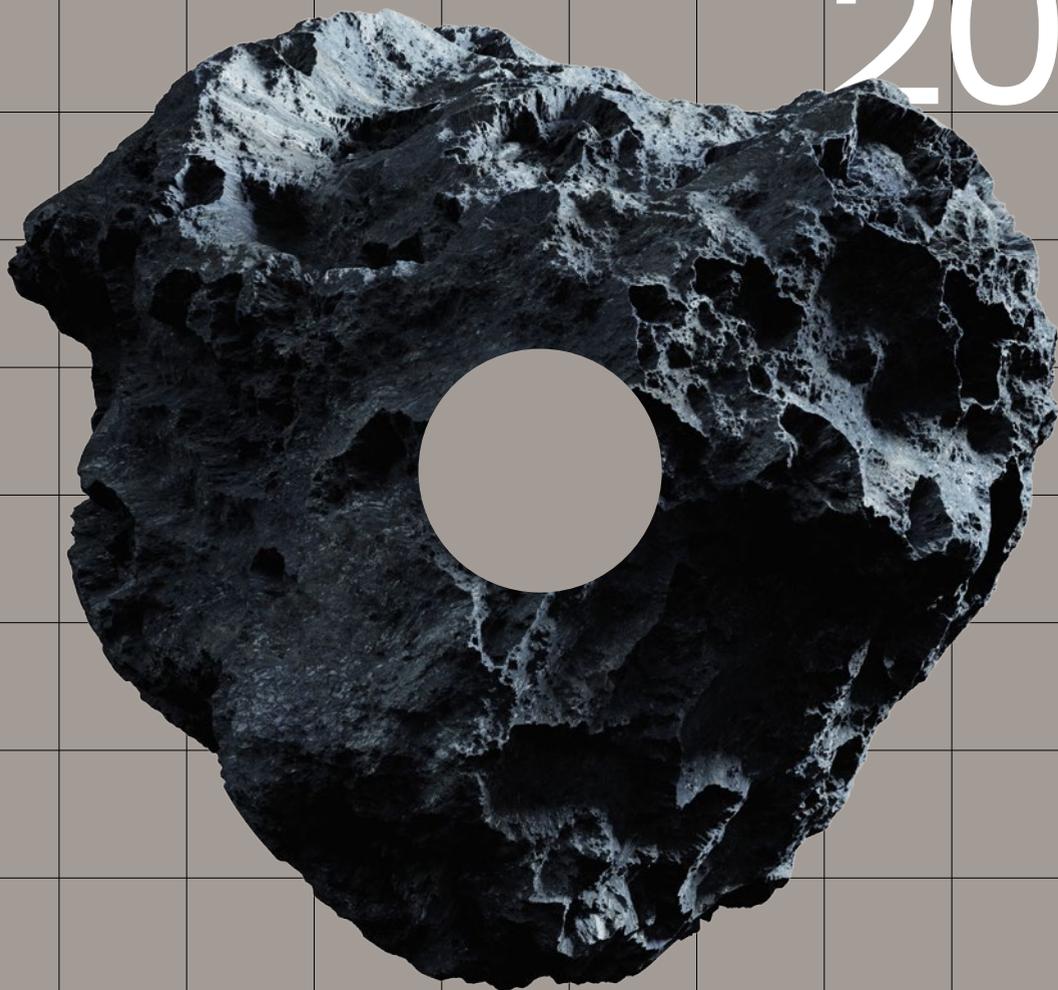


Palinsesti

20
20



Valdi Spagnulo
Daniele Nitti Sotres
Alberto Gianfreda
Cesare Galluzzo
Fumitaka Kudo
Marco Useli
Christian Cremona
Gianni Moretti
Andrea Marinelli
Matteo Pizzolante
Alessandro Gioiello
Elisa Caldana
Matteo Nasini
Maria Walcher
Sinta Werner e
Markus Wüste
Carlo Vidoni

Palinsesti 20
20

Palinsesti 2020

7th November 2020 – 17th January 2021

San Vito al Tagliamento (PN)

a project by Luca Pietro Nicoletti

Tempo al tempo

curated by Luca Pietro Nicoletti
in collaboration with Alice
Debianchi

*Antico ospedale and church of
Santa Maria dei Battuti*

In Sesto Prize 2020

curated by Michela Lupieri
in collaboration with Magali
Cappellaro

Antiche Carceri

Punto Fermo: Carlo Vidoni

curated by Antonio Garlatti
Essicatoio Bozzoli

Elisa Caldana

Hometown / Casa Città

a cura di Giada Centazzo
*Fondazione Ado Furlan
Pordenone*

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I.S.I.S "Paolo Sarpi" di
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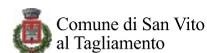
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I am pleased to greet with particular satisfaction the new edition of *Palinsesti. Festival of Contemporary Art*, which is now in its twenty-ninth year of activity. The 2020 Festival taking place is unquestionably a sign of resilience. With confidence, the Administration and the curators have accepted the challenge posed by the current pandemic emergency, looking beyond the many unknowns, in the will and need to continue the long and fruitful journey that San Vito al Tagliamento has so far made in the field of contemporary art research and its musealization.

The different sections of the festival are confirmed, bringing once again contemporary art to San Vito al Tagliamento. The solo exhibition of the artist Carlo Vidoni follows the path of valorisation of the permanent collection *Punto Fermo*. The twelfth edition of the *In Sesto Prize* does not abandon its international dimension despite the contingencies, involving artists from the North Rhine-Westphalia area (one of its towns—Stadthlon—is twinned with San Vito). The long-term partnership with the Fondazione Furlan in Pordenone is also renewed, hosting the solo exhibition of Elisa Caldana, winner of the *Prize* in 2019, whose work will now be installed in the chosen area of Via Fabrici in our town. This edition also marks the welcome return among the exhibition centres of the Complesso dei Battuti and the church of Santa Maria, enriched by the presence of a painting by Pomponio Amalteo. The latter will host the main exhibition entitled “Tempo al tempo”, a collective exposition that boasts the participation of eleven young artists—all born in the '80s—who reinvent traditional media such as painting and sculpture, analysing the theme of time and the problems of matter.

A significant turnover is recorded in the curatorial group. Giorgia Gastaldon—general curator of *Palinsesti* since 2015 and to whom we extend our sincere thanks—is replaced by Luca Pietro Nicoletti, lecturer and researcher at the University of Udine, the scientific partner of the festival.

In this very strange and challenging year, San Vito al Tagliamento, “small city of art, music and culture”, continues its ambitious project, looking to the future with confidence. It is even more necessary to do so in a context that sees the artistic and museum system, already suffering, overwhelmed by the pandemic crisis, but that still offers food for thought and perspectives.

On. Antonio Di Bisceglie
Mayor of San Vito al Tagliamento

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Palinsesti 2020

Preface

Luca Pietro Nicoletti

In presenting its fifteenth edition, “Palinsesti 2020” confirms its now usual autumn appointment with four exhibitions hosted in as many locations between San Vito al Tagliamento and Pordenone. According to its well-tested formula, the festival provides a thematic exhibition alongside the appointments with the *Punto Fermo* collection and the works revolving around the *In Sesto Prize*, in the double guise of the competition for 2020 and of a solo exhibition for the winning artist of the 2019 edition.

This year, the main exhibition, curated by Luca Pietro Nicoletti with the collaboration of Alice Debianchi, has been moved from the old castle of the town (Castello) to the Antico Ospedale dei Battuti. Entitled *Tempo al tempo. Percorsi di una generazione*, it is organised over the three floors of the building with a variety of artistic forms on display and a larger number of artists compared to the last editions. As suggested by its title, which means ‘Time to Time. Paths of a generation’, it aims to offer a cross-section of the research carried out by a generation of artists born between the late 1970s and 1980s, in an attempt to present a compendium of several approaches and to suggest lines of continuity that reveal conceptual or operational affinities among the research of Christian Cremona, Cesare Galluzzo, Alberto Gianfreda, Alessandro Gioiello, Fumitaka Kudo, Andrea Marinelli, Gianni Moretti, Matteo Pizzolante, Daniele Nitti Sotres, and Marco Useli, in addition to a sculpture by Valdi Spagnulo, in the church of Santa Maria dei Battuti.

The Essiccatoio Bozzoli (a historic building that was formerly a silkworm cocoon drying room), on the other hand, hosts the artistic path of personal exhibitions of the artists already present in the *Punto Fermo* municipal collection, curated by Antonio Garlatti. This year marks Carlo Vidoni's turn: for the occasion, the artist has specially designed an installation with the collaboration of Alessandro Monsutti, a Swiss anthropologist and native of Friuli, entitled *Destiny_destination*, which addresses the theme of modern emigration.

The new edition of the *In Sesto Prize*, curated by Michela Lupieri with the collaboration of Magalì Cappellaro, is confirmed at the Antiche Carceri, the old prisons of San Vito al Tagliamento. It was thought, on this occasion, to extend the geographical area of origin of the artists, asking Maria Walcher, Matteo Nasini and the German artistic duo Sinta Werner and Markus Wüste to conceive a public intervention for the green and tree-lined area next to the Elio Susanna parking lot. It will be up to the public, then, to express a preference by voting for one of the three projects, which will be then realized and included among the works on display for the next edition of *Palinsesti*. The usual solo exhibition is dedicated to Elisa Caldana, winner of the 2019 edition, and curated by Giada Centazzo at the Fondazione Ado Furlan in Pordenone. Entitled *Hometown/Casa città*, it accompanies the placement of the work *Monumento alle vie inesistenti* (*Monument to the non-existent streets*), which will be located in the green area between Via Giovanni Fabrici, the Zuccheri park, the Sante Ciani parking lot and the Essiccatoio Bozzoli.

