

invernomuto

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Negus - Duppy Conquerors

installation view, Add Fire - Premio Furla 2013 (presented by Filipa Ramos and Elena Filipovic), Ex-Ospedale dei Bastardini, Bologna 2013
courtesy: the artists;



The ongoing *Negus* project is a series of films exploring the metaphor of the Negus and retracing the Jamaican tradition of versioning (creating multiple versions of the same song). The project involves some of the godfathers of dub music and Sound System culture. *Negus* was inspired by a historical event dating from the Italian Fascist period: in the colonial era, after the conquest of Abyssinia, effigies of the last Negus of Ethiopia, Hailé Selassié I, were burnt in the square of our hometown Vernasca, a small village located between Milano and Bologna. This episode coincided with the return of one soldier from the colonial war. Hailé Selassié I became the Black Messiah for the Rastafarian belief, which was - and still is - much diffused in Jamaica, where the Sound System culture was born in the 1950s. This way, an event that happened a few kilometres from where we were born and raised enters in resonance with a wider cult developed in the opposite side of the planet, something that cannot pass unnoticed.

In the first version, *Negus - Duppy Conquerors*, we summoned the Duppy Conquerors - hunters of malevolent spirits, recurrent figures in Jamaican musical tradition - to seize the square of Vernasca.

CREDITS

Production: 9.99 Films

Executive Producers: Luca Legnani, Fulvio Compagnucci, Andrea Biscaro

Steadycam Operator: Alessandro Ruggeri

Operator Assistant: Giuseppe Laganella

Electrician: Mario Castelli

Colourist: Matteo Stefani

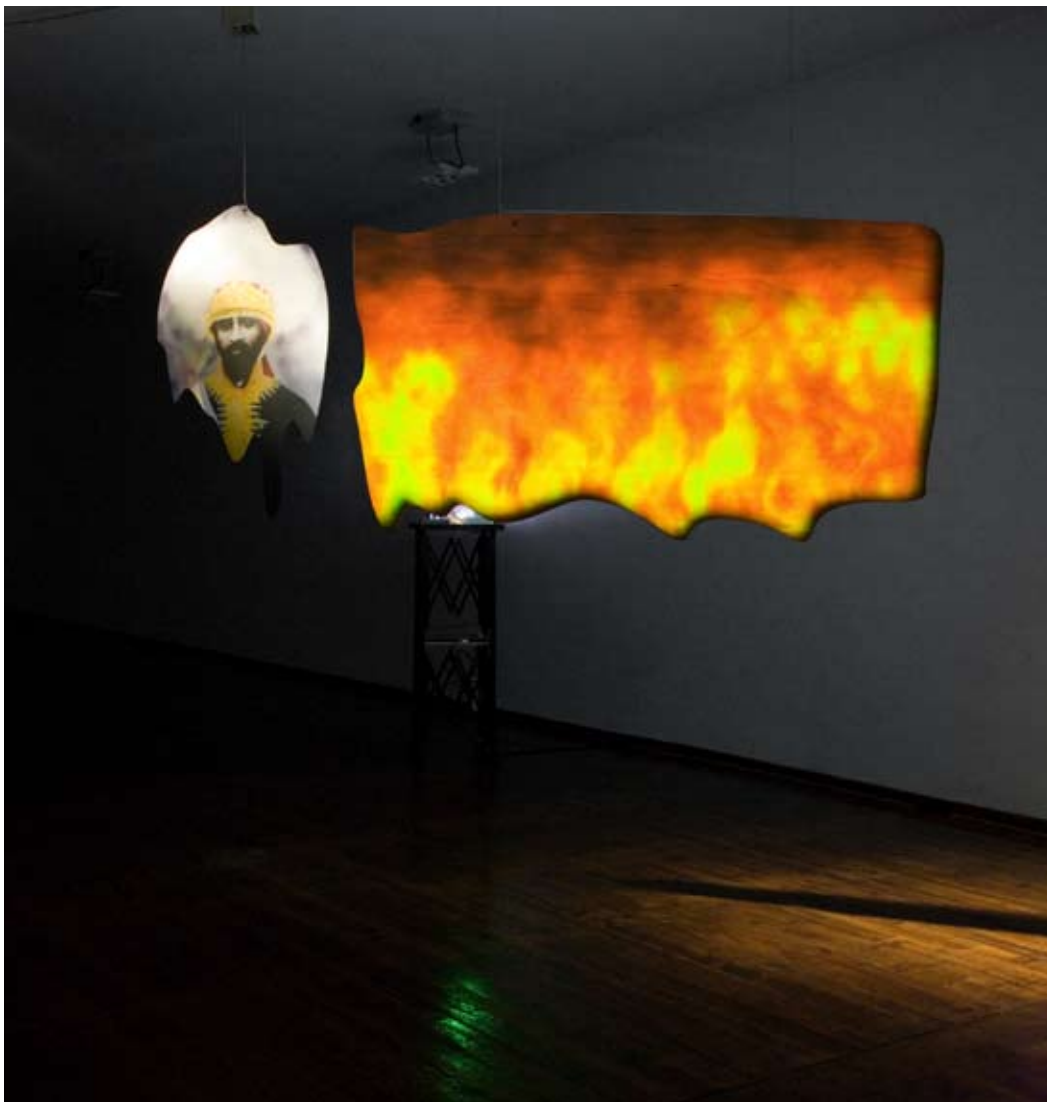
Sound: Invernomuto

Duppy Conquerors: Jim C. Nedd, Matteo Pit, Luca Trabucchi

Fire: Pirotecnica Benassi

Sound system: Prince Healer

Thanks to: Martina Angelotti, Davide Barbieri, Comune di Vernasca, Andrea Lissoni, Luca Martinazzoli, Safari Park Pombia, Lorenzo Senni, Luca Trevisani, Daniele Tribi.



