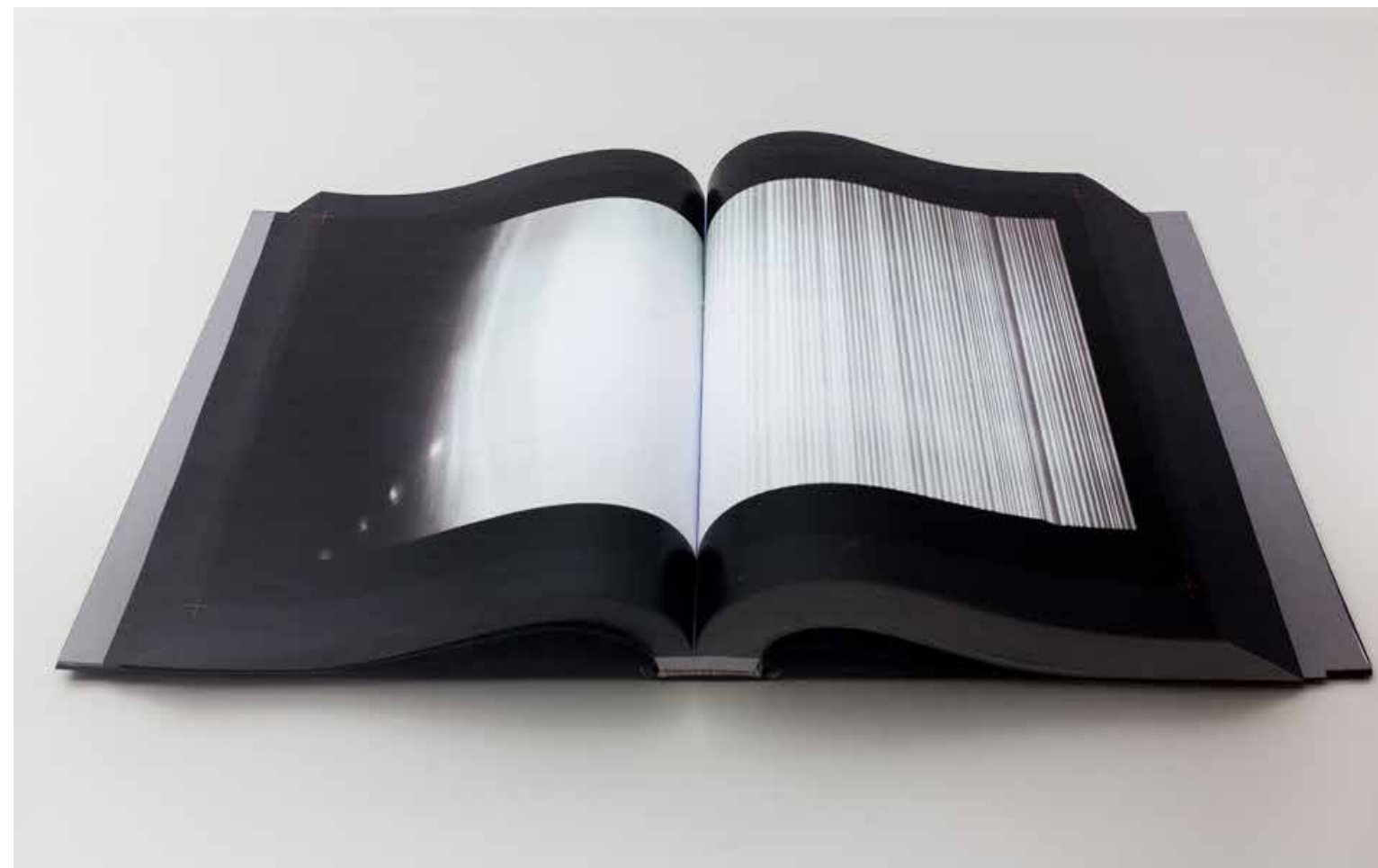
2 books 945 pages each, laser printed
27,7cmX37,7cmX6cm
PAC - Padiglione Arte Contemporanea, Milan
Primavera 2, CNEAI, Chatou, Paris
PH: Delfino Sisto Legnani Studio

These two volumes, first step of the long term project New Void, are a gamble. They are a promise of a profanation carried out by the body to the film, during the articulating performing action.

NEW VOID is not based on any appropriation of someone else's work, but it's an attempt to start from a specific and recently produced movie, which the director Gaspar Noé re-elaborates in the film Enter the Void (2009), creating images according to precise aesthetic choices regarding the relationship between direction in digital creation and the technique which is being developed. The major performance factor of this project lies in the action of articulating repeatedly, from left to right, till the monitor's side (as in reading a Western book), by means of a mobile scanner Easypix, 21 cm high, on the surface of my MacBook pro 15,4", which triggers weird circuits. Time and movement in the images of Gaspar Noé's movie seem to be irreconcilable, when correlated to my arm's time and movement. The 945 New Frames so created are distorted images where the naturalistic detail is granted only when Oscar's point of view is slow, relaxed and reflective. It seems that a certain kind of synthesis has emerged not with standing the images' incomplete actual readability: in these two books I'll magnify these new frames as further reproductions in enlarged scale to allow for a material analysis of the frame.

The New Frames purchase the statue of Raw Material from which a new narration will be generated:

NEW VOID, The Movie





NEW VOID : Teazer

2013

5 elements cm 35,9x23,8X19,8 each,
black folded alluminium supports,
adhesive print, apple MacBook Pro glass 15,4 inch
PH: Delfino Sisto Legnani Studio

Starting from 5 images from the 2 books and applied on 5 different supports, Teazer is a possible new narration that negotiates with the context of the possible shows. These particular supports display on the front an image under Macbook Pro 15” glass. The different inclinations of these ibryd “screens”, that varies from 45° to 75°, correspond to the pressure of the act of scanning. Each of the elements are disposed in the space in 5 different levels. Measuring the hight of the exhibition space (288 cm) the elements have been distributed vertically repeating multiple of 57,6 cm.



LA TABLE BASSE

solo show
curated by Simone Frangi
Francesco Pantaleone Gallery
PH: Marco Beck Peccoz

