

WORKS

Meris Angioletti

So far my research has concentrated on the interrogation of the blurred area between art and science and in particular on the possibilities and limits of reading a landscape¹ and space through a methodology in which scientific method and creative process get confused.

Starting from the assumption that artwork itself can be considered a *natural-cultural hybrid*, that is to say a mediation between a scientific fact (that it is also a construction of reality) and a cultural affirmation (that is also laboratory and science object), the purpose is to investigate the landscape from this cross-eyed point of view (but a demonstration is needed for this point of view), placed in a in-between space, where *tutto avviene per mediazione, per traduzione, attraverso la rete, ma questo spazio non c'è, non ha luogo*².

Which image of the landscape art is able to create? Which is created by science?

How do they interact with the perception?

Starting from the analysis of the photographic archives of the scientific and topographical explorations of the West during the 19th century and from the fact that these images are at the same time scientific and artistic (the artist was also an explorer working with geologist), I have begun to travel in search of technological-scientific architectures, in order to collect visual marks of how science in concrete can physically re-shape the landscape.

The images that I keep on collecting want to be at the same time a documentation of the science moulding-effect on landscape, an accumulation of samples like in a scientific research, but also a reflection on the cultural aspect of a scientific (and sometimes sci-fi or in between science and sci-fi) imagination that these places contain.

Shifting the inquiry to a border that is totally inside the image and its twofold belonging to the both spheres, the topographical border becomes for me a shape of cultural and perceptive exploration.

The second level of the research, in facts, wants to analyze the limit of perceptibility, that is to say all those aspects of a landscape that are spatially or temporally off-scale; imperceptible or a partially describable phenomena to human scale, of which we can make a different experience rerunning to scientific instrumentations or speculations.

In such case I am interested not only in the footage of scientific images that already exist, but also in the technical-speculative process which generates them and in a way how this information can be re-edited according to criteria foreign to their order of belongings, that is to say the possibility to mix them into the artistic process.

It is possible, therefore, to think of an artwork that can also be part of a scientific experimentation generating an anomalous or unexpected feedback of the scientific research itself?

A further third level of analysis that I am interested in is the way in which it is possible to investigate and visualize, from a scientific point of view, the relationship between the physical space and the mental image of the subject that perceives it.

¹What is a landscape? Working with architects and sociologists I tried to find a first photographic definition of it. Shifting my point of view I'm now trying to figure out on one hand what it is possible to discover of it through a hybrid scientific methodology and on the other how science itself creates a landscape. Find a different definition of landscape is a goal of this research.

²Bruno Latour, *Nous n'avons jamais été modernes-essai d'anthropologie symétrique*, la Découverte, Paris 1991 (Italian edition, *Non siamo mai stati moderni-saggio di antropologia simmetrica*, Ed. Elèuthera, Milano 1995)

"Where everything happens through a mediation, a translation, within the network, but this space doesn't exist, doesn't take place." (T.d.A)

UNTITLED, 2003-2007, C-print on aluminium, variable dimensions

These works include a series of portraits of people working in astronomical observatories in Italy.

I tried to explore the photographic as well as philosophical concept “point of view” by altering the perspective of the portraits from “normal”, to the dimensions that allow us to look these strummers as they view the stars: from a distant and enlarged perspective. The result of this manipulation are anti-portraits, one can never see clearly the subject, because of the photographic medium, a sort of In determination principle.

The second part of the work is comprised of landscape photographs.

I would like to explore point of view on a larger scale. The relationship between the buildings and the empty landscape is explored through the construe of an over-defined scientific building that exists in an empty, huge space. I'm trying to create an atlas of scientific laboratories, hoping to explore science's interactions with nature, possibility and process through its paradoxical attempts to create natural landscapes and phenomena in laboratories

Through this process, I've discovered my interest in those places, which exist “at the end of the world”.

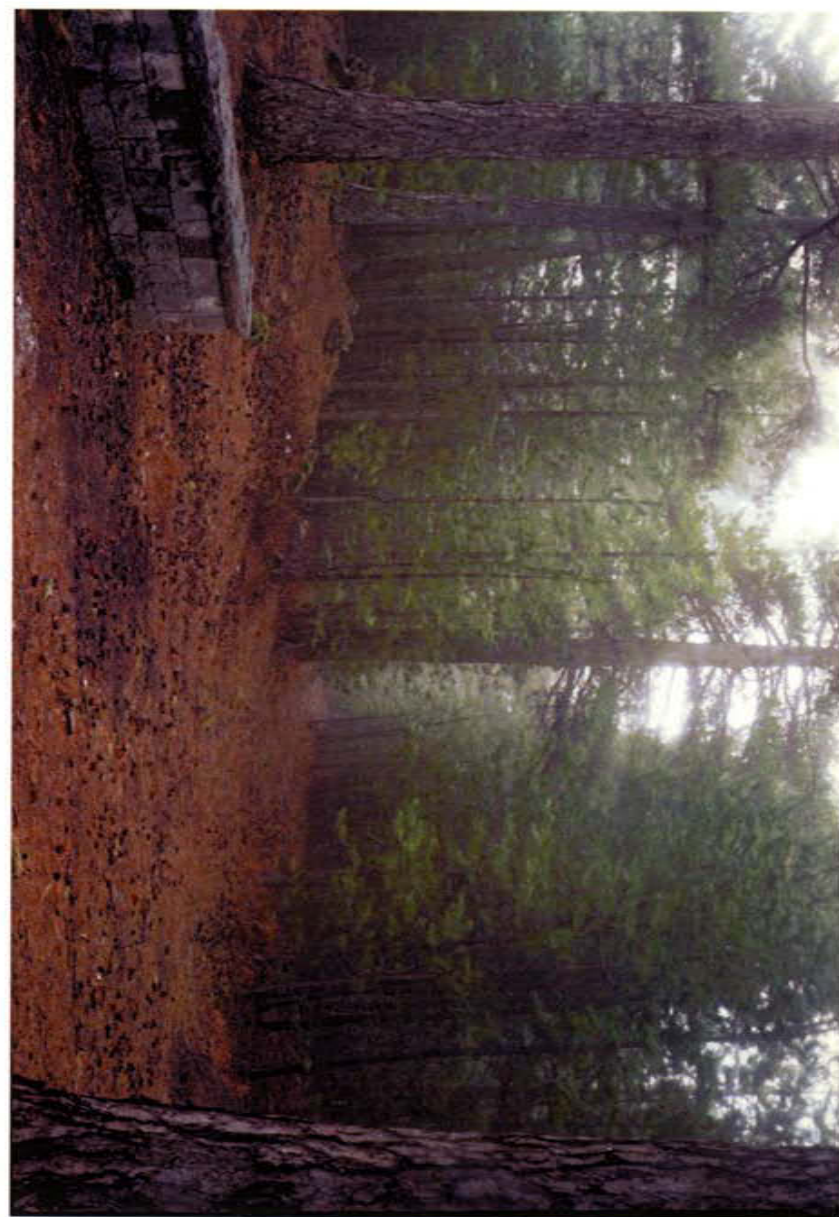
In these places the relationship between nature and science/technology seems to exist at its most extreme plane, creating a kind of a second nature.

An example of such a place is Chernobyl, where nature was completely destroyed by technology, now nature has reinvented itself, becoming something else. This is what Mike Davis describes in his book *Dead Cities. And Other Tales* (The New Press, New York 2002) talks about the ecocide in the Nevada desert because of nuclear experimentation that was represented by Richard Misrach's photos where the ugliness and emptiness of a destroyed landscape is transfigured in classical beauty.