Time to time

Paths of a generation

Luca Pietro Nicoletti

The main threads of this exhibition (*Tempo al tempo. Percorsi di una generazione*) can be summarised in terms of “time” and “matter”, within which several main themes can be understood: a return to the media of the visual arts in their tactile and material consistency, accompanied by the need to compete with the memory of the twentieth century as the new millennium begins; and to deal with the present and levels of reality that open in perspective. Although without any claims to comprehensiveness, it could be one of the many possible ways to bring into focus a generation of artists born between the end of the Seventies and throughout the Eighties, whose profile has recently begun to have less uncertain outlines: still perceived as beginners despite being aged between thirty and forty, each of their paths can still be seen in perspective even in the time of permanent youth, and can be told in light of the development of an individual history. It remains to be clarified whether it makes sense to define a “geography” of the art in Italy of this generation in the future: whether the strong connotative traits of having worked in one area rather than another will still be evident. Probably, it will no longer be a suitable parameter, since the perception of time and space, of physical distances and virtual proximities, has disrupted our interaction with even the nearby world.

Meanwhile, in a general way, we can still try to trace pathways of affinity in research, as a proposal, starting from material observations.

The first one is a return to the interest in the themes and problems of sculpture in several artists of this generation, parallel to a similar awakening in the studies by their historical art contemporaries. Valdi Spagnulo’s presence with a work in the church of Santa Maria dei Battuti is like a trusted companion: an artist with an artistic history chronologically longer than the others presented in this exhibition. In his work *Lembo di cielo* (“Strip of sky”), both the environmental vocation of sculpture and the opportunity to build a virtual space, enclosed but transitable, are summarised. This is an idea shared by many artists in this exhibition: an open-air structure, a result of the combination of objects and materials of different consistency and visual quality, which is lightened by monumental rhetoric without giving up the expertise of craft.

For instance, Daniele Nitti Sotres works assembling fragments of marble, stones or alabaster with segments of a large section of tubes, irregularly shaped slabs welded to create an envelope that intersects with the stone, highlighting the contrast between the irregular and superficial morphology of nature and the apparent rationality of industrial waste. On the other hand, Alberto Gianfreda fragments marble into small segments, patiently anchoring them to a wire netting, obtaining a sculpture that changes its appearance depending on the structure on which it is placed, adapting to the surrounding space, whether public or liturgic (as in the presbytery of San Nicola da Tolentino in Venice). An apparently lightweight sculpture seems to devote itself to the precariousness of the ephemeral apparatus, but also draws attention for its almost organic internal animation. However, there is also sculpture, which on the contrary is actually lightweight, such as that of Cesare Galluzzo, with his floating architectures of a design nature, based on an elementary and subtle geometry, with that mysterious precision that can be found in certain micro-architectures of the animal world: sculpture scans space and suggests

a reading path, but it does not let itself be grasped, even though it shows the feverish nature of its construction. Therefore, the key point is the oscillation between the primacy of the matter and that of the design: Nitti Sotres and Gianfreda are inclined to the former, whereas Galluzzo and Spagnulo favor the latter.

However, in all these cases, they come to terms with a more visual than tactile sculpture which does not neglect the artisanal aspect of the craft. This is particularly evident, although it is of a different sign, in the sculpture of Fumitaka Kudo, who came to Italy to improve his marble techniques in Carrara. Fumitaka Kudo smooths marble in a Brancusian operation of synthesis with a wave motion until it reaches a fluid shape—sometimes of zoological resemblance and is pleasant to the touch which enhances the beauty of the material itself.

Therefore, the renewal of languages occurs through traditional techniques and by trying to adapt them to original expressive needs. Marco Useli's work goes precisely in this direction: the great monotypes, created thanks to the printing presses of the Stamperia Milano Printmakers, bring the effects of painting to the art of printing, with a spontaneity and naturalness that hides the long design work that underlies it.

Indeed, there is a gradual process of abstraction of motifs copied from the real, reduced to a tangle of lines and dynamic painted backgrounds—sometimes of a printlike nature—that preserve the naturalness of the fluid movement of the pencil that flows on the support creating an orderly and organic world.

After all, the most notable absence in this exhibition is painting, though artists who use other media draw on its sensibility. For instance, Christian Cremona's abstract photography has to be interpreted in this sense, and by taking advantage of the potentiality of photographic blurring, he obtains a vibrant and atmospheric dimension, almost detached from its original referent as if he wanted to give back an informal iconography of light, not devoid of transcendent implications.

The second backbone is "time", which has to be intended especially in the sense of confrontation with the past, that is consumed on the "skin" of the images. On the one hand, as shown by Gianni Moretti's research, the crucial issue of "creating memory" is present in both a private and public dimension—such as in the case of *Anna - Monumento all'attenzione* for Sant'Anna di Stazzema—which can no longer be carried out with the same rituals meaningful to the generations that preceded us. This assumption encourages Gianni to wonder about the fragility and the evanescence of images, experimenting with the coexistence of ephemeral materials such as a tissue paper and a gold leaf printed on a monotype or as in the work exhibited here, screenprints that float incorporated in methacrylate by which he obtains an effect of original transparency.

More generally, it seems that the hybridisation of more media is the most suitable way to visually build metaphors of the memory. This is the case for Matteo Pizzolante, who developed a strong background in engineering and architecture (before studying sculpture) and his 3D reconstructions of the places where he lived. These are printed with an analogue technique similar





to the cyanotype, in order to give photographic concreteness to pictures created digitally, and imbuing them with the tangibility of a support of material consistency, further accentuated by the installations on tubular structures that create a space dedicated to vision, where the sculptural interventions in metal and tissue are counterpoints.

As a consequence, the intersection and interpenetration of pictures hearken back to the roots of the avant-garde: the mental processes of association and combination, even transposed with technological means, are the same as those at work in collage. Andrea Marinelli's transparent overlaps, which acquire the gestures of the visual and sound performance *Secretshow*, originated from the extemporaneous short circuit of different images that the artist has combined following the experimental dictation of music. This is how a Gothic sculpture has met the ritual costume of a shaman on the surface of an overhead projector, and their juxtaposition has created a new hybrid image, blurred, impermanent as the digital memory we experience every day.

Finally, we come to the actual collage, sophisticated and appropriationist, of Alessandro Gioiello, who superimposes blank shapes onto a reproduction of a painting: a figure disappears and he opens a passage from which a stylistically distant and chronologically remote landscape emerges, undermining the function of the original fictional device.

From the elaboration of historical facts from the distance of an increasingly remote perspective, therefore, we move to a freer relationship with the sources of the history of art, realigned to the present as a deep well to draw from with ease. After all, the lesson of the twentieth century was precisely this, and in the succession of the generations, this one of the artists in their thirties and forties seems to have skipped backwards a generation (to that of the "fathers") to establish a dialogue with the elder masters, born in the first half of the century, passing on visual ideas and principles which are not only the legacy of a craft but also a vision of the world arising from continuity rather than from fracture.

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Alberto Gianfreda

Crolli, 2018 (detail)

Guatemala green marble and aluminium chain, iron structure
250x200x10 cm

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Gianni Moretti

Capitoli di un monumento (I-XIV), 2019 (detail)

pigments, nails and pure gold leaf incorporated into
methacrylate cylinders

12 pieces 70x70x200 cm (variable) each, diameter of 3
measures, adjustable height

Valdi Spagnulo

Ceglie Messapica, 1961

Valdi Spagnulo's artistic research focuses on the combination of different materials—stainless steel, iron and plexiglass—and on the chromatic and reflective effects of sculpture in its variable dimensions, which adapt according to the different settings they are destined to.

With a distinctive mark that is almost pictorial, the artist works the surface of plexiglass using a milling machine and graphite, marking it and making it opaque. The light, penetrating through the transparent plexiglass, confers particular effects of brightness in the irregularity of cuts and chips.

Spagnulo's pictorial sign has been transformed into a gesture of space capable of embodying the irregularity and the precariousness of its structures.

The work *Lembo di cielo* ("Strip of Sky", 2006), exhibited at *Tempo al tempo*, is composed of a double trapezoidal structure tied by a knot made of a circle of stainless steel: the two parts are united and, by hooking onto a fragment of plexiglass, they create a space that ideally represents a fragment of the sky. The light refracts on the burnished steel bars which alternate with those in polished stainless steel, and it shines through the plexiglass, creating a play of visual balances. The rectangular steel tubes used to build the structures are designed and worked in torsion by the artist to structurally support the irregular shaped sculpture and to create optical effects of physical and visual permeability.

Spagnulo's structures, made precarious by the use of imperfect materials and shapes, become a metaphor for existence, for the extreme delicacy of every action. The artist inserts scrap materials—leftover fragments of plexiglass or pieces of ferrules in metal—to overcome the physical dimension of reality and open up a dimension that goes beyond the defined space of sculpture to that of the sky.

Spagnulo's sculpture defies attempts at interpretation according to historically established methods and canons. The attempt to draw mental segments that investigate space in a fragmented manner emerges in the informal gesture that the artist uses to intervene, deforming the linearity of metal.

