

Cleo Fariselli





Me as a star (Generoso Moutain), from the series *Me as a star*, HDV video, 8 minutes, 2008, ongoing

In this video performance I dance wearing a self-made costume reflecting the sun light very much. I dance far enough from the camera eye so that I appear as a shiny sparkling light, indistinguishable as a person. I realized the performance for the first time on the Generoso Mountain in Switzerland, and I intend to play it in different locations, both natural and urban.



Untitled, from the series *Masks*, digital photograph, lambda print, poster format, cm 90 x 60, 2008



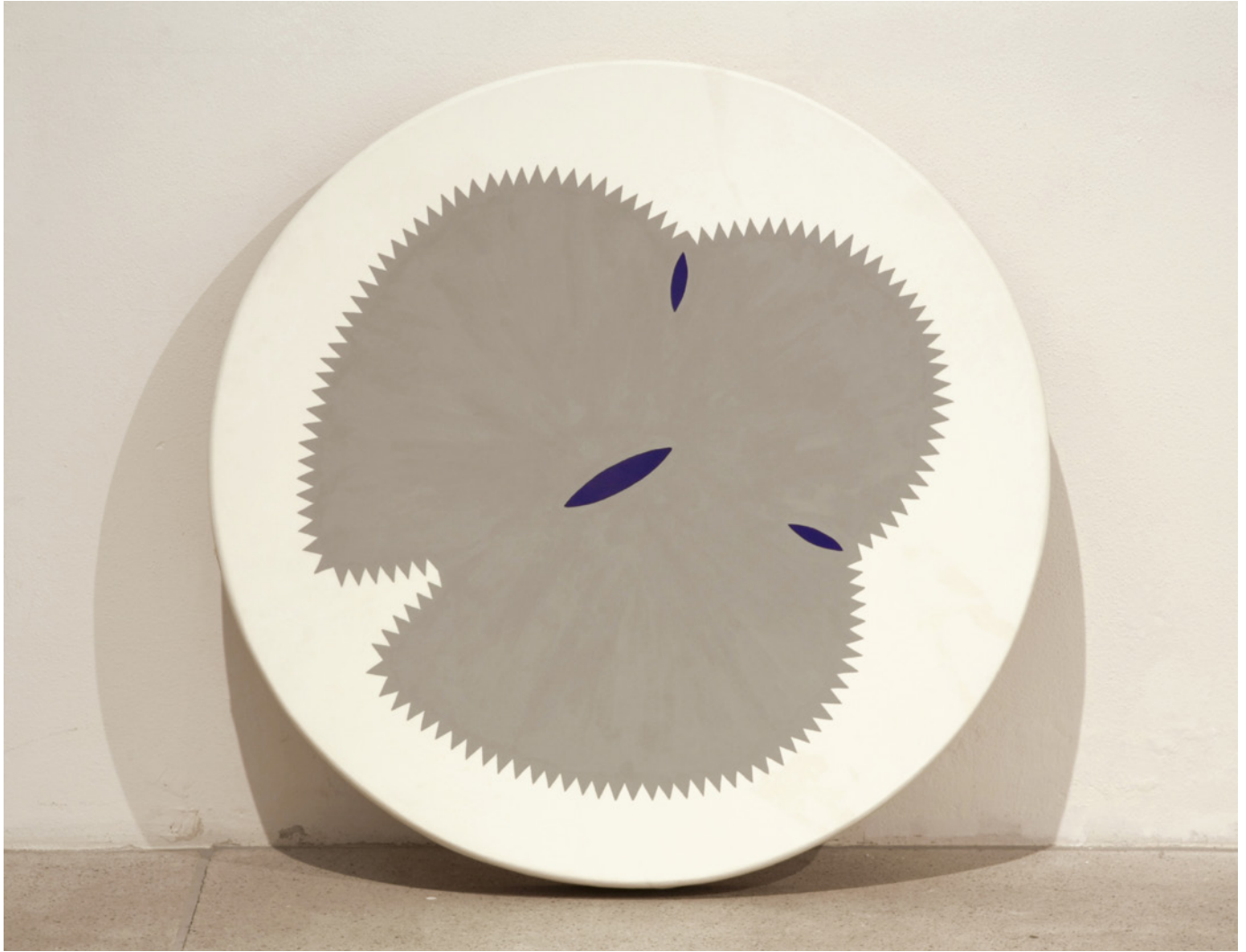
Untitled (selfportrait), ongoing project started in 2008, black and white photographic print on blue-back paper, cm 250 x 187,5

This work is a black and white photograph I shot, printed as an outdoor poster at such a dimension that the streetlamp is as tall as me.