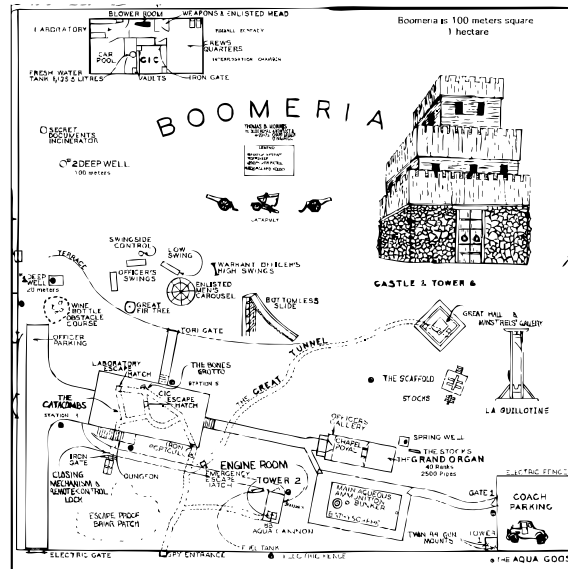
Negus
2 video projections on wood, airbrush on iron sheet, variable dimension, 2011
installation view, "Simone", Padiglione d'Arte Contemporanea, Ferrara;
curated by Xing; courtesy: the artists;



The first version of *Negus* (a work in progress) is an installation that consists in a double projection on a curved wooden screen and a quadrilateral sheet of metal attached to the ceiling, and thus in natural permanent rotation; the metal sheeting has an airbrushed picture on one side (a portrait of Negus) and a reflective surface on the other. One projection presents a series of brief images of flames, almost like a gif animation, while the other shows vintage photos of the town square in Vernasca (a point of departure for many other Invernomuto projects, and the basis for the work *Wax, Relax*) animated by fluorescent colors. The two sides of the rotating sheet constantly intersect the cone of projected light, generating reflections and shimmers on the walls and floor, like constantly changing shadows and flares. The installation incessantly redraws its borders in the surrounding space, which takes on an instable, shifting dimension. The *Negus* project grew out of a historical event dating to the Fascist period: in the colonial era, after the conquest of Abyssinia, effigies of the last Negus of Ethiopia, Haile Selassie I, were burned in the main squares of some Italian towns, including Vernasca; the episode in Vernasca – of which no photos remain, only oral accounts – coincided with a soldier's victorious return to the village from the colonial war. And so, continuing Invernomuto's constant excavation of their native area, *Negus* brings together historical fact, obscure local rituals and celebrations, cultural phantoms and political scenarios from the recent past.



Boomeria
Video stills 2011;
courtesy: the artists



Boomeria is a project that has gone through various stages of development since 2009. It grew out of an in-depth research project investigating medieval castles in the United States, which led to the group's encounter with Mr Preston Q. Boomer, a truly unusual figure. Boomer is a science teacher who lives in the Bonny Doon woods near Santa Cruz, California. Since the mid-'50s, he has devoted his life to building a 100-square-meter castle called Boomeria, where full-fledged battles are staged with water cannons. The castle, entirely designed in medieval style with the help of his sons and students, is a piece of fantasy architecture made up of mazes, underground tunnels, and defense and alarm mechanisms. This place and world have inspired two Invernomuto video projects. The first, realized in 2009, is based on material from Mr Boomer's personal archive of Super-8 films: essentially pseudo B-movies that he made with his students (the footage was assembled and then shown inside a conical display case made of burnt wood, accompanied by a sound installation playing Boom's alarms and sirens). The second video with the same title, made in 2011, is an abstract documentary shot in 16mm inside the castle, as the result of a physical, and in some ways, sensorial encounter with Boom and his world. In addition to these two videos, Invernomuto also made Boomeria-Neuschwanstein – the result of an iconographic study compiling images from the Boomeria archive – and later, Boomeria-Castlevania, a two-dimensional work that shows the structure (without characters) of all levels of the videogame Castlevania, in its first 1986 version for the 8-bit Nintendo console.



Wax, Relax

wax, variable dimension, 2011

installation view, Hangar Bicocca, Milan; Terre Vulnerabili curated by Chiara Bertola with Andrea Lissoni; courtesy: the artists;



The work for “Terre Vulnerabili” (curated by Chiara Bertola and Andrea Lissoni, Hangar Bicocca, Milan 2010/2011) - a wax grotto that will melt slowly over the course of the exhibition - is a monument to popular culture; a monument that carts around all the baggage of the province, of which it constitutes almost a folk icon. The Lourdes shrine in Vernasca, where Invernomuto comes from, has been a problem for a long time, and efforts have often been made to remove it, since it is aesthetically deplorable and hygienically unsustainable. It has always been Invernomuto's dream to remove it and place it within an exhibition space, and then melt it. Wax, Relax is a private copy of its devotional charge, but it nevertheless maintains a strong link with worship, which lies in the process of melting. The grotto emanates, but is constrained to undergo. Faux rocks and cement, grottos and nymphaea, everything becomes wax, the material that has traditionally been used to generate infinite ‘copies’ and that condenses the imagination of the miraculous just as much as does offbeat cinematography. Invernomuto is trying in this way to give life to a new, slow ritual: the re-construction of a landscape/background (a landscape that is, in any case, always the central - almost obsessive - touchstone of Invernomuto's research, field of action and motif, where they move, record, distort and expand under the most disparate audio-visual forms). The town grotto - which may as well be ours - is a ritual reconstruction but also a landscape that is fake and excessively false, not to say grotesque, in its contemplative aspect. It interests precisely because of its status as a ‘backdrop’ that is deep-rooted in the collective imagination, deprived of the religious symbols that normally accompany it, and in its new, mutated dimension, it has been moved from the wall to the floor. In the end, Wax, Relax is a piece about copying: the copy of a copy, of a copy of a copy, of a copy of a Lourdes grotto. Although the initial intent was to recall the ready-made, in actual fact they became more and more passionate about the filters - often purely formal - position between an original and its duplicates, opting to add in a chain of others: Invernomuto; the collected visual references; and the sculptors who helped in the production of the work. Each of these passages and intermediate stages creates modifications and artificializes, and is destined to melt away.