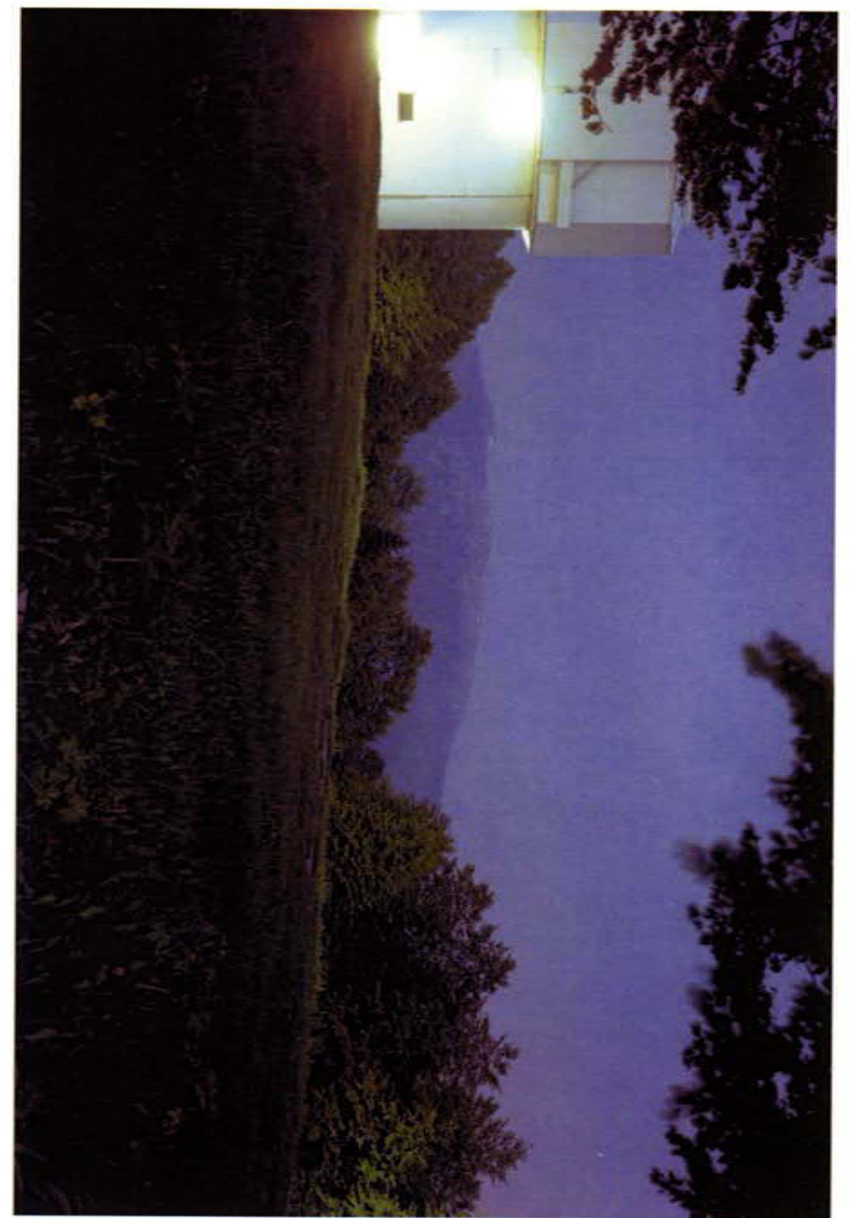
In my photos as well, looking back to the photographic archive of the scientific and topographical explorations of the 19th century (that's why for these photos I usually use an analogue camera, with 4'x5' film).



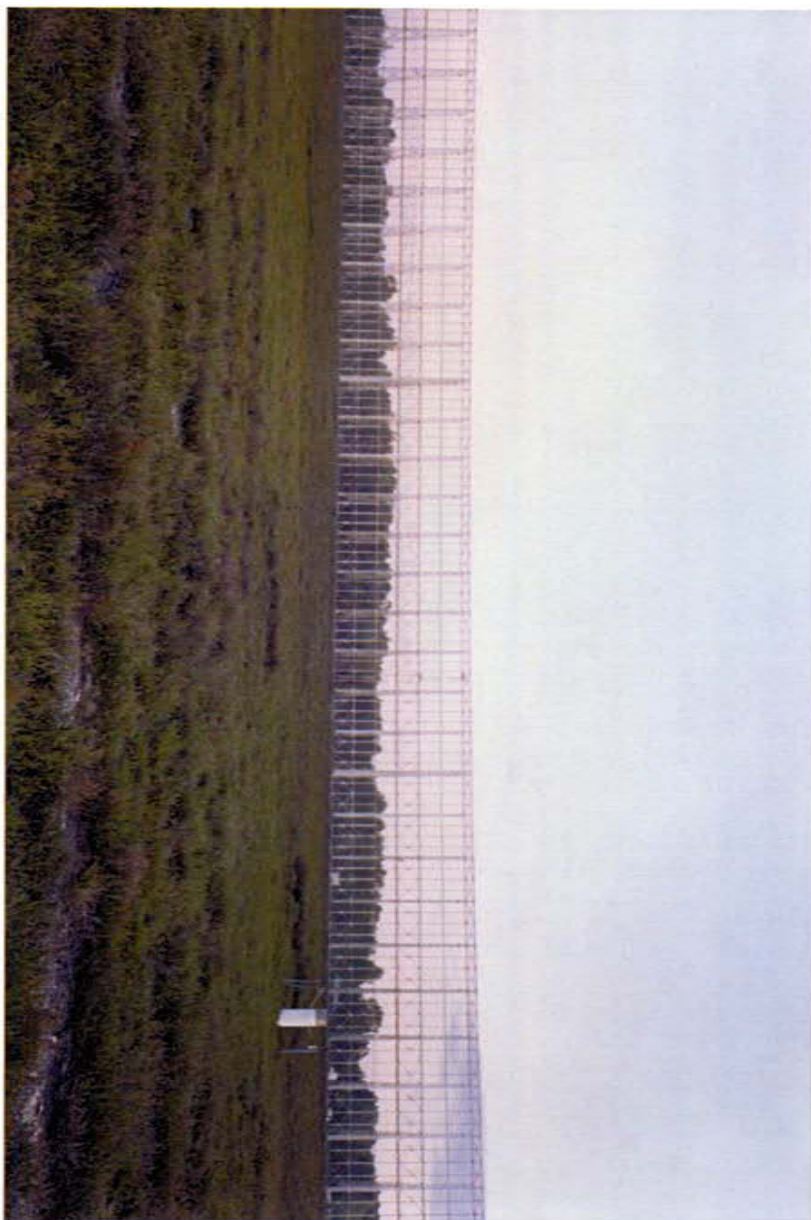
Asiago, Pennar - Astronomical Observatory, 28/05/2004



Catania, Serra la Nave (Etna)-Astronomical Observatory, 17/04/2004



Asiago, Cima Ekar - Astronomical Observatory, 29/05/2004



Nancay, Radio-astronomical Observatory, 12/08/2005



Nancay, Radio-astronomical Observatory, 12/08/2005



Texel Island (NL), NIOZ-Royal Centre for Oceanographic research, 03/05/2006



Hock Van Holland, Deltawerken 02/04/2006



Flamanville, Nuclear Plant, 24/08/2005



Targassonne, French Pyrenées , Thémis- abandoned solar power plant



Targassonne, French Pyrenées , Thémis- abandoned solar power plant



Cs133 – Filone della Speranza, Isola d'Elba, 2008 (dyptic)

NIGHTSHIFTS, 2005, laptop, internet connection, mirror, beamer, variable dimensions and website

The scientific means used to investigate the sky have changed radically. Even though that romantic image of the astronomer eye-glued to the telescope is still lingers with many of us, in truth the observation methods have undergone profound technological changes closer to those affecting photography recordings. As a fact if the image of heavenly bodies was once seized by emulsion plates, it is now recorded straight onto the telescope's CCD sensors, which can then be analysed by the astronomer on a de-localised computer screen.

The main difference is a question of scale: a telescope altogether acts like a huge digital camera, the shooting distance can be measured accordingly to light-years and the photographed object is never quite present/current, but on a constant delay as to the observer.

In the attempt of experimenting the boundaries between photography, scientific image and computer science structure at the base of some data visualisation, every day Nightshifts publishes online all the pictures taken the night before by the Italian national telescope, Telescopio Nazionale Italiano Galileo, located at the Canary Islands. A server automatically feeds files in the *FITS* (Flexible Image Transport System) extension relative to the observations, it processes them achieving the telescope's images and the technical parameters at the time of each shot they contain, and then it assembles them into one film.

The quantity and type of each frame forming the film depend on the telescope's working programme and on the weather conditions, on a straight link allowing the visitors of the site to reconstruct the observatory's activity during the night and experience an unknown dimension of the starry sky, through images usually undisclosed to non-pros.

Compared to the astronomical shots taken from space telescopes which undergo massive touch-up work passed by media, Nightshift's images are featured by a somewhat everyday unspectacular dimension as though each one of them was an enigmatic starting point in a mysterious atlas forged by a maze of natural and technological signs leaving the viewer with a great sense of freedom.