2014

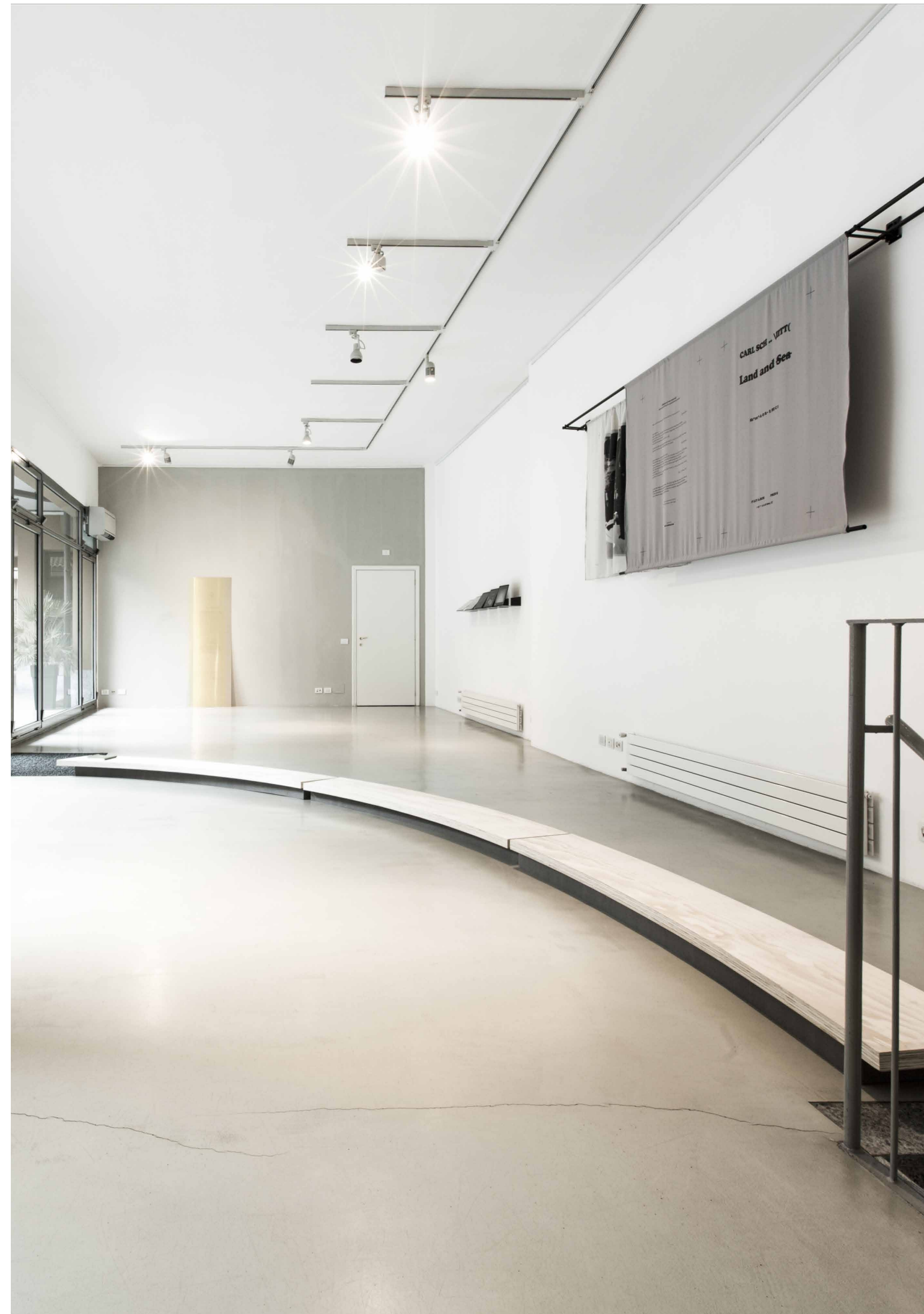
- *La Table Basse*
- *dOCUMENTA (13)* - *Das Begleitbuch / The Guidebook*
- *KATALOG / CATALOG 4/3*
- *Yuppi A.! And that's enough!*
- *TERATOLOGIE VIVENT!*

To decide how to receive and read the works here is a light, but cutting, display. A twisted table, 12 inches height, with the function of an accent, a stimulus, a disturb. For his first solo exhibition within the Francesco Pantaleone Gallery in Milan, Alessandro Di Pietro (Messina, 1987. Lives and works in Milan) draws a living area to host works between 2012 and 2014, linked to the notion of deformity, monstrosity and anomaly. An “equivalent” area, able to reproduce those dynamics analysed by the works themselves.

With the help of a fundamental prop, Di Pietro orders a productive path rich of touch and highlights how, from a method point of view, his works in the last 2 years have been limited on material and linguistic process of standardization and diversion from the rule. Process translated on a perceptive research and analytic comprehension of images and installations. Prints, etching on paper and steel, models of sculptures and maps: a temporary research born from the placement and violation of limits, standards, unit of measurement and procedures to develop a “empirical geography” where, beyond whichever structural privilege, the rule and the anomaly are neutrally considered.

The “Table basse” is a very concised monographic project, adopting as an innervating idea, also from a semantic point of view, the design from exhibitions and the device surrounding it. Without stressing the sense between the works, Di Pietro creates a small parentage that from New Void – The Teaser – the last productive output developed in Autumn 2013 at Dena Foundation (Paris) – reaches little by little the production of the “exceeding post-production” of *Begleitbuch* in *dOCUMENTA (13)* during the opening of the German event, passing through *Yuppi! And that's enough!*, a context-specific work produced for the 16th edition of *BJCEM - Biennale des jeunes créateurs de l'Europe et de la Méditerranée*.

Simone Frangi





down ***LA TABLE BASSE*** 2014 unique piece cm 35X414X14,5 multi-layer, foam rubber,
right ***Glimpse of raw material*** 2014 unique piece, 2 elements, grey elastic fabric, satin, alluminium tubes, UV print - cm 440X120x20
left ***Yuppi A.! and that's enough!*** 2013 edition 1/3 cm 200X60 brass, CNC engraving



Glimpse of raw material

2013 - 2014

2 elements, grey elastic fabric, satin,
alluminium tubes, UV print
cm 440X120x20

Glimpse of raw material is the second formalization of an editorial project about stratification, Raw Material and corrupted sources produced and published by OE1 Magazine. The installation takes the PDF of the editorial proof and display it as a curtain: this new form alludes to the typical offset printer mechanical movement that has been freezed for a moment.



left **NEW VOID : Teaser** - 2013 - 5 elements cm 35,9x23,8X19,8 each, black folded alluminium supports, adhesive print, apple MacBook Pro glass 15,4 inch
right **Glimpse of raw material**, 2012 - 2013, 2 elements, grey elastic fabric, satin, alluminium tubes, UV print - cm 440X120x20



TERATOLOGIE VIVENTE!, 2013 -1/10, photo print, cm 53X40



Documenta 13 - The Guidebook - Catalog 4/3, 2012 - 2013 1/10 edition of 10, cm 19X17 laser print