I show it in 2 ways both parallel and complementary. The first one is the traditional way of exposing a piece: the work inside an Art space, printed in limited edition. The second one is a dynamic process where I affix the poster in public spaces with the only rule of following my personal pleasure. In this case, the work has unlimited edition.



Documentative picture of *Untitled (selfportrait)*, installed in Mozzate, Italy, 2008



Anemone Nemorosa, from the series of 3 frame drums *Pollen*, 2010, acrylic on goatskin parchment tuned on wooden drum frame, diameter 90 cm x depth 9 cm.
Installation view at Raffaella Cortese Gallery, Milan.

Both canvases and drums are membranes stretched on rigid frames. Starting from this observation I merged them in this first series whose subjects originate from pollen grain pictures taken with scanning electron microscopes. I am interested in triggering a very physical interaction between sound vibration and image. My reflection about painting starts from the support. The pieces are exposed as canvases and played as drums during planned performances. In this specific occasions the paint surface is manipulated, caressed, beaten, infringing the “do not touch the painting” tabu.



Documentative photograph from the backstage of the performance *Pollen*, 2010

The pieces of the series *Pollen* were played by me with the percussionists Giordano Rizzato and Federico Sanesi during the opening of the show *In full bloom* at the Raffaella Cortese Gallery, Milan. After the performance the pieces were installed at Cortese Gallery, Brown Project Space, and Kaleidoscope Project Space. After the performance the pieces were installed as paintings.



Grains, 2010, (detail), installation composed by 8 white clay sculptures, variable dimensions.
Installation view at Raffaella Cortese Gallery, Milan.

Small white-clay sculptures inspired by morphologies of pollen grains, are used to make a space porous, keeping its doors and windows open, creating draughts, apertures and small incongruities.



Grains, 2010, (detail), installation composed by 8 white clay sculptures, variable dimensions. Installation view at Brown Project Space, Milan.



A ship in the night, 2007, digital photograph, variable dimensions.