Their appeal isn't as much in their abstract formal beauty, the scientific truth, the sci-fi film suggestion they imbue, the illusion of real time or in the rawness of numbers but in the absolutely contemporary tension between the cold rapid flawless flux of data and an opening towards nature, contemplation and knowledge suggested.

The long times of exposure, the complexity of mechanism, a sense of the unknown paradoxically recall the late 1800s discovery photography and seem to be a more anxious and insecure version of that same attempt to redefine the coordinates of human existence on this planet.

The site is divided in two parts. In the first part, *Nightmovie*, one can appreciate the whole footage of the images recorded the night before, pause on a particular image, examine its technical data, view enlargements of the heavenly bodies at close changing the brightness and then continue viewing the film.

At any moment the viewer can shift to *Nightsearch*, the other part of the site, and browse a database which gradually collects and orders each individual frame. According to the most significant search keys – date, hour, image type, photographed object – one can view any photograph and start the footage of the relevant night. The project envisages a two-way high level controlled interaction: *Platform* gathers the theoretical devices and has been designed to be an open exchange and confrontation place for experts of the different disciplines and sectors that Nightshifts slightly touches upon, ranging from photography to astronomy up to contemporary art, to communication science and philosophy.

The second and most ambitious interaction mode would be that of creating a network of observer of the same level worldwide, so as to follow the planet's movement through the astronomers' work at the most varied latitudes. A newsletter will enable subscribers to be updated periodically on the project's status.

SIMPLE = T
simple FITS file BITPIX = 16
no. of bits per pixel NAXIS = 2
number of data axes NAXIS1 = 2100
effective X dimension of image NAXIS2 = 2100
effective Y dimension of image EXTEND = F
no FITS extensions COMMENT = 'NULL'
observer's comments (if provided by UI) COMMENT
Astrophysics Supplement
Series v44
p363, v44
p371, v73
p359, v73
p365.COMMENT Contact the NASA Science Office of Stan-
dards and Technology for
the COMMENT FITS Definition document #100 and other
FITS information. BLOCKED = T
FITS blocking is active TELESCOP = 'TNG'
data have been taken at the TNG INSTRUME = 'LRS'
instrument name EXP_ID = 'FLEDA104'
exposure identifier FILENAME = 'FLEDA104.fits'
FITS filename ([EXP_ID].fits) DATE = '2002-06-10'
date file was written TIME = '04:40:35'
time file was written ORIGIN = 'CGG'
file written at CGG RA-RAD = 4.693573
right ascension (radiants as float) DEC-RAD =
1.183304
declination (radiants as float) RA-DEG = 17.928127
right asc. (as float) DEC-DEG = 57.798325
declination (as float) ROT-OFF = 0.000000
Rotator Offset Angle rad (-pi +pi) SRGDROT =
0.00000000
Sarg Derotator Offset (radiants) PDORSET = 0.00000000
Sarg Polarimeter Offset (radiants) OW1POS =
0.00000000
Sarg Derotation Table Position SRG-PA = 90.00000000
Sarg Derotator Position Angle EQX-OBS = 2000.000000
equinox = 2000 EQUINOX = 2000.000000
equinox of Catalogue Coordinate AIRMASS = 1.388814
air mass AZ = 2.83598900



TRAVEL TALES, 2006, sound installation and radio-play 10'41 english and dutch version / voice: John Weilacher

Research Topics

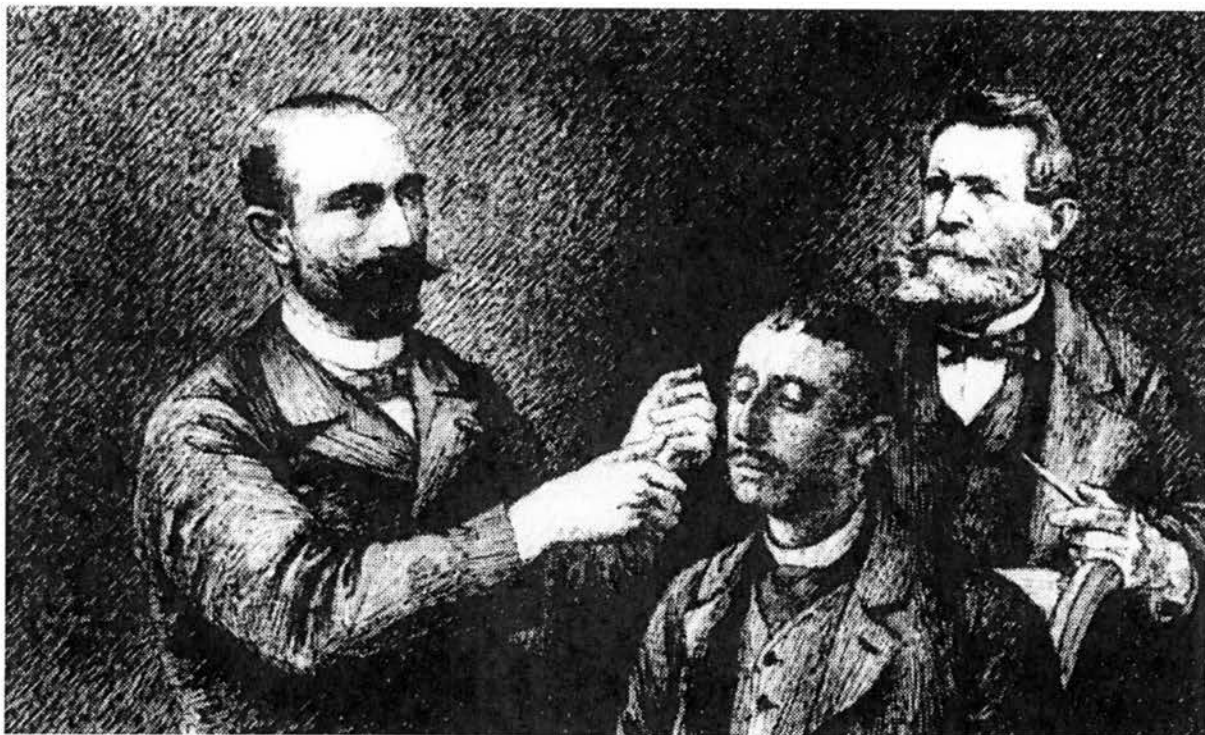
Fear, anxiety, estrangement, and their psychological counterparts, anxiety neuroses and phobias, have been intimately linked to the aesthetics of space throughout the modern period. Romanticism, with its delight in the terrifying sublime, saw fear and horror lurking in landscapes, domestic scenes and city streets. Modernism, while displacing many such spatial fears to the domain of psychoanalysis, was nevertheless equally subject to fears newly identified as endemic to the metropolis.

During the last century, space has been increasingly *defined as a product of subjective projection and introjection*¹, as opposed to a stable container of objects and bodies and at the same time *the subject located in this space has been more and more caught in spatial systems beyond its control*², that have become both a place for the mise en scène of such fears and reason for the fear in itself.

We can therefore identify a series of mental diseases that are directly correlated with the perception of the space, where the space itself becomes the object of fear (agoraphobia), but also the effect of fear, which create a distortion in perception, permeating *the formal with the psychological*³.

A particular mental disease connected to the space is analyzed by Ian Hacking in the book *Mad Travelers: Reflections on the Reality of Transient Mental Illnesses*⁴, in which he describes the “wired case” of Albert Dada, an employee of the gas company of Bordeaux, that one day suddenly decided to abandon the house, the job and the everyday life in order to begin a long journey starting from Algeria, then to Moscow and finally to Constantinople, in stages of 70 kilometres a the day covered on foot, until the day he was arrested for roaming. He obsessively travelled, bewildered, without any identity documents and perhaps without even an identity, therefore without knowing who he was and why he was travelling, aware only of the next stage. At the moment of his return he didn't remember at all where he had been and only when hypnotized he could live again every stage of his travel.

Together with this first case, apparently a small epidemic of mad travellers took place, at least inside psychiatry's books, whose epicentre was Bordeaux, but that spread rapidly through all of Europe. The specialists started to look for a new name for this new illness, like *automatisme ambulatoire* or *dromomania* or *poriomania*. Although escapes and unforeseeable travels had always been part of human life, only after the denomination by the specialists did they become an illness, which in the psychiatric handbooks lasted till the 20s and then disappeared. From the handbooks or from reality?