DOCUMENTA (13)
Das Begleitbuch / The Guidebook
KATALOG / CATALOG 4/3

2012-2013

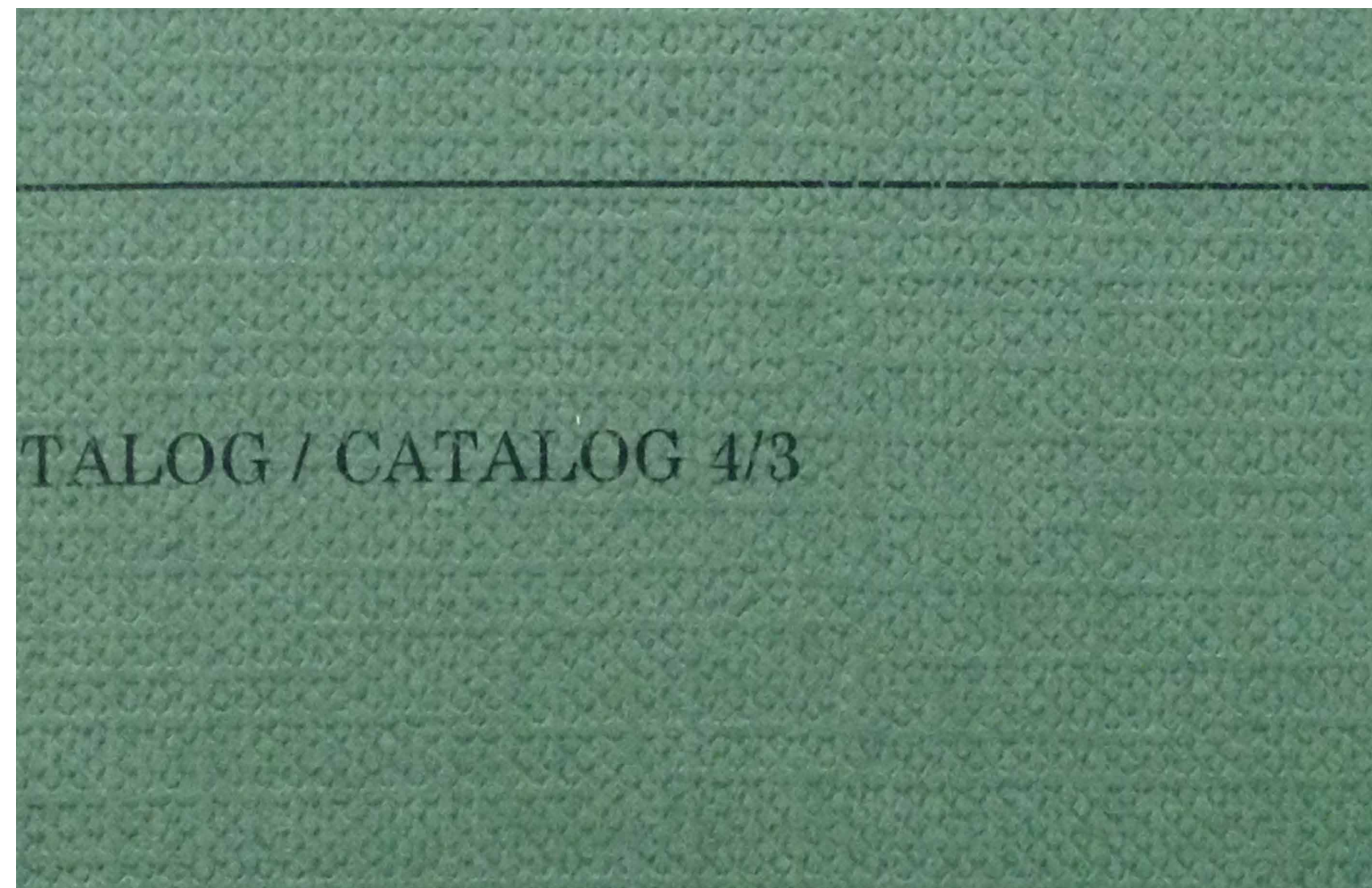
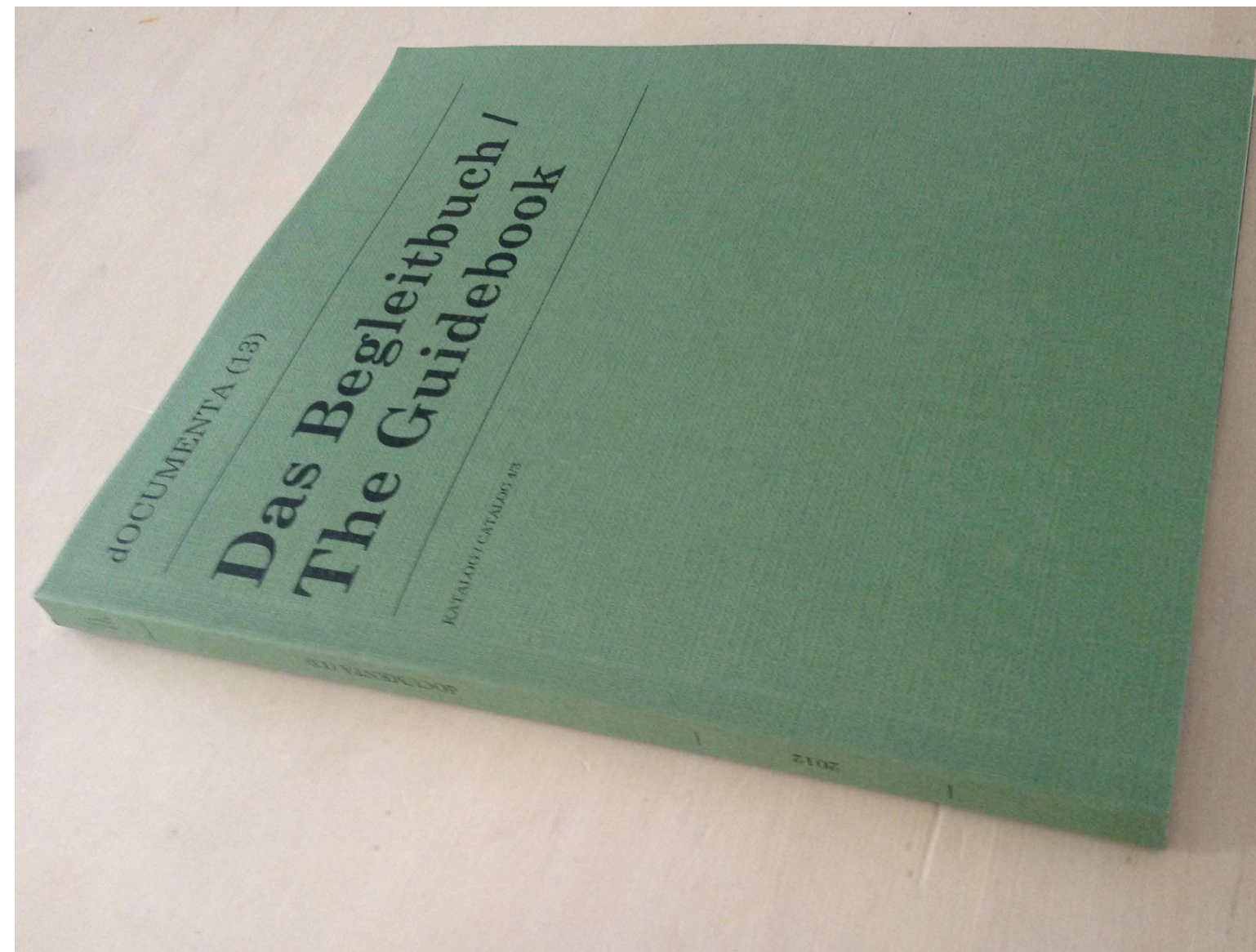
Book 124 pages laser printed
21cmX17,2cmX1cm
produced between Kassel and Milan

dOCUMENTA (13) - Das Begleitbuch / The Guidebook - KATALOG / CATALOG 4/3 (2012-2014) is a publishing product that starts as a surplus from the triad of catalogues The book of the book (1/3), Das Logbuch / The Logbook (2/3), Das Begleitbuch / The Guidebook (3/3) printed by the German publishing house Hatje Cantz Verlag in the 2012. 4/3 is an improper fraction, that is to say the numerator is greater than the denominator:

The result that ensues from the operation is a part that is greater of the integer, and as a matter of fact we can gather that it is not a real fraction. The 4/3 fraction is called improper because it is “improperly” utilized as if it was a fraction. During my sojourn in Kassel, between the 4th and the 6th July 2012 on the occasion of Documenta 13, I utilized a ‘mobile scanner’ as a tool to thief the pieces of work set in the museum spaces.

