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The Cardinal Points of Art |

The 1993 Venice Biennial is entitled "The Cardinal Points of Art" and includes, along

with the presence of countries from various continents, a series of exhibitions illustrating

this theme, |

Rather than imposing a restrictive critical approach "The Cardinal Points of Art" acknowledges the cultural nomadism and the coexistence of the languages that have

formed contemporary art. Being in close confrontation with the technical world and the evolution of modern society, contemporary art has had to accept the idea of "voyage", the

idea of referring to "other" cultures to rediscover energy and expressive strength. In 3

moment when history is undergoing political fragmentation and social fractionalization to

the point of tribal struggle, culture must formulate a project of international breadth.

The internationality of art constitutes a moral value and, in its capacity to unite the coexistence

of differences, it grounds the expositive necessity. If the nomadism of the eighties broke

through certain cultural rigidities, today in the nineties it finds its direction in the idea of a

"voyage" within "The Cardinal Points of Art", :

While these points initially referred to the astrophysical North, South, East, and West,

within the circles of artistic production they exemplify elements of departure] of exceeding limits, and of interweaving. From Delacroix on modern art has sought and found its value in a spatial, geographical, mythical and temporal "beyond": in the first

half of this century it established the bipolarity of North-South and in the second half of

East-West. : :

This scheme was initially overcome through the cultural nomadism of the eighties: the ideological geometry of references was dismantled resulting in a cultural eclecticism rich

in expressive liberty and, sometimes, confusion. Nomadism opened ways to exceed limits and to refer to linguistic and cultural areas previously ghettoized by a cultural rage:

it often produced a happy internationalism but it also reinforced the homogenization of a

few hegemonic models. Practiced at an artisanal level by art and by culture in general, this tendency towards movement was easily reached and surpassed by the voyeuristic nomadism of technology and telematics. Television permitted a reduction in geographic and cultural distances, producing knowledge but also cognitive illusions. It brought about an indirect acquaintance with distant events and an equivocal "coincidence" between

news and history. An inevitable chromatic aestheticism and edited images give us anesthetizing accounts of events that despite their drama are interchangeable by Zapping

from one channel to another. The expositive world imagined by Nietzsche and "the semantic emptying perpetuated by technique attested to by Heidegger has fomented a

voyeuristic nomadism that overwhelms that of art :

In the nineties -â\200\224 transversed by the Finis Russiae and the end of an ideologic
al empire
that shattered every unitary and real vision â\200\224 art has felt the nepd to overcom
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hedonism of every fickle citation. The open nomadism of the eighties has been channeled into an idea of "voyage" problematically protected by the cardinal points and by a fifth boundless point beyond the traditional North, East, South and West, one that is capable of overcoming distances and historical schemes by offering a place for condensation and for linguistic and cultural intertwining.

The project for the XLV Venice Biennial bears the unitary title "The Cardinal Points of Art" precisely to vindicate a different cultural plan, one that is based on a mosaic structure, instead of a unifying and theoretical haughtiness. It presents the international complexity of art through expositive tiles based on themes, contexts, and individual personalities of artistic creation. : i

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This project vindicates culture's capacity to produce a problematic question on contemporary reality, it reevaluates notions of internationality and disciplinary of artistic phenomenon. If until the eighties it was still possible to confirm a concept of internationality by exalting the difference in historical contexts (the Europe-America dialectic), now with massive emigration and the more or less pacific invasions of populations, this concept must be reviewed. It is no longer possible to recognize the purity of a national nucleus: instead we must acknowledge the positive contribution of a trans-nationality, of an intertwining of nations capable of producing ; cultural eclecticism and necessary interracial unity. | |

This is why I invited the national pavilions to go beyond their independent structure, which stems from the Biennial's historical decision to adopt the model of the Paris World Exhibition, in order to host artists from other countries. This inevitably exalts the value

of coexistence, a value which is particularly significant in a moment of history that emphasizes differences. A difference can not help but edify even the concept of disciplinary in art and favor the evidence for an interdisciplinary opening of boundaries.

The investigative identity of art finds its necessity to be in affirming these concepts, as does the moral motivation of this Biennial. And this Biennial, in its mosaic plan, strives to go beyond the simple spectacle of a great exhibition to find the possibility of representing the pacific coexistence of art in its expressive difference. :

I have applied myself to this task, and for this reason I feel responsible for the

manifestation of the entire expositive design and the invitations to the artists of every exhibition, rather than its curator alone, The artists, critics, the Board of Directors and all the personnel of the, Biennial have participated without exception in this goal and I offer them my heartiest thanks, 5

A series of Events complete the project. Some of them are strictly practical and creative, others are more reflective and educational ~â\200\224 such as the conferences on the concepts of â\200\230Museumâ\200\231 or â\200\230Exhibition, and the first International School of Curators of Grenoble and Venice which constitutes an example of professional training,

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Another important â\200\230eventâ\200\231 is the catalogue on which the philosopljers a
nd theoreticians
that were called upon to introduce each individual exhibition have cgllaborated. The mo
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precious gift comes to us from Emst Junger, the great twentieth-ceptury innovator, who
at ninety-eight years old wanted to look out tie window of the fature and give us the
treasure of his intense prophecy. Even the Biennial is moving towards the next century,
with the hope of amiving equipped as a permanent Serenissima Compagnia delle Arti one
which remembers that *...scissors cut best precisely at the moment they close...i (E.

Junger).