Albert Dada hypnotized by Tissot. Engraving

The aim of the project is exactly to enquire into this blurred area between the idea of travel as exploration (also of the self) and of the mental disease, in order to achieve a representation of physical space through memory and the experience of walking in itself. In this way escape can become a tool to explore space from the point of view of experience in contrast with the traditional cartography of places.

In order to describe the perceptive space of the patient during one of these escapes, the project will proceed like a scientific experiment, trying to avoid any aprioristic definitions of this inner space, reconstructing it through a series of samples, which will help in the creation of the spatial experience.

Starting from the hypothesis that the experienced space can be meaningful for the creation of a physical space, the project will collect witnesses' accounts of escapes and organize them in a sound installation.

In collaboration with doctors, who, through hypnosis or other psychological therapies, will help the patients to remember places where they have been, the project will record these memories (as narrations) and select only the sentences which refer to a specific spatial description (paths, description of buildings, personal measurements).

Each experience will become an autonomous track.

When, through the patients' descriptions, it will be possible to recognize a real, physical place, another track will be recorded (and then remixed) with the sound of the place itself.



Travel Tales, Installation view at Casino Luxembourg, Luxembourg 2007

Travel Tales on air - Note for a radio-play-

The first track, I made in Maastricht, can be considered a pilot episode for the *Travel Tales* project as a radio series.

Each track will be on one hand a narration that will be developed through the future episodes, but also on the other hand an abstract space, made of noises and memories. For this latter aspect I took my inspiration from the Dadaist and Surrealist experimentation about sound and noises (i.e. Kurt Schwitters, *Ursonate* 1922-32 or some works from Jean Cocteau), but most of all from Antonin Artaud⁵'s radio works, like the most known *Pour en finir avec le jugement de dieu*, where the radio became a dreamland/ghostland, a heart that beats through a series of highly pulsed and frictive oppositions: the radio signal as intimate, but technically remote, reaching deep inside, but from away out there⁶.

The final realization will be a radio-play in episodes.

In collaboration with Jarl Escahuzier, a psychiatrist at the Van Gogh, I would like to spend some months working with him and with patients suffering of schizophrenia and multiple personality who escape.

Collecting their witnesses I will create a plot for the radio play (each episode will describe a city/ a place and a journey), then I will ask some actors to play it (in this way it is possible to protect the privacy of the patients).

Travel Tales was broadcasted in June 2006 by the radio L1, Maastricht.

Notes

¹ Anthony Vidler, *Warped Space, Art, Architecture and Anxiety in Modern Culture*, the MIT press, Cambridge-London 2001. (pp. 2-3).

² Ibid., p.30.

³ Ibid., pp.12-13.

⁴ Ian Hacking, *Mad Travelers: Reflections on the Reality of Transient Mental Illnesses*. Italian edition: *I viaggiatori folli: lo strano caso di Albert Dada*, Carocci Editore S.p.A, Roma 2004.

⁵ *Pour en finir avec le jugement de dieu* was recorded in the studios of French radio between 22 and 29 November 1947, with the sound effects recorded later and added to the final tape. The broadcast was announced for the 2 february 1948, but at the last moment was censored. It was broadcasted for the first time only thirty years later. Antonin Artaud (1896-1948), writer, playwright and actor, joined for a while the Surrealist movement and then voted himself completely to theatre (*Le theatre et son double*, *Le theatre de la cruauté*). During his life he suffered himself of sleepwalking and other psychic diseases like auditory hallucinations and glossolalia and he was interned in the psychiatric institution in Rodez (France) for 9 years.

⁶ Gregory Whitehead, *Out of the Dark. Notes on the Nobodies of Radio Art*, in AA.VV, *Wireless Imagination-Sound, Radio & the Avant-garde*, the MIT press, Cambridge-London 1992.

TwilightZone#01-II rabdomante, 2006, DVD PAL 4:3, 13'40
in collaboration with A. Boriolo

TwilightZone is a research about the water dowsing, an ancient practice for searching water, still known in Italian countryside.

Using a stick or other instruments, the water diviner, often acting like a shaman, tries to find water sources in places where it's particularly difficult to find it, pretending "to feel" the presence of hidden water.

Scientifically the reasons why this happen are still inexplicable and, even if a sceptical critic is rising, the practice of the water dowsing is still used and statiscally is sometimes more successful than a geological research. In this way the water dowser becomes an in-between character, an image for a reflection about the controversial relationship between science, epistemology and magic or popular beliefs.

With a language that is in between documentary and sci-fi TV series, Twilight Zone tries to investigate on the anthropological persistence of this practice and its (possible) link with a scientific explanation.



AUSSICHT video & sound installation DVD PAL 16:9, 2007, 4'51

Audio CD 2CH

The video Aussicht was shot in Tübingen, in the tower on the Neckar river where the poet Hölderlin spent the last 35 years of his life in completely isolation and madness (he suffered of schizophrenia and during his youth had compulsive escapes). The tower is now partly a museum, but the room where the poet used to write is kept empty and as similar as possible.

The whole video is shot from the inside, to recreate this sense of claustrophobia and also to reconnect the place to the inner geometry of Hölderlin's brain.

The sound of the video is the environmental sound of the place.

With the video I present a sound piece, which can be listened in headphones together with the video screening. It's the editing of an interview I made to Valentino Braitenberg, a cybernetic physician.

Valentino Braitenberg is former director of the Max Plank Institute for Biological Cybernetics in Tübingen and he got famous for his research about the functions of the brain (thought / language) and the possibility of recreate some of these functions in a simple machine (Braitenberg's vehicles) as the first step of artificial intelligence.

In a very punctual, but also poetical way he discusses about scientific topics related to Hölderlin's experience: the creation of thoughts in one's mind, the origin of language, the description of nature.



Aussicht, Installation view, T2-the 50 moons of Saturn, Turin

“Man is God when he dreams and a beggar when he thinks”. Friederich Hölderlin, the author of these words, is the central character in Meris Angioletti’s video *Aussicht* (The View), 2007. The work is named after the last composition by the famous Romantic poet, who embodied the typical relationship between creative genius and mental illness. Hölderlin spent the last 36 years of his life secluded in a small circular room, which became famous as the Tübingen tower. His mental condition, later diagnosed as catatonic schizophrenia, led him away from the outside world, into a locked space that was narrow and protected, both physically and mentally. His only consolation, or relief, from the “closed and clouded, doubtful world inside man” is the view offered by the room’s windows, the different colors of nature that brighten up the spirit of a “man of images”.

Angioletti’s look incessantly wanders inside and outside the room, running down walls and reaching toward the luxuriant vegetation of the park that surrounds the building. The images are accompanied by an off voice, that of neuroscientist Valentino Braitenberg, who explains the functioning of the brain, of thought and communication, the mysteries of conscience, which science is still far from grasping, and the relationship between space and thought, which turns out to be the core of the work: Braitenberg emphasizes how visual space is imprinted, in a very physical way, on the mind, creating a correspondence between the different spots in the brain and external space, which is transformed into an image through the composition of “neural constellations”. And yet, the scientist suggests, the greatest power our brain possesses is that of building images that lack any correspondence with reality. By blending the poet’s universe with today’s science, Angioletti’s video seems to evoke the ancient phantom of *acedia*, the meridian demon described in medieval treatises as a disorder of fancy, a hypertrophic growth of imagination that afflicted pious men, causing a restless inertia in the unlucky victim.

Irene Calderoni, T2- The 50 moons of Saturn, exhibition catalogue p. 180



Aussicht, Video-still

40°15'05.76"N 17°53'42.47"E boat, lamp, relais, CD with morse sequence, CD reader, 2007, environmental dimensions

At Circolo marinai d'Italia in Porto Cesareo old fishermen tell very odd stories.

One of them remembers the time when he lost control of the helm and found himself completely alone drifting in the darkness with no points of reference. Others talk about light signals used during storms to help the boats to find their way home or boats that had developed a code of light to communicate with each other the status of the fishing trip. Someone else again just says that if someone can survive after so many nights in the sea, it simply means that god exists.

Taking these stories as a starting point and combining them with elements taken from the International Code of Signals (INTERCO), used by ships to communicate with each other in case of language differences, this project uses light as a men of communication and orientation at sea.

A boat placed in the open sea launch a mysterious message in Morse code.

A lamp connected to a relay which rhythmically alternates short flashes (dot) to longer (line) and dark (pause), transmittes specific geographical coordinates, expressed in latitude and longitude, of the point where the boat is located.

The project is both a site-specific intervention and a video, in which the intervention becomes also a (temporary) set for a movie and the fishermen stories a collective voice-off.