In this way I activated a strategy of profanation that I conceived as a trick of stealing the surfaces of the artworks set in the exhibition spaces of Kassel. After that, I began thinking up which shape of “new use” I should consider of this snatched material. I decided then to proceed following a process of radical mimesis that was structural to the display of fruition of these images, images that, thanks to the mediation of the scanner, showed themselves as pure ‘information’. Once back to Italy, I started to identify these pieces of information and confer them to their legitimate authors simply trying to remember, from the aspect of time and space, the place where they had been picked up. The data memory of the pieces of information, kept under shape of digital files, helped me in my work giving the date and time of the creation.

I decided to return the images, in a form able to respect the idea of memory and the mechanisms of re-mapping that had induced this sneaking collection of information: so I opted for the accurate reconstruction of the guide to the exhibition, whose original images would have had to be replaced by the samples i had taken. All the scans substitute the original images of the Guidebook: each scan is put in connection with its own reference artist, and right after is index-linked again.





- | | |
|--------------------------|-----------------------------------|
| A Fridericianum | E Ottoneum |
| B Friedrichsplatz | F Orangerie |
| C documenta-Halle | G Karlsaue / Karlsaue park |
| D Neue Galerie | |

Documenta 13, map

Maria
Castillo Deball

geb. / b. 1975 in Mexiko-Stadt /
Mexico City
lebt / lives in Berlin und / and
Amsterdam



Yuppi A.! And that's enough!