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The System of Politics

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The fall of the great systems has modified the concept of politics, shifting it from t
he long
term planning of history to the short term administration of the i Politics has'lost
the pathos of distarice and has acquired the drama of proximity.
This drama seemed to everyone to be a healthy humanization, the addition of sound
judgement capable of giving contiguity to the social body, conce ned with the urgent
needs of daily life and the necessity for solutions. Neither {he ferocity of real
communism, abstract with respect to individual differences, nor the karshness of the la
ws
of the capitalist market in the service of wild personal initiative ate suitable 10 hum
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social management, in which duty cannot be separated from pleasur
This has produced a distrust in the strong words of the politiciags who presumed to
â\200\234esolve every problem through an exasperated atention to economic structure, w
hile at
the same time giving the economic sphere a consumerist accentuation] that has made ever
y
other instant of liberty and justice a discriminate ghsorbent. Naturaljy if politics be
come
the arena of good living and â\200\230good governmentâ\200\231, the problem of the hone
sty of political
acts and the individual ethics of those who make them becomes prevalent. j
Yet it is possible to reduce and to circumscribe politics in this way? At the end of th
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second millennium is it possible to hypothesize managing the pu lic good, as well as
ecological balance of health, in terms of honest survival :
QULvivusly the answer is no. â\200\234Technological development .

interdependence, an international bond that does not allow a be practiced like

reated a planetary

simple geographic administration of the existent. This immediatdly takes away from
good judgement of politics and gives it back to 2 field of turbulent complexity. >

Computerization, which has penetrated in every aspect of the productive system, has primed an accelerating process of events, excessive in respect to the Itural anthropol ORY that sustains it, Technique has acquired a development that flees daily comprehension and does not permit simplistic answers of solidarity or outrage, Of pposing ideological camps that do not take into account the international interdependesce of politics. The

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development of technology requires a planetary reality open to i influences. Immobilities cannot exist. Movements must be integrated among themselves, even when the development levels and the capacity for absorption and exchange are different.

Now everything has changed. Interdependence is completing its journey creating new problems that shift the cardinal points of politics from West to East, from North to South, from countries that are rich to those that are poor. If communism justified the technological gap by ideological motivations, countries of the third, fourth and fifth world now confront it with religious integralism, in accordance with cultural anthropology that is different than that of the West. : :

| Eurocentric history with its concepts of justice and liberty produced pagan capitalism, contro-reformist Catholicism: the French, the Soviet, and finally the Chinese revolution.

All of this in the name of progress, on behalf of technological development and better living conditions, principles of a logocentric culture, an arrogant builder of world transformation, colonization and post-colonization of nations| undergoing a less

expansionist modern development. |
The development model's universal character has been demonstrated, by the technological refinement of robotics and by the reception and sophisticated functionality in the Asian areas where enterprise and oriental discipline have been united, Inevitably] the simplification of

assisted daily life implies a greater complexity in political management. The balances have become more precarious as the desire for the emancipation, which technology seems to promise, has widened. And if those nations participating in technological development

seem to respect the rules of the game, those that are situated are trying to compensate for the gap with other binding forces: the fanaticism controlled by Gheddafi and the lucid unconsciousness of Saddam Hussein use religious integralism to shift the confrontation and to challenge the position of the West. The lessons of war being given

to Arab countries are gestures of symbolic control on behalf of the West that perceives the polidical ungovernability of the situation.

This ungovernability is due to the fact that the poor countries do not recognize the structural complexity of current politics based on technological development. Even our own management class finds itself unprepared and out of humanistic harmony with the scientific plane on which their image power is founded. This creates the tension to reduce the arena of politics to national and international administration and to give momentary answers to far away problems with behavior that is absolutely inadequate to the situation. ; g

The political class lacks the culture of complexity to govern a world that wants responses

| suited to the level of economic, social and racial interdependence that threatens us, rather

than geographically circumscribed answers, The circumscribed, rational, ranked and classed solutions become delayed goals of autarkic management that respond to the false good judgement of isolation. |

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Both the Swiss answer of the sÂ¢venties, favored by the internationalieconomic boon; and those of the nineties, which are simply wild formulations by the leagues fomented by bad statistical administration, are inadequate and pathetic. Those of the Asian countries (with Japan in the lead), which are expansionist and purely mercantile, are equally so.

The complex recognition of interdependence becomes the only way;iof giving enthusiasm and openness back to politics: the planetary environment has to be taken on as a systematic map of political management and forecasting. However the complexity of this management also involves great dangers in that it requires a highly specialized and qualified political class, which inevitably centralizes power in a few hands bound together on an international level. |

A tragic assumption of the inevitable complexity of politics came about with Naziism, which thought to dominate by making a regressive appeal to race, to the supremacy of blood and of war. The emptying out perpetuated by technique, analyzed by Heidegger, brought Prussian discipline to the supremacy of the hierarchical order over racial and cultural differences. It was an attempt to dominate through the efficiency of a highly

~ technologically developed war machine embellished by Eurocentric motivations. The aberration of this position lay in how the problem was confronted, in the attempt to eliminate it at its roots rather than try to resolve it. It had recognized the complex nature of palides and super-national interdependence and at the same time it wanted to eliminate it through by affirming a single national supremacy.

We are now in front of a technological polycentrism that no one acknowledges American supremacy in juxtaposition to the Communist block, and that has to recognize differentiated poles of attraction ranging from Europe (Germany) to Asia (Japan). I do not believe the pragmatic and Anglo-saxon nature of technological development will bring about further aberrant affirmations of principle, which are obstacles to industrial penetration, but all the same it could bring about a sort of telematic paternalism, played out on the super-national supremacy of a political class qualified for political management in the name and on behalf of technological complexity. :

Supporting Israel to the bitter end, the Iraqi wars, and the Iranian sanctions are gestures

to prevent other conflicts from arising in countries and cultures that have not adapted to.

the technological gap and that use the religious gap inversely, perhaps! nuclear bombs at their disposition, an arm which the West has abandoned. The laic and opulent West breaks through in countries living a society disposed to cultural and anthropological euthanasia regarding

by integrating the few
now considered as obsolete.

ation of emulation,
diversity. However

diversity does not reside in the ghost of consumerism and the hysterical desire for goods and technological gadgets, but rather in a different use, shifted perhaps towards the

