

***There is a limit for any patience (non linear experiments of time)***

Works by: Nico Angiuli, Claire Bosi, Elisa Caldana, Antonella Campisi, Andrea Cazzagon, Ivana Ivanova, Francesco Locatelli, Michela Lupieri - Valeria Mancinelli - Stefania Rispoli, Elena Mazzi, Enrico Poli, Claudia Reato, Manuela Romanato, Claudia Rossini, Jenny Sangiorgio, Chiara Vitali.

ClasAv – Visual Arts Laboratory by Cesare Pietroiusti and Filipa Ramos - Università IUAV of Venice – end of year exhibition.

**Nico Angiuli**

*Incarnatio duabus rotis rotatis (Reincarnation at two weels)*, 2009

mask used by **Pino Pascali** in *Requiescat in pace Conradinus*, in 1965 at the gallery La Salita, Roma, sound of motorbike, b/w prints of photocopies of photographs, a young artist from Puglia.

"I love this richness of possibility, it gives me back my presence at the world, it allows me to don't be anguished by an image of myself that I previously fixed. I stare at myself at the mirror once more, I see my image – weird or not – a new useless image:

'yes, it is me, Pino Pascali; I wear the sideburns a centimetre down the ear; moustache? I might well wear them until the end of my days'. In doing these things I become conscious of time. It is really what I think and I am sure of one thing, that doing this work I manage to exist." (from a conversation between Pino Pascali and Carla Lonzi published in *Autoritrato*, 1969)

**Claire Bosi**

Model A, 2009

Stamp duty, 9 sheets A4, dvd, envelope.

The right to choose own name, as personality right (art. 2 Cost.), should belong to the subject that has to carry it. According to the sentence 2572/2004 of the Consiglio di Stato.

**Elisa Caldana**

*Untitled*, 2009

performance

"I am mainly interested in doing nothing, or in doing something that allows me to do nothing, and observing how this decision of doing nothing can turn itself into something, in an change of behaviour, or leading into an unforeseen event, in my thought or into that of the others.

Trying to solve the paradox of the non action, or of doing nothing, I plaster both my arms for a period of twenty days."

**Antonella Campisi**

*Space-time of a fragile memory*, 2009

6 canvases of tissue paper size A1 and book with the collection of memories rewritten with typing machine on carbon paper on tissue paper.

The project comes out of a reflection about the possibility of interpreting the time of narration. The typology of the chosen narratives is that of the honey moon journey, since always a fundamental moment in the life of a woman. The intertwine between the lived time of the narrators and the imaginary time of the artist who listened to them is expressed through a progressive use of a specific punctuation.

**Andrea Cazzagon**

*Intercapedo*, 2009

videoinstallation

Two videos in loop play contemporaneously, and two different routes filmed from a car meet during a brief amount of time to again follow their own route. This moment of synchrony is similar to the ungrasping of certain dreamlike sensations.

## SCALA MATA - exhibition space

### **Ivana Ivanova**

*Once upon a time...*, 2009  
writing performance

The artist reflects of the tale as a gender, and on its specific timeless dimension. *Once upon a time* is a writing performance: the artist creates her own tale in which the only thing that exists is the beginning of the story. It end is open and will be commissioned to others. The readers will be able, at the end, to read the same tale with many different endings – or many tales with the same beginning.

### **Francesco Locatelli**

*There will never be night again*, 2009  
drawings

The critical problem of representation has to do with the question of time: each time we translate the experience in form we are the protagonists of a present animated by the mission of fulfilment. The language of Apocalypse, that is the time of the end, interpreted in the plates of Gioacchino da Fiore, inspired a series of drawings that depicted Agaves as the main subject, which is a plant that, during its lifetime, incarnates a temporal device in tension towards its end.

An exhibition of **Michela Lupieri, Valeria Mancinelli, Stefania Rispoli**

*I LOVE MUSEUM*, 2009  
experiments in exhibition

Are we sure we don't believe any more in the museum as a monument? Research and experimentation in some Italian museums of contemporary art.

### **Elena Mazzi**

*Intra parietes meos*, 2009  
audio installation

"*Intra parietes meos* starts from my personal experience during the earthquake at Aquila the past April. The audio installation is articulated in two parts: *Only voice*, a text written by me during those nights and focused of the theme of wait, and *Radio*, an assemblage of radio fragments about the same theme of wait, but as expressed by the media, that use it to create audience.

The installation was conceived to a specific space in Scala Mata, a room with a particular claustrophobic structure that gave that contradictory feeling of protection and closure felt by many inhabitants of L'Aquila towards their own houses during the earthquake. Ironically, that room collapsed during these days."

### **Enrico Poli**

*Untitled*, 2009  
widespread intervention

"I'm done with the big deeds and the big projects, the big institutions, and the big successes. I prefer those small, invisible, loving human strengths that act between individuals, creeping between the cracks of the world as many small roots or as the ooze capillary of water that, if given time, will pierce the two strongest monuments of the human pride."

### **Claudia Reato**

*LIMBO SHOJO: a space in time*, 2009  
performance

"Adolescence. A border space between sweetness and evil, consciousness and ingenuity. During 24 hours I will create a temporary limbo: during the day I pad on a white canvas an erotic, forbidden subject, with a candid white thread; during the night I will undo the work (uselessly because the traces I leave are more visible than the thread), in the illusion of returning to the state of innocence."

### **Manuela Romanato**

*Homage to Roman Opalka, 1965/1- ∞, Details 99940 – 1017875*, 2009  
acrylic on paper, 196 x 135cm

The project consists in remaking a canvas by Roman Opalka replacing the numbers by the transcription of the corresponding words. The spacious-temporal dilatation caused by this translation is altered by certain execution phenomena: mistakes and events that interrupt the linear flux of the translation in itself.

## SCALA MATA - exhibition space

### **Claudia Rossini**

*Ambiguous time*, 2009

600 digital photos

"*Ambiguous time* is a technological expression that indicates an abnormality in the calculation of time of the transcription of the legal time into the solar time, an operation done between the evening of Saturday and the last Sunday of October, moving the hands of the clock one hour backwards, in a temporal doubling that produces a day with 25 hours. The artist registers this "longest day" with 24 web cams, one for each time zone, with a frame for each web cam for each hour. This process started at noon of Saturday 24<sup>th</sup> October and finished at 10 of the 26<sup>th</sup>, cataloguing the collected photos according to the local Italian time.

### **Jenny Sangiorgio**

*Time is what you make of it. Experiment n. 1*, 2009

performance

The artist, in an obsessively repetitive action, traces small signs during a whole day on the walls of a room, trying to make gestures that last exactly a second.

These second-signs rhythm the lasting of the performance and visually fill the room in a consciously failed attempt to emulate the functioning of a chronometer, or maybe of enhancing the conventionality of the measuring of time.

### **Chiara Vitali**

*Anatomy of the Infinite*, 2009

video b/w, 2'25"

A circular journey that begins and ends in an indefinite primordial liquid, and a weird repetition of ups and downs of stairs, that evokes the perception of infinite through the cancellation of those same concepts of infinite and end, and the dilation of the special-temporal limits.

*ScalaMata – exhibiton space*

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