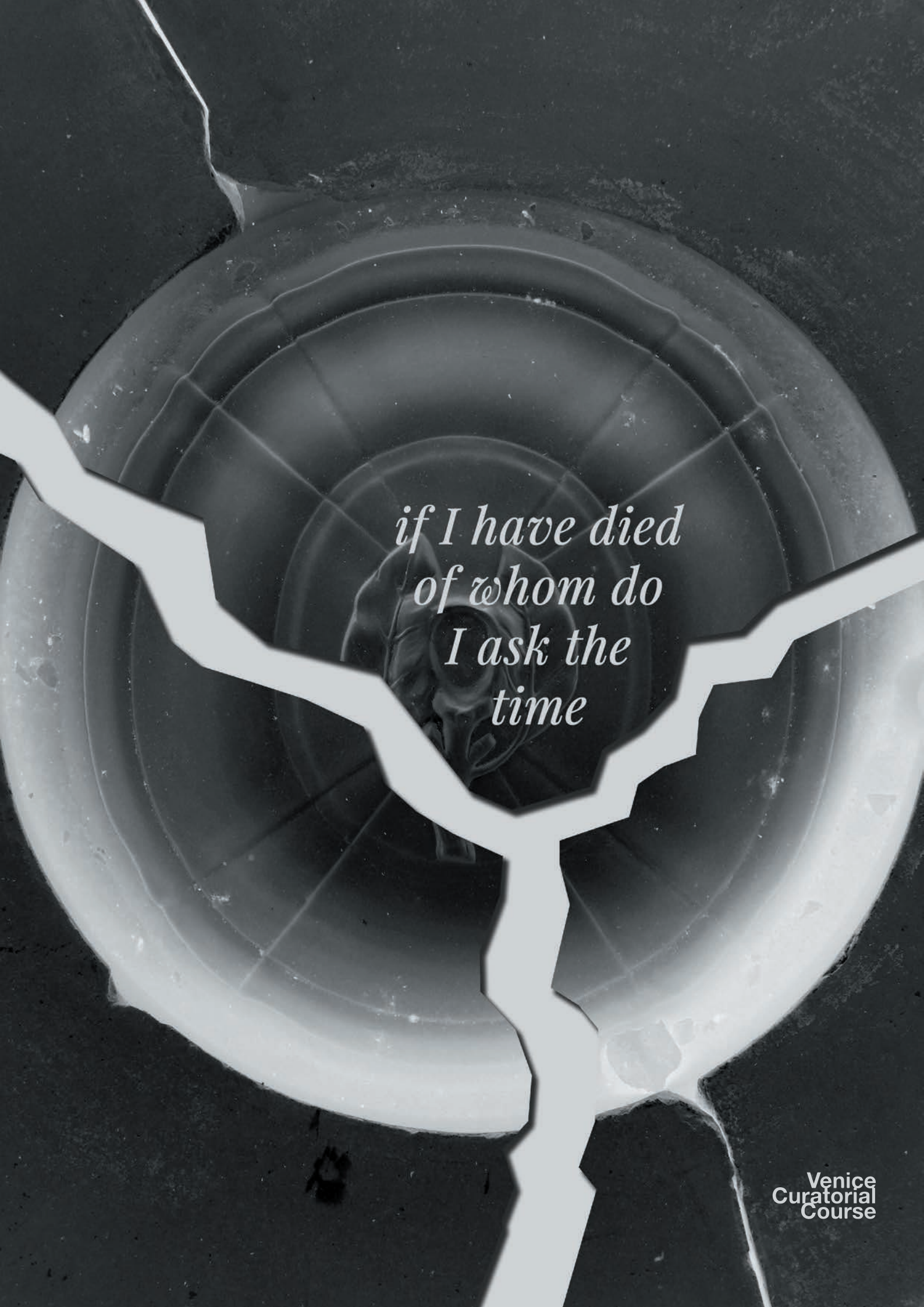




*if I have died
of whom do
I ask the
time*

if I have died of whom do I ask the time

29 July - 16 Sept.

@curatorialcoursevenice

Artists:

Enrico Antonello, Giacomo Bianco, Beatrice Favaretto, Eliel David Pérez Martínez, Michele Spanghero, Michele Tajariol.

Curated by: Guadalupe Arévalo, Adolfo Caboclo, Adriana Corrales, José Tomás Fontecilla, Patrícia Lima, Eva Mendes, Marion Mille, Joana Oliveira, Malu Patury, Ana Piquer, Filipa Valente, Elena Vela.

