

Patafísica italiana – jovens videoartistas

Curated by **Da Luz Collective**

Opening 9th of April, 8pm

The 10th, 11th and 12th of April the videos will be projected in loop from 6.30pm

Sala 2, Cinema São Jorge, Lisbon

Parallel event within the 11th Festa do Cinema Italiano

www.festadocinemaitaliano.com/atividade/21

“DEFINITION: pataphysics is the science of imaginary solutions, which symbolically attributes the properties of objects, described by their virtuality, to their lineaments”. With this short but meaningful sentence, the French writer Alfred Jarry, in his book *Exploits and opinions of Dr. Faustroll, Pataphysician* (1898-1911), creates a possibility, widely used by artists and writers, to rethink the postulates of the world and its materiality through the attention and the analysis of minimum phenomena, of exceptions which are not attainable by scientific empiricism, almost paraphrasing the commonplace “the exception confirms the rule”. Thus, we borrow Jarry’s term to define a perspective (among many others possible) of the most recent Italian video art. In this case, it is not an etiquette nor category or movement. But rather a starting point, which allows parallel investigations of different aesthetics in it. The *fil rouge* is the binomial reality/ fiction through the medium of video: an approximation of our attention to small phenomena and events, that intervene altering our relation with the surrounding world.

Patafísica italiana can be imagined as a little “window to the world”, in a reference between representation and imagination, which allows to frame the research and the works recently developed by some young Italian artists. In this perspective, *WHAT TIME IS LOVE?* (2018) by Anna Franceschini – presented for the first time in Portugal – is a video which explores the sphere of everyday life through an *escamotage*: some toys tested in a laboratory of a quality certification center. Even though there is repetitiveness and constancy in the quality evaluation operation, the idea of standardization is not articulated in a narrow sense; Franceschini uses it as a metaphor for social condition and inclusion, where the day-to-day life is seen more as a community homologation than an individual and subjective action. Another dimension of the everyday, in this case related to the perception of the reality, is presented by Giovanni Giaretta in *Untitled (Misteri d'Italia)* (2015). In the video, the artist shows us a hill where the objects, instead of rolling down, challenge the laws of gravity by rolling up. It is a work on rational short-circuit and our capacity to read images and discern the reality from fiction. A similar idea about rational short-circuit arises in *C’est la vie* (2012) by Simone Rovellini. In a dreamlike and hilarious register, it is told as a day in the life of Henriette, a charming woman who, through her *clichés*, brings us to the limits of factious reality. In ironizing about the linguistic and behavioral

stereotypes, the artist creates a dimension of a surrealistic dream. Conversely, irony and fantasy are suppressed in the work of Francesco Bertocco. *Onde* (2014) introduces a sequence of aseptic images, with a scientific perspective, even though related with the experiential sphere of the dream. In this video, indeed, there is little to say on symbolism or magic as the images are limited to documenting a pure clinical experience, that subtracts from the sleep the personal and affective aspect. A comparable perspective recurs in the work of Diego Marcon, entitled *Storie di fantasmi per adulti* (2010). The images of the house interior of a hunter / watchmaker are treated with a certain distance, creating an impersonal atmosphere despite of the presence of specific references, such as family photos. An oneiric element interrupts this scientific glance and restores the human dimension into those pseudo-abandoned interiors. The reality arises to our view, while the fiction of the machine transmits us a contrasting idea about the character of the inhabitant who lives in these places. The second video by Giaretta, *An inaccurate distance* (2014) reflects about the relationship between the domestic environment and the figure who resides in it. Here the contrast is given by the intimate dimension, in which the character tells about its own work and how he coexists with the physical and conceptual distance. A distance which creates a plot of expectation, of wishes and impossibilities, that goes through the entire video. The concept of the distance reappears in the video by Giacomo Raffaelli, *Forte di Pozzacchio/Valmorbia Werk* (2013). Here the distance is understood as temporal lapse: the ballerina interacts with the fortress, an important historical and cultural place during the First World War. The connection between the performance and the space shows the inheritance left by the historic times, which is associated with the private experiential time of the ballerina. In this interlace of deferred times a visual course is created which questions the binomials real-historic and fiction-individual.

The projection is accompanied by the video of one of the most well-known Italian contemporary artist: Yuri Ancarani. The video chosen for this projection is *Il Capo* (2010), which is part of the trilogy *The Malady of Iron*, in which he analyzes the alienating relationship of the human/machine work. It is a project which relates to our idea of *pataphysics*, as a case-specific determination – the context of the video is the marble extraction in Carrara – in a balance of forces between vision, touch and hearing, where the characters are subjected to the orders of the chief, immersed in a landscaping atmosphere of rare beauty, creating a unique and sublime situation.

Patafísica italiana – jovens videoartistas is but a perspective selected by the curators for this exhibition, which reflects a deeper existence: how can we rethink the articulation between reality and fiction? How should we consider the small phenomena surrounding us? What is the relation amidst these phenomena and the world we live in?

Da Luz Collective is a collective of curators, working with young artists who are using light as a medium and/or a result – videos, photography, light installations, etc. The collective aims to show, enhance and illustrate new artworks in a perspective of “vision” and “visual” criticism.

To look through and beyond the artworks. To understand the critical attitude of the visual. To project a spotlight on young artists. These are the main ideas driving Da Luz Collective. Its name, indeed, outlines the attention for the imperceptible (the word Luz / Light) that fascinates the curators. Da Luz Collective realizes exhibitions, projections and events inviting, when possible, the artists and the spectator for an engaging conversation to share ideas and discuss the works.

Da Luz Collective is composed by three young curators with different backgrounds: Filippo De Tomasi is a Ph.D. candidate at Nova University of Lisbon, whose research is about the relationship between contemporary art and photography; Kasia Sobczak - Wróblewska is an independent curator and manager of Contemporary Art Tours Lisbon, mainly working with visual arts, especially installation and site-specific art; and Orsola Vannonci Bonsi, who works in a contemporary art gallery and is finishing her Master in Culture Studies, interested in cultural identity, politics, conflict and its translation into art.

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