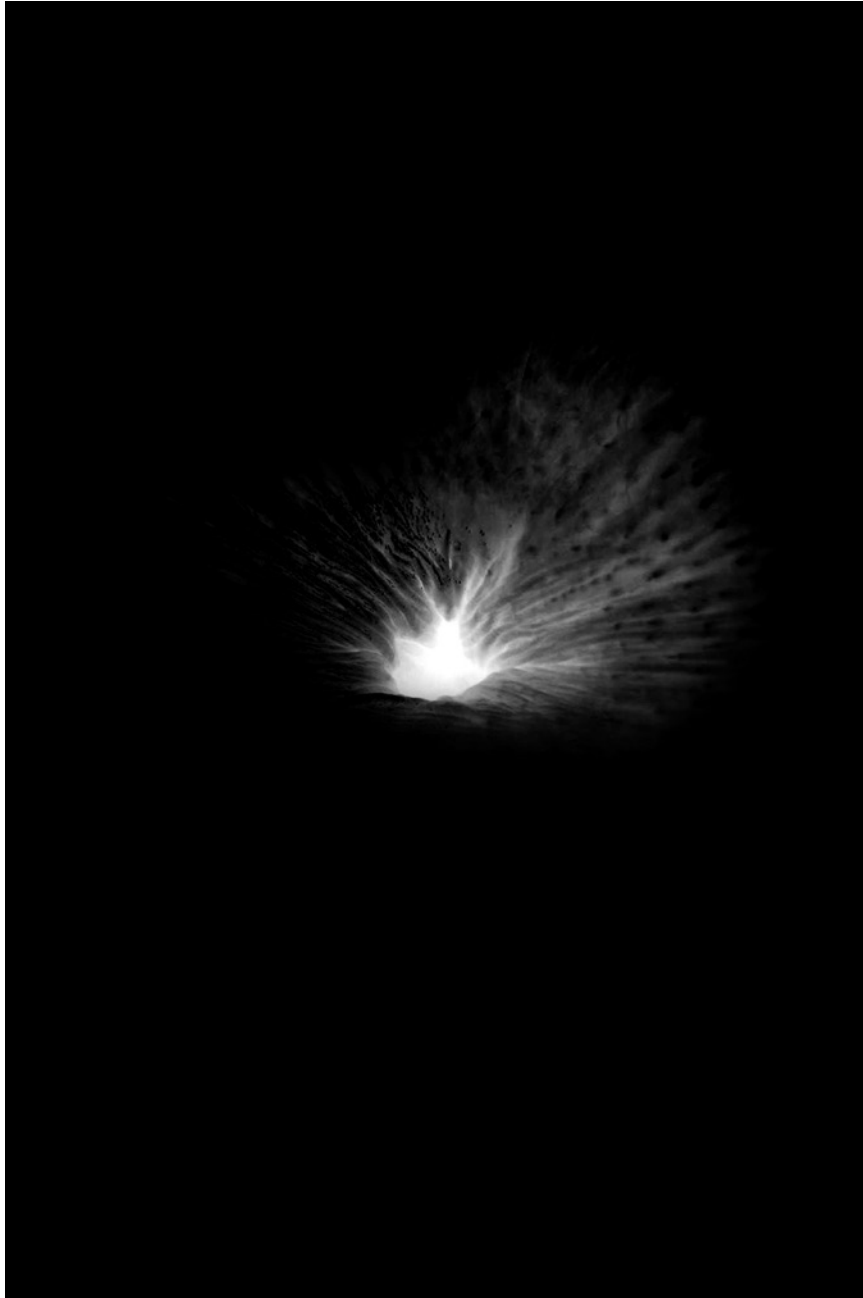
Ricerca (20-20k), 2010, audio work, duration 20 minutes.
Installation view at O', Milan.

The Musical Offering BWV 1079 Johann Sebastian Bach dedicated in 1748 to the King of Prussia Frederick the Great, contains one of the most unique compositions in the history of Western music. It is a perpetual canon, whose conclusion leads directly to a new beginning with a peculiarity, it does not provide conclusions: as an octave cycle finishes, immediately another ascends, and so on ad infinitum. The standard execution provides for a limited number of repetitions. Exploiting the extension potentiality of a synthetic sound, I performed this piece from the lowest boundaries of human hearing (20 hertz) to the highest (20.000 hertz). The almost philological execution of a piece that was meant to live in an ideal dimension makes the spectator confront with the physical boundaries of human senses



Untitled (stars), 2010, series of 9 photographic prints, pigmented ink on cotton paper, variable dimensions. Installation view at O', Milan.

This small series of nine black and white photographs combines astronomical photos of stars to anatomical pictures of human anuses. In this last subject, black and white have been reversed.



Untitled (stars), detail, 2010, series of 9 photographic prints, pigmented ink on cotton paper, variable dimensions.



Untitled (study for a blackout), 2010, performance, 50 performers with electric torches.
Performance view from *The Zero Budget Biennial*, Milan

In an empty, huge, dark industrial warehouse, fifty performers move with torches (flashlights) exploring the space. The movements of the lights reveal for an instant random architectonic details of the inside to the audience outside, both evoking and transforming the idea of blackout.



