

Opening the doors to contemporary art is nowadays a priority and an opportunity for museums and institutions carrying an important and significant historical patrimony.

MIC Faenza is well aware of this new dynamic approach, quite far from the museum conservative strategies, but able to offer inspirations for critical thoughts, sometimes unthinkable, and for 'more contemporary' considerations. Starting last year, with the exhibition 'Mandragora', the MIC collections became object for studies of young artists like Meris Angioletti, Riccardo Benassi and Francesca Grilli, who used means other than ceramics to convey their messages. This year the museum proposes the project *Kart, Art in Konnection*, which is a collection of several different media (videos, installations, performances, theatre, photography), which communicate in a unique and exceptional way. The project will also become part of the initiatives that AMACI (Association of Italian Contemporary Art Museums) is going to propose at a national level during the 8th day of Contemporary Art, a moment of reflection about the cultural heritage, the curatorship and our cultural and artistic identity.

The starting point for young curators and artists is always the Collection -- the 'Collections' for the MIC. Collections that were transformed by Chiara Lecca, Silvia Camporesi and Menoventi in a 'wunderkammer' -- place of wander -- between nature's peculiarities and human intervention.

For Alexandra Domanovic, Andrea Dojmi, Giulio Squillacciotti and Dominique Vaccaro the reflection is at the 'imaginary' level, starting from the idea that a museum is an historical place, but also an archetype, as a primitive and pre-existing collection of images.

At the MIC the 'relations' between objects and interactions find a different scope in the analysis of the artists exhibited in the 'Galleria della Molinella' (Daniel Barroca, Anna Biagetti, Simon Fujiwara, Laure Prouvost, Gillian Wearing), where the focus is on the relation between the private and the collective dimensions.

In addition, the exhibition will include the dialogue with Enrico Vezzi about contemporary utopia, the performance of Kanoko Tamura and Paola Ponti IRIS group and, finally, the concert dedicated to the young jazz artist Alfredo Impuliti, ten years after his premature death.

A special appreciation goes to curators and artists for their important work and to everyone else who collaborated to this event. Thanks to Faenza Town Administration, that opened the 'Contemporary Art Kartellone', a unique program collecting contemporary art events for one year, and to the sponsors, starting from Banca di Romagna, that are fundamental to the support of art projects in very difficult times for the 'cultural system'.

Pier Antonio Rivola **Claudia Casali**
President MIC Foundation onlus Director of MIC

The week devoted to contemporary art (*Settimana del Contemporaneo*) represents for Faenza a moment of deep analysis about contemporary creative languages. Different paces, different cultural productions, different expressive means are joined without hesitations by the will to research the artistic codes of this complex beginning of the century. For years our town has been working on a cultural laboratory that allows memory and tradition to communicate with the artistic means of the 21st century. Starting from 2012 the administration decided to create a system of different projects joined by contemporary languages and the event we are presenting closes our year program. In Faenza a network of cultural operators and museums are collaborating to build a new identity outline for the creative community: they are the protagonists of *Kart*. The week of contemporary art closes an important year for Faenza, where, month after month, the town has been involved in a brainstorming about the meaning and aesthetic of the new cultural production. Several artistic means alternated each other leaving a deep mark: from

theatre to design, from architecture to visual arts. The MIC and Museo Carlo Zauli are obviously the determinant poles that, during the week, are the bases of important events, which are not casual, but steps of a project that the two institutions are creating together with the town of Faenza. The new century proposes us fundamental cultural challenges, *Kart* project is going to offer a little but authentic aid approaching a dialogue between past and future, between local and international, avoiding the spectacular and out of context devices. A settled project, where the territory helps us to open the community to innovation, research, to the works in progress of artists who are trying to face contemporary ideas and enigmas without the protection of the historicized criticism. That is achievable thanks to a project sharing among public and private, operators and museums. A sincere thanks to all these protagonists who are building together a new page of the important and qualified cultural identity of our town. A town that is moving forward and does not accept to be a spectator of the representation of the memory. A contemporary town that has been found of exploring the languages of the new times for centuries.

Massimo Isola
Deputy-Mayor and Councillor
for the cultural politics



... The Imagination Sees
Curated by Marianna Liosi and
Alessandra Saviotti

The programme of films and videos by artists Aleksandra Domanovic, Andrea Dojmi, Giulio Squillacciotti and Dominique Vaccaro sets out from Bruno Munari's definition in *Fantasia*: 'fantasy, invention and creativity think, the imagination sees'.*

Referring to exploration and awareness of the things of the world, to the contribution of intelligence and memory in nourishing the imagina-

tion, Munari defines the latter as 'the means for visualising', for rendering visible that which the other three faculties think.