Valdi Spagnulo makes the inherent weaknesses of metals visible, revealing the fragility and the fluidity of a material usually characterized by solid and strong rigidity.

Alice Debianchi



Lembo di cielo, 2006
burnished and brushed stainless steel with satin finish, treated and coloured plexiglass
310x220x120 cm

Daniele Nitti Sotres

Milano, 1977

Daniele Nitti Sotres's sculpture expresses itself through the choice of natural materials—stone, metal or industrial waste—which are characterised by an energy of their own, and by specific qualities that respond to stimuli in different ways.

By placing and removing elements, as the theorist, architect, philosopher and sculptor Leon Battista Alberti taught in his work *De Statua* (1464), Nitti Sotres comes to elaborate three paths for sculpture: the path of the hand, intended as the work tool of the matter; the path of the heart, that is the passion which is necessary to interact with the opportunities offered by the materials; and the path of the thought, of the reflection which lies behind the sculptural process.

At *Tempo al tempo*, Nitti Sotres exhibits three cycles. The first one is *Stanze* ('Rooms', 2016-2017) and it is mainly connected to an architectural dimension. The sculptor searches for a space that cannot be explored physically, but only with the eyes, the heart and the mind. The room is a private and safe place, a restrained space that encompasses the idea of border: the reference to the present and to the problems that torment us is at the centre of this work, and matter is its essential element.

The second cycle is *Pietreferrate* ('Stones reinforced with iron', 2018), made of small sculptures whose peculiarity is the development of planes that open and close around the masses, following the dynamic of the stone or opening towards the surrounding space. Therefore, these stones are reinforced with iron using hidden linchpins, creating a further opportunity for dialogue between materials, shapes and space-environment.

The third cycle is *Circumvoluzione* ('The evolution of the circle', 2019-2020). After two decades of work using structures and linear and angular constructions, Nitti Sotres has analysed circular shapes, preserving the opportunity of dialogue between materials, shapes and space in the research. By using stones or earthenware, held in balance by circular metallic elements—entire or sectioned—, he creates open and poetic, yet not decorative, sculptures.

Daniele Nitti Sotres believes that two types of spaces exist that are suitable for the development of a sculptural work: "the mental space", where the ideas seek their "freedom" to formalise a thought-reflection, and "the physical space" of intervention that can be a "creator" or a "container" of a work of art. Artworks where idea, work, matter and space become one are thus born.

Alice Debianchi



Anhele II, 2020
Porphyry and patinated steel
22x20x19 cm

Alberto Gianfreda

Desio, 1981

The fundamental elements of Alberto Gianfreda's sculptural works are soil, wood, fabrics, paper, glass, ceramic, earthenware, marble and metals: the exploration of the material is at the centre of the sculptor's research.

In particular, Gianfreda studies the ability of the matter to adapt, pushing it to extreme degrees of mobility with assembly systems and unique formal variations that allow him to constantly re-assemble his sculptures, enabling them to exist in that specific moment.

Time is an essential part of the language of the sculptor. He replaces the concept of *site specific* with that of *time specific*: sculptures do not derive from the specificity of being, but from an attitude of becoming.

The sculpture of the artist is redesigned each time in a process of making and unmaking that allows it to rethink itself, as the sculptor writes, «right in that instant, possible in that moment but probable everywhere».

In the sculpture *Via Lattea*, ('Milky Way', 2013), exhibited at *Tempo al tempo*, the artist has managed to break down marble, the most static material, solid and eternal, to recompose it in an almost soft shape that rests gently on a support as if it were a drape.

The artist introduces the concept of "resilience of the icon", the ability of the work to change itself while remaining recognisable in its mutability. The sculpture, which has been conceived, designed and planned in detail, claims its freedom, taking back that autonomy that makes it unique.

The same ability of the shape to adapt is repeated on a wider scale and in different contexts, such as in public and holy spaces—meeting places between the dimension of transcendence and the continuous flow of immanence in time, in which liturgy represents a fundamental element for completing the message of the work.

In this era, which is the period of immateriality and the absence of the body par excellence, the task of sculpture is to speak to man. Alberto Gianfreda communicates with the world through the sculptural shapes that, despite being abstract, do not lose their narrative and evocative power.

Alice Debianchi



Via Lattea, 2013
Carrara marble and aluminium chain, iron structure
250x200x10 cm

Cesare Galluzzo

Milano, 1987

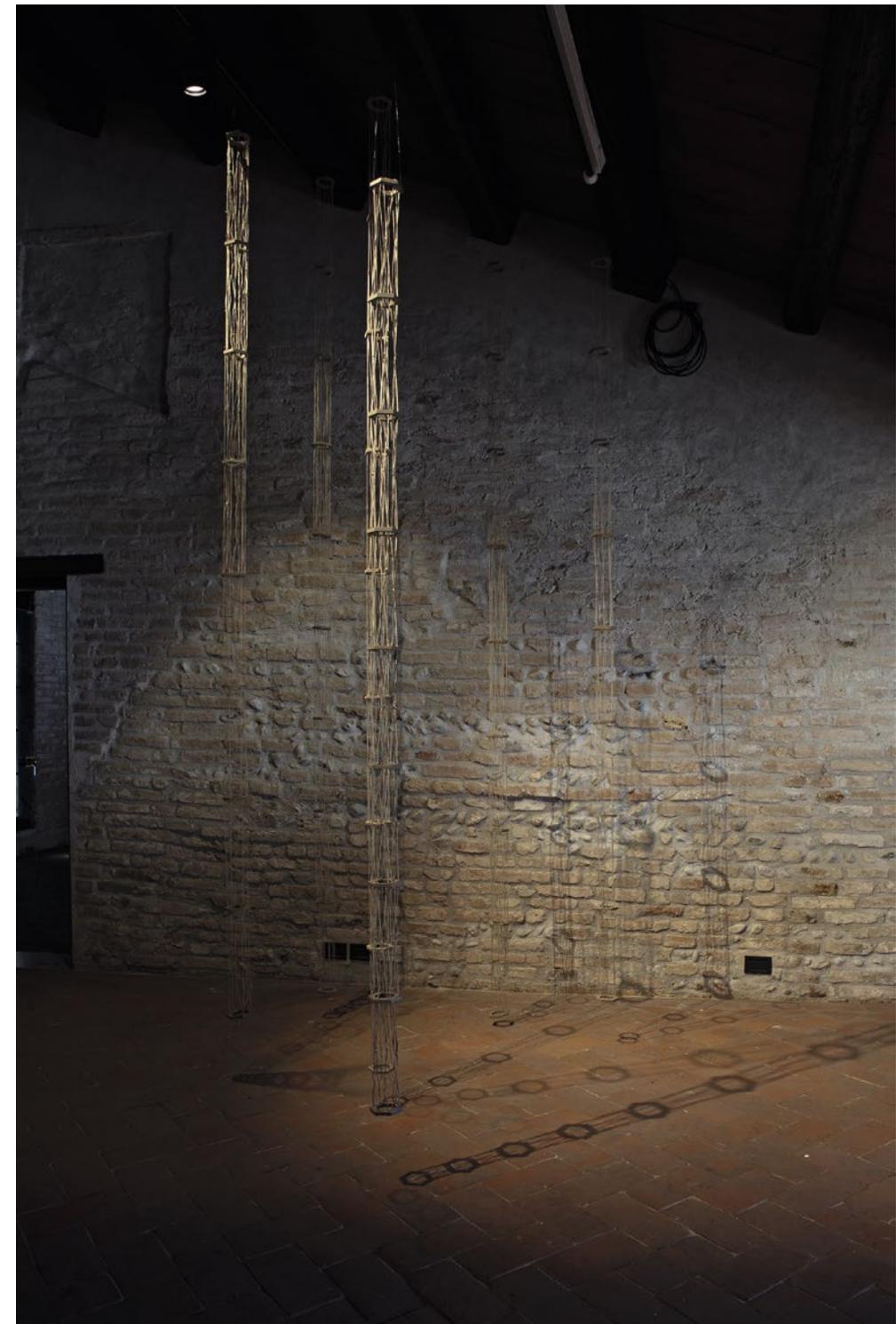
Cesare Galluzzo's works are characterised by a careful balance between conceptual object, philosophical thinking, and graphic sequence. The artist's aesthetic research starts with the theme of architecture and especially travel, both physical and sensorial. The resulting works are characterised by the rhythm of their components and by the use of materials that camouflage, thus making the work gradually visible. Equally progressive are the temporal and spatial changes of the structures taken by the artist as models for his works. By reflecting on the relationship between architecture and painting, one used to purify the other, Galluzzo produces sculptural installations in which he carries out a process of deprivation of weight and consistency of the structures, unveiling their essentiality, the "zero grade", as in *Domus* ('House', 2013).

For this reason, Galluzzo puts the graphic sign and the line at the heart of his artistic language, as they recall the dawn of art with ancient cave drawings in which humans first perceived the existence of a symbolic space as distinct from the reality it represented.

The relationship with the audience is fundamental for Cesare Galluzzo, since his works must prompt reflection rather than providing answers. Moreover, he seeks a dialogue with the settings of his works. What matters is not just the shape of the object, but rather the emotional charge it transmits and the relationship that it establishes with its surroundings, from which new visual and perceptual paths are developed.

Especially in the recent phase of his visual research, the artist's favourite motif is the thread, considered as a linear element. For instance, in works such as *Doctum doces* ('You teach to he, who knows', 2013) or *Salire cadere* ('Climbing falling', 2013), the thread can make the void tangible, as well as give substance to the space between the objects where he wants to focus the viewer's attention as a non-place where relationships are established.

