

# CHAPTER 4

## VIAFARINI LIVE

I T A Forse è una specificità degli anni novanta e seguenti, forse si tratta di una semplice coincidenza, o di un desiderio dell'utenza milanese. Meglio sarebbe se intesa come risposta a una ricorrente scelta artistica di campo, ma – comunque sia – Viafarini ha promosso e realizzato sovente molti eventi performativi *inter moenia* ed *extra moenia*. Per questo motivo si è deciso di dedicare un intero capitolo a questa modalità espressiva, variamente trattata e rappresentata. Prima testimonianza significativa datata 1992, ultima 2009. Annate con una maggiore concentrazione (1995, 1997, 2002), ma di performance Viafarini si è agghindata annualmente.

E N G Perhaps it was a specific aspect of the '90s and the following years, or perhaps it was a mere coincidence, or the desire of the Milanese public. It would be better if it were looked upon as the answer to a recurrent choice within the arts field. However, Viafarini has often promoted and realised many performances *inter moenia* and *extra moenia*. For this reason we have decided to dedicate an entire chapter to this form of expression, which has been treated and represented in a variety of ways. The first significant testimony dates back to 1992; the latest to 2009. The years with the most performances were 1995, 1997 and 2002, although Viafarini has always added a performance feather to its cap every year.



FIG 1



FIG 2

FIG 1 Giovanni Morbin, 2009, curated by Simone Menegoi within the project *Curatology*®; public intervention; courtesy Galleria Artericambi

FIG 2 Giulio Frigo, *Impersonale*, 2010, curated by Milovan Farronato



FIG 3

FIG 3 Cyprien Gaillard with Koudlam, *Field of Rest*, 2008, curated by Milovan Farronato



FIG 4

FIG 4 Hyunjin Baik, *Adjective Look*, 2007, curated by Milovan Farronato



FIG 5



FIG 6



FIG 7

FIG 5 — 7 Nico Vascellari, *Cuckoo*, 2006, curated by Milovan Farronato



FIG 8

FIG 8 Maja Bajevic, *Avanti popolo*, 2002, curated by Gabi Scardi





FIG 9



FIG 10



FIG 11

FIG 9 – 11 *Prêt-à-perform. The Marina Abramovic Class, 2002*; performance event with Marina Abramovic's group of the Braunschweig School of Art: Anna Berndtson, Oliver Blomeier, Sarah Braun, Ivan Civic, Yingmei Duan, Nezaket Ekici, Franz Gerald-Krumpl, Marica Gojevic, Daniel Müller-Friedrichsen, Iris Selke, Dorte

Strehlow, Melati Suryodarmo, Irina Thormann, Susanne Winterling, Herma Auguste Wittstock and Viola Yesiltac; from the left, the performances by Yingmei Duan, Dorte Strehlow and Melati Suryodarmo



FIG 12



FIG 13

FIG 12 Chiyoko Miura and Alex Cecchetti, performance within the group show *Emporio. Parte prima*, 2000, curated by Guido Molinari

FIG 13 Yumi Karasumaru, *Modern Crimes*, 1999, curated by Francesca Pasini

FIG 14 Roberto Bagatti, Marco Boggio Sella, Francesco Toreno, *11 Tunisia Street*, 1995





## CHAPT # 4 - VIAFARINI LIVE



FIG 15



FIG 16



FIG 17

FIG 15 Mario Milizia, *Una colonna sonora senza film*, 1996

FIG 16 Sabrina Sabato, *Contagio*, 1997, curated by Francesca Pasini

FIG 17 Asta Gröting, *La voce interna*, 1997, curated by Francesca Pasini



FIG 18



FIG 19

FIG 18 — 19 Jimmie Durham, *Invitation to a Pointless Investigation*, 1997



FIG 20

FIG 20 Maurizio Cattelan, *La voce del padrone*, 1995



FIG 21

FIG 18 Armando della Vittoria & Gabriele Di Matteo, *Gatto Silvestro e Vedovamazzei, Il cieco e il topo*, 1992; happening with fog for the presentation of number 0 of E il topo magazine.



FIG 22

FIG 22 Gianluca Codeghini, *Conservare fuori dalla portata*, 1992





FIG 23

FIG 23 Mary Brogger, *Sciogliere*, 1995