+ object of faith.
-in Iran as well, a massive consumerism of

Man life. It is just in the tradition

religious ritualism
by the Koran and by :

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bs environmental conditions chocked by the demographic explosion, an explosion â\200\230that
h : produces a monstrous gap in birth-rate in favor of the Islamic nations disseminated along
the European borders of white Russia, Serbia, Albania. znd in Bbrlin, in the heart of Germany. : :
In the absence of other ideologies and ideals the tribal stru ggle explpdes: the confl ictual
laws of blood prevail over every reasonableness aiming toward the value of coexistence, This value is expressed here in the exhibition entided â\200\234The Cocxisterice of Ar
= territory
of free creative exchange among artists from the ex- Yugoslavia aly, Austria, The Republics of Czechoslovakia and Slovenia, and Hungary. It hds permitted the ex-Yugoslavian Pavilion to be evacuated of every tension in order to intfoduce the â\200\230Machines
of Peaceâ\200\231, linguistic mechanisms proposed by seven international artists. The f uture

intention for a peace museum in Montecassino, a municipality torturÃ©d during the confl ict
of World War II, is also documented here,
Can we respond to all of this with simple territorial politics? I{ the Lo ANSWET Was an ti-
history, still bound to values of the farming civilization, today's sponse must bear in mind the errors of the past and confront the complexity of the present.
I do not sincerely believe that the honesty of politics or a sirnple change in the poli tical
order is enough. A ditferent culture is necessary, one that is capalile of restoring go od
administration to geography and of a complex vision of history. If efhnic emplations a re
antiquated with respect to the problems of political interdependence, even simple and good government becomes an easy response on behalf of z govnging class that. by
itself, reduces its tasks merely to look better, {
Perhaps the law of physics which states that the drift of continen Jor destined 10 join together again In time even by crashing into zach other can el

: ineluctability of the political system, a vulnerable whole of navi elements that | i n

us understand the

reciprocal relationship find motives for existence and survival. {The elimination of difference and of quantity means devitalizing the system, losing the energy of exchange that brings about entropy.

Many see the end of the second millennium as the cavse of this histdrical wrbulence: In reality it is a symptom of the vitality of history, one it has not man ged to eliminate but
merely exorcise and contain by adopting categories even 10 the extreerhe of war.

The idea that now, even after the wars of world conflict, peace is fot always the resul t
can produce a healthy disturbance. It rakes us understand how hotiicat codes have mutated and how zl nations, relematically without exception on thÃ© scene, can become both protagonists-and Spectators.

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The System of Culture |

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It seems evident that in every field it is not necessary to talk about industrial or cultural production but rather of reproduction based on reorganization, recycling, de-structuralization and assemblage of materials held together by advanced, perhaps

computerized and telematic techniques. y :
Industrial reorganization touches countries moving from communism to a market

economy, as well as capitalist countries with unproductive and obsolete industries, It also requires the economies of third and fourth world countries to convert a slow agricultural productivity into one that is mechanically advanced.

In addition it determines a reproduction of cultural models that are not inoculated: but shaken and contaminated in the hope of a useful revitalization. In this way a purely administrative mentality is born in politics and in culture, prone to manage the grass ; by

conserving security rather than by experimenting with the new. |
The new necessarily creates turbulence and precariousness, along with the elation or suspicion of a better future. Now the independence of social phenomenon is increasingly

clear on an international level, uncontrollable through tricks of economic and cultural autarky, |

The West is no longer frightened by the internal {fear that power will be overtaken by a class tumult, however the phantom of possible outside invasions by populations banished

from their territory by the crisis of political systems remains, This produces a transition

in geographical and cultural boundaries, the insecurity of national identity when put with the

hard test of international circulation,

By now ethnic eclecticism crosses every nation. Even culture for the root-treating effects of this turbulence. It gives birth to a fear of the new, and is felt as a possible

cancellation rather than the creation of original models applicable to a controlled territory.

In art the system of international circulation brings a population | of artists increasing

towards channels of information that quickly alphabetize even the creative subjects of underdeveloped countries, which are informed by the press and by television.

Consequently Western linguistic models are assumed and adapted with a uninhibited technological reproduction that creates further homogenization with the outside world and differentiation domestically.

This is how the new 200224 once statistically measurable with national cultural parameters 200224

is annulled by international references that transform artistic production into cultural

reproduction, And while the ethics of recognition, felt above all in art of the third world, can be a valid motivation, they remain extraneous to a necessarily aesthetic evaluation of the product.

In South American or African countries one can speak of the avant-garde, which always designates the desire for the new, even if only as moral resistance to totalitarian regimes

that privilege a pre-alphabetized and folkloristic autarkic cultural production: ithe

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Argentine tango, the Brazilian samba, or even an integralist and repressive religion. They

"are rightist or leftist regimes that think of culture as unchangeable.

In this way production of the new is only its reproduction, the reorganization of an: L oral

into a written culture, of a non-iconic into an iconic image, of internal model into other

external international inferences, If at the beginning of the century the European avant-

garde vitalized the language of art by assuming models of far away cultures, the exponents of these cultures are now conducting a reproductive operation, intercepting Western models to graft onto the immobile throne of their traditions.

The avant-garde movements of the past displaced or manipulated primitive languages as & means of adjusting to scientific discoveries, of demonstrating the advanced condition of

that symbolic production. The North turned to the South to weld) the circularity of an anthropological culture interrupted by colonialism, |

Today the recovery being attempted by the South from the North by underdeveloped

from overdeveloped countries, producing a cancellation of memory and domestic culture in favor of models that are considered because they belong to technologically advanced countries. Here the avant-garde consists in reproduction, in a froglike that seems to be the essence of the serial production bound to industry. And it is the political systems of

these countries that make the work of cultural importation a of the avant-garde, one that is marginalized and persecuted with methods of repression (which are also important as forerunners of civil transformation). Individual and experimental work escapes the ritual of mass pre-alphabetization, like music or dance which allow a reciprocal control of the participants. i : ;

Here art produces an effect of internal political terrorism, but it is unburdened of the values necessary for an eminently international cultural circulation, Unlike at the beginning of the century, circulation is now controlled by a â\200\224

ready to recognize the dependence on and the western SE of the models and unwilling to accept the product of the new, The critical interception of this production

involves a shift in sociological spheres, the positioning in the field of the cultural gadget;

realized serially from a mental and linguistic prototype.