Serena Piva



Dove l'acqua sa di sabbia, 2013
enamel on wood, linen and hemp
6 elements of 250 to 350 x Ø 8 cm

Fumitaka Kudo

Kanagawa, 1981

Fumitaka Kudo carries out his personal research by shaping marble to achieve a formal purity that is still unexplored, as the depths of the human soul in which the artist immerses himself investigating the limits of matter.

The soft and fluid marble shapes sculpted by Fumitaka's hands resemble the shape of water, the element of primitive life in which the affinities between human beings and the underwater world emerge: shapes of swords or spears, skeletons of cetaceans or silhouettes of swimmers, thin shapes of an underwater universe; they all emerge thanks to the sculptor's slow gesture. In *Tempo al tempo*, the artist exhibits a series of smooth sculptures in white and black marble, with simple shapes that recall an ancestral and underwater world. The sculptures are placed on pedestals that support them in the air, making the material light as if it were suspended in the water, despite its natural heavy weight.

The use of white marble reminds the artist of a light that springs from the depths of the soul, whereas the black marble reminds him of the darkness within each of us. According to Fumitaka, touching marble is like touching the soul: «deep inside me, there is a great sea, and to create a work, I dive into the depths of this sea to find something. When I find something, a mysterious shape, I take it out and create it three-dimensionally or on paper. In this way, in order to create, I find inside me an emotion or a feeling that is universal».

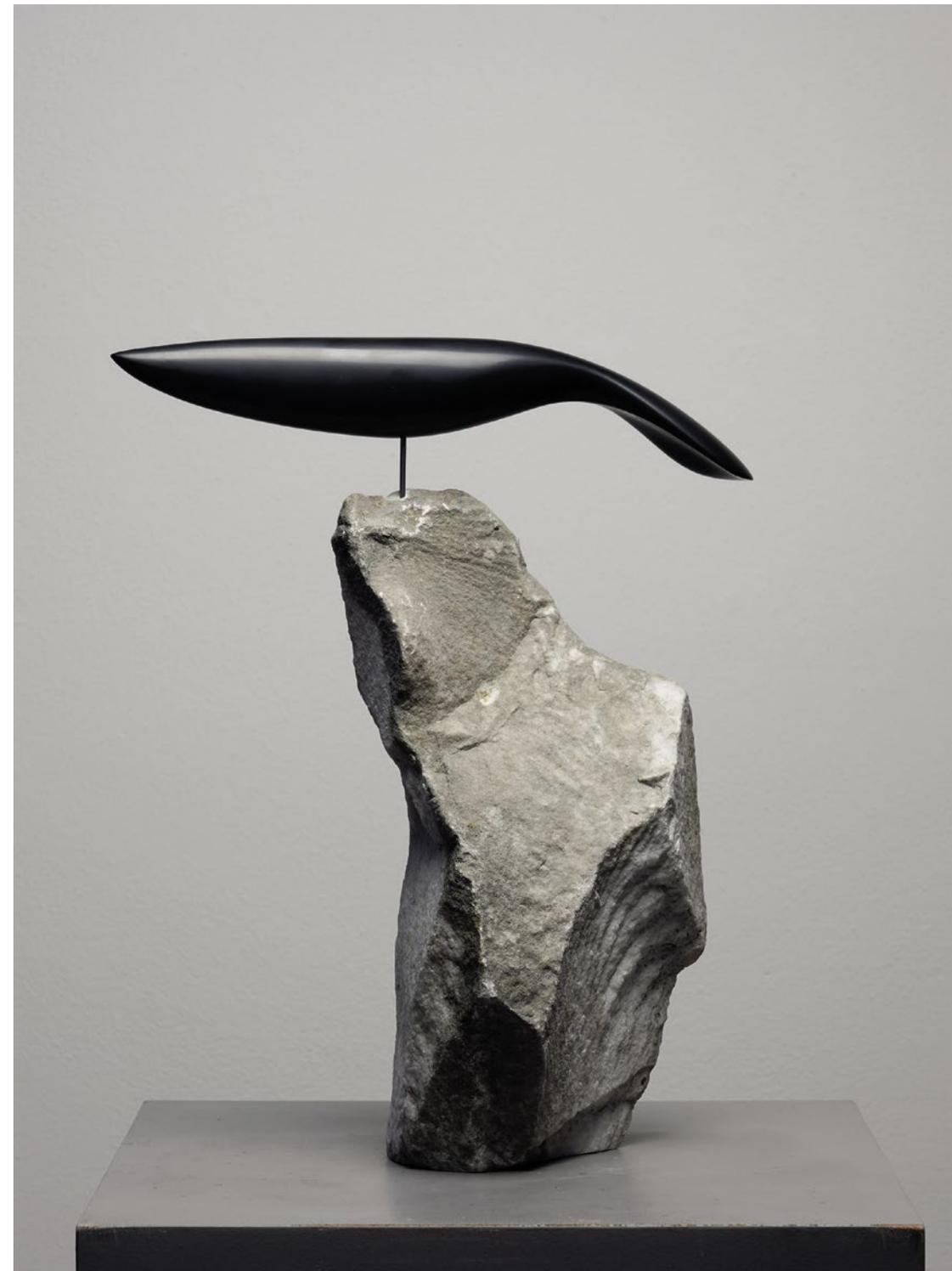
For Fumitaka, marble is a fascinating material since it is eternal and allows him to create something that lasts over time and can be preserved forever and, since it is neither too cold nor too warm, it seems to be something alive. Despite being a difficult and laborious process, the artist creates sculptures with great formal smoothness that are pleasant to the touch.

Before starting to carve, the artist starts with the research and a quick clean drawing.

Then he moves on to the marble using a procedure that includes several lines, as in the drawings: as many lines in the drawings as there are hands to smooth.

Fumitaka Kudo creates works with simple clean shapes which can arouse feelings of calm and peace, precisely because they derive from geometric and primitive shapes. The artist desires to convey this feeling of calm to the observers of his works.

Alice Debianchi



Series of "Shinkai_Abissi"
Nuotatore, 2020
white marble, black Belgian marble
35x11x42.5 cm

Marco Useli

Nuoro, 1983

Marco Useli is a painter, engraver and designer whose research focuses on the formal experimentation of the artistic work, the exploitation of environmental resources and the use of tools that have a strong impact on nature.

At *Tempo al tempo*, the artist exhibits a series of monotypes in various sizes, a technique that best represents his art which oscillates between painting and printing. Drawing the image on a smooth metal or glass plate, the artist then transfers his drawing directly onto a sheet of paper.

Four of the monotypes are on display at the exhibition, measuring approximately two metres in length and one metre in height, which together with eight other sheets form a single work entitled *Breve storia dell'imperizia* ('A Short History of Incompetence', 2020).

Each monotype relays an episode from the mythological epic poem *The Metamorphoses* by Ovid, where the great poet celebrated the figure of Phaethon, the youngest son of Apollo who lost control while driving his father's sun chariot and was then struck by lightning by Zeus, who was upset by the destruction the young men provoked by getting too close to the Earth.

The four sheets displayed in San Vito al Tagliamento are not presented as parts of a polyptych but as single fragments. The monotypes undergo a metamorphosis, and are no longer pieces of a puzzle but unique works, rich in meaning and strong images.

The title of each panel directly connects the visitor to the scene represented and taken from the poem: *Il sole che arde ogni cosa e brucia la terra* ('The sun that blazes everything and burns the earth'), *Il lampo devastante di Zeus* ('The devastating lightning of Zeus'), *Mandala sulle otto montagne* ('Mandala on the eight mountains') and *Piwoo* ('Peirous').

Useli creates unique images that require the observer's gaze to see beyond the landscape represented. The artist articulates through his imprint, layered volumes, ephemeral surfaces and graphic signs to relate with space, time and matter.

Two other monotypes, smaller in size, are added to the four sheets displayed, entitled *Horses* (2019) and *Moments of Blue* (2019). In these works, the focus of the artist's research is evident in the rigorous calculation of the compositional structure and the study of the elementary forms of the landscape.

In Marco Useli's printing, the imprint of his painting is always perceptible: the irregular painted backgrounds visible on his sheets seem generated by rollers impregnated with paint that in the continuity of a single gesture, are repeated in trails that gently change through various passages.

Alice Debianchi



Moments of blue, 2020
monotype
80x120 cm

Christian Cremona

Tradate, 1985

The photography of Christian Cremona overcomes the first challenge of the photographic technique of fixing an image by capturing the variation of light. Cremona does not portray what he sees through the lens, but takes advantage of the opportunities of the camera to fix images of pure pictorial light and tells what he sees from his perspective.

Cremona “models” and “designs” light through the intellectual gesture of sculpture, but with a pictorial approach in which he captures the creative moment. The object or the atmosphere that takes shape is the result of a thought that gradually matures in the artist as he focuses what is in front of him. The result is an image full of stimuli and feelings.