Wax, Relax

wax, variable dimension, 2011

installation view, "Simone", Padiglione d'Arte Contemporanea, Ferrara;

curated by Xing; courtesy: the artists;



Culiarsi

wood, Theremin, night-bird of prey, 2011
 installation view, Vestire i Paesaggi, curated by Anna Daneri
 Primaluna (LC)

Culiarsi is a project which includes both an environmental component (an installation, a video projection) and a performance. In the context of a classic nighttime summer fair held in Primaluna, a town in Valsassina, Invernò created an action divided into three acts, presented one after another: a video projected on a screen behind the monument to Italy's mountain infantry, the Alpini (a huge Cappello Alpino hat made out of stone that visually interferes with the projection), with blurred, distorted images showing a magic animal said to have been seen in the woods around Primaluna; an event in which three trial motorcycles show off their skills at riding up and along or jumping over logs and boulders (motorcycle trials are a motor sport based on balance rather than speed, and is particularly popular in Valsassina); the flight of a barn owl taking off from the arm of a falconer in medieval garb to alight on a four-meter-high antenna/sculpture, actually a theremin (the oldest known electronic musical instrument), whose sound is manipulated live by Invernò. The work grew out of a commission and was based on a research project that began in the context of the Ecomuseo delle Grigne and expanded to involve the local population. In this area abounding in legends and rituals, Culiarsi refers to the mythological birds called ircani, or culi arsi ("burnt rumps"), said to exist in sixteenth-century Grigna, and described as horned, nocturnal raptors with flaming eyes. Culiarsi is a work that temporarily transforms the public space of a festival into a performing environment where mythology, contemporary ritual, folklore and genius loci all reverberate together, taking on new forms.



Dungeons and Dregs

Solo exhibition 2010;

installation view, Grimmuseum, Berlin; *Whistle! Minotaure* curated by Francesco Cavaliere & Marcel Türkowsky; courtesy: the artists; visual references on dungeonsanddregs.blogspot.com



Dungeons and Dregs is an exhibition/performance event that was held at the Grimmuseum over the course of a week. Entirely centered on the story of the Black Cobras, an imaginary street gang, the exhibition is the result of fieldwork carried out in Berlin. A long search turned up an old shop selling Black Cobras, a novelty item from the '70s – half magic trick, half firework – consisting in a small grey cylinder that spits out a 'snake' of ashes when lit. The exhibition is conceived as a step-by-step journey through time (or perhaps a game) and starts in a dim, bare room where a spotlight is pointed at a trapdoor in the floor leading to the museum basement; in the cellar, one finds a video projection showing two near-identical versions of Dungeons and Dregs (different only in the voiceover: the musician Michael Northam is featured in one, and his brother, speaking from Montana via Skype, in the other). The video tells the gang's story through the places it inhabits, along with the various methods its members use to communicate with other galaxies (they also venerate Bob, a sort of spiritual leader). In the next room, we hear an audio recording of a musical session (involving the musicians Benjamin Altermatt, Francesco Cavaliere, Christopher Kline, Felicity Mangan, Michael Northam and Marcel Türkowsky), and are led to the last space, accessible only via a ladder and only up to the waist. On the night of the opening, in the room whose floor is covered in reflective aluminum, Benjamin Altermatt and Francesco Cavaliere burn black cobras for three hours. The cinder snakes remain there as an installation for the rest of the exhibition. For the closing day, two works are added on the ground floor: a video projection of two fireballs flying over a lake – a scene from *Mystics in Bali*, a 1981 Indonesian horror movie directed by H. Tjut Djalil – and a fake burnt wood panel on which we find the full voiceover from the video projected in the basement. Dungeons and Dregs sums up Invernomuto's primary obsessions: games, the idea of a journey, sound, the shift between reality, representation and imagination, urban and suburban ritual, the inherent magic of the media, the relationship between what lies above and what lies below, culture and subculture.



Thunderstruck

Site specific intervention in Villasor (CA) 2010;
concrete, variable dimensions;
courtesy: the artists & Le Ville Matte;
www.levillematte.it

Thunderstruck is a permanent site-specific project in the piazza by the amphitheater of Villasor, a town near Cagliari, Sardinia. Half paradoxical sculpture, half skatepark (one does not rule out the other). Thunderstruck grew out of Invernomuto's investigation of the local context during the residency program Le Ville Matte, and takes the classic form of public art project. What makes it different from other works in the genre is the final result, which weds a specific function to the specific creative universe and obsessions of Invernomuto. On the one hand, it shows their interest in skater culture (Thunderstruck responds to the long-held wishes of the local skater community, which were finally heard and fulfilled with a system of ramps disguised as sculpture, located in the heart of the village); on the other, the classic vocabulary of popular culture that Invernomuto analyzes and employs as narrative motifs throughout their video works: folk architecture, displaced decorative structures, absurd elements of suburban street furniture, bizarre materials, vacant lots.

B.O.B.



B.O.B.

