

VERNISÁŽ / OPENING

28. mája 2015
od 18:00 do 20:00 hod.
May 28th 2015
from 6 till 8 pm

PREMENY ENERGIE / TRANSITIONS OF ENERGY

Flavia Bigi, casaluce/geiger & synusi@cyborg, Juliana Herrero, Sissa Micheli, Francesca Romana Pinzari

Kurátorka / Curator: Lorella Scacco

Trvanie výstavy / Duration:

29. mája – 5. júla 2015

May 29th – July 5th 2015

Dom umenia/Kunsthalle Bratislava

Nám. SNP 12, 812 34 Bratislava

Slovenská republika

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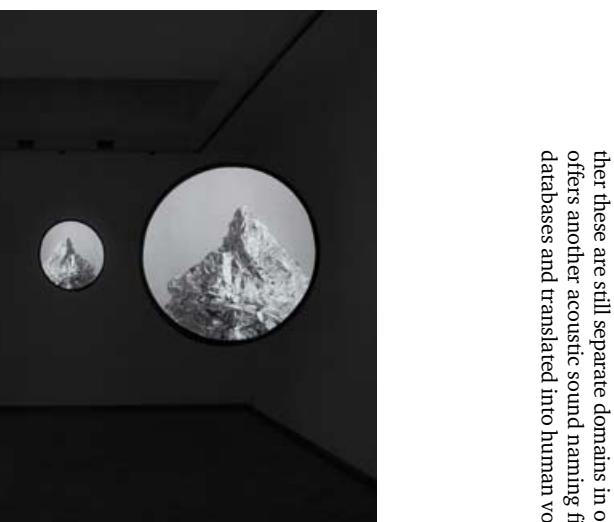
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PREMENY ENERGIE /

THEATRICALS OF FEMINISM

Flavia Bigi, casaluce/geiger
& Syntesis@cyborg,
Juliana Herrero, Sissa Miche
Francesca Romana Pianzari

Kunstakademie / University of Applied Sciences



- avia Bigi: *Pay Attention II*, 2015, multimediálna inštalácia, majetok autorky

avia Bigi: *Pay Attention II*, 2015, detail multimediálnej inštalácie, majetok autorky
to: Didier Plowy

Sissa Micheli: *A Mountain Phenomenon*, 2014, video inštalácia, majetok autorky

Sissa Micheli: *A Mountain Phenomenon*, 2014, detail inštalácie, majetok autorky

Juliana Herrero: *Milieu*, 2014, detail inštalácie
to: Michael Nagl

Juliana Herrero: *Milieu*, 2015, inštalácia, majetok autorky
casaluce/geiger & synus@cyborg: # *REHAB* /// *synus@diary*, 2012, c-print, majetok autorky

Francesca Romana Pinzari: *The first time we kissed*, 2009, video, 8:24 min., majetok autorky

1 Flavia Bigi: *Pay Attention II*, 2015, mixed media installation, courtesy of the artist

2 Flavia Bigi: *Pay Attention II*, 2015, detail of the mixed media installation, courtesy of the artist. Photo: Didier Plowy

3 Sissa Micheli: *A Mountain Phenomenon*, 2014, video installation, courtesy of the artist

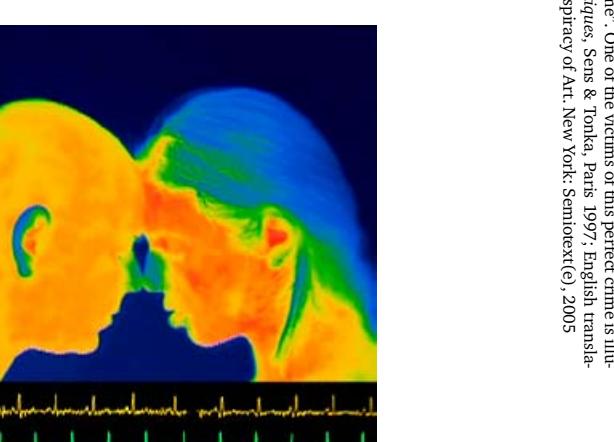
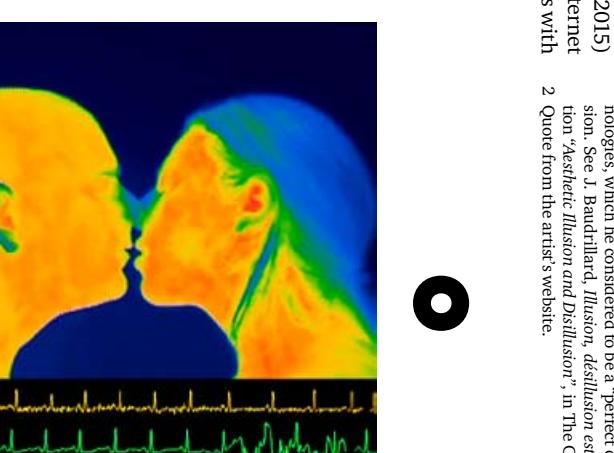
4 Sissa Micheli: *A Mountain Phenomenon*, 2014, detail of the video installation, courtesy of the artist

