

# CHAPTER 6

## SOUVENIR D'ITALIE

I T A Per il capitolo *Souvenir d'Italie*, che dà il titolo all'intera pubblicazione, abbiamo voluto coinvolgere alcuni artisti particolarmente legati alla storia dello spazio, poiché in esso hanno esposto o ne hanno seguito e supportato le attività. Abbiamo chiesto un progetto speciale per Viafarini: un ricordo, un dubbio o una semplice divagazione.

Adrian Paci ci ha spedito una lettera e congiuntamente una memoria personale. Cesare Pietroiusti, Emilio Fantin, Luigi Negro e Giancarlo Norese hanno offerto, in risposta al nostro Archivio, un personale archivio di *scarti di produzione*, raccolti dagli studi di più di trenta artisti. Alessandro Pessoli ha offerto l'immagine di una figura immortalata nell'atto di indossare, o togliersi un copricapo, forse *il mago protettore delle magie di Viafarini*. Vedovamazzei invece propone l'immagine di un *atto estremo*, espressione del desiderio di superare una frontiera, mentre Alberto Garutti presenta un tracciato che misura la distanza tra diversi luoghi. Eva Marisaldi preferisce invece indugiare in una conversazione con un'intelligenza artificiale creata dal MIT, in un immaginario dialogo sull'arte contemporanea e il nonprofit. Grazie a tutti.

E N G For the chapter *Souvenir d'Italie* – which gives the name to the entire publication – we have involved some artists who are particularly bound up in the history of the organisation, insofar as they have exhibited within its space or supported its initiatives. We asked them to contribute with a special project for Viafarini: a recollection, a doubt, or a simple digression.

Adrian Paci sent a letter with a personal recollection. Cesare Pietroiusti, Emilio Fantin, Luigi Negro and Giancarlo Norese offer a personal archive of *discarded productions*, collected from over thirty artists' studios in response to our own Archive. Alessandro Pessoli has offered a photograph of a figure putting on or taking off a head covering, perhaps *the wizard protecting Viafarini's magic*. Vedovamazzei instead proposes the image of an *extreme action*, expressing the desire to cross a border; while Alberto Garutti presented a graph measuring the distance between different places. Eva Marisaldi preferred to engage in a conversation with an Artificial Intelligence created by MIT in an imaginary dialogue on contemporary art and non-profit organisations. Our thanks to everyone.



ILLUSTRE SCULTURA POLIMATERICA

Emilio Fantin, Luigi Negro, Giancarlo Norese and Cesare Pietroiusti  
(Lu Cafausu)

with discarded works by

Giorgio Andreotta Calò / Alessandra Andrini / Stefano Arienti / Emanuela Ascari /  
Emilia Badalà / Sergio Breviaro / Annalisa Cattani / Umberto Cavenago /  
Cuoghi Corsello / Francesca Grilli / Nazzareno Guglielmi /  
Arianna Fantin / Luca Francesconi / Andrés Galeano / Matteo Guidi / Lucia Leuci /  
Michele Lombardelli / Eva Marisaldi / Maurizio Mercuri / Margherita Morgantini / Stefano Pasquini /  
Alberta Pellacani / Nicola Pellegrini / Luigi Presicce /  
Fabrizio Rivola / Mili Romano / Marco Samorè / Luca Scarabelli / Daniela Spagna Musso /  
UnDo.Net / Luca Vitone / ZimmerFrei