Solo exhibition 2010;
installation view, Galleria Patricia Armocida, Milan;
courtesy: Galleria Patricia Armocida
www.galleriapatriciaarmocida.com
Trailers on: infernomuto.blogspot.com

B.O.B. is an installation made up of multiple elements, structured to form an experience that moves from investigating a realm of the popular imagination to triggering a flood of mental associations and physical sensations in the viewer. B.O.B. was preceded by three trailers on the web; each video - lasting about one minute, and featuring the voice of artist and musician John Duncan - is based on manipulated archival images of the late-'70s American TV series The Dukes of Hazzard, and is as much a key to interpretation as a trailer for the exhibition. The installation consists of a site-specific work (a tub of slime, a sort of obstacle for visitors, who are fitted out with booties so that they can move carefully through the space, gradually tracking the green liquid everywhere); a two-channel video installation, with one monitor showing a former munitions depot converted into a farm, and the other the exploration of a cave; a sculpture made of polyurethane resin; a photo of the interior of a cave (244x244cm); an airbrushed picture on sheet metal (250x135cm) showing three figures against the background of the same converted munitions depot, and lastly, in an adjoining space, three wooden panels presenting archival images reworked on paper. B.O.B. is inspired not by a landscape, but by three characters who overlap and intersect throughout the exhibition. One is imaginary (Bob), one is fictional, but lives on in television reruns (Uncle Jesse from the Dukes of Hazzard series), and the last is real, but alludes to the mysterious laws of an imaginary world (Glenn Danzig). The entire genesis and realization of the work was a process structured in stages, culminating in the exhibition at Galleria Patricia Armocida. B.O.B. is an attempt to express the many, varied ways that codes and imageries can shift, overlap, and be interwoven; every element in it embodies a function, evokes a potential story, and is recombined with all the others, opening up to reveal new and different references.

B.O.B.



B.O.B. - The Bobs
Airbrush on iron sheet 2010; 250x135 cm;
courtesy: Galleria Patricia Armocida





Holedigger - Riduzione di fango

Performance 2009, in collaboration with Mudboy;

production: Art At Work;

photo by Moira Ricci; courtesy: the artists & Il Giardino dei Lauri

www.ilgiardinodeilauri.it

Holedigger is the title both of an installation and of the performance that inspired it, created in collaboration with the American musician Mudboy. The installation consists in a wooden structure and a sort of stage enclosed by a cement fence (which happens to be a replica of the fencing used by Invernomuto as part of the work *Thunderstruck*). Holedigger is placed over a seven-meter-deep tank, previously used for harvesting grapes. The action consists in a live musical performance by Mudboy lasting approximately twenty minutes, which culminates with a trapdoor suddenly opening in the stage, so that he plunges into the tank below. The musician then emerges from the side of the structure entirely covered in green slime (contained in the tank) and flees through the audience. Holedigger is constructed as a sort of temporary monument focused on the transformation and reversibility that characterize shifts in imaginary. On the other hand, more prosaically, Invernomuto sees Holedigger as “an homage to digging holes in the garden. The pensive celebration of a fall, where what matters is neither the fall, nor the landing. But rather, the baptism of mud”.



Catch me when I fall - Parade

Live media 2009;
video still;
courtesy: the artists
www.fondazioneclaudiobuziol.org



“Catch Me When I Fall” era una rubrica dedicata alle cadute presente su XXX Skate, magazine italiano dedicato allo skateboarding attivo dal 1988 al 1994. *Catch Me When I Fall* uno dei primi lavori video di Invernemuto, un dialogo in diretta attraverso il lancio di una vecchia camera analogica VHSC tra i due autori, sino alla sua distruzione. *Catch Me When I Fall - Parade* va a sezionare vecchi skate videos degli anni 90’ e li archivia secondo alcune regole e direzioni di sguardo. Lo stimolo: provare a leggere in quelle micro performance urbane alcune tracce di rito, di processioni, di moduli visuali relazionabili alle parate, in tutte le sue forme, o, più in generale, provare a definire altre possibili modalità di attraversamento del paesaggio urbano e suburbano. Il lavoro è strutturato in capitoli e utilizza sia metodi di campionamento e montaggio non lineare classico, sia esperimenti di sfondamento e dissolvenze stratificate.

Le fonti in gioco sono frammenti marginali di skate video storici (il video magazine periodico 411 ad esempio), passando per session complete di skaters cruciali per la nostra generazione (Rodney Mullen, Jamie Thomas ecc...) sino ad arrivare ad uno sguardo meno insider, attingendo ad un film che ha funzionato da sottotesto grottesco per un’intera scena, ovvero *Trashin’ - Corsa al massacro*, vero battesimo con la tavola per molti skater italiani. Quasi un virus che inspiegabilmente si insinuò nelle tv locali del nord Italia, passando nel palinsesto sporadicamente ma lasciando strascichi improbabili e rilevanti. La dimensione sonora è quasi un’evocazione melodiosa, con una selezione live di repertori di musica sperimentale contemporanea, intersecata a brevi loop costruiti con i suoni delle fonti originali, field recordings e voci fuori campo disturbate.



Village Oblivia - 1st and 2nd stop

Performative settlement/Insediamento performativo 2008;
 1st > Raum, Bologna; 2nd > Crisalide festival 2008, Forlì;
 in collaboration with Amy O'Neill, Ottaven, Davide Savorani, Luca Trevisani; with
 the participation of Seconda Fondazione; production: Xing;
 photo, Crisalide festival 2008, Forlì; courtesy: the artists & Xing
www.xing.it



Village Oblivia is a performance piece divided into three stages (Raum, Bologna; Crisalide Festival, Forlì; Netmage Festival, Bologna) that took place in 2008 and 2009. Each stage involved the collaboration or direct participation of guests from different backgrounds and of different origins - visual artists, musicians, performers, organizers and scholars - including Amy O'Neill, Davide Savorani, Luca Trevisani, Seconda Fondazione, Ottaven, Fabio Acca, Silvia Fanti, and Sunburned Hand of the Man. These collaborations/participations serve as outside input fuelling the work and building an interplay of dialogue around it. Each episode of Village Oblivia had a different structure and duration (one night, a few hours, three days in a row) and housed installations, sculptures, video projections, performances and audio.



