

**LESS OBJECTS,
MORE OBJECTIONS.**

IS MORE PHYSICAL AN OBJECT PRESENTED IN AN ART GALLERY OR IN A NOVEL?

**MIXED MEDIA: WOOD, PLASTIC HOODS, LCD
SCREENS, LSD PILLS, LEMON LEAVES, LEAVES,
PAPER, COLLAGE ON PAPER, KAOLIN ON
CABBAGES, TOBACCO CAPS, OIL ON CANVAS.**

IMAGINE TO STEP INTO AN EMPTY SPACE WHERE THE FLOOR IS COVERED WITH SAND. IN EACH ROOM THERE IS NOTHING BUT SAND. YOU WALK SLOWLY, SINKING YOUR BARE FEET IN THE WARM SAND. NOW YOU SEE THE MIDDAY SUN ENTERING THROUGH A WINDOW AND ILLUMINATING THE SAND CLOSE TO THE WALL. THEN YOU KNEEL DOWN, DIGGING THE SAND WITH YOUR HANDS. IMAGINE TO REACH THE BOTTOM, A COLD AND SMOOTH SURFACE: A MIRROR.

**NOT “EVERYTHING IS ART”
BUT “ART IS EVERYTHING”. NO SUM
OR DIFFERENCE. IT’S A REMAINDER
IN A BAD MATH.**

**@BANALINTRUDERS, I'M THE #TRUEINTRUDER
8-)><**

**LOOK AT THIS. A REFRIGERATOR IS STUCK IN THE WALL,
HORIZONTALLY AND FACE DOWN, ONE METER FROM THE
GROUND. THE FRENCH DOOR IS OPEN, ILLUMINATING THE
FLOOR. SOMETIMES ICE CUBES ARE DROPPED OUT,
MELTING DOWN UNDER THE LIGHT.**

**OH-OH-OH DAISY...
I'M NOT YOUR HANGING HEART
PLEASE TELL ME WHO YOU ARE
CAUSE THIS IS B-SIDE ART**

**A ROOM IS FILLED WITH ~~BALLOONS~~
TRASH BAGS PICKED UP AROUND VENICE. THE LIGHT GOES
ON AND OFF, AND EVERYTHING IS GOING TO BE ALRIGHT.
JUST KEEP ON BELIEVING THAT ALL THAT ~~GLITTERS~~
STINKS IS GOLD.**

**ONLY TITLED: “THE LIVING OUTCOME OF OUR
ARTIFICIAL EVERYDAY LIFE IS JUST BENEATH
THE SKIN AND NOT IN MY MIND”**

INSIDE THE WHITE CUBE. WINDOWS AND DOORS HAVE BEEN REMOVED. THE STREET NOISE BURST IN WAVES INTO THE EMPTY SPACE. A STRAY DOG LOOKS IN FROM THE SIDEWALK, SNIFFING CURIOUS, WITHOUT CROSSING THE THRESHOLD. AN HALF DOG / HALF ARTWORK DILEMMA, WITH AN HALF WOFF.

**YOUNG ARTISTS WANTED
FOR A GROUP EXHIBITION ENTITLED:
“POST-INTERNET EXPLAINED BY CHILDREN”**

ARTIST: HERE WE ARE, ANOTHER FUCKING READY-MADE

CURATOR: WORKS LIKE A CHARM, PERFECTLY CONCEIVED!

**ARTIST: I FOUND IT ON EBAY UNDER 'READY-MADES'
CATEGORY**

CURATOR: REALLY? NO NEED TO CHANGE THE CONTEXT?

AN EMPTY SPACE FILLED WITH WORDS IS STILL EMPTY?

JUST WHAT IS IT THAT MAKES TODAY'S ART SO DIFFERENT, SO APPEALING?

**WHAT YOU READ IS ALL YOU GET.
SHIFT THE FOCUS FROM THE OBJECT TO ITS
VERBAL DESCRIPTION AND MAKE IT UNSEEN.
SEEING IS NOT ESSENTIAL IN ART.
YET SOMETHING IS SEEN, RIGHT HERE.**

I HAD A DREAM. THE PERFORMER GIVES ME A PUNCH, THEN ANOTHER. I'M ABOUT TO FALL WHEN A GIRL IN THE AUDIENCE GRABS ME BY THE ARM. I DO NOT REACT, I THINK IT'S PART OF THE SHOW, THEN HE PULLS OUT A GUN AND SHOOTS ME STRAIGHT IN THE CHEST. I'M LYING ON THE GROUND, BLEEDING, THE AUDIENCE STANDING AROUND ME, STARING AT ME. THEY CALL ME "THE DYING SCULPTURE".

**I USED TO PLAY CHESS WITH MARCEL. THE RULES WERE
SIMPLE: THERE ARE NO WRONG MOVES, JUST SUBVERT THE
RULES DURING THE GAME, CHANGE YOUR PERSPECTIVE, AND
SO ON... I GAVE UP PLAYING CHESS AND STARTED TO MAKE
ART.**

IMAGINATION VS IMAGE: A WIN-WIN SCENARIO.

LOOK AT THIS. THE LARGE ROOM IS FILLED WITH TABLES OF DIFFERENT SIZE AND HEIGHT, PERFECTLY STUCK BETWEEN THEM AS PIECES OF TETRIS AND COVERING THE ENTIRE SURFACE. THE DIFFERENT HEIGHTS ARE BALANCED BY PILES OF BOOKS UNDER THEIR LEGS. A UNIQUE, BIG, UNSTABLE PLAN.