Elsewhere the characteristics of reproduction that describe our last decades on a planetary

scale involve the impossibility of a current avant-garde, in the West as well. Previously

this characteristic seemed to belong to the subjectsâ\200\224carriers of a homogeneous mentalityâ\200\231

movements and groups of artists characterized by precise denominations produced works and reproduced common poetics. The paradox lay in the or at the conceptual

reproduction was the outcome of an original production of single works guaranteed by

experimental differences: Futurism, Cubism, Dadaism, Metaphysics, Surrealism.

Now the models, the group poetics that reproduce collective cultural anchors, do not exist. Work is entrusted to the imagination of the individual artist, a any parasite of solidarity or social and ideological belonging. The stability of group poetics is opinion hegemony,

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Everything seems to rest on the notion of an tan two dimendonal and continuous

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polycentrism entirely inhabits the work of Pollack and Tobey, with tral characters and
a
signlike confinuurn, respectively. |

The rhythm changes naturally according to the artist: in oriental culture even speed finds
jls own moments of balance that do not annul and exclude each other. In James Lec
Byarsâ\200\231 work the reference to the correspondence between the relative and the absolute
prevails; small and large, sign and object, color and architecture. Space and time are
united as complementary and absolutely coincidental dimensions in the instance and the
circumstance of the object. :

In short even at the end of our century Western nomadism continues to assume

increasingly wider rules of survival. One is documented by the exhibition â\200\230Passage
to the
Orientâ\200\231 featuring the Letirisme led by Isidore Isou; the Gutai| group, which was
influenced by Yoshihara's internationally known work; and the Work of Yoko Ono,

Kubota, the Russian artists and the young painters of the Peopleâ\200\231s of China,
&s

well as Nam June Paik (in the Germany's trans-national pavilion) and Nagasawa in

â\200\230Italian Workâ\200\231. Another exemplary junction between â\200\230The Cardinal
Points of Artâ\200\231.

between the East and the West, lies the artistic and life biography of John Cage. In his
â\200\234The Rapid Sound of Thingsâ\200\231 the oriental influence on his work is evident,
as well as the
influence he in turn exercised on western art, Cage was a post-renaissance American
artist capable of giving his total attention towards the experience of art and daily life.
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The System of Publicity :

| El
In hoc signo vinces â\200\224 the phrase that accompanies the symbol of the cross that
appears
to the emperor Costantino in dream before the battle against Maxentius and that the
emperor later had painted on the Labaro at the head of the army = is perhaps the first
promotional slogan, It was dry and efficient, reinforced by the elementary image and the
multiplicable cross. It did not publicize reinforced armour, a special glance, of the quality
of its material or make, but served instead as a symbol capable of defeating the enemy.
If publicity signals a product that improves existence, in Costantinoâ\200\231 case the
use of it

cross, the adhesion to Christianity is signalled as & propagdentic to fate, an investme
nt
in faith that precedes action, something to take or leave, & decigion to be mede, by
unequally matched forces, The slogan is absolutely imposing withou| being accompariied
by the description of the quality of the product, the design of the crops, or consisten
cy of
the material! Nevertheless it is ruled by the elementary numps that sustain the
promotional message: brevity, assertiveness and visual transparency

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In the industrial society the puritan ethic imposes another promot al procedure. Itis
based on the efficient demonstration of the advertised product that in olves indicating
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ower circumscribed by the goods and its validity in resolving a spegific problem. Later
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. when the product acquires plenetary circulation end biemations] SOEPULESE
reproduces the assertive end imposing tone of Costantingâ\200\231s s dreamy HC en once
publicized its Lurst-quenching POWES, It NOW {Hsing Fn Caprolty Enh
over a life sper

In hoc signe vinces CocerCole seems to say with the help of the ppl limege of the
USA, which is seen today as the only supe: Ca er (perbepts also el 2 reends of thi soft
drink thet publicly hides the ingredients of nn en, & dbmonsuation of Â¢ te
identity of the â\200\230alchemic industryâ\200\231, wanifying in end for eve: rything.
| Indeed problems d

not exist in promotions! space: if there gre py dll hey are pipresenied only to be
immediately Â¢issolved by the pth LeFicient product, Ik this sense publiniry

has become tie emblem of an iconcgrephic ;

an apparatus for the concentration of as fis signs. |

From contemporary art (in particular of the Duchamp ready- made and the Magritte of
Ceci h'est pas une pipe) the edvenicing system emuloied Â¢ selfs wer nude] mentality
cutting contacts with the problemetic nature of things and sdopung & epperetug of
referents, but only for internal reinforcement. Insieed the images of Hees field's Dada
ist

collages and the promotional ones by Oliviere Toscan: esteblish g ocedre thet breaks
the image's {ield of concentration open towards complexity ad towards extemal
referents capable of informing us about the world, It is & king of neo publicity that
works with & procedure that avoids the psychoiogicsd conciliation) with the speciatot=
consumer,