Documentative picture from the backstage of *Untitled (study for a blackout)*, 2010, performance, 50 performers with electric torches.
Performance view from *The Zero Budget Biennial*, Milan

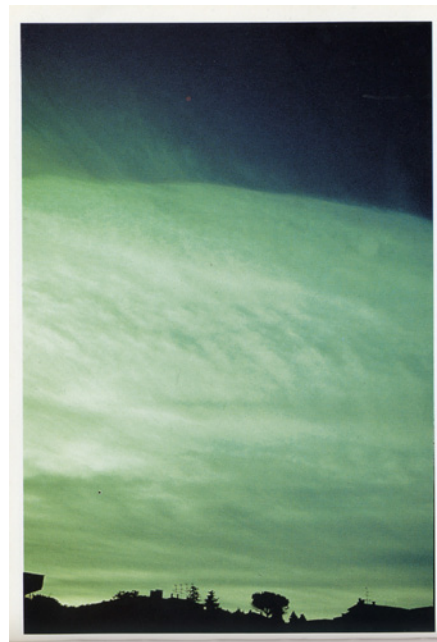


2' 56", in collaboration with Patrizio Fariselli, digital video, duration 2' 56"

The heat of an iron railing under the Sun attracts the flies. A piano accompanies the lightest movements of the animals creating a musical speech whose rhythm comes from the world's time. I realized this work in collaboration with my father Patrizio, pianist and composer. Born as an experiment in family, the work has become an occasion to reflect about the relationship among composition, improvisation and image.