40°15'05.76"N 17°53'42.47"E, 2007, digital print, 13x20 cm each (dypic)

WAKE, EEG, watch, 4 speakers, hospital documents, plexiglas and wood, 2008, 50x100x115 cm

Pendant environ deux mois j'ai surveillé mon sommeil (veiller comme surveiller / le paradoxe d'être vigilant quand on est endormi).

En collaboration avec le laboratoire du sommeil de l'hôpital Bichat j'ai essayé d'élaborer une méthode pour transcrire d'une façon à la fois réaliste (avec un langage le plus possible fidèle au fonctionnement du cerveau pendant le sommeil) et expérimentale (comme expérience scientifique) l'activité du sommeil.

langage scientifique:

- lois physique applicable à la conscience (incoscience) / activité électrique du cerveau
- expérience où je suis observateur et observé
- physique comme code de traduction d'une activité de la conscience
- mesure du temps et des cycles d'un moment où il n'y a pas de temps

[...] Toutes les nuits sont égales. Toutes suspendent également le temps de la différence, le temps des différenciations de toutes sortes, comme celle de la parole, celle de la nourriture, du combat, du voyage, de la pensée.

Jean-Luc Nancy, *Tombe de Sommeil*

traduction:

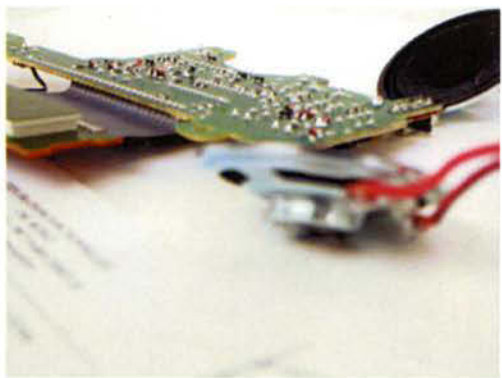
- langage scientifique comme code de traduction (est-il encore une narration ?)
- limite de traducibilité (paradoxe d'utiliser des mots pour décrire une activité qui est soumise à des lois différentes).

[...] La chose en soi n'est rien d'autre que la chose même, mais retirée de tout rapport avec un sujet de sa perception ou avec un agent de sa manipulation. [...] La chose non mesurée, non mesurable, la chose concentrée dans sa choseité indéterminée et inapparaissante. Jean-Luc Nancy, op.cit

Limite de compréhensibilité / communication (lisibilité)

Pendant les deux mois j'ai commencé à écrire un journal de sommeil, un récit très détaillé des cycles de sommeil et des images dont je pouvais me souvenir grâce à cet exercice de la mémoire. Une partie du journal est devenue une pièce sonore transmise à l'intérieur de la vitrine.

En ce moment je suis encore en train d'écrire mon journal en essayant de le transformer en scénario (pour un film que je ne vais pas réaliser, mais qu'on ne peut qu'imaginer).



WAKE, vue de l'installation at Pavillon7, Palais de Tokyo

WAKE-NOTES FOR A MOVIE, screenplay in progress (selection)

1) 07/01/08

01h00 03h17 spontaneous awakening

Int. wooden kitchen night/artificial light

My grandmother asks me if I have a picture of my grandfather and then she gives me one

03h17 08h16 spontaneous awakening

Ext. corner of a road empty day

A friend finds a rocking chair, she restores it and paints it blue

2) 08/01/08

01h13

03h41 08h30 unnatural awakening

Black

3) 09/01/08

04h12 09h53 unnatural awakening

Abstract images in black and white

4) 10/01/08

01h27 insomnia

04h01 06h48 spontaneous awakening

Black

06h48 10h21 spontaneous awakening

Black

5) 11/01/08

01h06 10h30 spontaneous awakening

Black

6) 12/01/08

03h13 06h17 spontaneous awakening

Abstract forms in black and white

7) 13/01/08

02h21 07h17 spontaneous awakening

Int./An empty luminous room with a balcony closed with a wall/day

A former friend from the high school is wearing a green dress with red roses. He has very long black hair, gathered in two braids. He diagonally crosses the room and climbs on the wall on the balcony.

07h40 08h30 artificial awakening

08h30 10h23 spontaneous awakening

8) 14/01/08

02h45 08h00 unnatural awakening

Int./a studio with two tables in front of a glass wall and a bed green linoleum floor/day

I'm sleeping and I try to wake up because the light is too strong

08h00 09h20 spontaneous awakening

I am in the same studio and I look outside the window. A group of American tourists are walking and I can see their movements only through the branches of trees in front of the window, which become red and blue spots. A photographic technique teacher explains me that these spots are the effect of a particular film and that I should go out and take some pictures. I shut the window, while the colours are fading away

9) 15/01/08

02h21 08h30 awakening

08h30 09h51 spontaneous awakening

Black

10) 16/01/08

03h13 04h41 spontaneous awakening

Black

04h41 09h30 unnatural awakening

Black

I am singing a melody in French, but I don't know the words

11) 17/01/08

01h37 10h30 artificial awakening

Int./a room/day

I'm telling a friend that I have to flight to Milan from Charles de Gaulle airport and I do not know how to get there. He says that it is more convenient to go to Orly and then take the underpass, which leads to the other airport. I answer that it is impossible, because they are two different airports. He shows me a big model of the airport, very detailed, with holograms of moving people and I can see the underpass. I say that I am afraid of it and he laughs and tells me that there is nothing to be afraid of. The dialogue is in Italian.

12) 18/01/08 Milan

02h31 08h00 unnatural awakening

Black

13) 19/01/08 Milan

01h34 10h17 spontaneous awakening

Black

14) 20/01/08 Milan

24h13 08h30 unnatural awakening

Black

15) 21/01/08

02h44 04h15 spontaneous awakening

Int./a small village railway station in the countryside/day early in the morning

In the waiting room two black women, one wearing a blue dress, are embraced by a blanket.

04h22 09h00 artificial awakening

Ext./HLM in Paris banlieue/day

There are two very tall buildings in the foreground and behind them a third building L shaped. The two interior walls are painted in pink with clothes drawn. Someone that I do not know tells me the story of the family who lives in the first floor and who comes from a district of Naples. The man always cleans the house.

16) 22/01/08

01h41 08h30 unnatural awakening

Int./a room/day

I have in my hands the hard-cover edition of a book entitled Sirene.

I do not open it, but I only see the cover of saffron-coloured cloth.

17) 23/01/08

01h12 09h00 unnatural awakening

Black

09h00 09h35 spontaneous awakening

Black

18) 24/01/08

24h36 08h40 spontaneous awakening

Black

08h40 09h30 unnatural awakening

Black

19) 25/01/08

01h33 04h47 spontaneous awakening

Int./a room/day

An artist that I know shows me some drawings of cut pipes. The drawings are very precise, with strong contours.

04h53 09h00 artificial awakening

Black

20) 26/01/08

02h18 08h45 unnatural awakening

Int./a Japanese house with white paper sliding windows/day very strong light

Someone (I can not see his face) asks me if I can play a instrument.

I reply no, that I cannot play any instrument

21) 27/01/08

02h07 05h12 spontaneous awakening

Ext./Greek glass temple/day noon

Someone that I can see only from the back, is climbing the stairs.

05h21 09h30 unnatural awakening

Black

22) 28/01/08

01h26 09h00 unnatural awakening

Ext./ a street in Milan/day

A friend and I are walking. It is very hot and I buy two glass bottles of Coke.

23) 29/01/08

01h42 02h56 insomnia

02h56 10h27 spontaneous awakening

Black

24) 30/01/08

01h42 08h33 spontaneous awakening

Black

08h33 09h12 spontaneous awakening

Int./a bar/day

I am sitting at a table and I'm talking about an art project. The person in front of me says that she has not seen it yet.

25) 31/01/08

01h46 08h00 unnatural awakening

Continuous awakening during the night

Black

26) 01/02/08

02h50 09h00 unnatural awakening

Black

27) 02/02/08

01h55 04h32 spontaneous awakening

Black

04h32 10h30 spontaneous awakening

Int./a studio/day

Two tables facing a wall with three large windows, one of which is walled and painted light green. Green linoleum floor. I sit at one of the two tables and I am having lunch with four other people. I know only two of them. The third person is a skin-head, pretty big with red suspenders. The other is lean, with long brown hair, he hides his face and wears a brow jacket. I am chatting with one of the two people that I know and I explain that I want to be tattooed.