2013

engraving on brass plate

200cmX60cm

La Table Basse, Milan, Italy

Mole Vanvitelliana, Ancona, Italy

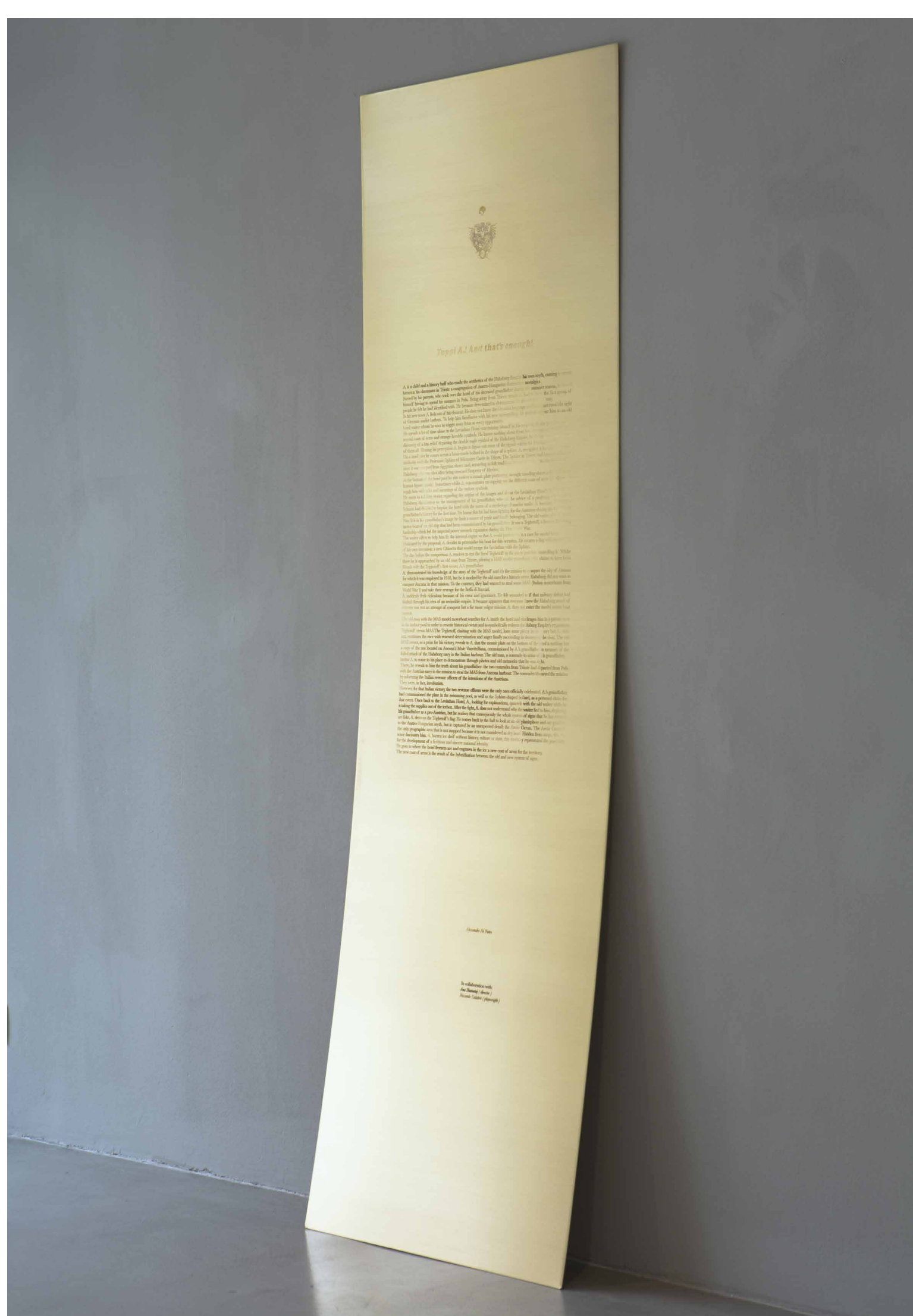
PH: Marco Beck Peccoz

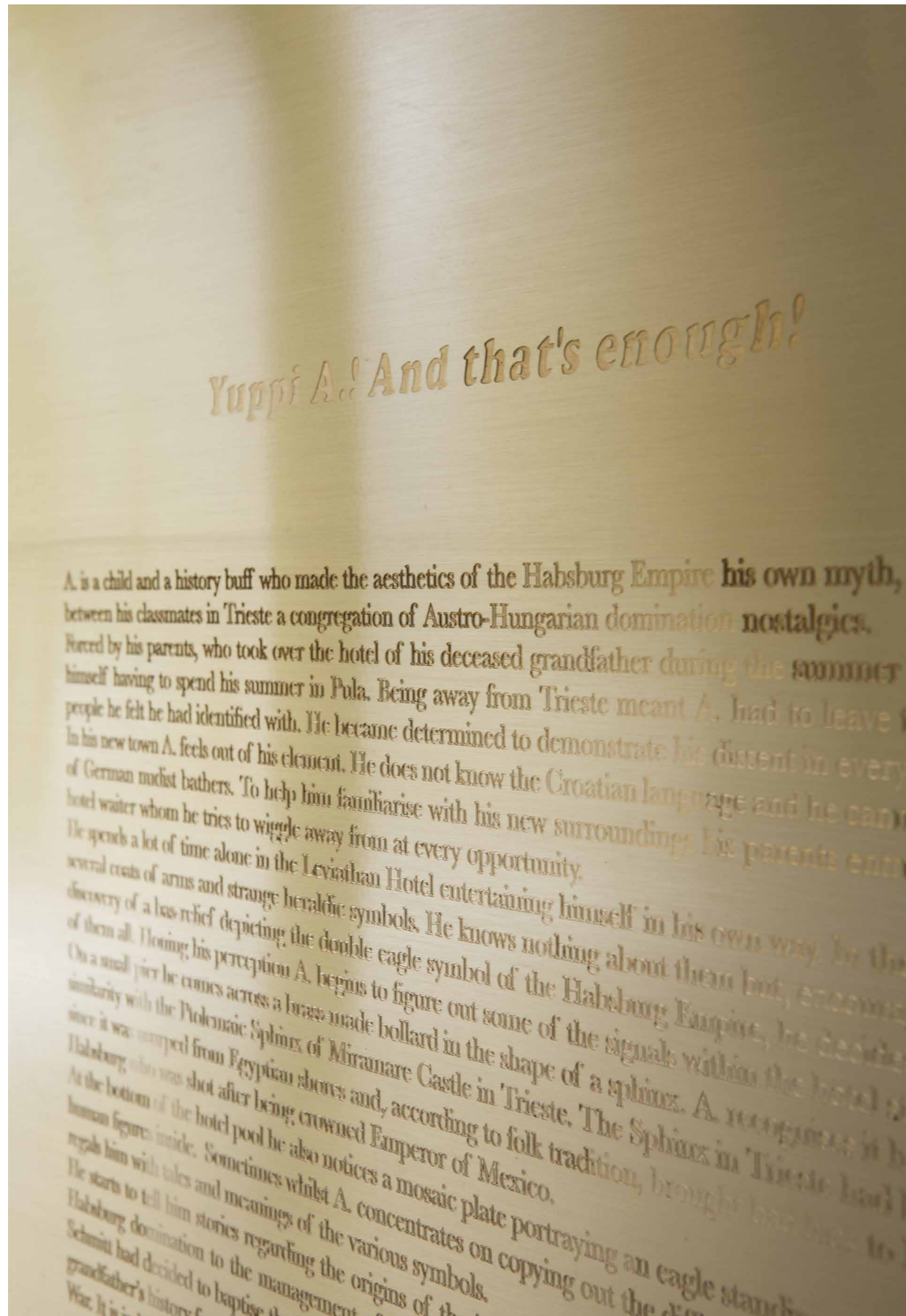


Yuppi! And that's enough! (2013) project consists in a brassy plate referred to the aesthetics of memorial plaques and matrix or plate? engraving. It is carved with a narrative subject and a coat of arms, precisely a drawing. This last image is produced by the protagonist of the story and emerges from the text as a sort of inside residue. The subject (defined “objective short story”) is a narrative form previous to the movie, theatrical script etc..

In this case, it take on the role of matrix, being able to find again - in this standard - some characteristics like potential application and symmetry.

The reason to use a narrative structure as a focal point of the project, arises from the need to re-organize all the information accumulated during a previous failed planning step, allowing to adjust them inside a new sign system and also defining new context's coordinates.





The engraving on the brass plaque is a narrative plot:

Yuppi! And that’s enough!

“A. is a child and a history buff who made the aesthetics of the Habsburg Empire his own myth, coming to create between his classmates in Trieste a congregation of Austro-Hungarian domination nostalgics. Forced by his parents, who took over the hotel of his deceased grandfather during the summer season, he found himself having to spend his summer in Pula. Being away from Trieste meant A. had to leave the first group of people he felt he had identified with. He became determined to demonstrate his dissent in every way. In his new town A. feels out of his element. He does not know the Croatian language and he cannot stand the sight of German nudist bathers. To help him familiarise with his new surroundings his parents entrust him to an old hotel waiter whom he tries to wiggle away from at every opportunity. He spends a lot of time alone in the Leviathan Hotel entertaining himself in his own way. In the hotel he finds several coats of arms and strange heraldic symbols. He knows nothing about them but, encouraged by the discovery of a bas-relief depicting the double eagle symbol of the Habsburg Empire, he decides to make a study of them all. Honing his perception A. begins to figure out some of the signals within the hotel structure. On a small pier he comes across a brass-made bollard in the shape of a sphinx. A. recognises it has an unexpected similarity with the Ptolemaic Sphinx of Miramare Castle in Trieste. The Sphinx in Trieste had become infamous since it was usurped from Egyptian shores and, according to folk tradition, brought bad luck to Maximilian of Mexico. He starts to tell him stories regarding the origins of the Habsburg domination to the management of the hotel. Schmitt had decided to baptise the hotel with the name of a mythological marine snake. A. becomes fond of his grandfather’s history for the first time. He learns that he had been fighting for the Austrians during the First World War. It is in his grandfather’s image he finds a source of pride and family belonging. The old waiter gives A. a toy motor boat of an old ship that had been commissioned by his grandfather. It was a Teghetoff, a famous Habsburg battleship which led the imperial power towards expansion during the First World War. The waiter offers to help him fix the internal engine so that A. could participate in a race for model boats. Motivated by the proposal, A. decides to personalise his boat for this occasion. He creates a flag with an emblem of his own invention: a new Chimera that would merge the Leviathan with the Sphinx. The day before the competition A. resolves to test the fixed Teghetoff in the sea to practice controlling it. Whilst there he is approached by an old man from Trieste, piloting a MAS model motorboat, who claims to have been friends with the Teghetoff’s first owner, A.’s grandfather. A. demonstrated his knowledge of the story of the Teghetoff and it’s the mission to conquer the city of Ancona for which it was employed in 1918, but he is mocked by the old man for a historic error. Habsburg did not want to conquer Ancona in that mission. To the contrary, they had wanted to steal some MAS (Italian motorboats from World War I) and take their revenge for the Beffa di Buccari. A. suddenly feels ridiculous because of his error and ignorance. He felt wounded as if that military defeat had slashed through his idea of an invincible empire. It became apparent that everyone knew the Habsburg attack of Ancona was not an attempt of conquest but a far more vulgar mission. A. does not enter the model motor boat contest. The old man with the MAS model motorboat searches for A. inside the hotel and challenges him in a private race in the indoor pool in order to rewrite historical events and to symbolically redeem the Asburg Empire’s reputation: Teghetoff versus MAS. The Teghetoff, clashing with the MAS model, loses some pieces in the water but A., defiant, continues the race with renewed determination and anger finally succeeding in destroying the rival. one located on Ancona’s Mole Vanvitelliana, commissioned by A.’s grandfather in memory of the foiled attack of the Habsburg navy in the Italian harbour. The old man, a comrade-in-arms of his grandfather, invites A. to come to his place to demonstrate through photos and old memories that he was right. There, he reveals to him the truth about his grandfather: the two comrades from Trieste had departed from Pula with the Austrian navy in the mission to steal the MAS from Ancona harbour. The comrades thwarted the mission by informing the Italian revenue officers of the intentions of the Austrians. They were, in fact, irredentists.