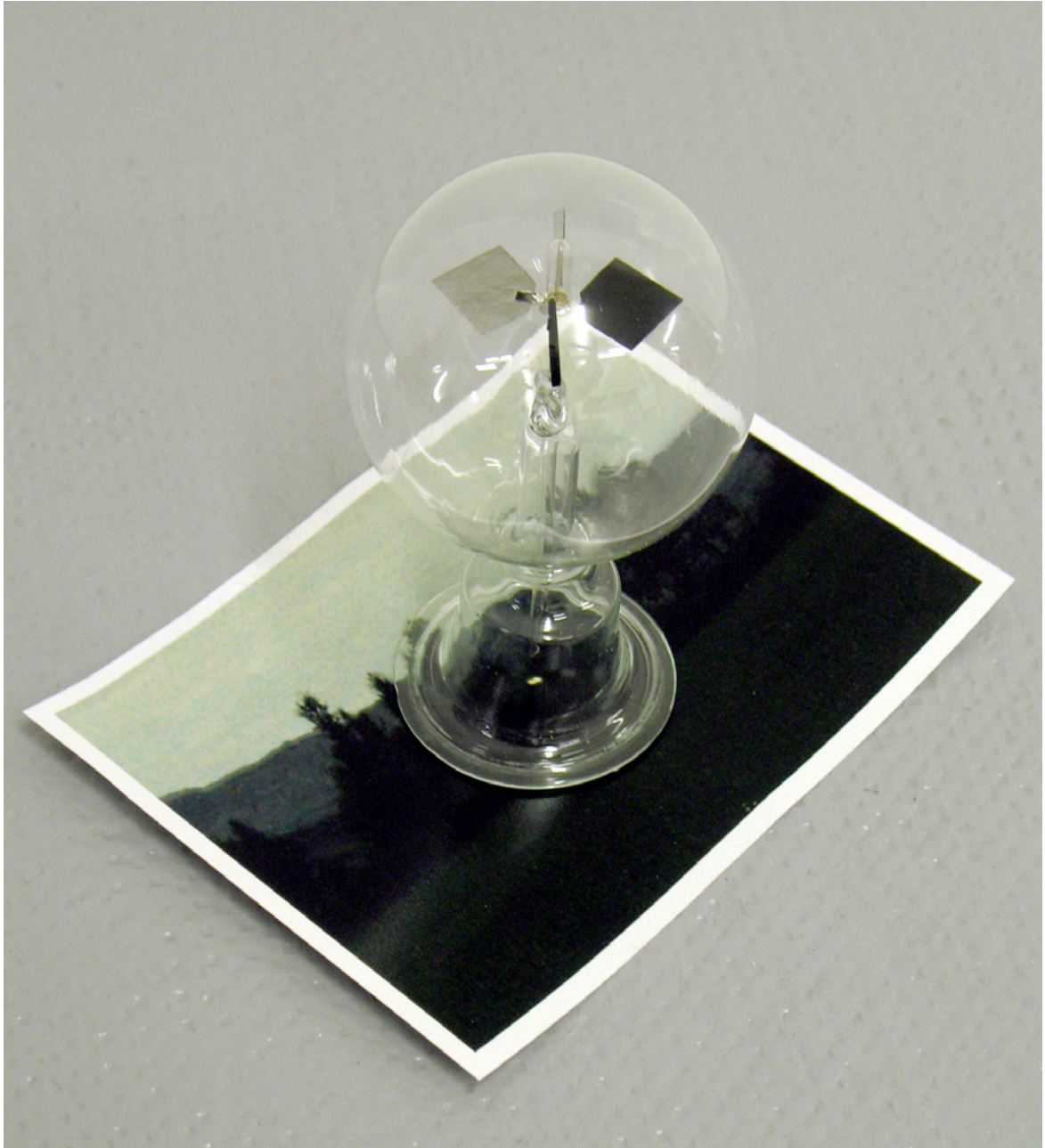


Hooves, 2007, photograph, variable dimensions



Landscapes, series of 5 color photocopies, A4 format, 2008

I photocopied 5 pictures chosen from a book of Metereology, adding to them only a conceptual alteration: I shifted the focus from the sky, main subject of the photographs, to the scraps of landscapes entering in the images, creating an aerial, unstable series of unintentional landscapes. I conceived these images for my solo show *on the Top of The Trees* at Lucie Fontaine, Milan.



Untitled, 2009, *Lights* project, solar radiometer 8 x 13,5 cm on photographic print 12,5 x 17 cm



Untitled (a science-fiction novel), 2010, graphite on wall, variable dimensions.
Installation view at Parc Expo, Mulhouse 010, Mulhouse

The graphite I used to write on the wall is the starting point of the text itself: a paradoxical “science-fiction” novel I wrote to destabilize the reader leveraging only on his basic scientific knowledge.

THE
EARTH'S CRUST
ABOUT 6377 KM
IT MAY TAKE THOUSANDS OF YEARS
TO REACH THE CENTER OF THE EARTH
IT IS ASSUMED THAT THE CENTER OF THE EARTH IS
A GLOBE-SHAPED PLANET
7 OTHER PLANETS WITH THEIR SATELLITES
THE POSITION OF THE EARTH IN THE SOLAR SYSTEM
ABOUT 150 MILLION MILES OF SPACE FROM NEARBY STARS
IT MEASURES APPROXIMATELY 3000 TIMES THE SIZE OF THE EARTH
THE LIGHT EMITTED BY THE SUN TAKES 8 MINUTES TO REACH THE EARTH
THE SOLAR SYSTEM IS PART OF A GALAXY A SPACED SYSTEM
THE GALAXY WE LIVE IN HAS BEEN CALLED THE MILKY WAY
THE GALAXY WE LIVE IN HAS BEEN CALLED THE MILKY WAY
SPACE IS A HUGE EXTENT RESEMBLING A MISTY MEDIUM
SPACE THAT HAS BEEN CALLED THE MILKY WAY
SPACE THE SPACE THAT HAS BEEN CALLED THE MILKY WAY

Untitled (a science-fiction novel), detail, 2010, graphite on wall, variable dimensions.



Living fields, 2004, Agar Saccharose gel on wall, variable dimensions
Installation view at Viafarini, Milan.

This work consists in making portion of space fertile to the proliferation of micro-organic life.
I don't put any germ or bacterium, I just give the opportunity to the microscopic forms of life that already inhabit the space to expand themselves and live in a suitable zone.



Sculpture inhabited by woodworms that slowly modify the form of it, 2004, wood, living woodworms,
3,23 m x 80 cm x 8 cm
Installation view at Ashed space, Como.

From the moment I finished assembling it, the sculpture started a self-determination process that will bring it, one day, to disappear. Through a more and more visible evolution, the body of the sculpture is inhabited, eaten, transformed in energy by the proliferation of hundreds of tiny forms of life that will spread in the world in a process that, accelerated, would appear as a huge explosion.