**WITH THIS STATEMENT I FEEL BETWEEN BEN VAUTIER
(#JESUISBEN, “JE SIGNE TOUT”) AND LUCA ROSSI, WHO IN
THE U.S. WOULD BE CALLED JOSH SMITH, KNOWN FOR HIS
NAME PAINTINGS. AN ART WITH NO NAME,
NO MAN’S NOMEN, OMEN.**

**DANIELE, HOW FAR CAN I PUSH MYSELF
IN THE CONTEXT MANIPULATION? HAVE I
TO MAKE THIS ALL PERSONAL WITH AWKWARD ALLUSIONS,
OR TO STAY THE COURSE
BY CREATING COMFORTING ILLUSIONS?**

**MIXED MEDIA: MURANO GLASS, FIBERGLASS, CARDBOARD,
OLD PC MOTHERBOARDS, OLD MOTHER'S CUPBOARD, FAKE
WOOD, IKEA FOOD BAGS, CANDY BUGS, CANDLES, A DISC ON
ACTION, A DISMANTLED VIOLET.**

**FORMAL CONCERNS, LET ME ALONE... THE NUDE,
BLACK-ON-WHITE TEXT MUST BE CONNECTED TO
THE ORIGIN, THE FIRST-EVER IMAGE. IT'S NOT A
ZERO-DEGREE, RATHER A THIRD-KIND.**

ART WILL END AT INFINITY

**SITE-SPECIFIC IS THE OPPOSITE OF ABSTRACTION.
THIS CON/TEXT-BASED WORK IS STRUGGLING TO BE IN-AND-
OUT. FORGET “THIS” PRECISE SITUATION, REVERT YOUR EYES.
ABSTRACTION WITH NO DISTRACTION.**

**ARTWORLD IS THE BEST
OF ALL POSSIBLE WORLDS**

**I HAD A DREAM. I HAD INSTALLED THE FIRST EVER
ARTWORK ON A SPACE STATION. A REPLICA OF MORRIS'S
FELTS IN ABSENCE OF GRAVITY. THE FELTS WERE QUITE
PERFECTLY FLATTENED, FLOATING IN VARIOUS DIRECTIONS
LIKE MAGIC CARPETS.**

**HE SAID HE WOULD HAVE MADE A POWERFUL
WORK, EVEN POLITICAL, SIMPLY STACKING
ROTTEN WOOD ON A LARGE RED PLASTIC SHEET.**

**DAMN COOL
DAN COLEN
DANACOL**

IMAGINE AN EMPTY SPACE CONVERTED TO UNDERGROUND SWIMMING POOL, THE TOP LIGHTS OFF AND THE BOTTOM LIGHTS ON. YOU ENTER THE WATER BAREFOOT UP TO YOUR KNEES, WALKING ON ROCKY SHAPES THAT REPRESENT THE CONTINENTS ON A WORLD MAP. REGIONS AND STATES HAVE DIFFERENT TEXTURE AND DENSITY, SOME ARE ELASTIC OR PLEASANT TO TOUCH, OTHER ARE SAGGY, OOZY OR SHARP. STAY AWAY FROM THEM.

**THE ARTIST IS PRESENT,
ART IS ABSENT.**

**CURATOR: OH, THAT SCULPTURE IS SO WEIRD AND
UNMONUMENTAL!**

ARTIST: DON'T KNOW EXACTLY WHAT'S GOING ON WITH IT

**CURATOR: IT BREAKS WITH FRONTAL PERSPECTIVE AND
TRADITIONAL VIEWS**

ARTIST: I THINK SO... ISN'T IT TOO MUCH ACADEMIC?

**FOR THE BIENNALE I PROPOSED TO REMOVE
ONE OF THE MANY PAVILIONS OR COLLATERAL
EVENTS. THEY REJECTED MY PROPOSAL AND
SENT ME HERE, INTO AN EXHIBITION WITH
MULTIPLE AND SCATTERED LOCATIONS.**

**ONLY TITLED: “THE SLOW DANCE OF LOST CAUSES.
PART I: HOW TO BE REJECTED WITH A COLOURFUL MOOD”**

**INSTITUTIONAL CRITIQUE?
MMH... DONE!**

LOOK AT THIS. WOODEN BOXES OF VARIOUS SIZES ARE ON THE GROUND HERE AND THERE, WELL SPACED FROM EACH OTHER. EACH BOX CONTAINS A COLLECTION OF OBJECTS CLASSIFIED BY RANDOM COMBINATIONS OF COLOR, MATERIAL, ORIGIN AND USE. AN EXAMPLE: RED OR GREEN OBJECTS FROM NEPAL OR ALABAMA USED IN MEDICINE, JEWELRY OR RODENT CONTROL.

**INSIDE THE WHITE CUBE. THE SPACE IS UPSIDE DOWN.
ALL THE TILES HAVE BEEN REMOVED FROM THE FLOOR TO
COVER THE CEILING IN EVERY ROOM, WHILE THE NEONS WERE
INSTALLED ON THE GROUND. THE FLOOR IS WHITEWASHED,
AND ALONG THE CORRIDORS DEMARCATED BY NEON LIGHTS
THE SHOE FOOTPRINTS STAND OUT ON A BLINDING WHITE.**

**IT WOULD BE GOOD IF MANY PEOPLE BOUGHT ARTRIBUNE.
ARTRIBUNE HAS GOOD PICTURES AND A LOT OF GOOD
WRITING ABOUT MANY THINGS. IT IS INFORMATIVE AND
GOOD TO HAVE. IT IS NICE TO SEE IT TOO. A GREAT NUMBER
OF PEOPLE ALREADY BUY ARTRIBUNE. IT WOULD BE GOOD
IF MORE PEOPLE DID. ARTRIBUNE IS A GOOD MAGAZINE.
(AFTER RYMAN)**

**A ~~PICTURE~~ WORD IS WORTH
A THOUSAND ~~WORDS~~ PICTURES.**