5 Juliana Herrero: *Milieu*, 2014, detail of the installation
Photo: Michael Nagl

6 Juliana Herrero: *Milieu*, 2014, installation, courtesy of the artist

7, 8 casaluce/geiger & synus@cyborg: # *REHAB* /// *synus@diary*, 2012, c-print, courtesy of the artist

9, 10 Francesca Romana Pinzari: *The first time we kissed*, 2009, video,



the meaning of the text shown in the photograph, making it possible to choose whether, how and when to share an idea, a thought, a secret. Since her “act of hacking” at the 2003 Venice Biennale and on the web (in *From the Pages of My Diary*), her work has become a blend of writing, photography, video, cyberspace, and performance, shedding some new and interesting light on the latest developments in anthropology and the media.

Her photographs called *REHAB* (2012) show the “non-tale” of a limit situation oscillating between good health and illness, which causes us to slow our real as well as virtual everyday routine down a little. In this type of experience, the individual challenges a “limit/boundary”, a key-word where the energy of desire is confronted with the possible and the non-possible.

is one of the at least 30 recurring themes. Her analysis also pushes it into the realm of fairy tales, which aim at guiding children's behavior. Flavia Bigi neutralizes their purpose by providing an alternative rendering, like in her video installation *Intimate Relationship* (2010-2013).

in their pretension to unalterable perfection. The belts from which the plexi cubes hang also allude to the intellectual constraints and the limitation of knowledge that dogmatic beliefs cause to mankind. In the middle of the circular installation is the glass icon of a human face, where the artist etched the mathematical equation relating to energy: $E = mc^2$. In this way, the human being becomes a catalyst, a receptacle and a transformer of spiritual energy. The faithful may well identify with the symbol shown; however, inevitably, its effect on them will be filtered through their own sensitivity and culture. This generates a circular perception: while the relationship with the divine is codified through the written symbol, spirituality itself seems to stem from within individuals, as shown by the relief placed in the center of the installation. Physical phenomena like the absorption, the transmission, and the reflection of light inside the cubes help to deprive religious symbols of their intellectual supremacy, enabling a personal and tolerant spiritual experience. Biagi puts the individual in the center of the universe: an act reminiscent of the Renaissance, which betrays the artist's Tuscan origins.

The study of human behavioral processes is a frequent feature of Biagi's practice: in the video called *The Chain* (2013) and the photographic series *Adda* (2013) some children drag a long boat chain on a beach; they are not influenced by the meaning attached to this object as they are free from preconceptions. The quest for innate human nature, unburdened by social and cultural superstructures,

“Energy” is a word of common usage. We use it and hear it often; however, few people can actually provide an exact definition. The term energy comes from the Greek word *enérgēia*, which means “active, working”; dictionaries and encyclopedias define it as the “*the capacity of a body or system to do work*”, focusing on what it does, rather than what it is. The Italian edition of Wikipedia reads: “*Energy is a physical quantity that measures the capacity of a body or physical system to perform work, regardless of whether such work is or can actually be performed.*” This definition is correct yet not fully explanatory, because energy is not a tangible material but, on the contrary, an abstract mathematical concept. Although there is no such substance as pure energy, modern society relies almost totally on energy: mechanic, electric, chemical, and thermal forms of energy are largely exploited in all industrial organizations and production processes. Still, there are other forms of energy that dictionaries and encyclopedias fail to mention: in fact, spiritual, passionate, and social energy have been the “driving forces” for mankind since time immemorial. The energy of passionate or personal desire, for example, can become an irresistible thrust pushing us to the edge of our limits. These forms of energy have inspired much art-making: the works of the five artists showcased in this exhibition, for instance, span different forms of energy, which engage in an interplay with the stream of life.

the artificial names. In both media installations, the shadow cast by the networks of cables on the walls or on the floor amplifies vision and highlights the notion of virtuality underpinning these works. These pieces are fragile, ephemeral, like the essence of clouds, to which they are likened owing to their visual form; they are both fictional and real, like virtual reality. The artist declares: “*In my work I attempt to emotionally provoke the audience while leaving an “empty space” for the imagination.*” This statement seems to do away with the criticism raised by sociologist Jean Baudrillard against virtual reality, which, he claimed, killed illusion.¹ In her video installation *Invisible Cities* (2013), a reworked political map of Eastern Europe oscillates between reality and illusion thanks to the alternating sounds of heartbeat and snoring during sleep. A stream of human energy sparks life into geopolitics by focusing attention on the people inhabiting these territories.