Untitled, digital photograph, variable dimensions, 2009

CLEO FARISELLI

Born in Cesenatico the 4th September 1982, lives and works in Milan

EDUCATION:

- 2007, Degree in Painting at the Academy of Fine Arts of Brera, Milan
- 2007, International Campus Goldoni, Venice Theatre Biennial, Venice
- 2005, Degree at Arsenale Drama School, Milan
- 2004, Advanced Course in Visual Art, Visiting Professor Jimmie Durham, Ratti Foundation, Como
- 2004, No vitrines, no museums, no artists: just a lot of people, workshop held by Rirkrit Tiravanija Pierre Huyghe and Philippe Parreno, Domus Academy, Venice

Born in a family of musicians, she studied music since she was a child.

SELECTED GROUP SHOWS:

- 2011, (upcoming), Prague Biennial, Mikrotechna Praha 4, Prague, Czech Republic
- 2011, Festa Mobile, curated by Davide Ferri and Antonio Grulli, coffee bars of Bologna, Italy
- 2010, Se vuoi che questa storia continui..., neon>campobase, Bologna, MAN, Nuoro, Italy
- 2010, videoReport Italia 08_09, curated by Andrea Bruciati, GCAC, Monfalcone, Italy
- 2010, L'arpa magica, curated by Lucie Fontaine, Lucie Fontaine Gallery, Milan, Italy
- 2010, Mulhouse 010, Parc Expo, Mulhouse, France
- 2010, In full bloom, curated by Antonio Grulli, Raffaella Cortese Gallery, Brown Project Space, Kaleidoscope project space, Milan; Italy
- 2010, The Zero Budget Biennial, curated by Joanna Fiduccia and Chris Sharp, Pianissimo gallery, Milan performance program curated by Antonio Grulli in the neighborhood of Lambrate, Milan, Italy
- 2009, Pièce(S) Temporaires, curated by Francesca Di Nardo, Centre International d'Accueil et d'Echanges des Récollets, Paris, France
- 2009, Niniendi su pipieddu, curated by Cherimus, church of St. Anna, Perdaxius, Italy
- 2009, The autumn harvest has been abundant, curated by Chiara Agnello and Milovan Farronato, Viafarini and Care/of, Milan, Italy
- 2009, Studio Visit, curated by Andrea Bruciati, GCAC, Monfalcone, Italy
- 2009, New Italian Epic, curated by Andrea Bruciati, Brown Project Space, Milan, Italy
- 2008, Hotel Meridian, curated by Mahony, river barge Spaceman Spiff, London, UK
- 2008, Il gesto del suono, curated by Claudio Chianura, Centro Trevi, Bozen, 2008, Palazzo Reale, Milan, Italy
- 2004, Surely we will be confused, with Jimmie Durham, Ashed space, Como, Italy
- 2004, Arrivederci e Grazie, curated by 8 young curators under the direction of Alberto Garutti, Viafarini, Milan, Italy

SOLO SHOWS:

- 2011, La Resistenza e la sua luce, CRAC, Cremona, Italy
- 2010, Ricercar (20-20k), O', Milan, Italy
- 2008, on The Top of The Trees, Lucie Fontaine, Milan, Italy

RESIDENCIES:

- 2010, Post-graduate workshop in residence, visiting professor Liliana Moro, Spinola Banna Foundation, Turin
- 2009, Selected by the Dena Foundation for Contemporary Art for a 3 months residence at the Centre International d'Accueil et d'Echanges des Récollets, Paris

PRIZES AND PARTICIPATIONS IN SPECIAL EVENTS: (selection)

- 2011, Selected to participate in the Rothschild Prize
- 2010, Predictions, round table at the XIV International Biennial of Sculpture, Carrara, Italy
- 2010, Photography? A series of encounters about Photography, Care/of, Milan, Italy
- 2010, New, Old Frontiers: The Artist Run Spaces, round table at Contemporary Art Pavillion, Milan, Italy
- 2009, Presented by Lucie Fontaine at No Soul for Sale, a Festival of Independents, New York, USA
- 2008, Presented at Jeune Photographie Italienne Contemporaine, Une Géographie des Talent Naissants, La Maison Rouge, Fondation Antoine de Galbert, Paris, France

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