Scientific Committee: Martina Cavallarin, Stefano Coletto, Daniele Capra, Alberta Pane, Miguel Mallol, Julia Terzano.

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Venice
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if I have died of whom do I ask the time

29 luglio – 16 settembre.

Artisti: Enrico Antonello, Giacomo Bianco, Beatrice Favaretto, Eliel David Pérez Martínez, Michele Spanghero, Michele Tajariol.

If I have died of whom do I ask the time, è un progetto di dialogo aperto tra le opere di sei artisti visivi che si confrontano nell'area delle ex Ceramiche Pagnossin, luogo dalla memoria storica che ha beneficiato di un'importante operazione di riqualificazione urbana, nei dintorni di Treviso.

La mostra è a cura degli studenti della seconda edizione del Venice Curatorial Course, sotto il supporto del Comitato Scientifico e in collaborazione con Fondazione Bevilacqua la Masa, piattaforma artistica residenziale dalla quale provengono gli artisti invitati. L'esposizione è realizzata grazie alla collaborazione con OPENeARTH, Incubatore per l'Arte, la Scienza, la Tecnica, soggetto culturale autonomo di Opendream.

Si potrebbe concepire il processo di cottura che trasforma l'argilla grezza in ceramica come un'esperienza trasformativa più ampia, con la capacità di collocarsi in un limbo di auto- metamorfosi – non diverso dalla disgiunzione tra passato e futuro, vita e morte. A questo luogo di sospensione diamo il nome di Luogo Invisibile, un'idea mitologica che sconfina nei concetti dei moderni continuum di tempo e spazio.

Considerando l'aura mistica in cui risiedono tali pensieri, la mostra presenta tre zone di collegamento tra presenze e silenzi: I Prati degli Asfodeli, i Campi Elisi e il Tartaro – aree di paradossale impermanenza tra i fiumi del tempo. Un'illustrazione di questo enigma si trova nel titolo della mostra, una domanda travestita da affermazione, che rivela un percorso misterioso verso un luogo inesplorato, dove si incontrano mondi concreti e metafisici.

A cura di: Guadalupe Arévalo, Adolfo Caboclo, Adriana Corrales, José Tomás Fontecilla, Patrícia Lima, Eva Mendes, Marion Mille, Joana Oliveira, Malu Patury, Ana Piquer, Filipa Valente, Elena Vela.

Comitato scientifico: Martina Cavallarin, Stefano Coletto, Daniele Capra, Alberta Pane, Miguel Mallol, Julia Terzano.

In collaborazione con:

Fondazione Bevilacqua La Masa
Master in Curatorial Studies/Colégio das Artes - Universidade de Coimbra.
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Porato bakery.

if I have died of whom do I ask the time

The moment you perceive this text, it already exists in three temporal dimensions – the one you're reading it, the one when it was written and the one when it is forgotten. Simultaneously – the moment of desire, the moment of release and the moment of disjunction; or, as one usually knows them – present, past and future.

The three following notes reside in a limbo, an interlude, and they refer to everything that one doesn't know as much as to nothing that one knows.

Three stages of The Unseen Place

1. Close your eyes and see (or The Elysian Fields)

In the land of joy, eyes are mischievous things, for if visibility is the opaque, the here-and-now – the flesh – and invisibility is the essence without body – the transcending signifier, how can one look at the hiatus between them? On the other hand, *he who sees* and *what is seen* are not immediate opposites. If what is seen attracts our gaze and our gaze carves what is seen from the world, they are a compound. In this sense, a body can be transfigured until it becomes a ghost, a limb in which existence trespasses the physical world – and still be seen; one should not forget that the total accomplishment of touch is a mere myth created by man – for between skins there will always be a small, invisible space taken by air. In a manner of speaking, essence in emotional connection is far more realistic than in physical one, despite its invisibility. The contiguity between being and nothingness is, herewith, far closer than one may imagine.

What happens in the midst of this gap is unknown, it is a flaw in time and space continuums. The persistence of the past is as expected as the reality is the illusion of the present. The future itself is nothing more than an already obsolete memory; a cheating, loosely rearranged repetition of the lapses between voids and surroundings, souls and matters. A series of extraordinary happenings inside that same outrageously small road that persists between the touch of two hands – even if they are one's own.