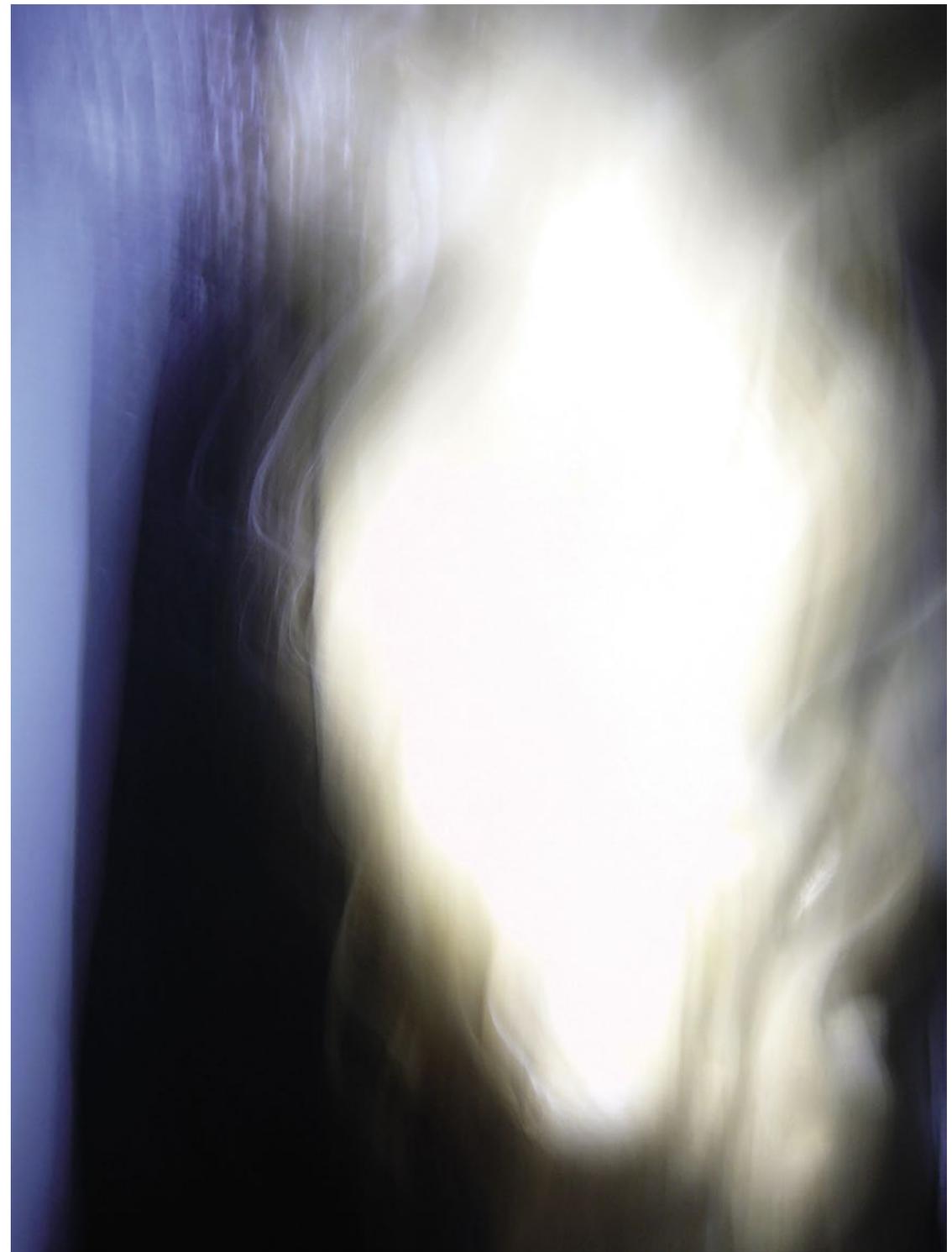
The artist uses digital photography to create photos that are substantially abstract but full of strong symbols, where the effect is achieved through a long exposure and simultaneous movement of the camera.

Cremona faces light as a tangible matter through a dynamism that leads to reflection on the mutability of time and the transformation of matter with results of powerful suggestion.

Among the works that the artist exhibits at the *Tempo al tempo* exhibition is the photographic triptych *Prometeo* ('Prometheus', 2014), which exalts the power of the mythical divine fire that releases the energy necessary to support new dreams. The work suggests a dialogue between the human and divine spheres, but also the wisdom of man who seeks in himself alone the vital energy of the creative fire.

Cremona made the camera reveal the ideal image, primordial, wisely shrouded in mystery: an image hidden in the most secret parts of the human being which light must unveil in its nakedness.

Alice Debianchi



Prometeo, 2014
photography
93x70 cm

Gianni Moretti

Perugia, 1978

Gianni Moretti focuses his attention on the unseen and obscure, the unstable and uncertain situations that require a particular visual and perceptive sensibility. The artist considers art as a tool to reflect on the changes and the transience of organisms, since everything seems temporary and volatile to him: Moretti perceives the current age as a moment characterised by uncertain relationships. From this perspective, he reflects on the hypothesis of seeing mistakes as something inevitable and at the same time salvific and an opportunity for a new beginning. He works with the “false identical,” the settling and reiteration of those shapes that appear similar but never identical and that require the observer to read them on several levels. Moretti’s works are always in progress and their appearances can change over time, thanks to the use of materials and techniques chosen for their unstable nature, thus becoming a guide to expanding and shaping ideas and feelings.

The first stage of his research is characterised by attention to the deposition and stratification of the materials, for instance with the use of the pouncing technique, used to make visible one of the preparatory stages of a fresco that was traditionally seen only by the artist and disappeared once the painting was finished. However, it should be noted that Moretti does not want his work to be recognised for its materials or techniques: it is rather the intention that he wants to emerge, the obsession with making visible the unstable aspect of materials as a metaphor for the uncertainty of existence. At the moment, his research has taken a more visceral direction: now the materials enter their physical and conceptual context, relate to it, and result in works that continue to reveal themselves gradually and that represent conditions of equilibrium ranging from the private to the social and cultural spheres. Moretti’s works are readily provocative, but in a discreet, almost silent, way.

Serena Piva



Capitoli di un monumento (I-XIV), 2019
pigments, nails and pure gold leaf incorporated
into methacrylate cylinders
12 pieces 70x70x200 cm (variable) each,
diameter of 3 measures, adjustable height

Andrea Marinelli

Milano, 1985

With works marked by a strong performative component, Andrea Marinelli reflects on the perception of reality. What he seeks to bring out of the image is the physical component that he recognises in the pixel as an autonomous material with a dignity of its own. Marinelli began his career in the music field collecting a sampling of sounds from remote languages and dialects in which he intervenes with digital techniques to disarrange their meaning so that the melody of the language can emerge without the original source being recognised. Later, he focused on figurative languages and since 2010 has focused on photographs taken of television screens, especially of '60s films. By stopping the flow of the pictures with a photograph, but without using the frame technique, he offers fragments of independent pictures to viewers, showing the original matter they are made of. In 2013 he organised *Secretshow*, a performance in which he put together pictures, sounds, and context. This performance was presented in different places with diverse functions that the artist wanted to reinterpret, projecting photographs printed on tracing paper directly onto the architecture with an overhead projector and modulating the sound with a computer. The sequence of the projected photographs and the sound were improvised but organised in a way that produced an emotional build-up, and as a result, created a different action at every performance where the audience received various input to create personal visual connections.

Secretshow represented the starting point for Marinelli's subsequent research on the perception of the reality of images; for instance, as in the series *Renaissance of sciaman dance* (2017) where photographs of Mongolian shaman costumes and statues from the first period of the European Renaissance are juxtaposed to offer a superimposition of cultures and images. This is an overtly digital manipulation by means of which the artist refers to the idea of digital as a mental state where, by being subjected to several visual and sound stimuli, new images are created.

Serena Piva



5/20 Serie Renaissance_Sciaman Dance, 2017
digital C-print on light-sensitive paper
145x100 cm

Matteo Pizzolante

Tricase, 1989

The works of Matteo Pizzolante originate from the unusual combination of elements that, once assembled, create conflicting perceptions and feelings. His aesthetic research focuses on the temporality of the creative process and on the relationship the work establishes with the surroundings. With works ranging from sculptures to cyanotypes, the artist wants to create a sort of “story of relationships”, generating a narrative.

In Pizzolante’s works, time and context are the protagonists together with the materials, and the importance of these elements is clearly visible in the works created with cyanotype. This photographic technique requires a long execution process, consisting of the production of a negative (obtained by Pizzolante with digital tools or 3D modelling), which is subsequently developed on the support through exposure to sunlight. A double temporality emerges from this creative procedure: one is the slow and dilated process of the executive stage that characterises the sculptural production, whereas the other is a different, quicker temporality that places the observer in front of a confused vision of overlapped images. This is a metaphor for what happens in our memory when we are unable to clearly remember the huge amount of images that we see every day. By using this technique and by drawing inspiration from places related to his life and from the faces of loved ones, Pizzolanti wants to highlight memory as a vision of the past, not nostalgically but as a way to shape and understand the present. According to the artist, the surface of the works becomes a sort of “skin” whereupon he acts and leaves his trace, which is visible in the cyanotypes with the overlapping of personal images. As for the sculptures, this effect is achieved with the use of different materials that are seemingly independent, but that create new and conflicting relationships when they come into contact with each other and with the action of the artist, leaving a mark of his passage.