Village Oblivia - 3rd stop

Live media 2009;

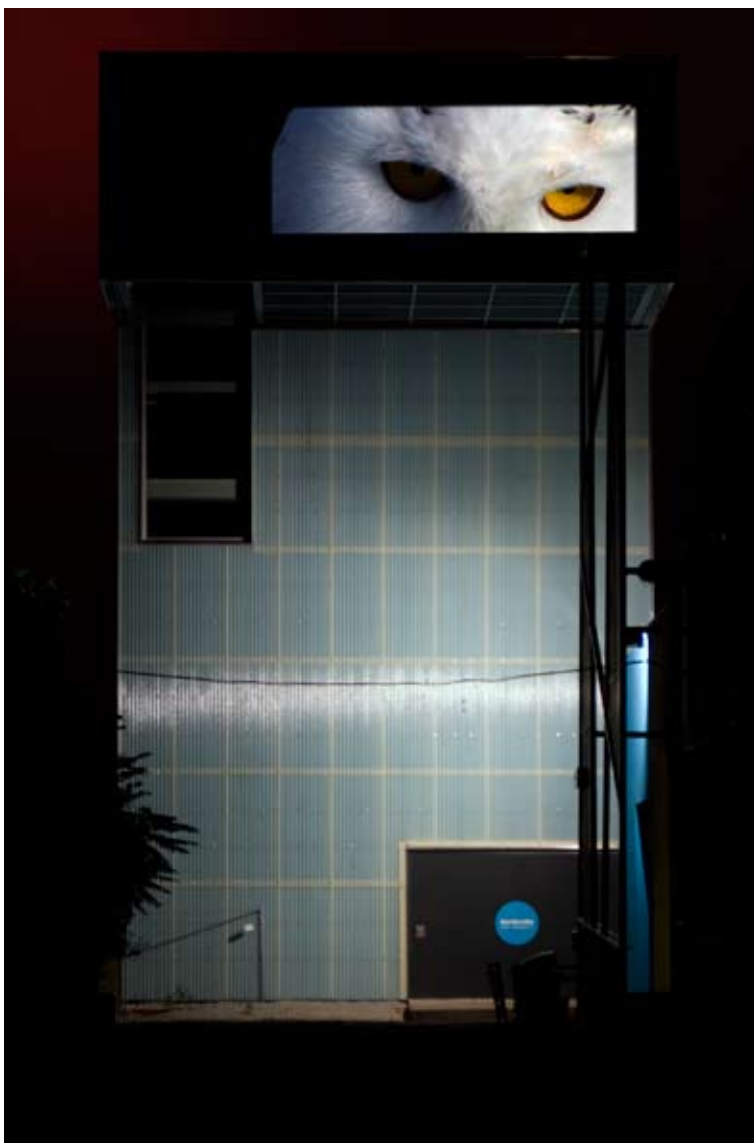
in collaboration with Sunburned Hand of the Man; production: Xing/Netmage 09;

courtesy: the artists & Xing

www.netmage.it

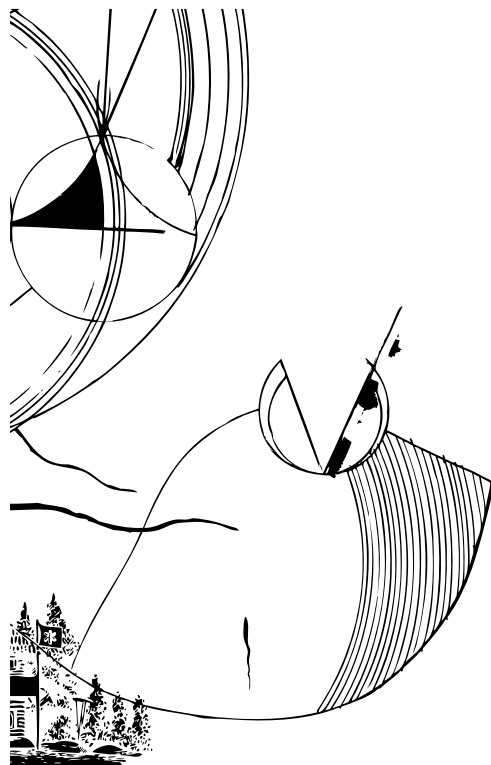


The audio - of different forms and genres - permanently fills the environment, while the alternation of ghostly presences, both real and ethereal, can either usher in new modes of perception and chain reactions, or simply happen and go unobserved. Visitors are free to find their own position within the spaces they choose to visit, deciding throughout the evolution of the work whether and how to move, change their angle, or even leave. Village Oblivia is built around the idea of taking on a space, inhabiting it, and using it to house a series of events and objects; it develops its own identity as a nomadic settlement and an environment in gradual evolution and transformation, in which to explore wide-ranging forms and outlines of imaginaries. The inspiration for Village Oblivia came from a compelling live performance by Sunburned Hand of the Man in Paris, which showed the potential of a kind of musical and visual performance that was unpredictable, unplanned, and yet not chaotic, rooted in the capacity to construct ephemeral spaces through a unique audiovisual ritual.