If connection and trustworthy eternity are one of metaphysical thinking greatest, most desired truths, thus in reality is such tranquility instantly overthrown. Like a beautiful, miserable image of *elysian slobber upon the folded handkerchief*.¹

2. Go to where you are (or The Asphodel Meadows)

An empty cast carries within itself all the possibilities of forms, being able to give life to all of them or none of them. Everything that exists was born with its reverse or from its reverse. Positive and negative; good and bad; life and death. These dichotomies seem to be the only path known by humanity to experience life. However, there is a

place of suspension where these forces cancel each other out. In this case, the subject disappears and merges with the time and space that surrounds it. In other words, the subject becomes a ghost resonating with what is already there. Existing between the land of joy – the Elysium field – and the land of pain – in Tartarus – the Asphodel Meadows is an intermediate space. It is a zone that brings both a passivity towards existence and freedom in relation to it. Depending on how you see it, it can be an invitation to just be, without classifications. In this sense, the place of nothingness is also the place of everything, where one can fully be in the so-called present without trying to change the narratives of the past or recreate the myths of one's own future.

3. Forget, so you can learn again (or Tartarus)

Imago, the Latin word for image, originally designated the effigy of the absent, making present the idealized concept of a loved one that passed away, the memory of ancestors. The *imago* doesn't heal the wound between life and death, it doesn't represent the absent more than absence in itself, even when this is there too. The absent are not inside the image but they are imaged and sewed to our present. An empty former factory doesn't mean it is not filled, doesn't prevent us from hearing the working class. The image as displacement is a metaphor that creates an uncharted place for what has no place. The *imago* is, in a way, the reborn of the ancestors that, as a Fenix, arise from the ashes, like these ceramics, effigies of former workers, who, with effort and sweat pushed the incandescent piles of clay to the the Hoffmann kilns, the gates of Hades, and gave shape to a shapeless raw material. *Imago* also refers to the process of metamorphosis (entomology), which is curious in this context given that fire is this transmutation signifier. Metamorphosis is a process that touches all forms of being: was, is and will be, so '*Everything changes and nothing lasts forever*'. Finally, the clay casts, deprived from their positive figures and their former use are inscribed in a new temporality, metamorphosing into a new meaning and henceforward sustaining an enigmatic correspondence with the new bodies that surround them.

Curated by: Guadalupe Arévalo Gámez, Adolfo Caboclo, Adriana Corrales-Rodríguez, Tomás Fontecilla, Patricia Lima, Eva Mendes, Marion Mille, Joana Oliveira, Malu Patury, Ana Piquer, Filipa Valente, Elena Vela Lizarbe.

¹ Williams, William Carlos, To an Old Jaundiced Woman.

² The concept of impermanence (Anicca) as understood in Buddhism.

OH L'AMOUR!

OH L'AMOUR! is a project about love and its experience. Starting from film extracts of the 70s and shots taken with a mobile phone camera, attention is focused on lovers and the structural fragility of their relationship. The bodies are transformed, decomposed and consumed. We lose their shape more and more while they play the drama of their end.

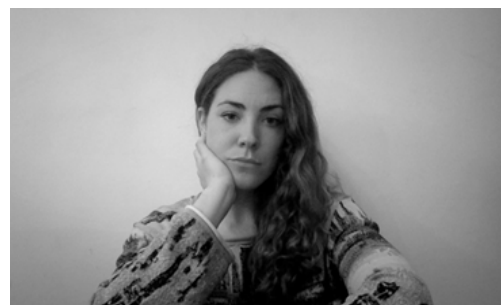


OH L' AMOUR!
Video installation
Stereo sound
Venice, Italy
2018

photos: artist's courtesy

Beatrice Favaretto

Beatrice Favaretto was born in Venezia in 1992. Graduated from Academy of Fine Arts in Venice in 2015, she obtained a specialist degree in New Technologies for Art - Cinema and Video Art at the Brera Academy of Fine Arts in 2018. In 2020 she won with 'The Pornographer' the Artists' Film Italia Recovery Fund Award promoted by the Schermo Dell'Arte and in 2021 she is among the finalists of the first edition of the BiennaleCollegeArte curated by Cecilia Alemani and Marta Papini.



MERCADO DEL DOS DE NOVIEMBRE ATOLE DE PINOLE QUEMADO

In both works Eliel David tries to represent and evoke autobiographical motifs as well as small gestures that remind us of the textile traditions of Mexico, in the work Mercado de 2 de Noviembre we see that reference to the emblematic structures left by improvised markets, those that they are installed in the morning and in the afternoon, they remain empty, leaving only a trace of what was.