Serena Piva



Silent Sun, 2019
cyanotypes, prints on transparent pvc, steel
variable dimensions

Noli me tangere, 2020
steel and fabric
40x60x50 cm

Alessandro Gioiello

Savigliano, 1982

Constantly subjected to the vision of images, observed with eyes influenced by the culture and society in which we live, we are inclined to identify and recognise references to reality. This condition is subverted in the harmonious and surrealistic works of Alessandro Gioiello, who places the viewers of his works in a state of bewilderment that upsets their visual canons. In his works, the artist takes possession of pre-existing images and provides them with a new and different meaning using the collage technique or pulverised wool fibres used to replace traditional pigments for paint. According to Gioiello, collage is a "form of writing", a way of thinking in images that allows him to change and expand the meaning of existing works characterised by histories of their own over time. The artist has developed a unique approach to this technique: when reproducing paintings from the history of art, he creates visual windows where he inserts parts of other paintings, taken from different periods and with different subjects, thus upsetting the original iconography and providing new interpretative pathways that give life to a third and new work of art.

The other line of research that characterises Gioiello's work is the use of pulverised wool fibres as pigments to create paintings with soft colours and blurred outlines almost as if the images were shrouded in mist. This is a very slow and meticulous procedure in which handwork plays a central role, since the wool powder penetrates the velcro holder thanks to the pressure of the fingers. The image therefore emerges slowly, unlike in a traditional collage where quick and confident technique results in well-defined outlines.

It is interesting to notice that Gioiello considers these two techniques as opposite forces used to reflect on the same theme, which is the current perception of images and their fruition.

Serena Piva



Volto#7, 2018
collage (fine art prints on Hahnemühle paper)
26,4x21 cm

Elisa Caldana

Hometown / Casa Città

Giada Centazzo

Via della Luna, Via della Libellula, Via del Tramonto, strada della Fantasia. These poetic names (they evoke the moon, a dragonfly, the sunset and fantasy, respectively) correspond to some of the non-existent streets that Italian municipalities have designed to give a fictitious address to those who do not have one. The assignment of a residence is a condition *sine qua non* to allow access to constitutionally guaranteed rights—healthcare, social assistance, voting, a job—even to those who, for various reasons, would otherwise be deprived of them. This “toponymy of inclusion” and this bureaucratic trick, used by the Italian administration to allow homeless people, stateless people and asylum seekers to access basic services, inspired Elisa Caldana for her ‘Monument to non-existent streets’ (*Monumento alle vie inesistenti*), winner of the *In Sesto Prize 2019*. In the complex interweaving of matter, the virtual becomes real, becoming a sculptural paradox.

As the saying goes, *a house is not a home*. English, unlike Italian, clearly distinguishes with the two terms—house and home—two similar but not interchangeable meanings: the physical and the symbolic place, the building that welcomes from what is welcomed. Living is not simply occupying a space, but living in a place with your affections, your memories, your habits. The street “territorially not existing but known with a conventional name”, attributed by the office holder of the General Register Office, is and remains an abstract construction. And for many homeless people, the spaces of home and of city continue to coincide as the only possible horizon. The assignment of the fictitious residence is still the first step towards facing new and old forms of poverty and of exclusion from the social fabric that characterises our globalized world. These themes return in the artistic research of Elisa Caldana who, through multimedia projects, analyses current and urgent socio-political issues.

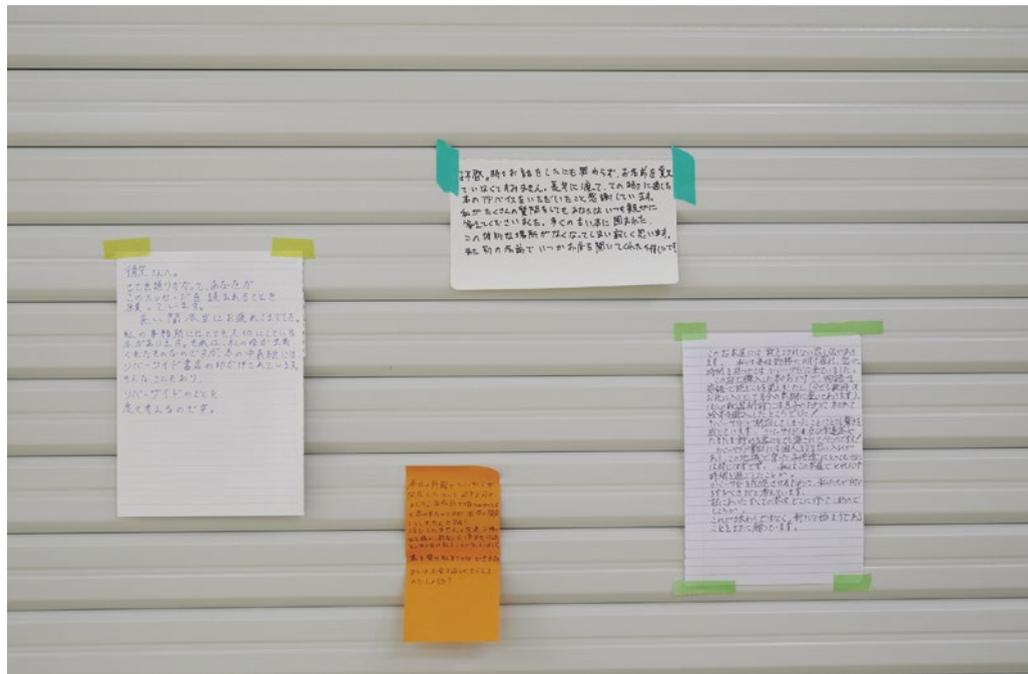
In our cities, especially in the old towns, the number of lowered shutters increases every day: historic activities crushed by the economic crisis, small shops that do not survive the competition of the large retail chains. These inexorably closed shutters are sad synecdoches that evoke a human history that was developed beyond the diaphragm of the window and, above all, they allude to the sad outcomes for those who worked in that shop which allowed them to earn a living. It follows that in *Shutterstreet* (2019 - in progress) the shutter of an out- of-business shop—obtained together with the relative history through negotiation with the former shopkeeper—is used to realize an artistic installation. Appropriately recontextualized, the lowered shutter thus becomes a fetish-object, a document, but also a provocative “anti-monument” to capitalism and its most inauspicious effects.

The setting of the unpremeditated performance *In Another Country* (2013-2016) evokes the artist’s chance and unexpected meeting with a homeless man at the train station in Frankfurt, the financial capital of Europe. Caldana unconsciously witnessed a long, disjointed soliloquy of a man—whom she had sat next to by chance—who recalled shreds of his past as a businessman overwhelmed by the economic crisis and deprived of family, home and work. As often happens in her productions, Caldana becomes a memorialist and a modern troubadour, collecting, in an anthropological

way, testimonies of anti-heroes, which she gathers and keeps to evoke them and sing them in her works.

Equally provocative is *Non-relational objects - Capital City* (2018 - in progress), a piece that tells how an urban space loses its relational function and is forbidden for certain uncomfortable social categories, thanks to the installation of a “people-deterrent”, just as would happen with a common bollard for pigeons on a ledge.

With *Senza Titolo* ('Untitled', 2010), a scale reproduction of her hometown, made with wood recovered from old household furniture, Elisa Caldana—who has been living and working abroad for years—proposes a tribute to her hometown, Pordenone, at 'Casa Furlan' without renouncing forms of symbolic and emotional self-narration.



Shutterstreet (Tokyo), 2019
shop-shutter (lightweight aluminium), hand-written
notes on paper scraps, tape, wood
240x160x36 cm
(courtesy Tokyo Arts and Space)

In Sesto Prize Place as Art

Michela Lupieri

The *In Sesto Prize* activates multiple processes. It is a competition among international artists who are asked to present a public work project for a specific area of San Vito al Tagliamento; there is the direct participation of the viewers who are asked to actively participate by voting for the project they would like to see realized; and there is the transformation of the winning proposal into an installation in the territory. It therefore creates a tangible presence of works of contemporary art in San Vito that dialogue with the town's spaces and history. Leaving aside the phases that characterize the development of the entire process, research and project are the two nodal points, the fundamental parameters to be considered for its fruition.

At the Antiche Carceri (an historic building that was designated as the town prison in the past), what is exhibited does not correspond to a particular theme. The exhibition space is conceived as two separate nuclei, ideally dissected in two, according to a horizontal line that divides the ground floor from the first floor. Once inside, the design materials—a model and some studies on paper—related to the proposal of each artist are exhibited in the cells, while upstairs the exhibition of representative artistic works enables the visitor to place the project within the broader context of the artist's research.

For the twelfth edition of the Prize, the participants are two Italian artists—Matteo Nasini (Rome, 1976) and Maria Walcher (Brixen, 1984)—and the German duo Sinta Werner and Markus Wüste (Hattingen, 1977 and Kötzing, 1970).

Since this is a competition between artists and not a traditional collective exhibition, the diversity of their intentions and the strong specificity of their respective artistic methodologies are two of the parameters considered for their selection. It is evident, in fact, how these artists approach their work and their artistic research from opposite directions. For this reason, the competition presents artistic practices that are animated by a centrifugal opening that radiates towards divergent trajectories. The viewer will thus find himself in front of a trifecta, making it an easier, or perhaps more difficult, choice when voting for a project. The research of these artists, in fact, explores distant territories, activates antithetical processes, originates from different urgencies, and tends towards opposite formal outcomes. It is a constellation of practices that leads to specific approaches that can be found in the three project proposals that, as usual, have been designed for a specific area of the town: the green area adjacent to the Elio Susanna parking lot, a space in the old town separated from Parco Rota by a moat of water.