Outside world and imagination are the alpha and omega of a process in which seeing is a catalyst, giving life to new realities and to the production of unprecedented representations of the world.

These figurations, together with the elaboration of behavioural models typical of the individual, the group or the collectivity, go to make up the imagination and everything pertaining thereto, historically determined and defined within a here-now, in a circumscribed space and time.

Imagination arises from a sensorial factor overlaid by a cultural level made up of social structures, prejudices and presuppositions. So between natural vision and the artificial construct a biunivocal relationship is established, ambiguous and circular, which leads to perception of the world through elaborated mental representations.

... The Imagination Sees reflects precisely on these issues by means of a programme of showings which can be seen at fixed hours in the museum auditorium, temporarily transformed into a cinema.

In ways that are different each time, in the films of Andrea Dojmi and Giulio Squillacciotti, and in Dominique Vaccaro's performance, the images shot, found or evoked function as generational references that draw on the cultural archive that each person possesses; they build up new realities or credible narrations out of fragments apparently without connections, or they are fruit of the influence of sound on intellectual production.

Whereas Aleksandra Domanovi's video, though standing aside due to its visionary nature, is characterised by a chronicle-like formalisation familiar to our eyes. The artist underscores how pop culture linked to the show is superseding a traditional idea of historical memory and its direct representations in which heretofore each nation recognised its own identity.

Talking about the collective imagination through reflection on the imagination and by means of works like films and videos – which presuppose a historicized reflection of vision – allows us to reason on the stratification and interrelation that exists between physical faculties and artificial construction, on the creation of mental archives that are private but shared.

On this basis, representations of the world come to be part of a collective memory. This leads back to the general theme, freely set forth, which is to say the concept of historical heritage that unites this calendar of screenings with the other exhibitions in the 8th Day of the Contemporary at the International Ceramics Museum.

* MUNARI, BRUNO: *Fantasia*, Bari, Laterza, 1977

Andrea Dojmi

Images on film which hark back to places that are distant, but vivid in a memory imbued with modern mythology, lie at the heart of Andrea Dojmi's film production.

Visual narrations that turn out to be fragmented like dream sequences, images that are apportioned but drawn from reality and filed in the memory, are brought together as happens in the torpor of voyages of the unconscious.

Shooting with 16 mm or super 8 cameras, formats intrinsically uncontrollable and imperfect, Dojmi seeks the aesthetic of American 70s and 80s TV series that contributed to the cult of the American dream, just like the BBC documentaries or nature programmes his generation grew up with. More or less explicit references to the poetics of writer James G. Ballard often supply a background to his stories.

In *Ely* (2011) the story is subdivided into three surreal narrative moments, punctuated by one male and one female voice whose soliloquies are drawn from the artist's own tales which function as storyboard and, lastly, by a vintage synth soundtrack which grew out of collaboration with Lorenzo Bona. Shot mainly in Nevada and Los Angeles, the film has a chiefly evocative intention: to stimulate the creation of narrations in the ob-

server's mind through fragmented, misty visions derived from reality, in which the dysfunction between images and words amplifies figurative effect and the construction of eventualities.

The distance to the sun (2007) is totally given over to the evasive possibility of music – thanks to collaboration with guitarist and field recordist Flushing Device – which creates tension and expectation of something that will never come. The only voice off is that of Bob Lazar (businessman, physicist and a central though controversial figure in the debate on the existence of UFOs) in an interview on Las Vegas radio.

In spite of the unreal dimension, what emerges in the film is the artist's culturally connoted viewpoint: as a European he has passively assimilated American culture as spread by television and cinema and has verified its artificiality and fiction at first hand.

Bio: Andrea Dojmi (b. Rome, 1973) is a visual artist and filmmaker who spends his time between Milan and Rome. For ten years he has been working as a freelance art director, designer and photographer for international agencies, post-production companies and publishers. His research cuts across photography, 16 mm film, super 8, single 8 in Japanese format, electronic music, installations and performance.

His films are cinematic sequences that focalise on the tension between individual identity and community, adolescents and educational system, dimension of experiment and habitat.

His most recent shows include: *Isle of the dead*, Galleria CO2, Rome, 2012; *What time is it on the moon?*, Corte Dogana, Verona, 2009; *No place like home*, Progr, Bern, 2007; *Aimready*, La Fabbrica, Losone and *Summer Kids training camp*, La Rada, Locarno, 2005.