He answers that I should have done it a long time ago. The others are watching music videos on a TV hanging from the ceiling.

JAMES JOYCE, FINNEGANS WAKE, FABER AND FABER, LONDON
1975, book, 100 cop ies, 135x210 mm cad



Installation view, ((())) Transpalette, Bourges

Sono ritornata a questo libro, che ho tentato di leggere diverse volte, attraverso wake, dove ho tentato di misurare e trascrivere la mia coscienza in stato di sonno. Le questioni di tempo (ciclico sonno/veglia) e scrittura (trascrizione/traducibilità di un'esperienza della coscienza) emerse da quel progetto si rispecchiano nel libro di James Joyce. *Finnegans Wake*, il cui titolo originale è rimasto per i 17 anni della sua stesura *Work in Progress*, è, infatti, la descrizione del sonno di Earwicker (il protagonista), ma sostanzialmente diventa il processo per cogliere una coscienza (generica) addormentata, di cui segue la ciclicità (scopriamo di essere stati nel sonno di qualcuno solo alla fine quando questo qualcuno si sveglia e anche il linguaggio diventa più comprensibile) e fin dove possibile il linguaggio.

In riferimento alla struttura temporale e narrativa del romanzo, il lavoro è un intervento diretto su una copia del libro in lingua originale. Il libro è stato scomposto, ristampato su se stesso in ordine inverso (dalla fine all'inizio) e ricomposto in un altro libro, che mantiene le stesse dimensioni del libro originale. In questo modo il libro si autocancella, le parole, sovrapponendosi, perdono il loro significato univoco creando delle macchie nere da cui solo a tratti possono emergere solo alcuni frammenti della narrazione.

[illegible][illegible]

Seidlich por
for slogan
plumbers.

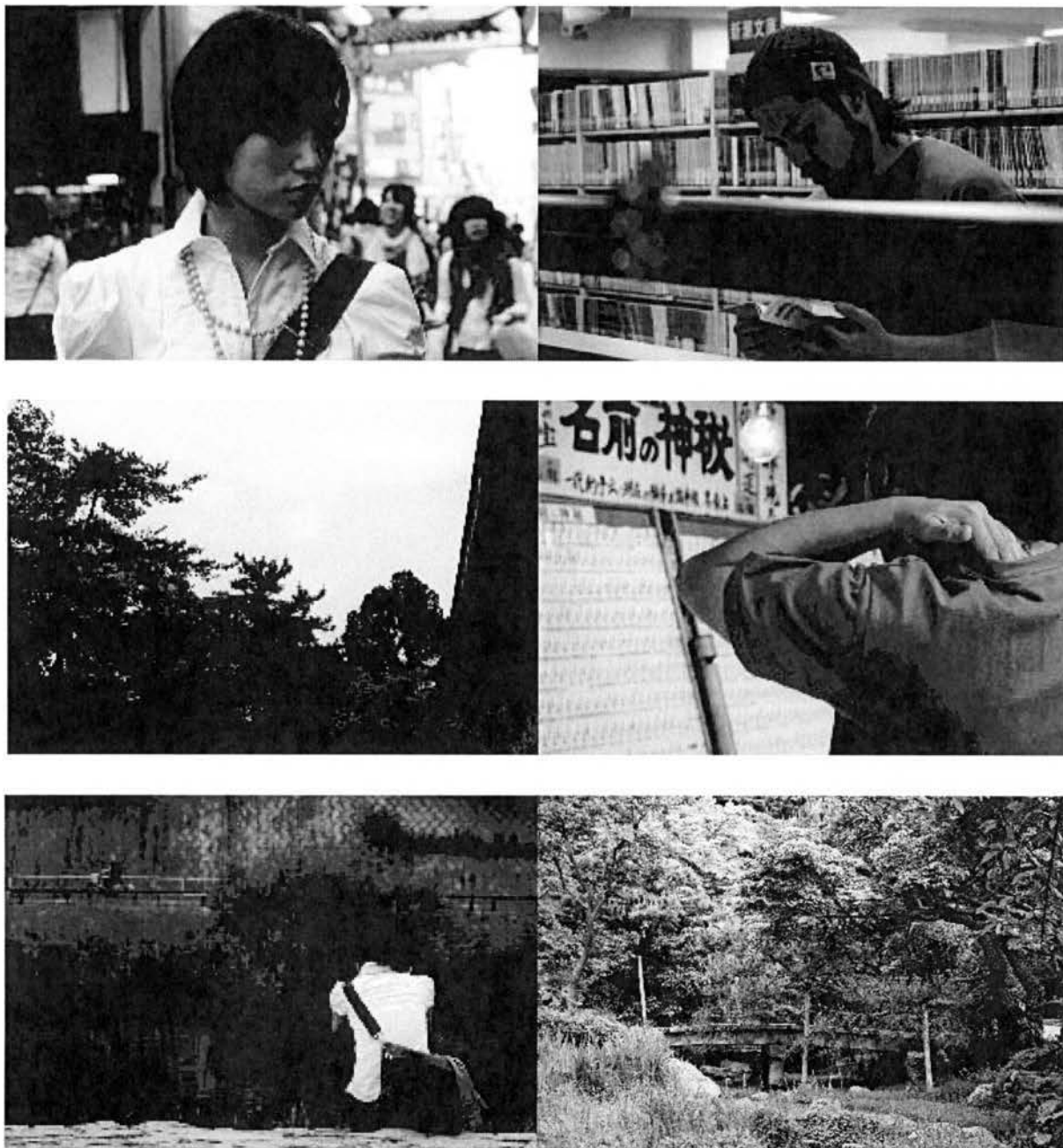
Pige pas.

HAUNTED, 2008, photo-novel 2CH, 8'05

"There is an English verb, *to haunt* and a French verb, *hanter* which are closely related and more or less untranslatable in Spanish, they both describe what ghosts do to places and people they frequent or watch over or revisit; depending on the context, the first can also mean *to bewitch*, in the magical sense of the word, in the sense of *enchantment*, the etymology is uncertain, but it seems that both come from other verbs in Anglo-Saxon and Old French meaning *to dwell, to inhabit, to live in permanently*."

(Javier Marías, *Tomorrow In The Battle Think On Me*)

In analyzing the "Principle of Synchronicity" (1955), Gustav Jung and Wolfgang Pauli associate the lack of causality of certain psychological phenomena with some aspects of quantistic physics. On the basis of this relationship, *Haunted* – video installation, involving a double projection of fixed images – follows two characters in their trips around the same places in Kyoto. Each of the two stories is accompanied by a monologue alternating descriptions of mind images to scientific explanations, transforming the experience of space into the experience of thought. The suggestion here is of a possible trip through time, involving a circular dimension and a science fiction background.



Haunted, video-still

HAUNTED, 2008, photo-novel 2CH, 8'05 (monologues)

V1: When the landing gear is down, the ground speed is 235.50 mph, altitude is 2,775.59 feet, external temperature is 64.4°F. It is 7.35 local time, morning again.

Night is elastic: if we moved at the Earth rotation speed, light would never change.

V2: The second time, sounds are still indistinct.

I hear footsteps of people walking on the station terrace. They look down and then turn back.

V1: The second time, images appear more clearly: the statue of a monkey with covered eyes, the shop sign of a restaurant turned off, the shop sign of a restaurant turned on, a lamppost.

V2: The pages of a book turn swiftly. A voice reads: I remember the central night of the One Thousand And One Nights, where the queen literally starts narrating the One Thousand And One Nights, with the risk of going back to the night of this narration again and again, forever.

V1: The train compartment is badly lit. A boy carelessly flips through a paper. A picture shows the eight-branched delta of a river. An image comes back to mind.

V1: River Yodo's riverbed always empties out and fills up at the same time, very punctually.
The time changes according to the season.

The noise of a chair being dragged on the floor is heard, then a door being slammed, the clanging of glasses, the hissing of steam from a coffee machine.

People watch river Yodo's riverbed emptying out and filling up according to the tide.

At the moment, it is impossible to explain momentous coincidences as energy phenomena.

[Lagerstroemia Indica]
[Castanopsis Cuspidata]
[Prunus Avium]

This is confirmed by the fact that space has no effect on the tests,

[Castanea Sativa]
[Populus Alba]

because otherwise a variation in the distance would induce a lesser effect.

The reliability of results with the time test is of 1 out of 400,000.