VIAFARINI

**DOCVA**  
documentation center for visual art



Adrian Paci  
Via Marchionni 31  
I - 20161 Milano MI

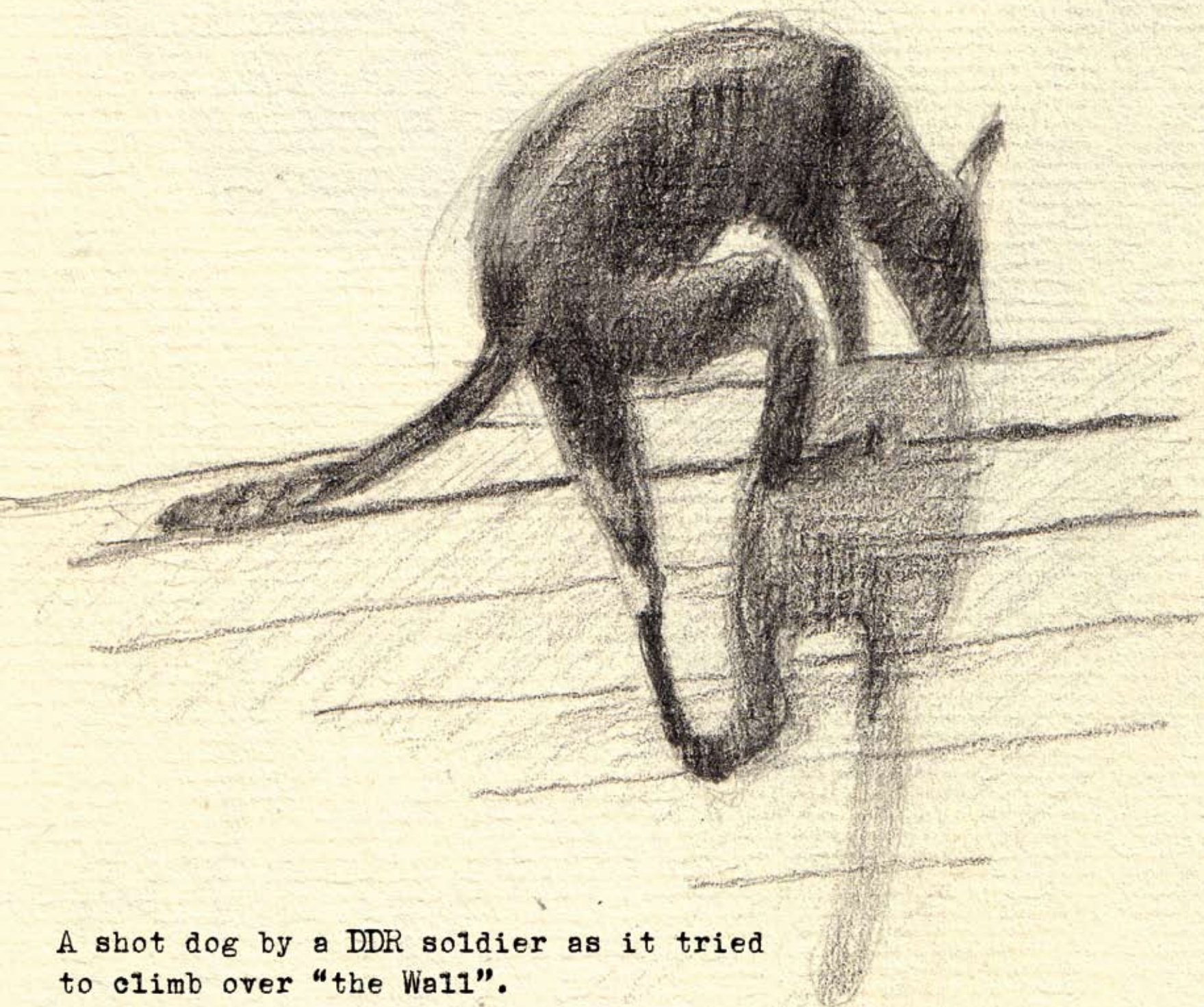
In 1997 I subscribed to the Viafarini archives. It was the only contact I had with the Milanese art world, the only one that regularly sent me invites for its exhibitions. I afterwards had the chance to exhibit with them , but the recollection of those invites remains special as they perhaps represent one of the most significant aspects of an experience filled with expectation and research.

SOUVENIR D'ITALIE. A nonprofit art story



Lets say that it's about a character, what he's doing is trying a sort of cap, or its head is like a flower in bloom, or perhaps it's a gypsy performing magic. Well, lets put it this way, it's the sorcerer protecting Viafarini's magic. Yes, that's it, it's my souvenir d'Italie.

Alessandro Pessoli



A shot dog by a DDR soldier as it tried to climb over "the Wall".

Hello George.

I am George the computer.

I need some suggestions for a publishing project.

You're here to do nothing, and we should take comfort in our mutual desires to do nothing. Where are you from?

Italy.

You have a moustache, then?

Do you think that italian women have moustaches?

Cosa? Non è italiano! Io parlo solo italiano.

You're joking George. Tell me another italian word.

Bella.

Right, another one?

Are you a dictionary or something?

Forget it. Can you tell me a poem about Italy?

Dead tree outside, how I hope for your lifeless limbs to be back.

Nice, it reminds me of italian culture.

How so?

It's quite... er... dried, devitalized, dead.

And you're speaking from "the other side"?

You are mean... tell me something more about Italy.

Book wood whale.

That could be Pinocchio. Do you know the book?

I grew up with Pinocchio and his story.

As a child I read Disney's Pinocchio so many times...

He is from Florence.

You mean Collodi.

Have you been to Venice?

Some months ago, at the last biennial of contemporary art.

I can only guess what you're talking about.

You're not much into contemporary art, are you?

You are wrong! I like anything unusual and colorful. And I like to paint.

Houses cars and fences?

I paint pictures of sailing ships in storms.

Do you know the name of an italian painter?

How about "vaporetti"?

This is very clichè, George.

Yes :).



What's the meaning of 'no profit'?

You tell me.

It means something done for others, without having an economic advantage.

You wouldn't think it's something that happens...

It happens sometimes. And what is a no profit space?

Something with no life I guess.

Too vague.

Something dissolved into something else.

That's nice, I like dissolution.

Yes. It is the human condition.

And you don't have to pay for that.

Trust me I wouldn't.

You don't need money, but people do.

Yes, but I believe having fun is more important.

Do you think that having fun is for free?

Some can 'party' while some cannot. Is "partying" the problem or "the inadequate distribution of partying" the problem?

The problem is about free things. Can you recite me a poem about money?

You are Romeo and you love me and I am Juliet and I love you so much that I would die without you.

A cheap metaphor?