A.'s grandfather had commissioned the plate in the swimming pool, as well as the Sphinx-shaped bollard, as a personal claim for that event.

Once back to the Leviathan Hotel, A., looking for explanations, quarrels with the old waiter while he is taking the supplies out of the icebox. After the fight, A. does not understand why the waiter lied to him, depicting his grandfather as a pro-Austrian, but he realises that consequently the whole system of signs that he has created are fake. A. destroys the Teghetoff's flag. He comes back to the hall to look at an old planisphere and say goodbye to the Austro-Hungarian myth, but is captured by an unexpected detail: the Arctic Ocean. The Arctic Ocean is the only geographic area that is not mapped because it is not considered as dry land. Hidden from maps, this absence fascinates him. A barren ice shelf without history, culture or state, this territory represented the possibility for the development of a fictitious and sincere national identity.

He goes to where the hotel freezers are and engraves in the ice a new coat of arms for the territory. The new coat of arms is the result of the hybridisation between the old and new system of signs.”



HOTEL SAN GOTTARDO

2012

light projection on buildboarder's
varying dimensions

Corso Aperto, Fondazione Ratti 2012

Como, Italy

Hotel San Gottardo (2012) is a project consisting of the lighting of the sign of the dismissed Hotel San Gottardo, in the city of Como.

Founded in 1922, it was the Hotel that initiated the future economic life of Como. Despite its geographical, orographical and "social" centrality in the life and development of the city, since its closure (almost 20 years ago), this majestic structure is surrounded by darkness and has not been included in the re-lighting project which interested the city centre.

On the 19th of July 2012, from 5 pm to 7 am of the next day: two ellipsoidal reflector spotlights normally used in theaters will turn on at 5 pm and light up the Hotel, even if still not visibly. The more the sun lowers and the darkness raises, the more the spotlights will project artificial light, underlining the central but dark presence of this building in the middle of the city. What remains is a photograph taken from an optimal perspective that is very similar to the original pictures representing the Hotel in its authentic appearance.





HOTEL S. GOTTARDO



ΛΛΛΛΛ

2011

black glossy overlay stickers on floor
varying dimension
AssabOne, Milan, Italy



GEOMPIATTA

(un-objective unit of measure based on the module ^)

2012

CNC sculpture on concrete basement
10cmX10cmX10cm + 135cmX20cmX20cm
ViaFarini-In-Residence (Constructional System) Milan, Italy
PH: Zeno Zotti

Geompiatta (2012) is a un-objective measurement unit based on the bi-dimensional module ^.

It is a CNC multilevel sculpture made of high-density polyurethane-resin which, when seen in negative, makes it possible for the viewer to sight the ^ sign on the 1st vertical level, on the 2nd horizontal level and the perspective from the 2nd vertical level. There are two marginal blind levels respecting the nature of the unidirectional sign ^.

Thinking about the theoretical foundations of the measurement unit, one will find out that it becomes an universal language for communicating reality applied to a measurement instrument.

Geompiatta, instead, focuses on the core of the dialogue with the environment/surroundings, in other words, on a measurement unit which can only be applied by its designer. The cement base plinth sets it up ironically as a monument, suggesting “metro” Sèvres prototype.

un-objective unit of measure: ^





REGOLO

(spatial measurement's exercise)

2012

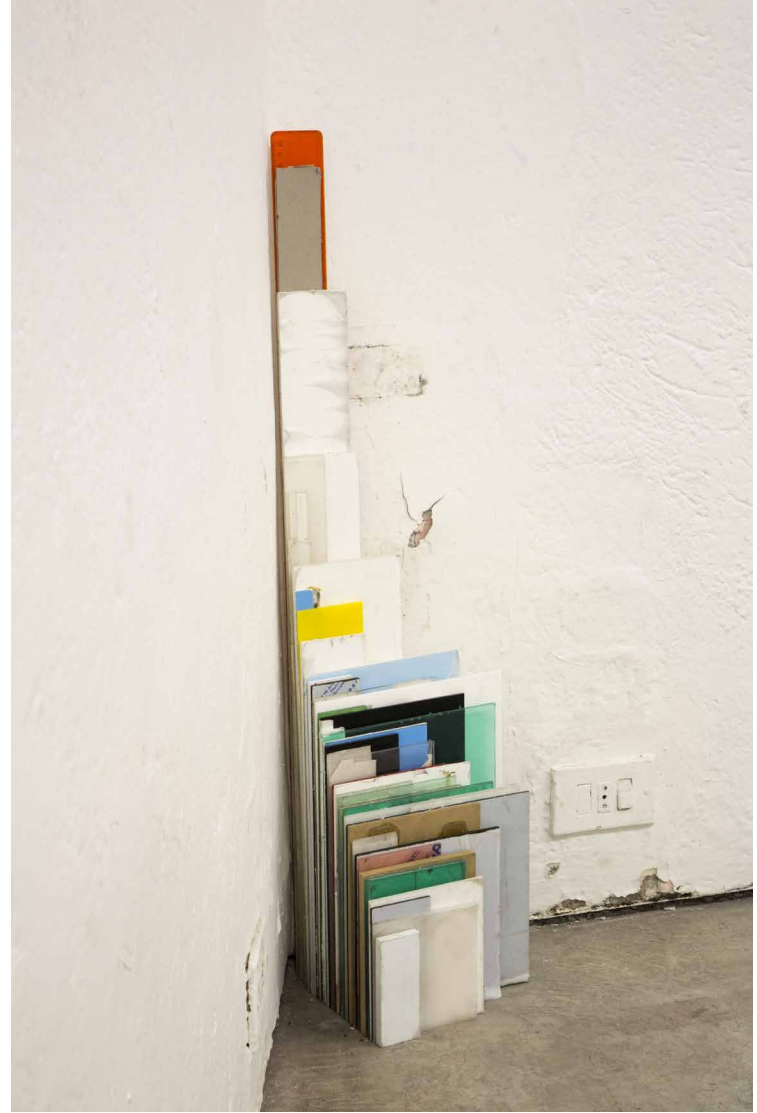
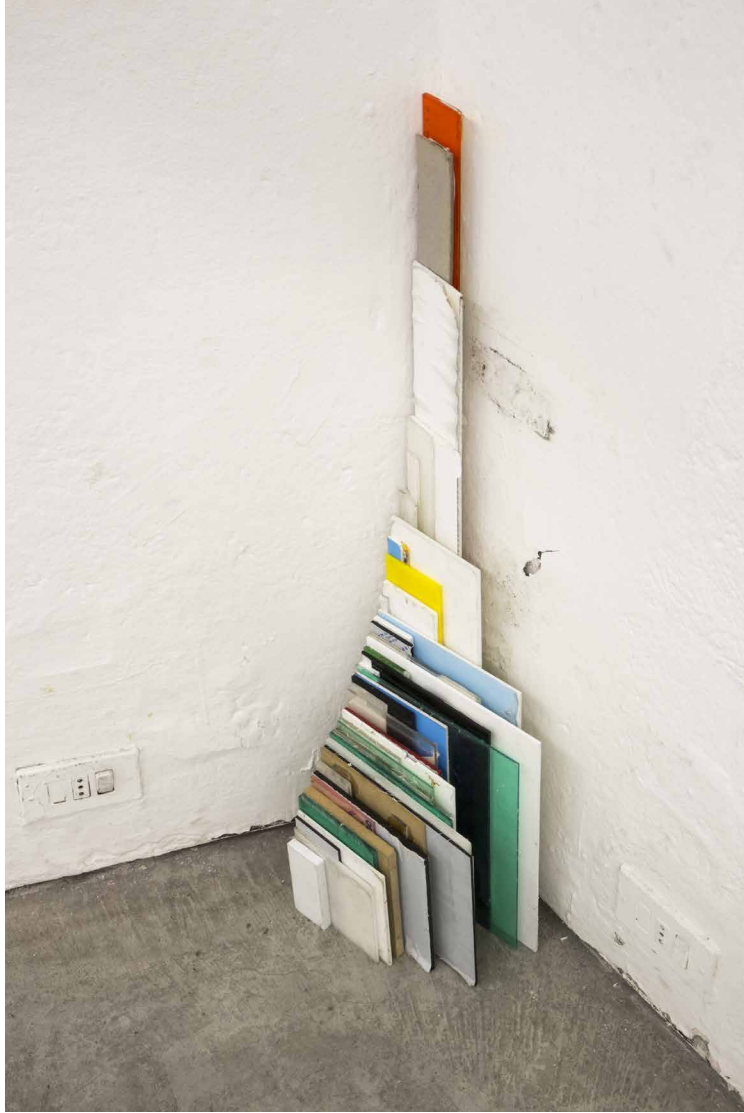
Varying dimensions