The result indicates a psychic relativity of time, since it concerns the perception of events which still have to take place.

[the second time, the sounds are still indistinct]

[the third time is the sound of a fish moving quickly underwater]

In such cases the time factor appears to be ruled out.

[the fourth time is the ticking of a clock]
[if we moved at the Earth rotation speed, light would never change]

In the test, space and time behave elastically. In all of these cases, there is a time coincidence of two or more events which have some common but causeless meaning.

I see myself walking along the shop windows, my trunk straight but slightly bent forwards, my legs slightly apart, my feet noisily hitting the pavement at each step.

In summer, mosquitoes lay their eggs on the bank of river Yodo.

A woman in a red skirt gazes at the rooftops.

People watch mosquitoes laying their eggs along the bank of river Yodo.

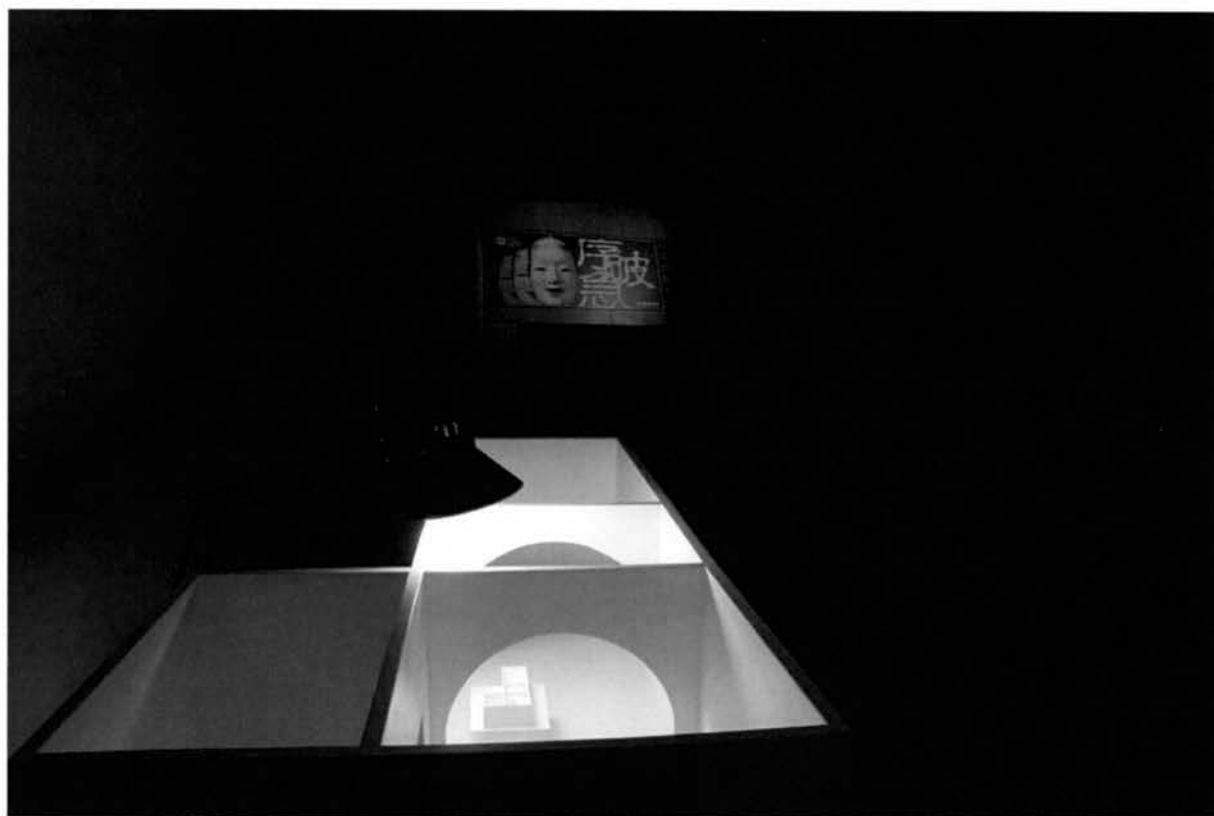
The train carriage is noisy. A boy listens to a radio blasting out.

I stepped off the pavement to peek at a shop sign.

I crossed the road, then crossed back.

On the book cover there is the picture of a town. The book reads: he saw a man without passion who told him that the human race was doomed, that there were no more chances of moving within space, that the only possibility to survive was time. A gap in time, through which transfer food and medicines.

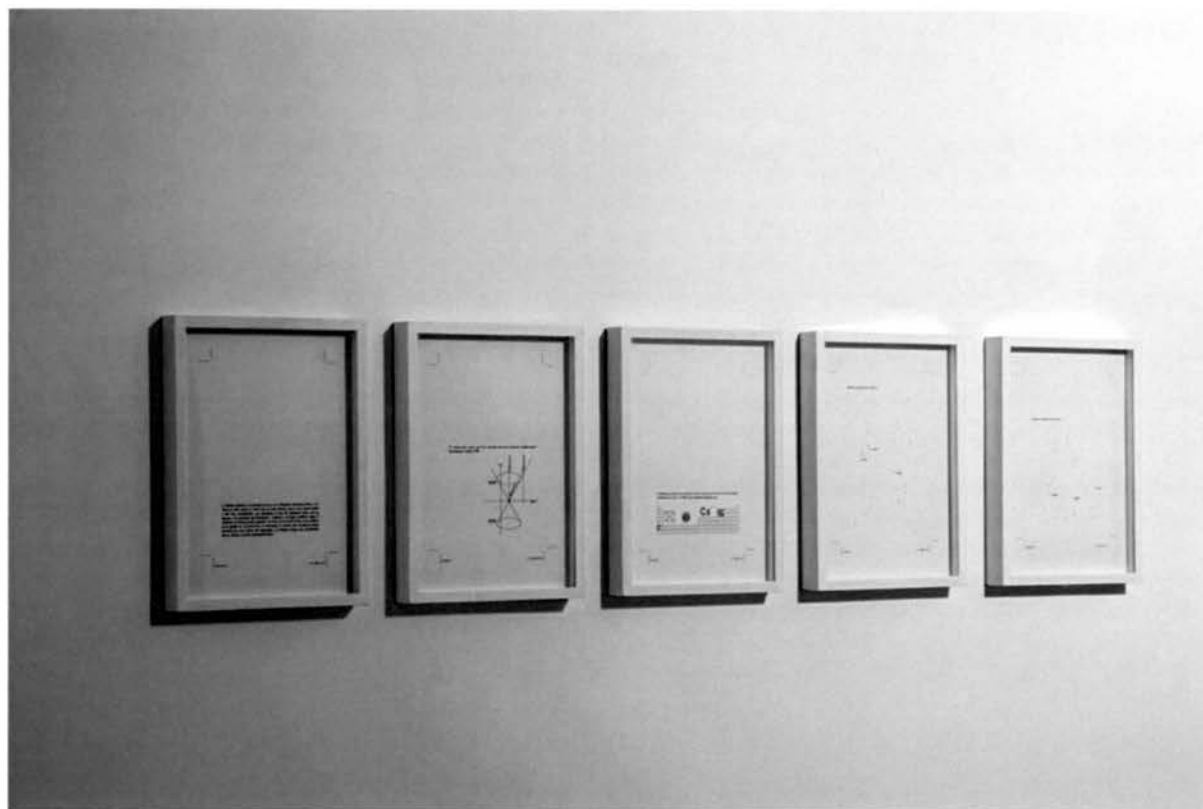
A seamless sequence of similar walks: a plane flying low, the noise of a train arriving, a river, a house with its windows shut, the statue of a monkey.



Haunted, installation view, Galleria Tiziana di Caro, foreground Divisione Lineare di un Volume

FOOTNOTES, 2008, ongoing, mixed media

Le note a piè di pagina sono un compendio a lavori già realizzati o la traccia di un futuro lavoro, in cui ogni lavoro diventa una sorta di ipertesto, con rapporti non lineari tra ognuna delle parti che lo compongono. Sono in ordine progressivo, ognuna è un esemplare unico.