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he bewilderment of people dying from Aids and of the Albanian bot people
is reinforce by the explicit lack of semantic context with publicized; products. But wh
at

is publicized? The clothing or death from Aids? Which image projeils over the other?
This question produces estonisBment and discomfort, Society does not tolerate the
circulation of & kind of â\200\230negativeâ\200\231 informetion tied w pein or recisnal
for example, inthe

space destined to publicity. For this reason the exhibition. â\200\230Aftists epeingt A
idsâ\200\231

represents on one had the affirmation of the impetent autonomy of &lj and on the other
its

potential, and practical capability of lending itself this modem dren

Publicity, insicad, presupposes the incompleteness of life thet is, 3 a ness that is
repairable with a product of which is evidenced precisely this restorgtive quality. Tal
es

the presumption that gives an unmistekeble uthority to publicity, In our cese, the
dramatic force is not presumed but explicitly documenied by an ic cnography that ls
rendered contextual to our reality by expending the references. This expansion knocks
the bottom cut of the oneiric frame of the promotional image, where the world
represented is, one could sey, suggested by the Peler Pan complex, and [ives & lighines
s

that supersedes the difficulty of flying over the set of industriel Bess Juction where
all

goods are toys. :

On the contrary this neo-publicity evades fight, it greives on the Fels'®

Images of hunger and death are used adjacent to those of opulence and fashion in a

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precipitous side-by-side relationship. It is precisely the international circulation of promotional trademarks and their planetary affirmation that determines the necessity to document the entire landscape in which all of this takes place. The American productivism brings Coca-Cola to a promotional strategy emulating that of Christianity with

its *in hoc signo vinces*, Inundating the Iranian battlefield like a Baseball field, it is a

strategy of intellectual indolence and managerial activism, an adult and adolescent world,

The soft drink is not only thirst quenching. It has become a Yonah and magic slide

that warns us *ceci n'est pas une Coca-Cola*, J :

The European crisis brings neo-publicity to invest the ecumenism of the industrial trademark in a willfully disquieting task. This is how an iconographic composition played out on an irreconcilable system is presented to us. This incompatibility introduces

an instability in the image that loses every propositional balance: it is rational reason for

being, at least in terms of advertising tradition, is to confirm the conquest of new markets

through messages that celebrate and isolate the value of the goods. | :

If publicity in general has an isolating power and scans the single desires and needs of the

consumer, here it seems to search for a link between one thing and another, between an event and a wish *protecting* the interval constructed by the message that advises the

acquisition. The principle of contamination of materials, history! and production is

adopted from post-modern culture: they intertwine on the same plane in the search for a sickly-sweet and frontal superimposition. The murdered of the mafia with the silent chorus of women in black and white overhangs the industrial trademark without looking for justification or comprehension. :

The *oneiric* perimeter of the image breaks down, putting the consumer back in his usual

context where there is no possibility of isolation. The fruition now occurs with the same

timing as reality, a sort of *direct publicity* that does not lose contact with events,

Their surprised response seems to raise the drama index bringing the public to discover, as though for the first time, the facts that have visually documented. It is almost as though

the photograph and the industry are the *makers of the facts*, the artificial *constellations* of

life's dramas, For this reason the System of neo-publicity has been accused of cynicism in the name of and on behalf of 2 collective *morgue* that appeals to a very abstract sense of

measure, one that asks that reality not appear together with the good in order to avoid creating interference or distractions. Instead it believes in the disturbance of the image, in

the noise created by the collision between two different temperatures of meaning:

presenting life and representing its products, |

In hoc signo vinces is overtumed in a strategy where victories and Jaws do not exist, because in life everything is not a dream. Goods, in their multiplicity, have taken away weight and evidence from events, and publicity stages this emptying of meaning, And yet primary situations like death, hunger, racism, and immigration do conserve a dramatic sense, despite the displacement and condensation that can be done with images. The neo-

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system has intuited all of this and has emphasized it with a conjunctural system that perhaps, conserves the ambiguity of power, and in that it mobilizes goods, reintroducing a sense of an SEE and threatening reality that is not only sign or dream. ,
Contemporary art has run its course from Duchamp, Magritte, and Warhol to J. Hamilton | in

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9s}

a long march from the significant to the recovery of the significant: Bacon's painting,

clearly: the 1972 work, and the Transavantguardia of Lucio Cucchi, Clement

Polke, Kirkeby, Schnabel and Mucha, This has also been the model for the development of publicity's journey from the significant of Costantino and Coca Cola to that of the neo-

publicity, A dialectical point of balance between the two versions is found in the entry-

Klein's anthropometry, De Dominicis's exposition of a Mon

series

one promotional video clips entitled "Plotart", realized by Nem Jure Palk expressly for the Biennial. :

South of Art : :

|
The South is not only a geographical dimension in every country, gains far from the conditions created. It is also the symbolic place of &

: personal and artisanal way, In this sense the South represents the poetic ;
personal universe of images opposed to the external context, And it is the first

geography of the artist who, without losing the richness of their own cultural memory, has moved elsewhere, affirming their talent on a national and international level in order to

by chance that Italy has represented a depository of images that have challenged its own political power for cultural omnipotence, } ;

Over the course of the twentieth century Italy has produced a language that has actively

participated in affirming a cultural identity bound with a historically heterogeneous artistic

memory, This can be evidenced in "Italian Work", "Transits" and "I psyches", and in the

interdisciplinary paths and individual shows. It has demonstrated itself to be very prolific

arsenal of images that has run into other cultures through its imaginative deterrent: Futurism, Metaphysics, the nineteenth century, the Informal, Arte Povera and the Transavantguardia.