In Atole de pinole quemado we see, instead, an evocation towards the colors of a state of matter, the burnt, those shades that vary from complete saturation to ocher or cream with small traces of a black smoke that invades each particular. Subtle but fun, it is that reference to what is a drink left in the flames that accidentally burns, leaving us with a new flavor, a new color and above all a new shape.



Atole de pinole quemado
Venice, Italy
Acrylic on assembled canvas of cotton, felt and rough fabrics
285 x 236 cm
2021



Mercado del dos de Noviembre
Venice, Italy
Acrylic on assembled canvas of
cotton, felt and rough fabrics
285 x 236 cm
2021

photos: artist's courtesy

Eliel David Pérez Martínez

Eliel David Pérez Martínez was born in Oaxaca, Mexico in 1998. He lives and works in Venice where he recently graduated from the Academy of Fine Arts. He studied at the Fine Arts Academy in Oaxaca, participating in exhibitions and art fairs from a very young age. At the age of eighteen, he moved to Italy where he is currently represented by the Suburbia Contemporary gallery and attends courses for the 2nd level diploma in Visual Arts. In Eliel David's research, the pictorial imprint is always present and is used as a medium with the intention of creating a language that is not only aesthetic but also critical. During his current journey as a researcher, Eliel David Pérez Martínez explores different methods of representing the idea, the image and currently also the denunciation. The sociocultural experiences he had during his childhood and adolescence in southern Mexico are now the cornerstone of his representations.



TUNED VOLUME

The sound sculpture *Tuned Volume* is a spherical modular wooden structure that reproduces the harmonic frequencies of the acoustic standing waves of the room where the sculpture is exhibited. The massive presence of the sculpture thus transforms the spatial perception of the room, but it is also in harmonious relation with the surrounding space through the sound waves tuned into the room's frequencies. Sound hence correlates the architectonic and acoustic properties of the room, with the sculpture's volume and resonant mass.



Tuned Volume
Sound Sculpture
Courtesy of Galleria Alberta Pane
Walnut wood, plywood, loudspeaker, audio system
(dim. 145 x 150 x 156 cm - dur. 60 min. loop)
Produced in technical partnership with Lunardelli est. 1967 and
in cultural partnership with Fondazione Bevilacqua La Masa,
Venice, Italy.
2016

photos: courtesy of Alberta Pane

Michele Spanguero

Michele Spanguero was born in 1979 in Gorizia, Italy and he lives and works in Monfalcone, Italy. He is a sound and visual artist. His research focuses on acoustic art (declined in the form of music or sound art) and on visual art in the attempt to find a natural synthesis between these two forms of expression. Graduated in Modern Literature at the University of Trieste, Spanguero has also attended workshops on electronic and improvised music, sound design and video making. He has exhibited and performed in different international contexts such as museums, galleries, clubs and festivals.



UNTITLED

From the series

Fragile Materials, UMANALACUNA, Object, once alive

Giacomo Bianco's photographs are simple everyday suggestions that exhibit the delicacy and precariousness of every form of life. With a gaze that tends to synthesis, the set of details proposed aims to create an empathic archive that intertwines human existence with living and non-living entities.



Untitled
from the series
Fragile Materials
2022



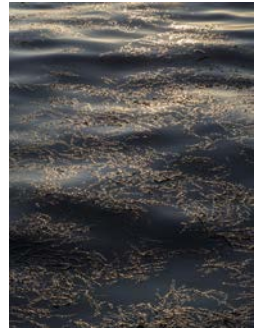
Untitled
from the series
UMANALACUNA
2020



Untitled
from the series
UMANALACUNA
2020



Untitled
from the series
Fragile Materials
2021



Untitled
from the series
UMANALACUNA
2021



Untitled
from the series
Fragile Materials
2021



Untitled
from the series
Fragile Materials
2022



Untitled
2022



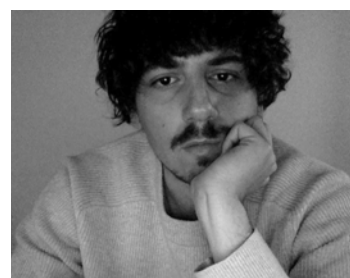
Untitled
from the series
Object, once alive
2022