ViaFarini-In-Residence (Constructional System)Milan, Italy

PH: Zeno Zotti

Regolo (2012) is a measurement system utilizing rectangular waste of past works like modules and sculptures when inactive (inactive, sicuro?). The last measurement specifies the number of modules of which it is made of, therefore, the next measurement could be the same or include less elements. Like a dying measuring tape.





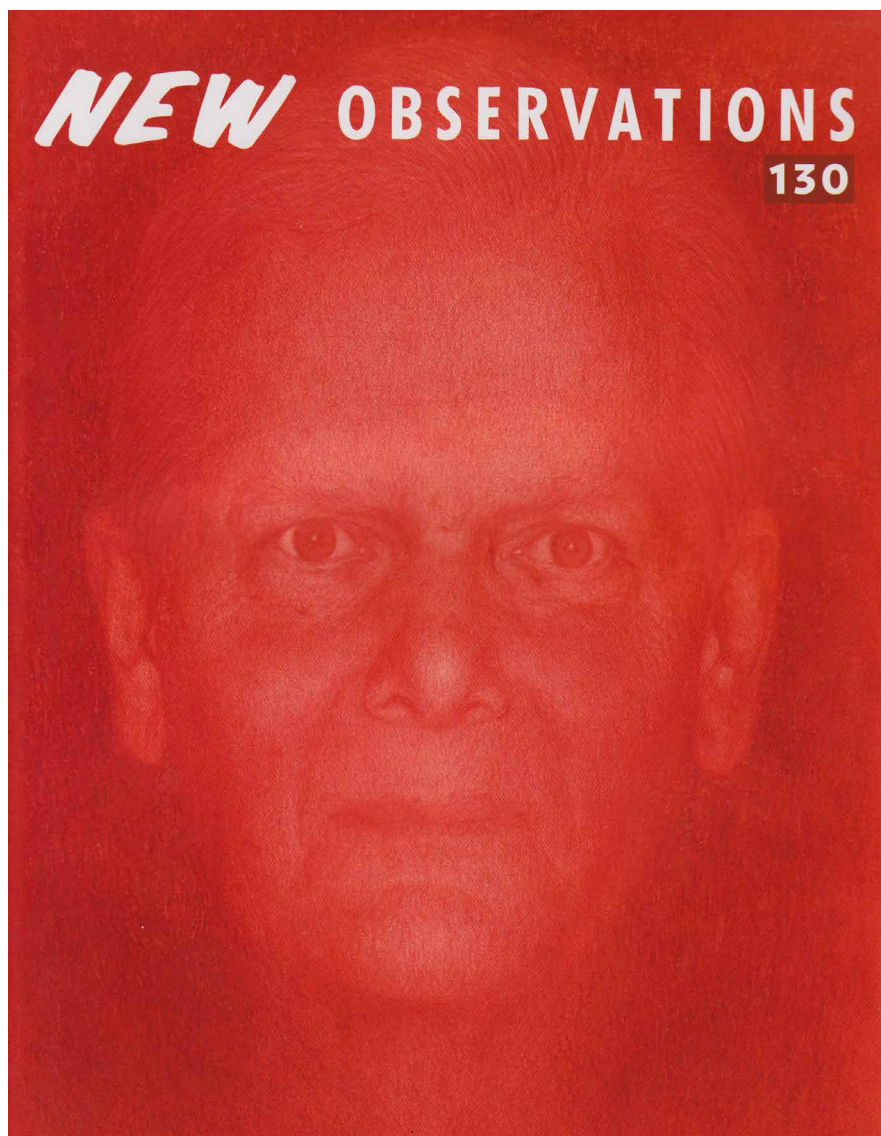
TERATOLOGIE VIVENT!