[]

Italian art is the demonstration of the anthropological potential of a nation broken into ;

multiple municipalities, yet capable of expressing a complex and systematic culture. It is the expression of an attitude that utilizes art (0 27) in behavior and believes in the serene ethic

of style against the violence of gestures. J :

It is an attitude aimed at formal organization, the aesthetic tradition that has inherited

&

a stratified and complex cultural tradition, A great stylistic eclecticism accompanies the

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evolution of Italian art, one that is mindful of its tradition of absorbing rather than - fighting the influences of other cultures. HE. ; :

A culture of peace has helped (and still does) Italian art: it is comforted by a genius loci,

an inflection of fantasy of the anthropological territory inhabited by the artist, which

demonstrates, as in the exhibition "Deterritorial", its capacity to dispossess itself from the

simple static nature of municipal roots. Indeed Italy is a historically multi-municipal reality that expresses a wealth of motives confirming the principle of difference and that

of individuality. |

In this sense Italian art has never entrusted its need for confirmation to politics. It is not

by chance that neither the complicity of politics nor a State politics here as far as

culture is concerned. Whenever a party has attempted this, as through, for example, the forms of Socialist realism, it has produced the expressive failure of the artists who tried

to be organic to an ideological thought, The model corresponded to the apologetic need of politics to confirm its own dogma through art. :

Italian art has fought this dynamic and in its best forms it has sought instead to affirm its

Mediterranean identity, an identity emanating from a context that is historically and geographically non-homogeneous yet functional and integrated] anarchic and not enslaved by the system, i

Italy is a nation of togetherness. Its art is a confirmation. Through the nineties contemporary Italian art has asserted the complexity of a situation that does not want to be

homogenized, but rather guaranteed in its diversity "that is its internal diversity" with

respect to other European and non-European countries. : :

This too is made in Italy. The possibility of exporting outside Italy the image of a country capable of producing forms of difference. In the eighties the Transavantgarde exported this potential, the cultural identity of a country charged with the history of art,

cultural memory, and its elaboration "though the latter is always the fruit of an

individual tension, a personal effort bound the artisanal condition of the individual artist

unsecured by the institutional power of the State; i

In this sense Italian art lives in the South of the country, in a dimension that is certainly =

not geographical or anthropological, where the artist is never guaranteed by a state collection or assisted by a political museology. The artist becomes the emblem of being southern, a citizen in the solitary condition of the individual in respect to the political

reality Of the country: Boetti, Fabro, Pisani, Rotella, Schifano, Chiaki and Agnetti. A artist

finds its redemption in the capacity of joining together the South and North of the artist

with the multidirectional complexity of the creative process, as in the work of Kapoor, Opalka, Cragg, Opie, Panamarenko, Houshiari, Leccia and Kosuth. {
In Italy the abundance of historical works brings political institutions|and public opinion
to consider art a superabundant production of nature that does not need to be defended
from adverse conditions. They consider it possible to reproduce art he infinidvely.

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This is the source of the negligence of our artistic patrimony and th
modern and contemporary art, towards the products of the creative f;
day artist, who is perhaps recognized abroad and not guaranteed dg

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pe skepticism towards
antasy of the present
mestically, Iti ig not

by chance that Italy does not have fiscal laws that guarantee the social value of colle
cting

contemporary art, Instead there is a chronic lack of funds for mud

euros such that fhey

can export their problematic products, If, because of its complexity and difficulty of
5 f
comprehension, contemporary art often lives in the South of every gountry (and not only

in Europe), in Italy it represents a sort of moral meridian left to
purely individual instinct,

its own destiny :and

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â\200\230Italian Workâ\200\231 emblemizes this condition. Itis the fruit of artistic pr
esences that fron the

fifties to the nineties have sought to affirm the â\200\230autonomy of the
against indifference and state assistance. It is an art that produces

creative experiance
future memory, land

that, in its linguistic multiplicity, wants to confirm its belonging to an affirmative
and

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undoubting Mediterranean culture.

The strength of politics, even of a party, lies in respecting this pos
possibility of affirmation to the individual and artisanal imagination d
Att is individual interior potential, The strength of politcs consis

potential, Every contrast between the two parties is born of an equiv
the fruit of reciprocal weakness, The South of Art is the recognitic
as well as the autonomy of politics that does not bureaucratically
unpredictability of artistic creation, 3
When art kills itself or is constrained to commit suicide as in the d
politics is left with its own cultural pride and out of fear invades th
conscience through control,
Art requires respect and demands recognition of the objective form of
its territory. For the artist producing language means attempting to
social body not so much a truth to be imposed on others as to obtain
for its own expressive need. When art manages to assure itself in
the recognition of its presumed truth, it means that the society has
maturity capable of supporting every political pluralism,

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f this south, | :
ts in respecting this
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on of arts autonomy

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its language outside
communicate to the
proof of the respect
his respect, beyond
reached a degree of

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If the artist is constrained to produce a work like Guernica, it mak
us understand that

sometimes the individual imagination cannot leave aside the horrors of history, Art ne
ver
wants to be constrained to register, as in Goya and Picasso, the cries of humanity. I
t
would rather confirm, as in Leonardo, the fervid imagination, present in the proposal
s of
all the national pavilions from Eastern Europe to Australia, from South Africa to the
Americas, from Africa through Senegal and the Ivory Coast, to the Asiatic countries,

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y interfere with the

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The work of art has no sex. Even the angels do not always have one. It has been
> objectified in a form where the biographical identity of its craftsman is forgotten for
memory. Indeed the work of art becomes a super-conception of future memory in
respect to common reality, an encumbrance that wants to be justified in a sort of alibi,

In the twentieth century it became stylish to justify and to explain not only phenomena
but also the lack or rarity of them. From this came the need to ask oneself why the

presence of women artists has rarely, in quantity and in quality, been recognized in the
history of art. | |

Historians erred by assuming a defensive role as biographers of artists rather than workers.

Then came the sociological and pathetically ideological analyses of the past in an attempt
to correct events by discovering and re-evaluating the feminine processes repressed by

the sexist culture of the time. !

Guilt and ideological arrogance created an analytical anxiety toward the research of abuse

and quantitative repression, which was always coupled with the idea that historical
injustices had to be repaired by the discovery of the affirmation of a vision bound to;
â\200\230the

cycle of production rather than the product,

This led to pathetic exhibitions bound to a corporative method of female membership: he
desire to affirm artificial values not bound to the linguistic quality of the work but
to the

creative identity of the work's maker. It was as if it was necessary to divide
art history in half or jointly manage = field not belonging to justice or equality.