Untitled
from the series
UMANALACUNA
2020

Giacomo Bianco

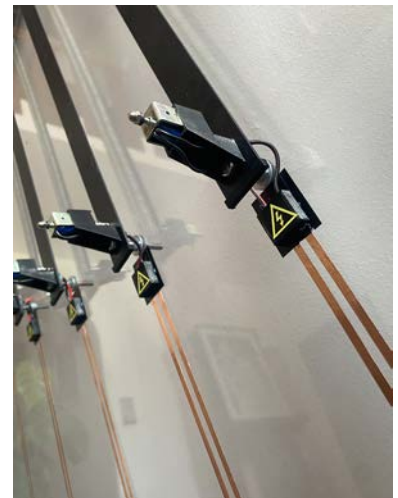
Giacomo Bianco was born in 1994. He is a photographer based in Venice, Italy. After the bachelor's degree in Industrial Design and Multimedia at IUAV University in Venice, he graduated from the Istituto Superiore per le Industrie Artistiche (ISIA) in Urbino with a MA in Photography. From 2019 to 2021 he was an artist in residence at Bevilacqua La Masa in Venice as well as the photographer assistant of Matteo De Mayda. He was Fresh Eyes talent 2021 and in 2022 he was an artist in residence at Lunigiana Land Art (MS). Currently he is Giovanna Silva's photographer assistant with whom he teaches at ISIA U and works between Venice and Milan.



FIFTEEN

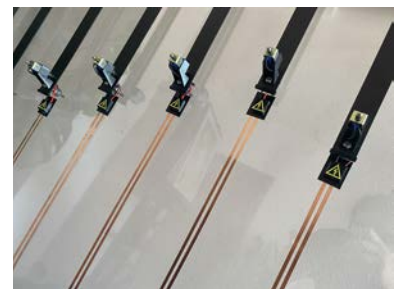
The title of the work Fifeen is a fusion of Fifteen (fifteen) and Fife (fife). In fact, this work will be controlled by a strictly numerical sequence starting with the multiple of 1 and 5, all as if it were an autonomous musical instrument. What the user will see is a device that reproduces a series of mathematical rules in a very cold and linear way, echoing the aesthetics of industrial machines.

Fifeen consists of fifteen steel slats painted black and placed on top of a Plexiglas plate. Each slat has a solenoid motor on top of it which, when energized with a 12 V voltage, bangs on the slat producing a metallic sound, simultaneously lighting up a LED strip. The whole thing is controlled by two Arduinos which, through a reset code, mark a sequence of the fifteen cues, creating a sound and visual composition.



Fifeen
Venice, Italy
Arduino, 8 channel relay board, steel, iron, connectors,
cable, bolts, solenoids, led, 3D prints, copper.
200cm x 100cm
2022

photos: artist's courtesy



Enrico Antonello

Enrico was born in Castelfranco Veneto, Italy in 1995. He lives and works in Venice. In 2017, he co-founded a cultural project promoting exhibitions and events called Default. In 2019 he graduated in Painting from the Academy of Fine Arts in Venice and the same year he participated in the Art Stays Festival in Ptuj, Slovenia. In 2020 in Agropoli, Salerno, he participated in the Artkeys2 prize, winning in the installation section. The same year he was selected for the XIV edition of the Premio National Arts Prize of the Italian Academies in Turin and won the first Salvi Prize in Sassoferrato. In 2021 he participated in the In-Edita2 residency in Porto Marghera and in the Cardazzo Prize, Trieste, receiving a mention.



CORPO ESTRANEO

Three sculptures built to measure the face, starting from the destruction of slings which, in turn, were born to stay on the body. Destroy to be reborn elsewhere and to engage a physical (and sculptural) relationship with a foreign object.

Corpo estraneo
Safety harnesses, iron and plastic
33x35x50cm (each)
2016

photos: courtesy of Simona Arnone



A performative work that leverages the historicizing of events can't evade the narrative function. In this way, an ambiguous character tries to vindicate the importance of the place to the detriment of history, consuming the landscape and leaving only traces of himself. Real animals or fictional characters intrude along the walking project.



Hanno tutti una storia diversa
Venice, Italy
(Masks) fabric, plastic and iron, (dress) straps, metal rivets and hook; (object) straps, metal rivets and hook; (crame) wood and fabric
25x15x40 cm
2016

photos: courtesy of Chiara Trentin

Michele Tajariol

Michele Tajariol was born in Pordenone, Italy, in 1985. He studied at the Academy of Fine Arts in Carrara and continued his studies in Japan at Tokyo Zokey University. His research deals with the language of sculpture on the revision of objects that decontextualize spaces or affective places. He creates sculptural compositions with different materials and common objects. The identity of sculpture-object has diverted the artist's language towards the use of this to a performative and photographic purpose, in which he himself compares body and work for a single object of visual synthesis. He exhibits in Italy and abroad, in private and public venues, also collaborating with other artists in the design and construction of installations.





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