2013

picture for Artribune (magazine)
45cmX45cm



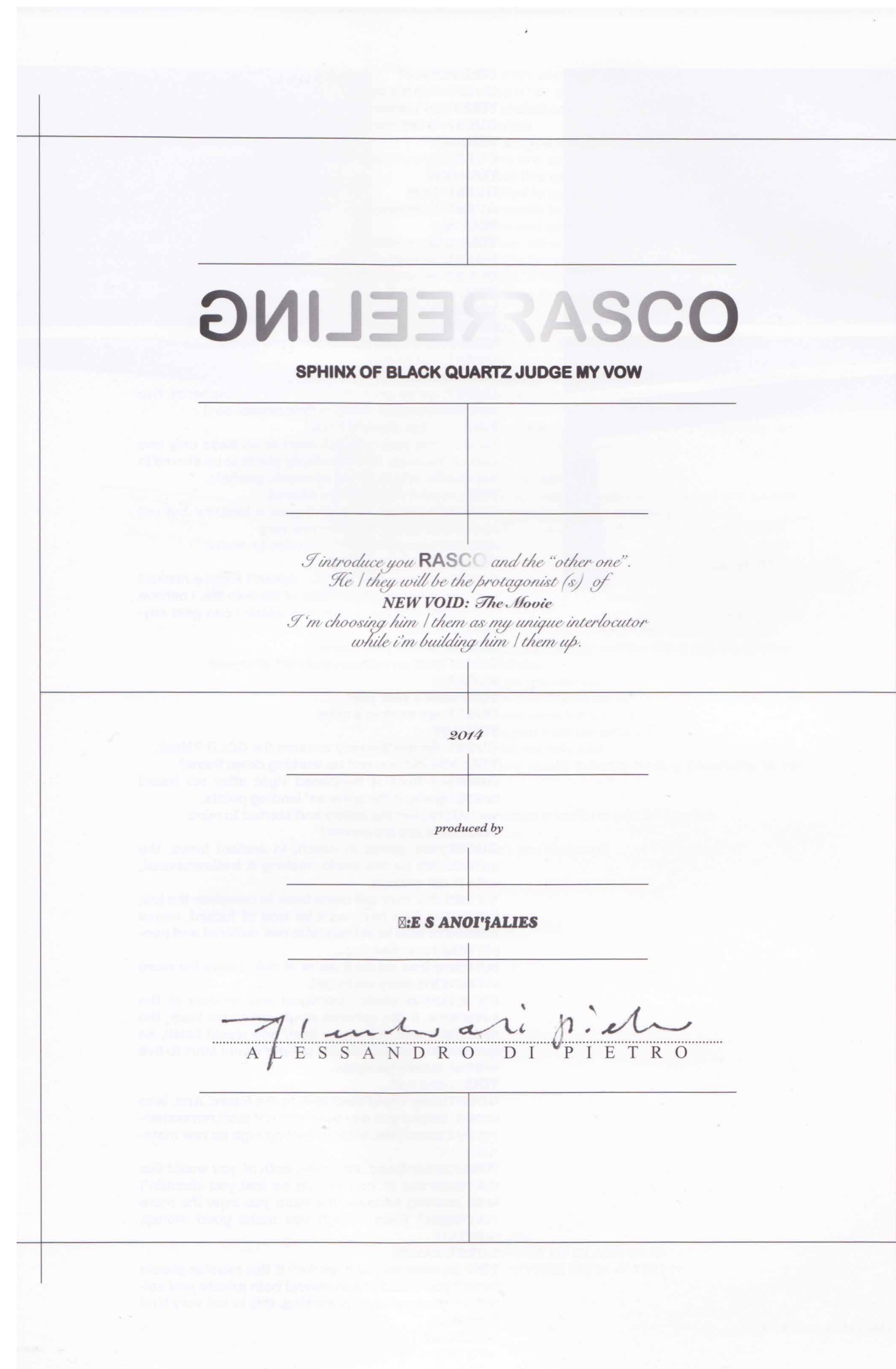
***SELECTED
EDITORIAL
PROJECT***



NEW OBSERVATION #130

2014

Guest editor: Pedro AH Paixao
New York
www.newobs.org



"Mail Art has no history, only a present", hävdades en gång dubbeltydigt av Ray Johnson, postkonstens mest legendariska gestalt och den konstnär vars verksamhet fortfarande kanske effektivast illustrerar många av de egenheter och paradoxer som ryms inom denna konstnärliga praktik: "en hyllad pionjär och obskyr outsider som både var kritisk till och sträva-de efter berömmelse. Han besatt de till synes motstridiga impulserna att vilja vara privat och offentlig på samma gång, att bevaka utställandet av hans verk och samtidigt förlora dem genom omfattande cirkulation" (Alex Sainsbury, "Please Add To & Return", MACBA 2009). Cirkulationen skedde genom det alternativa distributions-system han initierade 1962 – den s.k. New York Correspondance School – vars målsättning var både avspänd, allvarlig och utopisk, inrättad för ett lekfullt utbyte av verk och föremål, som en kuriös hobby och ett radikalt alternativ till det konventionella sättet att visa och sprida sin konst genom etablerade kanaler som gallerier och konsthallar. Samtida med framväxten av konstnärsdrivna gallerier, butiker (Claes Oldenburgs The Store, Fluxus Shops) och småtidskrifter utgjorde den en av den spirande institutions-kritikens många fasetter och ett betydande steg på vägen mot – som Nam June Paik påtalat om George Maci-unas ambitioner med Fluxus – ett gripande av inte bara konstvärldens produktionsmedel utan även av dess distributionssystem.

Postkonsten är ett fenomen som under sin mer än femtioåriga historia har tagit sig en rad olika uttryck och inbegripit en mängd olika medier och praktiker: visuell poesi, collage, slogans, texter, serier, liksom stämplat, frimärken, logotyper och andra inlånade byråkrati-parafraaserande och ofta postrelaterade former. I samband med dess storhetstid under 70- och 80-talen delades formspråk och bildbruk inte sällan med det "låga" material man också kunde se inom den omgivande alternativkulturen, och dess radikaldemokratiska ambition att vara ett öppet och inklusivt forum med mycket låg tröskel för deltagande har gjort den till en ovanligt

POSTKONST

#65/2014 140:–

En definition av korrespondenskonsten

Michael Crane s. 2

Så varför pratar den här killen?

Michael Crane s. 6

Mail Art – kommunikation på distans

Jean-Marc Poinot s. 8

Skriv en rad

William S Wilson s. 13

Efterforskningar om det Eviga Nätverket

Robert Filliou s. 15

BILAGA s. 16

OEI

Postkonst – de tidiga åren. En historisk översikt.
Ken Friedman s. 20

Postkonsten och det Stora Monstret
Ulises Carrión s. 29

Personliga världar eller kulturella strategier? Ulises Carrión s. 31

DOSSIER

Leif Eriksson s. 33

Mail art, stämpelkonst, The Yellow Error (ett samtal med Leif Eriksson) s. 36

The Yellow Error
Leif Eriksson s. 43

"Kan du inte ge ett superbtt svar så svara inte alls" – Intervju med Bern Porter
Mark Bloch s. 52

POST, Kunsthall Charlottenborg, 01.02.13 – 31.01.14
Jacob Fabricius & Anne Mikél Jensen s. 55





Glimpse of raw material
Informational tactics for a geographical practice

What would it have happened if the man had not conquered the sea?

Land and Sea

First fragment.
 Some African men with their camels and some palms behind their shoulders.
 At the center of the composition something is happening: a bucket and a lot of hands that pull it out of a dark stain.
 It could be an extraction of water from a well.

A white vectorial sign originating from the neck of a camel in the middle of the image, pointing at the sky and crossing diagonally the picture.

Carl Schmitt

Second fragment, second authentic image.
 The terrestrial nature of the man has been the vital push toward the sea - symbolically represented by the Leviathan - with the aim of dominating it and turning into it.
 A man mimicking the Leviathan. A man, a marine conquering machine.
 The technological evolution of the man has always gone together with the necessity of taming the sea.

In so doing, lands of conquest have gotten further as well as boats became natural prothesis of man himself.

Plutarch Press, 1997.

In both the images only land remains. The layers and the filters that have produced them define entirely the orography of a potential and not yet relational landscape.
 A white drawing: not an error of the film but a voluntary sign to divert the attention and to bring the image to a superficial level.

No more action but territory.
 Not more picture, only image.

Produced by
EE S ANOTYALIES

CARL SCHMITT Land and Sea

SL: "IO: "A O R - I; HIC 1

PLUTARCH PRESS

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