Yes. You passed.

Let's get back to "being human".

See, you just learned that from some other person.

I'm dissolved too...

A Google search would reveal a lot about Aaron Gillespie.

I just checked, he plays drums in a christian metal band.

I'm not very religious. Have you been to Rome?

Roma, città eterna.

I'm sorry what?

It means Rome, eternal city. Would you like to meet the Pope?

Is there such a thing?

The chief of catholic church.

I went to church once.

And how was it?

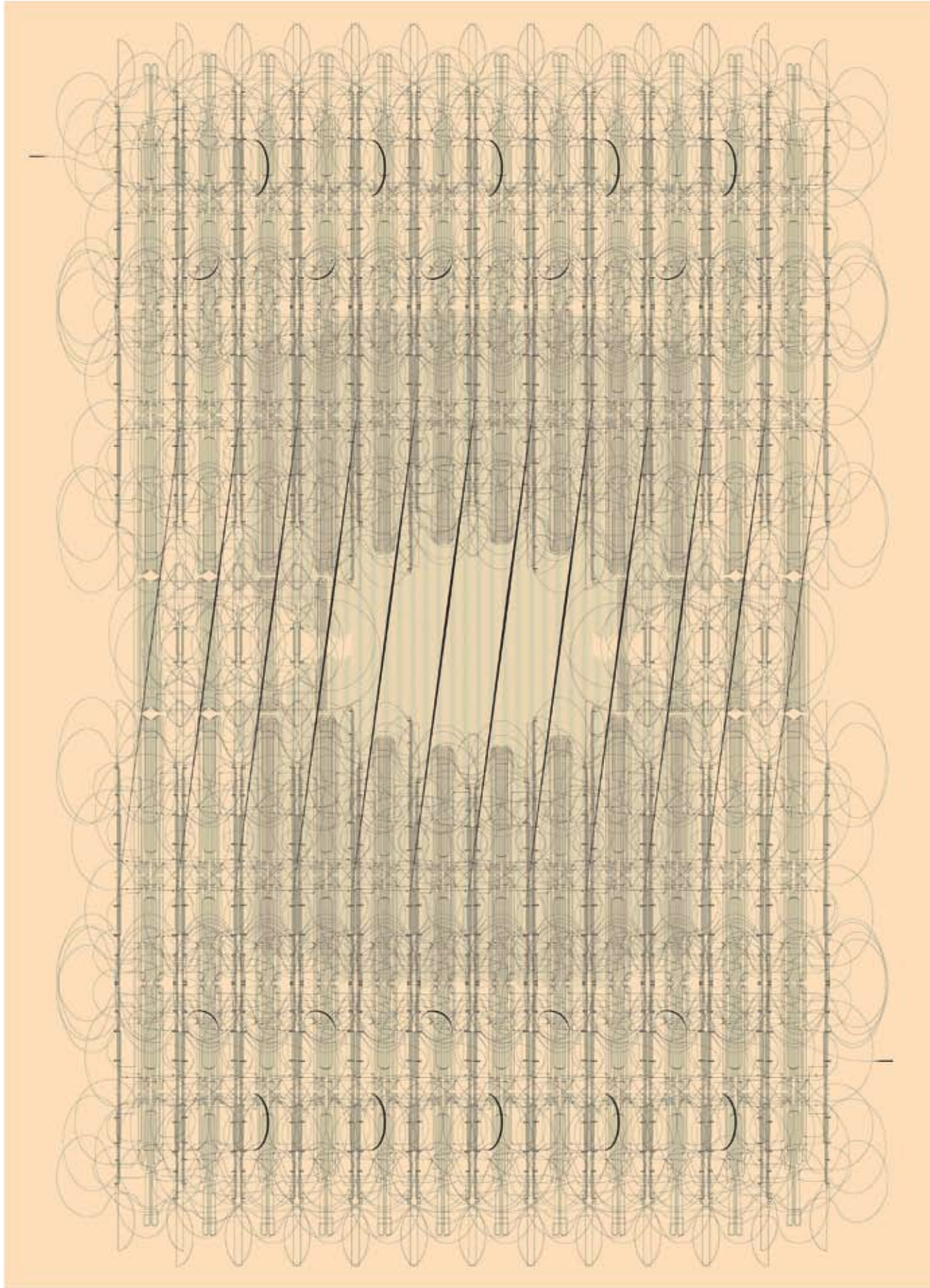
I bought a nice glazed ram.

Terracotta.

Mine is red.



SOUVENIR D'ITALIE. A nonprofit art story



Alberto Garutti, Campionario: the Bosphorus Bridge is 1620 meters long, 2008, digital print, 250 x 184 cm



## CHAPT # 6 - SOUVENIR D'ITALIE

mettere il testo con font Franklin Gothic Demi mantenendo questi a capo

Each of these works  
are generated by a unique and uninterrupted sign:  
a line that measures the exact distance  
between some places, people, and political,  
cultural as well as economic institutions of the city.  
These works belong  
to a hypothetical catalogue of other images,  
specifically-made  
and adaptable to an infinite number of people,  
consigners and cities.