Nasini's project focuses on the theme of culture. In general, his research originates from drawing or from sound and the results are complex projects that imply the use of materials such as fabric and ceramic, often combined with the use of new technologies. For the Prize the artist presents *Meriggio assorto*, (a title that in Italian evokes, with a poetic register, the idea of an 'Absorbed afternoon') a work inspired by the presence of water in the nearby moat. Nasini evokes the mythological figure of the mermaid, known and handed down through the centuries, for her beauty, charm and powerful song. In this work, however, a life-size glazed ceramic sculpture, the artist removes the figure from its context and takes away one of its powers: the mermaid has lost her voice, lying on the grass and immersed in reading a book.

On the contrary, Maria Walcher's research analyses historical, social, political or ecological themes and the intention is to provide a reading using artistic elements. The results are composite projects, which provide a mixture of various artistic media. In the proposal for *Tocca a te* ('It's your turn'), the artist analyses the relationship between man and nature and the process of industrialization starting with two typical elements of San Vito: the exposed bricks and the red and white streaks on the walls of the buildings. Inspired by the game of *Jenga* where the participants take turns to remove the tiles from the base to place them on top until the inevitable collapse, the artist has conceived an intervention that alludes to the current state of uncertainty. The installation, in fact, is an unstable brick tower, supported by a concrete base shaped like a tree trunk. The protagonists of this game, however, are not the people but the trees that, colored in stripes with lime, are an integral part of the work.

Finally, the individual researches of Sintia Werner and Markus Wüste are often combined in collaborations that lead to the union of their two respective practices. If stone is Wüste's material of choice, Werner plays with the relationship between two-dimensionality and three-dimensionality, reality and image, the interweaving of virtual and real space. For the competition they present *Noise Reduction*: a sculpture that deals with the theme of object perception in relation to space. From a distance the "pixelated" dog may seem real, but it is only by approaching that we can identify a sculpture made of layers of overlapping cubes, a two-dimensional image that seems not fully "loaded" or that has been intentionally anonymized. The dog is transferred from the digital world to analog reality. The virtual and dematerialized image has its right to exist thanks to the physical presence given by gravity and the materials' properties. The sculpture goes from being an apparition to a three-dimensional image: an object that, in order to be perceived as real, needs the space in which it is located.



Matteo Nasini
Meriggio assorto (rendering of the project), 2020
glazed ceramic
180x50x60 cm



Maria Walcher
Tocca a te (rendering of the project), 2020
concrete, bricks, lime paint, tree trunks around
184,5x60x60 cm

In Sesto Prize

50



Sinta Werner e Markus Wüste
Noise Reduction (rendering of the project), 2020
stone
natural size

51

Palinsesti

Matteo Nasini

Rome, 1976

Matteo Nasini studied music at conservatory. His style is characterized by the study of sound and he has embraced that line of experimental research aimed at defining the existing correlation between visual art and music. His work is therefore placed in a borderline territory that is simultaneously defined and unstable, capable of transforming complex musical content into matter. Through performances, sound installations, sculptural works and, last but not least, drawing and embroidery, the artist translates sound into form, which is read and interpreted as energy, vibration and vital breath. Excluding the rationality of the choice from the creative process, the narrative and dreamlike dimension of the sound material becomes the protagonist, allowing spectator-viewers to transcend the here and now and to project themselves into another time.

The work *Neolithic Sunshine* (2018), on display on the first floor of the exhibition, originates from the artist's deep desire to bring into our present a sound that has remained unheard for millennia, reflecting in this way on that unfathomable mystery that is the origin of music. With the essential collaboration of the Museum of Natural History of Verona, Nasini has identified and selected fossils dating back to the Neolithic era that can be associated with the first acoustic instruments of humanity, and reproduced them in ceramic thanks to the 3D printing process. The result of these scans is a series of refined white sculptures, variously perforated like primordial flutes, whose sonic potential has been probed by the artist himself together with other contemporary musicians. The result is an overall polyphonic composition that is extremely moving and can be heard in the exhibition. *Neolithic Sunshine* is the evocation of an archaic and primordial imagination in which different eras, that dialogue and coexist thanks to the most modern technological discoveries, subvert the classical concept of historical linearity.

Magali Cappellaro



Neolithic Sunshine, 2018
ceramic
variable dimensions
(courtesy Clima Gallery)

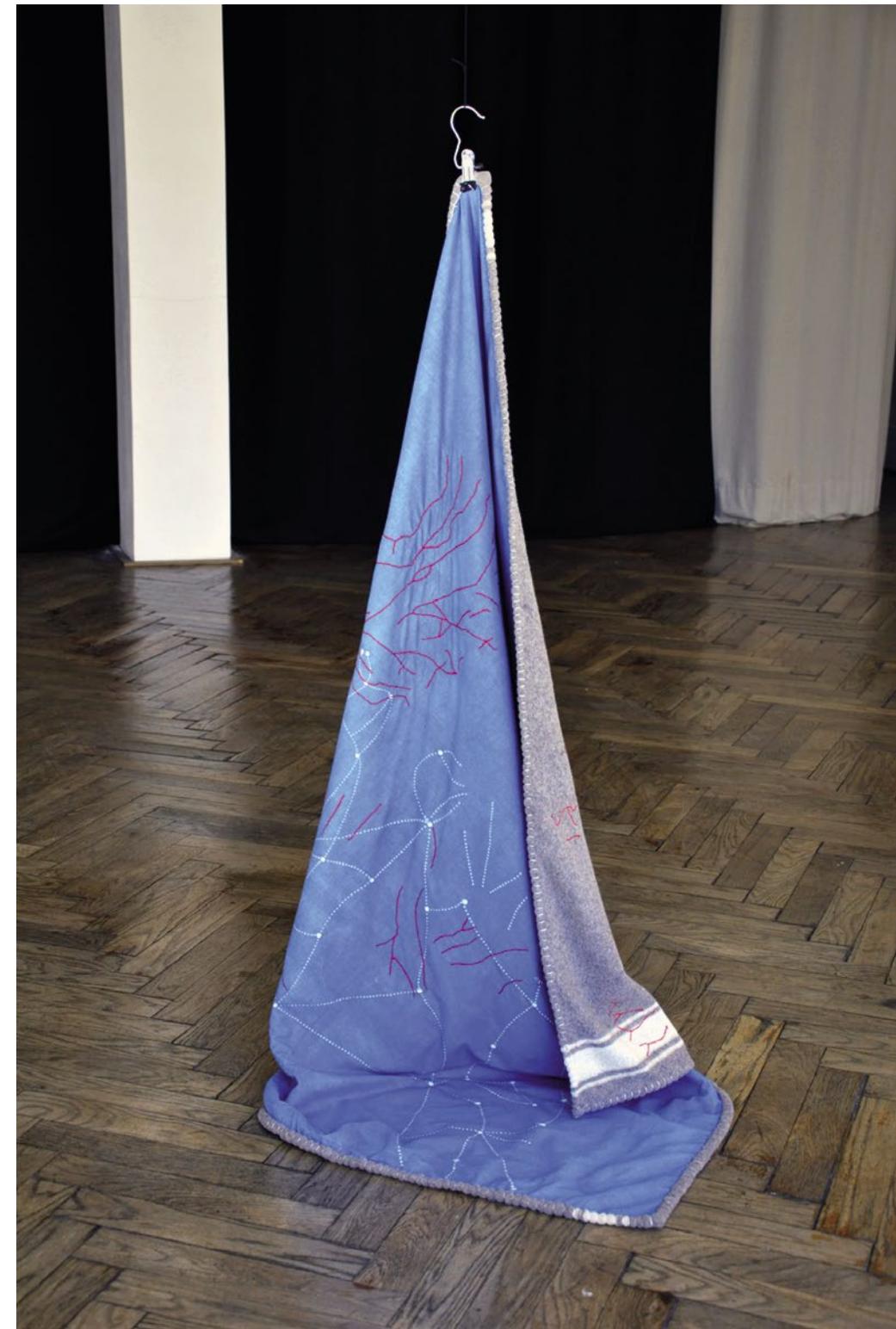
Maria Walcher

Brixen, 1984

The artistic practice of Maria Walcher focuses mainly on socio-political themes and systematically analyses the function of art as a major instrument of communication and dissemination. In her work, the direct or indirect involvement of people is fundamental as well as its relationship with the context—often a public space—in which she operates. For this reason, the artist's works are often conceived as *site-specific*, and arise from an interdisciplinary and experimental approach. The medium chosen each time, be it installation, intervention, or participatory project, depends exclusively on the suggestion of the moment. Cultural identity, movement, exchange, perception of time, migration: these are the central aspects of an artistic approach developed over the years and aimed at questioning social models and conditioned behavioural logics.

In *Transhumanz* (2018), Walcher intersects and overlaps the centuries-old routes of transhumance (the traditional pastoral technique of flock migration) in the Alps with the main routes that have been used by migrants to reach Europe since 2015. According to the ancient *Blaudruck* technique, on the inner lining of a wool blanket dyed blue with indigo, the South Tyrolean artist marks the modern escape routes in white, while the transhumance routes are embroidered with a red thread, so that they are visible on both sides. Two apparently distant paths, in terms of places and circumstances, that are closely connected by the human need to find a way to survive. Freed from the rigid floral design typical of *Blaudruck*, the delicate white signs remind one of the lines of an imaginary constellation, an instrument of orientation and symbol of hope. The blanket, designed to be hung, takes on a flexible character that emphasizes its value as a protective device and as a place of refuge.