It is not a wonder the exhibitions were unattractive. Realized on these assumptions, they
increasingly developed a line synchronous to masculine creativity in order to demonstrate
their credibility, and the results were pathetic, purely revindictive demonstrations,

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In reality art is neither masculine or feminine: its product belongs to that undetermined
androgynous zone played out through the elaboration of language and form. If few

women of antiquity made works of art, this was due to 2 historical situations that separated
public and private, war and peace, technique and daily sentiment, existential history and

news. The feminine presences in art history that were incisive on the development of

language are recovered for a revisionary emancipation, as are those of their masculine
counterparts & larger numbers). Every era lived in accordance to particular
conventions.

In today's mass society creative subjects, specifically tied to artistic production, are

interchangeable between masculine and feminine. Only the linguistic difference
establishes the quality. Today more women have become active protagonists of their
own creativity, and therefore it is possible to signal a delineated production marked with a

feminine biography: modern society is not repressive and it does not put the woman
artist in the condition of having to camouflage her own productive presence. In antiquity

discrimination bound women to minor forms of expression in arts and decoration: forms
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of justification and of subordinate confirmation. All of this was the fruit of a mentality that always sought to go back to the maker of the work. The result was considered latex and was not autonomous from the artist's biography. or] The autonomy of contemporary art has shifted the terms of the LAN toward the work's linguistic impersonality. From this impersonality, indeed this androgynous identity, art is looked at differently, without sentimentalism or particular revindications, It is not the object's producer that has something to revindicate, but rather the work. that has to possess the strength to affirm its very presence in a panorama of competitive works beyond the syndical motivations of quantitative participation.

Speaking of art and not of art means emphasizing the same as of the problem and initially documenting the production to a feminine that he comes successfully and positively neuter, In this way the sentimental resentment of the origin, which is still archaically competitive and alternative, is eliminated as if it were a minority.

They are the minorities that aspire to equality, to being pathetically considered half of the avant-garde and of art in general, In a mass society the desire is to dissolve as an umbrella to become individuality commensurable with other masculine and feminine

individualities,
The wedding in of the vowel 'e' in the word arte denotes simply the desire to document, under the arte, productive presences that are capable of dissolving their own feminine identity in a universe of works in order to compete among themselves and with other works of different biographical origins. In the same way the different articulation of arte melts into the mare magnum of a more generalized production that is pronounced arte. |
It is the quality and not the quantity of the work that creates listeners. It serves to establish contacts, solidarity, and internal complicity, Listening = functions when the minority produces language, an objective form that, in its diversity, captures the attention of the majority. The structure of jazz affirmed a kind of music previously non-existent and not purely documentary.
Only if arte becomes art is it possible to speak of a phenomenon of dissolution into & corporation in favor of individuality. Because art does not aim to point out the conflictual differences between different sects, but the diversity between different populations. Beginning from this it is possible to point out feminine presences in art capable of constancy and industriousness. Modern society possesses a potential listening capacity that no longer necessitates a condition of pure resistance, but one of productive :

initiative leading to a formal result. This can be seen in the exhibitions 200\230Emergenze/Emergency 200\231, 200\230Aperto 93°, 200\230Italian Work 200\231 and in the entire fabric of this Biennial: Accardi, Solano, Vicinelli, Protti, Fiorini, Marisa Merz, Rama, Ricciardi, Busanel, Ducrot, Boero, Yoko Ono, Bourgeois, Kubota, Abramovic, Genzken, etc. |

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has to measure themselves against-an area of creativity now open ang no longer repressed
by the system of art. |

This fortuitousness determines the value of the encounter and the will of the. solution
bound 10 a global project on feminine creativity. In this case there is no prejudiced
solidarity between the critic and the artist, no favoring of a denied on repressed crea
tivity.

Rather there exists the double movement of a confluence from both sides that asks
recognition of a role, that of aesthetic judgement and that of the work of art. The mat
urity

lies in the fact that both are visiting a territory of realized and completed form, wit
hout

complicity or implicit solidarity, i

For the critic (and this author) there exists the natural need 10 verify the possibilit
y of

pronÂ£uncing, through his own judgement, the word are like ast, and for the artist that
of

confirming their participation in a system in which diversity is ndt determined by: the
registry of the individual, but rather by the catalogue of the object â\200\224jthat is
by the work.

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Border Art and the Pig's View |

We sre the ones who are isolated: art is a binder. It aggregates territbries towards cu
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and at te same time isolates them through the exemplarity of its own forms, Art makes
its place miraculous, it is always capabic of reproducing oppositions in Space and wig,
I
yed out on distances

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believe to have been the one to have founded an expositive model pld
and on the contradictions of distance.

I believe in the certain possibility of the double game of art that is never â\200\230o
ne-wayâ\200\231. It

consists in respecting the distance that can be put into practice as far back as archeology,

but then in knowing how to contract them in their own particular territory, which is wide and at the same time secret, Art, when it is successful, is always hegemonic in that it founds a leading form; art always has a root in that it has a form that inhabits the soil and is inhabited by laws of gravity. Without roots art does not exist, but the root in itself is a model of germination,

one which needs to expand. The explosion in art is a product of language, a language that has to belong to a universal speech, therefore that genius loci that I theorized from the beginning of the seventies on does not have to produce cultural autarky, but it does have to be the effect of what the structuralists call idiolect, or rather a language that belongs to a language and never to a dialect in its strictest sense.

There are many disciplinary and inter-disciplinary dimensions inhabited by art, because art is always an alternative to an acquired form, to a single code. It is always a tear, a catastrophe, a break and then, at the same time, it possesses the capacity to stitch things back together. It plays between the two mythic figures of Ulysses and Penelope: the

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curiosity, the nomadism, the research, the texture, and the web but also the feminine capacity to return to the form and to destroy it even during the night.) The climate of art is

that of the apparition and thus, the day, but during the night the artist elaborates and re-elaborates. In this sense the territory of art is a magic territory, complex, hidden, shown.