Dojmi's films have been shown at international festivals such as Cannes, Nouveau Cinema Montreal and the Turin Film Festival.

Aleksandra Domanovic

Aleksandra Domanović moves between Balkan traditions, historical events and contemporary

culture like a kind of anthropologist. She appropriates a popular language made up of techno music, garish colours and TV images to underscore the power of communication in creating a parallel and shared reality. In the video *Turbo Sculpture* (2009-2012) we witness the creation of a new collective imagination that refers to characters, mostly imaginary, borrowed from Hollywood movie culture.

The social and moral devastation caused by the war in former Yugoslavia, from the 90s onwards, destabilised the social cohesion of an entire geographic area, leaving its citizens deprived of any figure of reference, especially with regard to the country's politics and historiography. In this climate of collective bewilderment and loss of national identity a new cultural current emerged which drew inspiration from 'Turbofolk', a type of music popular during the post-war period and a symbol of the identitary reconstruction carried out by Slobodan Milošević's regime.

Any movement linked to a particular kind of music also involves a lifestyle that tends towards redefinition of one's own personality. This is the setting for the new idols of a society that must reinvent its own present. With the spread of *turbo sculpture* in the Balkans we are witnessing an attempt by local politicians to create a new collective memory that refers to something nonexistent. The production of a new collective imagination shared by all sees its idols in imaginary or real people such as Michael Jackson, Rocky Balboa, Bruce Lee, Tarzan, Samantha Fox and Tupac who, however, are not part of the historical tradition.

Bio: Aleksandra Domanovic (b. Novi Sad, SRB, 1981) lives and works in Berlin. Her research is based on observation of the ways in which information is propagated, focusing above all on the image. In particular she concentrates on the different levels of meaning which are generated on the basis of the relationship between the different contexts, both historical and geographical, in which information is spread. She is one of the founders of the curatorial platform vwork.com.

Her work has been the subject of solo exhibitions at Villa du Parc, Annemass (2012); SPACE, London (2012); Kunsthalle, Basel (2012) and Kuenstlerhaus Bethanien, Berlin (2012). She has participated in numerous group shows including 4th Marrakech Biennale (2012); 'In Practice' (2012) Sculpture Center, New York; 'based in Berlin' (2011) n.b.k., Berlin; and 'Imagine being here now' (2011) The 6th Momentum Biennial, Moss.

Giulio Squillacciotti

The images used by Giulio Squillacciotti are part of small universes synthesised in the small format of a faded postcard, of distant biographies that concern other human beings living in indefinite places and times of whom the artist by chance found traces in antique shops and flea-markets. After a first phase linked to mediaeval art Squillacciotti started working with photography and writing, going on to the use of video and film. His aim is to build up fictitious yet likely narratives by setting out from real events, integrating and reassembling different phenomenal realities.

Far from where we came (2008) is a video resulting from the random collection of fifty-four photographs over a period of two years in Turkey and Spain. It is a reconstruction of the imaginary story of a family, structured through pre-established parameters, credible at narrative level and probable from an aesthetic viewpoint, recounted from a female point of view and imagining a hypothetical relationship between sisters.

Zimmerreise (2010) shot in Austria, is a super 8 film in cinemascope, a highly unstable but panoramic system, whose subject is a woman on the nineteenth floor of an anonymous skyscraper in an unknown industrialised city: through cryptic instructions received by letter from the painter Juti Ravenna, resident in Venice around the early 20th century, she imagines how to paint the perfect panorama that the artist saw and described to her.

Automatically the implementation of these formal instructions, which turn out to be incom-

prehensible, contradictory and temporally distant one from the other, gives rise to an imaginary landscape, as a result of the filter exercised by words in the narration of a direct visual experience.

Bio: Giulio Squillacciotti (b. Rome, 1982) was trained in mediaeval studies which led him to work as an artist on questions linked to narration and possible avenues of rendering it clear with regard to matrices of a historical-anthropological nature, seasoned with fictitious elements created ad hoc. In film, performance, textual and symposiac form his work has appeared and been presented internationally in contexts such as *Manifesta 8*, Murcia; *Rencontres Internationales*, Paris, Madrid, Berlin, Beirut; the Prague Biennale, Neues Museum Weimar, Magasin Grenoble, Columbia University New York City, Art Institute Boston and many others.