Footnotes, Installation view, Galleria Tiziana di Caro

¹J. Marías, *Mañana en la batalla piensa en mí*, Debolsillo, Barcelona 2006, p. 83, 2008, stampa a getto d'inchiostro, 32x23 cm

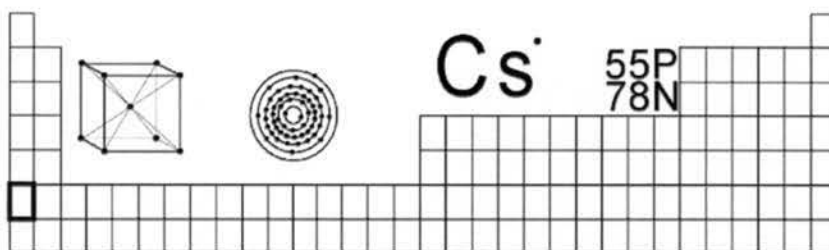
²H. Minkowski, *Raum und Zeit*, *Jahresberichte der Deutschen Mathematiker- Vereinigung*, Leipzig, 1909, 2008, stampa a getto d'inchiostro, 32x23 cm

³*Numbering system recommended by the International Union of Pure and Applied Chemistry (IUPAC)*. © 2000 Encyclopædia Britannica, Inc., 2008, stampa a getto d'inchiostro, 32x23 cm

⁴*Haunted – Indicazioni di lettura VI*, 2008, stampa a getto d'inchiostro, 32x23 cm

^{4bis}*Haunted – Indicazioni di lettura V2*, 2008, stampa a getto d'inchiostro, 32x23 cm

³Numbering system recommended by the International Union of Pure and Applied Chemistry (IUPAC). © 2000 Encyclopædia Britannica, Inc.



IL PARADIGMA INDIZIARIO, 2009, MINI DV on DVD, 1ch, 13'50

Video commissioned by InContemporanea-la rete dell'arte, Provincia di Milano and Careof.

When I was asked to make a video about Milan, I started thinking what tools can be used for access to city. I chose underground places because they are somehow secondary, very often we don't know them directly, they are not utilized or lived in, but only narrated. What Carlo Ginzburg says about narration is interesting to this purpose: "Maybe the idea itself of a narrative began, for the first time, in a society of hunters, from the experience of reading trails"[C. Ginzburg, *Clues, Myths and the Historical Method*, The Johns Hopkins University Press, 1989]. So these marginal places became clues or symptoms to follow - given the fact that the indiciary paradigm combines historical and psychological method - that lead to other clues, in an attempt to reconstruct a history.

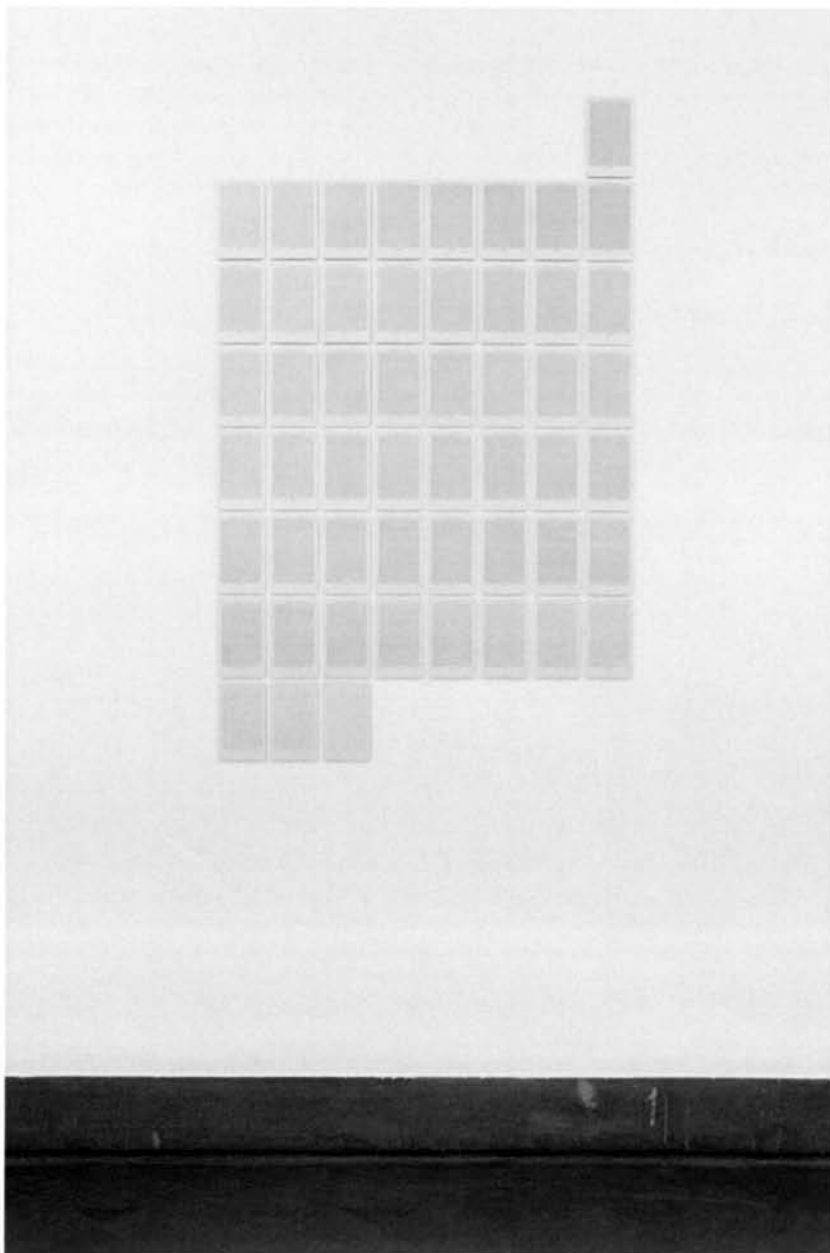
Following this particular relationship between historical traces and psychological symptoms, the video is introduced by the voice of a psychologist, who is guiding the spectator in a visual relaxation, in order to stimulate his right side of the brain and let mental images rise. The contrast between the cinematographic aspect of the voice and its being really performed by a psychologist is for me an experiment on the spectator's involvement, in order to stimulate an active visualization.

As clues are also the voices of the witnesses, that I collected starting from Gorla area and then following what the witnesses said about other people I could interview. Each voice became the trace to follow for the next witness. a mechanism really close to the detective methodology, who is, according again with Ginzburg, the third character of the paradigm: the historian, the psychologist and the detective.



⁶S. Kracauer, *Il romanzo poliziesco. Un trattato filosofico*, trad. it. di R. Cristin, Roma, Editori Riuniti 1984, pp. 40-41, 2009, 116 off-set plates, 1118 cm each, variables dimensions

The work ⁶S. Kracauer, *The Detective Novel. A Philosophical Treaty* is an extension of the footnotes project and its subject is three stories by Edgar Allan Poe from his tales of ratiocination (*The Murders in the Rue Morgue*, *The Mystery of Marie Rôget*, and *The Purloined Letter*). The detective Auguste Dupin, who inspired Arthur Conan Doyle's Sherlock Holmes, and to whom may be traced the narrative stereotype of the modern detective who logically reconstructs a fact by starting from the clues discovered at the scene of the crime, is a part of this trilogy. The pages of the three tales were printed in such a way as to make the narrative structure of the detective story visible: on the first page of the artist's intervention—which would then be the last of each story—we find the entire tale printed one page on top of the other, in a confusion of typographic characters that are impossible to decipher. With the turn of each page, a layer is removed, such that the final page is the only one that is truly legible and happens to correspond to the beginning of the tale, as if little by little, the clues had organized themselves and the crime scene made intelligible. The book will not be on display at the exhibition, but the printing plates used for printing it will be, as though these preserved the traces of the execution of the book itself.



Installation view (particular), *Ginnastica Oculare*, GAMeC, Bergamo

**14 15 92 65 35 89 79 32 38 46 26 43 38 32 79 50 28 84 19 71 69 39 93
75 10, DVD SD PAL 4:3, b/w, video 1Ch, 12'10**

This work is a collaboration with the italian mnemonist Gianni Golfera. After participating to one of his workshop I asked him to memorize the sequence of 200 digits following the decimal point in the Greek π , after listening to them only once. This performance became a sound piece titled *28 marzo 2009, Hotel Hilton, Milano*).

The method used by Golfera to memorize the numbers is based on the creation of mental images in which the numbers are transformed into letters and consequently into actions. In the video the mental images that Golfera used to memorize the sequence of 200 digits were delivered to a group of mimes who staged it, thereby creating a pantomime that is the visual analogy of something we cannot see, meaning the mnemonic mechanism that lies behind the audio piece.