There are maps of the knowledge of the world, maps of the knowledge of iconography, and then there are the images that belong to the great depository of art. Art is an autonomous reality, it is not artificial in that it is based on a material and an evident and

different form. I believe the critic is the one who has to produce "the pig's view". The

pig is underrated in western culture, which is used to celebrating the beauty of the peacock, & stupid and vain animal. It is all tail and cannot get around it. On the contrary,

the composure, the solidity, the plastic form of the pig is evident. | It is an animal that

scavenges, that lowers its snout amidst waste, that lives off of these remains and therefore of real necessity. The pig does not ask for food, it does not meow like a cat or

lick hands like a dog, instead it will kill and eat its own breeder if it is hungry. The pig

has a relationship of necessity with matter. It manages this relationship through a glance

from a side-eye, the cut of which corresponds to an ability to sort out the reality around it,

The 2nd view bound to an idea of a filter, an eye that functions like a camera. In its compact

plasticity the pig also possesses an extremely articulated and unpredictable form: | an elegant, spiral tail, an element that permits him, even if behind his back, to perceive a reality. |

In a world, in a reality like ours, broken into small pieces, collapsing, shaken up by

geographical, political, economic, and moral earthquakes, even argillines in a shattered

situation. [retain that the critic by necessity inhabits the remains of art. For this reason

my apology for the pig's view, the view of that animal the critic has to imitate to establish

a relationship of necessity with leftovers, to inhabit them, chew and thus draw nourishment. In this sense the relationship of the critic's knowledge of the matter of the

world and the forms of art is one of fecundity, of absorption, and of direct contact, one

that cannot be reduced to a purely contemplative view, The view is to be nourishment, a way to deepen one's knowledge by maceration and mastication. The material has to be

re-elaborated by a critical view, capable with a twist of its tail to penetrate the

writing: the critic's fecundity. Just as it is impossible to strictly define what an artist is,

it is impossible to say what a critic is. Both live in the wide territory of culture, in the

space of knowledge. Knowledge is a product with many means and therefore the ends justify the means. As I have said on other occasions, the critic is as far as I am

concerned as the uses and can use the ability of the Nietzsche's Jacobat, Warhol's

disenchantment, and even the sanctity of Sant' Ignazio of Loyola, apthor of the Jesuitsâ\200\231

Percent alla santita. Through his theories the critic writes the theorectical modalities that

permit art to move from pews and geography to history and thereforg to belong to & time that is lasting. The time that by right belongs to art is also inhabited| by all of cul ture, in

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that it does not live on the mood but on an extremely elaborate brÃ©ath. To produce an
elaborated breath many attitudes are ne
current moralism; attitudes that intertwine

Âded that can not be catalogued according to

amongst themselves land that permit! the
emergence of colonizers, plunderers, the missionaries but also de Tg I began to
theorize in 1972: the traitor, the one who lives in a lateral space.f It is a space wit
h a
view on the world, never in front of it and never in full adhesion, a Space from which
to

defeat the superstition of a total investment in a single work, in a single artist figu
re. This

view is of ambiguous goodness towards art in that it respects it, does not consume it,
does. not violate it, does not use it in purely superstitious terms: it is the view tha
t
preserves the autonomy of art and guarantees even criticism itself. If is possible to s
peak
of territory of culture inhabited by art and fecundated by the critic. A wide territory
that
in its vasmess requires a particular mobility, the first virtue of the libertine of kno
wledge.
The critic is the Don Giovanni of knowledge, precisely in that he/she feels the
ihilated in a state of
passive conteraplotion and of acquiring his/her own laic liberty to obtain conquests,
which are never loses of dignity, at best, celebrations and recognitions of the excelle
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movement of art itself. The critic-pig has a relationship of necessity with art in as mu
ch

irresistibility of art and only through moving can avoid remaining

as it is tasty nourishment,

Art, instead, imitates the white leopard, or is it the white leopard that imitates art?
This ls
the suspicion that assails us in front of every work of art, which often seems to inspi
re
reality more than to endure it. The legend of the white leopard, found again â\200\230a
fter
thousands of years on the snows of Kilimanjaro and brought back td us by Hemingway,
confirms the artist's capacity to accept every irreality in the process of formal elabo
ration,
The field of the form becomes the arena of bewilderment of reality itself, Language is
the
place that corresponds to Kilimanjaro, the highest mountain climbed by the white leopar
d
found among the snow at a distance of millennia. In this case it ig the desert, a place
normally inhabited by the feline animal, to have cli mbed peaks of the mythic mountain
The artist of images or of words is one who accepts this transfer with the naturalness
of

Theres

his imagination, Through the tools of their language, they produce
displacements made possible by a creative omnipotence that gives
every irreality.

Art is bringing reality into the state of impossibility, equalizing things
with the abstract lightness of imagination. This is possible

irresponsibility of the artist that does not recognize a definitive code
rather one of movement and transformation. Art consists in declaring
in climbing the desert to the mountains and bringing their altitudes

of the plain and the savannah all the while assuring to this spatial

immortality of time, conserving the white leopard and its image in
order to permit his life in future memory.

shifts and natural
the statue of reality to
negative weight of
given the positive
definition of reality but
the leopard white,
back to the low level
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ice of the form; in
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Cesare Lombroso maintained that there are somatic characteristics recognizable in
delinquents. I sustain there are recognizable characters in crime,

The art critic has to

know how to discover the finished work more than its excceptor. ~The. critic's

investigative field is not reality but the territory of the creation, where
the sign. Making propaganda means testifying to art's capacity to

reality itself mutates
be an indispensable

possibility of survival and of existence. This car. happen by elabdrating theories and
realizing exhibitions (collective and individual) through two-tiers of writing (essay a
nd

expositive) as in the case of this project â\200\230The Cardinal Points of Artâ\200\231
,

ic entity of the art critic,

Achille Bonito Oliva

which confirms the

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