In Italy he has taken part in collective exhibitions at the Fondazione Sandretto Re Rebaudengo, Turin, MACRO and MAXXI, Rome; Palazzo Forti, Verona, the Fondazione Bevilacqua La Masa and the Fondazione Buziol in Venice.

Dominique Vaccaro

Dominique Vaccaro's production is developed through the recomposing of fragments, be they sounds, images, occasional recordings made on the street, newspaper cuttings or parts of magnetic tape. The artist draws from his personal archives, reassembling the elements in such a way as to evoke an experience that is intimate and distinct from the real. He suggests other places, other situations extraneous to the present moment and he does it by leaving spectators free to let themselves be drawn in by the vision or the listening.

With the sound performance *Esperienza di Cinema Cieco* [Experience of Blind Cinema] (2012) Vaccaro pushes to the limit the evocative power of his practises connected with sound improvisation. The artist is present in the room, seated together with the spectators, but he isn't the protagonist of the performance. Dramatic tension is entrusted solely to the sound that

is able to stimulate mental visions which go to build up the plot of an imaginary film. Setting out from Vaccaro's words, 'The hypothesis of a public seated in an imaginary cinema, in the dark, where there is no screening, should all the more highlight the contrast between real space, usually experienced more easily with the eyes and precisely for this reason considered more complete, and the acoustic space of which one is not sufficiently trustful, precisely because it lacks those elements to which one normally entrusts experience of reality.' The mind of the public is stimulated only through hearing, and sound digs into the memory of the individual to generate an oneiric plot. The outcome of the film is unknown, but what is certain is that through shared experience the space of the cinema was filled with thoughts, images and sounds which rendered the air denser. The public found itself immersed in a sort of 'augmented reality' in which our brain is the only thing that can codify the process thereof, generated by enjoyment of the performance.

Bio: Dominique Vaccaro (Lungro, CS, 1980) is a visual artist, improviser and composer of concrete music. Self taught, he has always exploited the innumerable potentialities of analogue apparatus such as radio, microphones and loudspeakers, and especially magnetic tape as a support to memory and for evocations of mental places and spaces. He has composed music for stop-motion video, performance and the theatre. He is one of the founding members of Sant'Andrea of Amplifiers, a space dedicated for many years now to contemporary music. His most recent shows include: *Esperienza di Cinema Cieco*, Il Moderno Theatre, Agliana, I, 2012; #, Fragile/Continuo, Bologna, I, 2010; *Le travail du son*, Le Studio, Marseille, FR; *Wordmaking*, neon>campobase, Bologna, I, 2009; *Phonoramatico*, Raum, Bologna, I, 2008.



Naturalia et artificialia

Curated by Irene Biolchini

The objective of this exhibition is to reflect on the concept of *cabinet of curiosity*, the encyclopedic collections that could be distinguished into two main sections: *Naturalia* (natural objects particularly strange or intriguing) and *Artificialia* (the best products of human genius).

The artists involved in this project created different works of art dealing with the concepts of *Naturalia* and *Artificialia* and putting them in dialogue with the collection of the International Museum of Ceramics in Faenza.

The project of Chiara Lecca is composed of three vases which seem to reproduce big eggs, the typical egg of ostrich which was usually exhibited inside the category of *Naturalia*. If we look carefully at this strange object we can understand that it is made up by using different materials: marble, glass and animal bladder. The consequent effect of alienation becomes more and more powerful if we consider where the object is situated: it is in the middle of the museum, behind precious tea services. The work seems to be a natural object or an elegant object in marble, instead it is something completely different.

On the other side of the museum, in the section dedicated to the ceramics produced in Faenza, we can find Silvia Camporesi's project. The artist shot her video inside the exhibition spaces of the Museum, so the place in which the spectator is coincides with the place that is reproduced on the monitor. The protagonist of the work is a Sardinian folk singer who tries to crack the pots situated on a white table in front of him using only his voice. While he sings the ceramics start to shake. This video installation plays with the sense of fear created by the vocal experiment: the spectator can perceive the importance of the ancient ceramics and the risk of their breaking. At the end ceramics are broken, but we can understand that what happens is not completely real: it could be a natural consequence of the vocal experiment, but the human

creativity operates in order to rebuild natural manifestations.

The group of Menoventi is conducting a research which is marked by a constant reflection on the theatrical artifice of the construction. On the occasion of the present exhibition, the group will present a personal reflection on the terms of artifice, nature and representation. During the performance -for the first time presented to the public- Menoventi will focus their attention on the figure of the model and prostitute Anita Berber, the woman who was several times depicted by Otto Dix.