Magali Cappellaro



Transhumanz, 2018
wool blanket, cotton lining with
blue print, embroidery
approx. 148x142 cm

Sinta Werner e Markus Wüste

Hattingen, 1973 – Kötzing, 1970

The artistic research of Sinta Werner (Hattingen, 1973) explores the relationship between image and reality, between digital and analog space, changing the perception of the environment through cutouts or particular optical illusions. In her photographic collages, as well as in her sculptures and installations, reflections and splits capture the gaze, triggering unconventional mechanisms in both spaces and surfaces. Markus Wüste (Kötzing, 1970), on the other hand, is a sculptor who moulds matter. Granite, marble and basalt are his favorite materials to probe the delicate balance between resistance and fragility. In his sculptures, which often draw inspiration from everyday objects, the artist works the stone in order to enhance the surface and the deepest morphology, trying to extract from the matter the impossible or the paradox, such as movement, dynamism and illusion. For this reason, the works born from the collaboration of the two transform the architectural space into a place in which to stop and dialogue between the material principles of sculpture and the perceptive principles of the surrounding environment. References, superimpositions, refractions, and projections: these are the main expedients that destabilize the gaze and provide new interpretations.

In the two collages, *Broken Line I and II* (2020), created specifically for the exhibition, Werner intervenes in the photographs by creating a broken line by applying detailed polystyrene cuboids that cross the entire composition diagonally. This line is identical to a second horizontal line: the road that crosses the arid landscape of Fuerteventura, marked by a sequence of concrete blocks that make it appear “broken”. The sign engraved by the artist follows the severe slope of the mountains and then is silhouetted against the sky, as if it wanted to eliminate the distance between earth and air. This work dialogues with Wüste’s work *Raumstein* (2016): a vertical parallelepiped in black granite, with only a partially polished surface, whose edges are outlined by dark signs. This device seems to deprive the sculpture of its mass in order to emphasize its volume and its opening toward space, in a continuous reference between solids and voids, properties of the material and its possible abstraction.

Magali Cappellaro



Broken Line II, 2020
archival pigment print with polystyrene cuboids
40,5x59,6 cm

Raumstein, 2016
granite
40x15x15cm, metal base 10 cm



Punto Fermo

Carlo Vidoni

Destiny_destination

Life lines

Antonio Garlatti

God «seals the hand of every man,
that all men may know His work»

(Job 37:7)

Carlo Vidoni's artistic research is characterised by a speculative and simultaneously poetic vision of the phenomena of existence. He is particularly attracted to the changes that constantly occur in nature: «For time changes the nature of the whole world and all things must pass on from one condition to another, and nothing continues like to itself: all things quit their bounds, all things nature changes and compels to alter» (Titus Lucretius Carus, *De Rerum Natura*, V, v. 828.831).

The process of metamorphosis is inherent in his work, and it is conceived as liminality, a border area of transition, where it is possible to begin a reflection upon ourselves and society.

His works are also influenced by a culture close to Conceptual Art and Arte Povera, which he originally acquired at the beginning of his career through Beppino De Cesco as in *Origine/fine* (2000) where a human figure, lying supine on the ground and modelled with organic materials, becomes *humus* to grow and develop a tree. The title, which translates as 'Origin/end', encompasses, in its antinomic polarity, a possible interpretation of the work: the cyclical renewal of nature, which in ancient times was represented by the Ouroboros in alchemical symbolism. Observation and listening to the natural environment characterise many works of Vidoni. Reflecting on the ideas of Jean-Jacques Rousseau, aimed at the return of *l'homme de la natura* in contrast to *l'homme de l'homme, l'homme artificiel*, the result of social conditioning, led to the creation of the work *Il tavolo di Rousseau* ('Rousseau's table', 2006). In the same vein, we can also place the installation *Origine/destinazione* ('Origin/destination', 2007) where a train track, an archetype of human technology and impetus to the development of the Industrial Revolution in the early 19th century, connects a "station-house" to a natural refuge and thus becomes almost an input to go back to the origins of humankind, to self-knowledge.

In his works, Vidoni frequently uses found or discarded objects and artefacts, such as bottles, cans, pliers, scissors, and footballs (fig. 4), almost as if they were the *readymades* of Duchamp. However, he does not enhance the artistic character of the objects he found; rather, he enhances their natural origin. In his creative path, Vidoni has also investigated the relationship between human beings and nature, particularly, the revenge of the latter towards the unstoppable anthropisation of the environment.





3



4

Through the voices of several protagonists, four video installations lead the visitors to examine aspects and themes of migration. Here we can discover different and unique experiences with a common thread: that of Rina, originally from Tarcento, who left for Switzerland at the age of twenty looking for a job, just like Angelica who left Romania to go to Sardinia and then Friuli. There is the story of Tauseer, a young medical student from Pakistan, or the story of Sahel, a former soldier of the Afghan special forces, who came to Italy to flee the Taliban. There are many experiences where emigration opened new perspectives on life. We then meet Gilberto who has established himself as an entrepreneur after leaving Magnano in Riviera and travelling the world; Anna who moved to Brussels from Tarcento for an internship during her studies, and managed to pursue an important professional career; Lalo, who, despite leaving his land in South America due to two military coups, has always been actively involved in the improvement of the country that welcomed him. We can find the outlines of the hands of these men and women exhibited in the hall, reproduced on large sheets of paper by Vidoni. The palms of the hands are marked by their life lines. They are different from each other and unique, just as every human being is unique and inimitable. By reading them, as in the ancient divination practice of chiromancy, we will find not only the experiences and the fate of these people, but perhaps something about ourselves as well.

In the cycle "*Tornare natura*" ('Becoming nature, again'), the sculpture *Grande pala* ('Big shovel', 2015), preserved in the *Punto Fermo* collection, is a clear example of how an agricultural tool such as the shovel, created by man to till and cultivate the land and therefore change the environment, goes back to its origins: the handle becomes a majestic and flourishing tree. The monumentality of *Grande pala* makes humans feel powerless in front of the power of nature. In *Composizioni_decomposizioni* ('Compositions_decompositions', 2015) a book, guardian of the logos, intended to collect and spread the knowledge of humanity, goes back to the natural world from which it came, through its decomposition caused by the mushrooms that grow on its cover.

The project *Destiny_destination* (2020) was created specifically for the exhibition space of *Essiccatoio Bozzoli*, a historic building that was formerly a silkworm cocoon drying room. Vidoni created it in collaboration with Swiss anthropologist Alessandro Monsutti, who is originally from Friuli Venezia Giulia. Wooden suitcases are placed on the floor of the hall, which fascinates and bewilders us at the same time due to its size. Each suitcase bears a unique and unrepeatable story, such as memories preserved or the image of someone's hand photographed and placed on its surface. Stories of emigration and immigration, separation, and pain, but also courage and hope. Leaving does not only mean running away, but also seeking new opportunities, being curious to know the world, being hungry for life.



5



6



7

1. **Origine / fine**, 2000
polyester, gypsum, organic materials
and tree
variable dimensions
2. **Il tavolo di Rousseau**, 2006
wood, books, polyester, kerosene lamp
196x147x78 cm
3. **Origine / destinazione**, 2007
wood, soil, straw, metal
variable dimensions
4. **Pallone**, 2011
lambda print on metallic paper
68x49 cm
5. **Grande pala**, 2015
wood, iron, polyester
465x110x118 cm
6. **Composizioni_decomposizioni**, 2015
book, paper, polyester, mushrooms
28x22x7 cm
7. **Destiny_destination**, 2020
various materials, audiovisual installations
variable dimensions



Mirror, mirror on the wall, tell me who is the fairest migrant of them all?

Alessandro Monsutti

Graduate Institute of International and Development Studies, Geneva

Friuli, land of migration. What is the meaning of this statement at a time when the global circulation of goods and capital, men and ideas, coexists with an increasingly rampant politicization of local, regional and national affiliations? Emigration is often characterized as a painful situation, but it can also be lived as an experience that opens new horizons. Today, migrant Friuli is no longer so much represented by the people from Tramonti or Buja who leave for Belgium or Argentina, but by the Romanian or Ukrainian carers who take care of the elderly people of the country with the oldest population in old Europe. The migrant Friuli is also that of the Bosnian or Macedonian workers who work on the construction sites of a region that until recently has exported bricklayers all over the world, or the Afghani or Congolese asylum seekers who cross the border in Tarvisio or Gorizia.

How should we think about this diversity, of the past and of the present? Perhaps it is necessary to disengage from the speeches of politicians and journalists. Maybe it is urgent to rethink administrative categories, starting with the refugee category and the difference between voluntary and forced migration. But perhaps it is first of all useful to listen to the migrants' stories.

The installation project *Destiny_destination* is an invitation to move from a state-centric perspective towards a sensitive look at the nuances of lived experiences. It covers the trajectories of seven people who have left Friuli at different moments of their existence or have come to the region from distant horizons. The Friulians' experiences are as heterogeneous as those of non-Friulians. But all these destinies tell us about a common humanity, characterized by a tension between the attachment to the places where one grew up and the curiosity for the world beyond the walls of one's home.

Rina, Gilberto, Tauseer, Anna, Sahel, Angelica and Lalo express themselves with their words and the lines of their hands. You leave and you stay. You leave to improve your condition, to save your life, to discover the world. You return with joy, you return for duty. You work, you study. You get bored, amused, desperate and hopeful... Migration appears here as a principle of life, life that is a journey between two points that are known from the beginning, but between which the path remains unpredictable, contingent.

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2. Esposizioni - San Vito al Tagliamento - 2020

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