Village Oblivia - 4th stop

Video installation; outside view at Lambretto Art Project, Milano;
production: Xing/Netmage 09; courtesy: the artists & Xing
www.lambrettoartproject.com



The individual stages of Village Oblivia are presented neither as works in progress, nor as a series of acts in an ongoing theatrical process, let alone as “studies for”, but rather as independent performance pieces; each has a basic underlying score, however open-ended, and as a whole they are linked together only as a group of composed events and as a vessel - sometimes tangible, sometimes evanescent - for Invernomuto's world of imagery. Village Oblivia also has an extension that constitutes its fourth stage, a month-long exhibition in the spaces of Lambretto Art Project, Milan. It is an installation based on the live media piece presented at Netmage 09 in collaboration with Sunburned Hand of the Man. In addition to a four-channel video of the live performance, Invernomuto has added a fifth output - rear-projected on the façade of the exhibition space - showing a brief loop with an extreme close-up of the face of a Snowy Owl.



Perspectives on Archive: Check-In Architecture

Video Installation 2008; Video (97') & sound (116') out of sync loops
 installation view, *Check-In Architecture: the Exhibition*,
 11. Biennale Architettura, Venezia; courtesy: the artists
checkinarchitecture.blogspot.com



Having always had an interest in the representation of urban and suburban space, in the depth of the layers of sounds and visions in the landscape, Invernemuto has realized a video in the form of a long suite, halfway between an oversized installation and an experimental film. *Perspectives on Archive* selects, reframes and juxtaposes sequences from the recorded material that had been “excluded” from the edited videos of missions realized by students and Check-in Architecture authors, visible on youtube. In this work there emerges on the one hand a possible representation of the “undistinguished European”, that landscape that eludes the holographic representations stereotyped by tourist iconography. And, on the other, small performances ensue from urban spaces whose rhythm is given by a musical soundtrack structured around layers and levels of overlapping sounds. *Perspectives on Archive* transforms what was apparently discarded material into a magnetic audiovisual flux that flows and advances as it portrays how the contemporary visual unconscious is interweaving with the slow but inexorable formation process of urban imaginary in the present. (Andrea Lissoni)



Teastas Mor

Solo exhibition 2008 (8 photo and wood panels, 2 sculptures, 1 video installation, 1 flag); installation view, Galerie Patricia Dorfmann, Paris;
courtesy: Galerie Patricia Dorfmann
www.patriciadorfmann.com

Teastas Mor is the title of a solo show in Paris (Galerie Patricia Dorfmann, 2008) which consists in a series of photo collages mounted on wooden frames, two sculptures, and a video. The exhibition, conceived as a single project with works especially made for the purpose, focuses on the multifaceted imaginaire of a specific area, the province of Piacenza that is Invernomuto's home region. Its point of departure is a pseudo-historical geographic oddity: the presence of full-fledged emulations of medieval villages, like contemporary amusement parks built around historical ghosts. It is a phenomenon that conceals a side not linked to tourism, part subculture, part popular tradition, with an entire universe of duels in the woods involving fictional arms and armor, live reconstructions of fantasy scenarios and backyard historical exercises. The video also lends its title to the show: Teastas Mor was a certificate of gameness for fighting dogs that confirmed the dog's strength, alacrity, and tenacity in combat. Teastas Mor shows a hand-to-hand fight carried out in the specially equipped wood of Seconda Fondazione – a live role-playing game association located in the province of Parma (whom Invernomuto collaborated with on Village Oblivia) and an exploration of an architectural world based on cement imitations of natural elements, which are characteristic of the area, but found throughout Italy and even abroad. Amid the photo collages, the sculptures Grotto Detail 1 and 2 – made of foam rubber and latex (which in turn imitate materials like wood or cement), the result of a collaboration with Roman artisans who produce weapons for role-playing games – create an electrical current running between worlds of imagery, in which what is at stake is always the different level of authenticity in the constant back-and-forth, whether accidental or intentional, between reality and fiction.

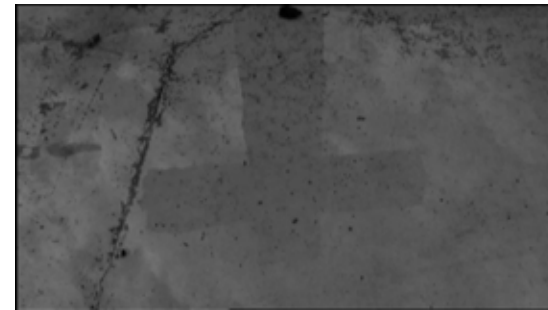
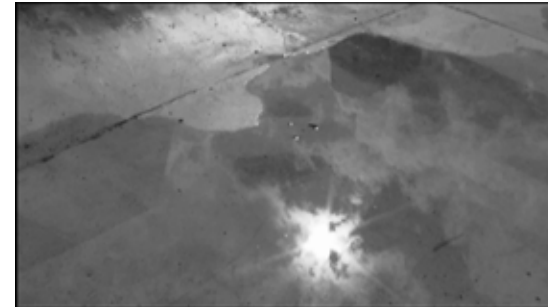


Second Path - Migrant Song

Installation 2007, in collaboration with Charlemagne Palestine;
installation view, *Invisible Miracle*, Viafarini - Milano; courtesy: the artists



Second Path is an installation made up of upside-down trees hanging from the ceiling, a seating unit, a lightbox and two column speakers (the kind traditionally used in churches) playing music created in collaboration with the artist and musician Charlemagne Palestine. The work is based on two ritual elements found in the province of Como, which Invernomuto came across in research conducted during the Fondazione Antonio Ratti Advanced Course in Visual Arts (the piece was also exhibited in the end-of-course show): on the one hand, the Carnival in Schignano (an ancient tradition involving wooden masks and sheepskin costumes) and on the other, the 'Sass de la Stria ('Witch's Rock'), a polished stone some fourteen meters high bearing ancient carvings and cup marks presumably linked to magic rites and the conjunction of four paths. Second Path is therefore conceived as a sort of trail that visitors follow through the upside-down trees, encountering a bench inspired by the shape of the Sass de la Stria, from which one can see a backlit image of an early 20th-century group photo of the Schignano Carnival and listen to Da Luv Drone: a somber audio track composed especially for the project by Charlemagne Palestine, it is a forty-minute looped drone that superimposes an organ, recordings of farmyard animals and copulative noises. Structured as a potentially private space within a public setting, Second Path subverts sources and rituals from different layers of time, coming up with a sensory experience in which nature, culture and subculture are played out in a temporal sequence that inevitably blurs together.