Moving from Alexander Calder’s hanging mobiles, Herrero’s sculpture installations mark a new conceptual development; despite them being static, they release kinetic energy from within thanks to sound vibrations and constant dialogue between analog and digital technology.



boundaries between our inner and outer worlds. Herrero goes as far as wondering whether there are specific sounds for the public and private realm and whether these are still separate domains in our interconnected society. *Plateaus* (2015) offers another acoustic sound naming fictional cities taken from various Internet databases and translated into human voice. Here, the human voice contrasts with

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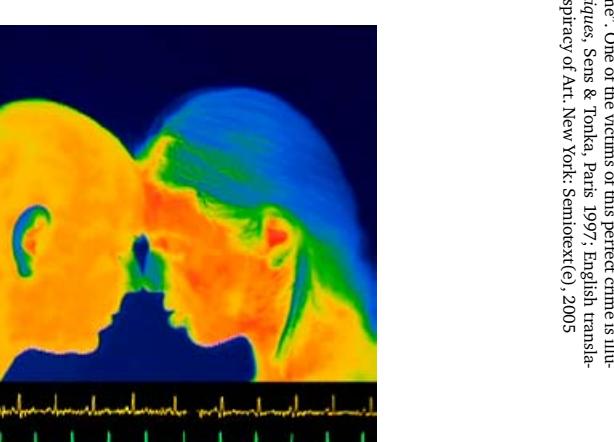
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mate way: viewers are invited to lie on a bed beside the projected picture of the artist, who is filmed in her sleep. This generates a perceptual experience hovering between organic and inorganic, reality and fiction, feeding into a transition of energy which is both illusory and imaginary.

Artists' artworks are customarily referred to as "creations". What if artworks are the actual matter pure energy is made of? The artist's ability to transform matter, be it physical or virtual, to create new thoughts, and to activate both body and mind means that a work of art has the potential to be received no longer as an abstract idea but as a concrete concept of energy.

In her practice, Francesca Romana Pinzari situates and records transpositions of energy in human relationships. In fact, a body may increase or decrease its energy after interacting with other bodies. In her video *The First Time We Kissed* (2009) the artist wants to capture something as intimate and indefinable as the emotion of the first kiss and make it eternal. As the first kiss is a unique, unrepeatable moment, Pinzari only had one chance to film the interaction between two people properly, without the possibility to rehearse or have second takes. In collaboration with some Italian universities, she "captured" this act of passion through technological and medical instruments: a thermal camera, two ECG machines and two microphones to record the sound of heartbeats. This video is connected to Pinzari's work through the remnants of passion, which may take the form of discarded or fetish items: another performing video, *Love Preservation*, is combined with a collection of everyday objects (such as mobile phones – vehicles of love text messages – and dried flower gifts) stored in display cases and in jars filled with oil. In the video the artist shows herself together with her partner acting out a performance where the couple wraps their embrace in cling film in order to preserve it for as long as possible. Pinzari's interest in performance stems from her knowledge of the 20th century art on body and body art in particular; she combines it with the use of different art techniques, ranging from video to painting, drawing, and sculpture.

face of the mountains she built to focus on its subtle changes. This scrupulous observation led her to consider light as “*a meter to measure the emergence of time*”, producing a shift from visible to temporal and therefore to philosophical dimension. She claims that light is “*both the construction of continuity and duration and the interruption of time.*”¹²

The drawings from the cycle *Icicle Caves* in *Mountain Landscapes* show some icicles placed inside caves made from isothermal blankets used in rescue operations. The reflecting surface encircles the drawing of the icicle, stimulating a mental association with the icy water inside glaciers, an unexploited energy reserve the existence of which is under threat due to the climate changes caused by the hole in the ozone layer. The recurring use of aluminum foil used for rescue blankets adds to the feeling of being in a state of emergency and invites us to reflect upon our times. Michel's works expose the global issue of the depletion of natural energy resources; on the other hand, they also have a constant focus on the temporal dimension. In particular, from the photographic series *Yesterday's Tomorrows* (2012/13) and the earlier *Accumulating Disappearance* (2009) up to her most recent works, there is a recurrent theme of suspended time, wavering between appearance and disappearance, between the fleeting moment and the lasting mark, which produces a perceptual short circuit in the audience.

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