Black Cross Bowl

Video 2007, set photography; courtesy: the artists

Black Cross Bowl is a single-channel video constructed out of what seems to be a sequence of black and white photographs, with a male voice speaking off-screen, over the phone. The photos are actually fixed shots and very brief camera movements showing details of a cement space, which as they gradually pull back, reveals itself to be a cross between a skatepark and a funerary monument, with a big black crucifix towering over it. The surrounding area, peppered with the usual tags and graffiti, is deserted, in striking contrast to what we hear in the voiceover: though describing it as site/monument dedicated to his father and grandfather, the speaker points out that a year later, it has become a social hub full of life. The voice of Pontus Alv, the Swedish skater who created this skatepark on the outskirts of Basel, guides us through a miniature documentary that brings together ritual, subculture, the function of public space, and the potential for bearing witness that lies in every contemporary monument.



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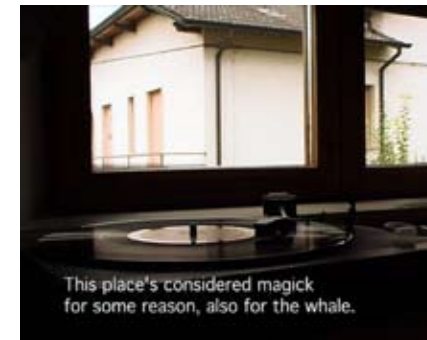
Magazine 2007; cover image; courtesy: the artists.

Bissera

Live media 2006-2007; in collaboration with Moira Ricci; video still; courtesy: the artists; production: Netmage 07



Bissera is a live media piece that consists in a two-channel projection and a live musical component. Created in collaboration with the artist Moira Ricci, Bissera (a healing ritual, in Italian folk magic) weaves together a visual thread, with subtitles forming a narrative, and both live and prerecorded audio. It can be interpreted as the story of a family, seen through the eyes of a child, that discovers its own past through a series of encounters. The three tracks are interlaced, ranging between the gestural dimension of folk magic, visions of a landscape that is both archaic and characterized by strikingly bizarre customs, and little stories. Bissera is an audiovisual tale in which Invernemuto's characteristic depiction of a landscape shaped by man encounters the legends (or chronicles, depending on one's point of view, in this case describing a mysterious boar-girl) that Moira Ricci composes by drawing on the culture of her home area, near Grosseto. The unique characteristic of Bissera is the way it brings together fiction, documentary, and scrap material inherited from low budget and experimental film.



Whalesland

Video 2005; video still; courtesy: the artists.

The title Whalesland embraces various projects (a video, an exhibition, a documentary and the installation Whalesland - Branching Three in One).

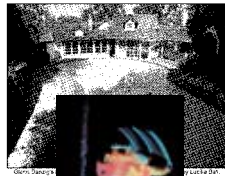
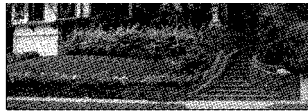
The installation is made up of two video projections and a slide projection. The video projects are presented side by side, and show a documentary with distorted colors about the Norwegian black metal scene, along with a video that Invernemuto shot in the Buco della Bale-
na, a site in Piacenza where a fossilized whale was found. The slideshow is shown in a diffe-
rent projection format than the videos, and consists of ninety images. The soundtrack for the
entire installation comes from the Buco della Balena video and was composed by John Duncan
and the band Ov0. The work is a journey through feedback and recurring images, in which pla-
ces, artefacts, symbols and rituals both lose and mingle their sources and worlds, dissolving
to form a single audiovisual device.



ffwd_mag#5
Magazine, 2008-2009



ffwd_mag was conceived in May 2003 by Invernomuto. The magazine aims at proposing a non-linear survey on audio-visual arts. Characteristics of *ffwd_mag* are the constant mutability and the refusal to adopt any identifiable graphic format. This is why each issue has to be considered as a stand-alone project/concept.



▲ Simon Steiner's house, Los Angeles, 1970. ▲ Black Sabbath, 'Paranoid', 1970. ▲ The ghost of Beethoven's brother. ▲ Lee Scratch Perry's Black Ark Studio, recording, Kingston 1979.

100 Looking at everything you've done over the years, one gets the sense of a very unified whole. It's vital for us to understand what this work is about, overall: for instance, in your creative process, what initially focuses your attention on something? Is it a basic element that activates a mechanism on each occasion, or is it more of an open, progressive system, linked to events?

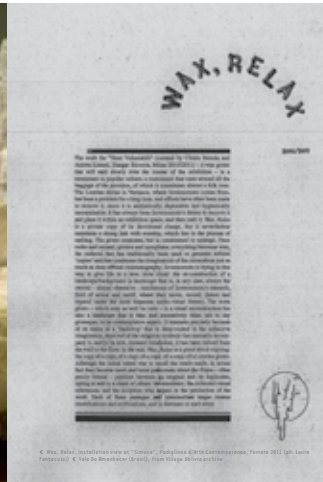
INTERVIEWER: The need for openness is present throughout our work. It's hard for us to think of a piece as being closed off. In Wax, Relax (2011) for instance – conceived as an installation and later transformed into an environment of sound and light – we added the lights because we were interested in creating a visual device. And we added a soundtrack because we were interested in introducing another layer of narrative and meaning.

1 The dimension of sound has definitely played a key role in your journey. How do your visual tastes and sound imagery developed and grown side-by-side, or have they followed diverging paths that then eventually overlap?

1 Sound is always used as a raw material. Depending on what we need, we go fishing in different reservoirs. At least half of the visual sources we draw on are connected to the world of music. Covers, artworks, photos... like the one of Lee Scratch Perry's studio in flames¹.



1 In Village Voice, 17 steps, presented at Heritage 81 (Chicago, 2009) four playbills were put together to be played in a 'private' space within the festival and during gaps in the schedule. Each of the playbills was associated with an image, including one of Black Ark Studio, which Lee Scratch Perry himself burned down in 1975. The other three images were the cover of the first Black Sabbath album, Paranoid (1970), an artwork photo from the House of the Rising Sun, depicting a group of four 19th-century bear hunters, a photo of a visual in the New de Belem house community in Brazil.



▲ Simon Steiner's house, Los Angeles, 1970. ▲ Black Sabbath, 'Paranoid', 1970. ▲ The ghost of Beethoven's brother. ▲ Lee Scratch Perry's Black Ark Studio, recording, Kingston 1979.



Invernomuto nasce nel 2003 dall'unione di Simone Bertuzzi e Simone Trabucchi. Ponendo l'accento sul collasso e la commistione di linguaggi l'operato del gruppo si concretizza in produzioni fuori formato come il progetto editoriale *ffwd_mag*, ricerca che si espande nella produzione di video, nella progettazione di live-media performance e nella curatela di eventi e progetti speciali. Invernomuto ha partecipato a mostre collettive e festival internazionali, tra cui *Domus Circular* (Milano, 2005), *Netmage 07* (Bologna, 2007, per cui ha curato l'art direction e il progetto *Bissera*), *Invisible Miracles* (Viafarini, Milano, 2007), *Fair_Play* (Lugano, 2008), Biennale Architettura 11 (Venezia, 2008, con *Perspectives on Archive: Check-In Architecture*), *Hors Pistes 2009* (Centre Pompidou, Parigi, 2009), *No Fun Fest* (New York, 2009), *Kubla Khan* (Arte Contempo, Lisbona, 2009), *Nothing But a Show* (Castello Sforzesco, Milano, 2009), *Ars artists residence show* (Fondazione Pomodoro, Milano, 2010), *Talenti Emergenti 2011* (CCC Strozzi, Firenze, 2011) e *Terre Vulnerabili* (Hangar Biccoca, Milano, 2011). Nel 2007 ha preso parte alla residenza promossa dalla Dena Foundation for Contemporary Art, Parigi e nel 2011 alla Mountain School of Arts, Los Angeles. Nel 2008 e 2009 ha presentato il progetto *Village Oblivia* a Raum (Bologna), *Crisalide* (Forlì), *Netmage 09* (Bologna) e LAP Lambretto Art Project (Milano); nel 2009 la performance *Holedigger* (Giardino dei Lauri, Perugia); nel 2011 *Culiar-si* (Primaluna, LC). Mostre personali: *Whalesland* (C/O careof, Milano, 2006), *Teastas Mor* (Galerie Patricia Dorfmann, Parigi, 2008), *B.O.B.* (Galleria Patricia Armocida, Milano, 2010), *Dungeons and Dregs* (Grimmuseum, Berlino, 2010) e *Simone* (Padiglione d'Arte Contemporanea, Ferrara, 2011). Nel 2012 esce la prima monografia di Invernomuto per Mousse Publishing, a cura di Xing; nel 2013 Invernomuto è finalista alla nona edizione del Premio Furla.

Invernomuto was founded in 2003 by Simone Bertuzzi and Simone Trabucchi. Emphasizing on the collapse and subsequent mixture of languages, Invernomuto produces works without a set format such as *ffwd_mag*, their research ranges from the production of single-channel videos, live-media performances' design, to the curating of events and special projects. Invernomuto participated to many group-shows, international festivals, among which *Domus Circular* (Milan, 2005), *Netmage 07* (Bologna, 2007), in the occasion of which they created the identity image and the project *Bissera*, *Invisible Miracles* (Milan, 2007), *Fair_Play* (Lugano, 2008), Biennale Architettura 11 (Venice, 2008, with *Perspectives on Archive: Check-In Architecture*), *Hors Pistes 2009* (Centre Pompidou, Paris, 2009), *No Fun Fest* (New York, 2009), *Kubla Khan* (Arte Contempo, Lisboa, 2009), *Nothing But a Show* (Castello Sforzesco, Milan, 2009), *Ars artists residence show* (Fondazione Pomodoro, Milan, 2010) and *Terre Vulnerabili* (Hangar Biccoca, Milano, 2010/2011). In 2007 they took part to the residency program promoted by Dena Foundation for Contemporary Art, Paris. In 2008-2009 they presented the project *Village Oblivia* at Raum (Bologna), *Crisalide* (Forlì), *Netmage 09* (Bologna) and LAP Lambretto Art Project (Milan); in 2009 the performance *Holedigger* (Giardino dei Lauri, Perugia); in 2011 *Culiar-si* (Primaluna, LC). Solo shows: *Whalesland* (C/O careof, Milano, 2006), *Teastas Mor* (Galerie Patricia Dorfmann, Parigi, 2008), *B.O.B.* (Galleria Patricia Armocida, Milano, 2010), *Dungeons and Dregs* (Grimmuseum, Berlin, 2010) and Simone (Padiglione d'Arte Contemporanea, Ferrara, 2011). In 2012 Invernomuto publishes its first monograph (Mousse Publishing, edited by Xing); in 2013 Invernomuto is finalist at the 9th Premio Furla edition.