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eventuali correzioni.  
Ceresoli

## ***Fatica sprecata* [Wasted Effort]**

Alessandro Ceresoli, Lara Favaretto, Diego Perrone,  
Patrick Tuttofuoco

curated by Luca Cerizza

Opening: Wednesday March 22 at 18.00

Opening hours: 15.00 to 19.00 from Tuesday to Saturday

Useless gestures, repeated efforts without tangible result. Repeating again and again believing in it, without leaving a trace. A waste of energies.

A sort of training, an obsessive perfecting, a repeated attempt, a neophyte's approach to a specific practice: energy rather than skill. Ranging, finding the rhythm, trying out a possibility, being ready for a failure - and being able to laugh about it...

Through the works by four artists of the latest generation, *Fatica sprecata* intends to witness a new reflection on the idea of creative activity, of form, balance, sculpture. A critical reflection - not without irony - on the artist's role and on his relationship with creation, in indirect but precise opposition and dialogue with our artistic tradition.

The artists involved in *Fatica sprecata* (an intentionally self-ironic title about the artist's role and the idea of creation) reveal themselves promoters of open forms, directors of apparently absurd processes, or even jugglers, athletes, artisans, DIY-specialists, neophytes of a practice, of a discipline or craft never tried before.

This reflection about form and the substance of the creative process is made concrete through a series of works (video, performance, photography, sculpture) which often suggest or testify to a strong physical involvement, an activity, a repeated exercise. A sculpture made of efforts and energies (often activated in common), of tensions and repetitions, exercises and failures, which plays also on the idea of form and perfection, project, expressive tension, through an ironic repetition and grandeur. A sculpture often destined to disappear through exhaustion, or a sculpture for which the process is witness, subtending to a final shape, which maybe can never be reached.

It is not a coincidence, that most of the works on show see the artist operating as a promoter, director, channel for energies and skills, diverted into the artistic shape in a still rough state, of open potentials, while a failure is always possible.

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A sort of training, an obsessive perfecting, a repeated attempt, an approach to a praxis by a novice, energy rather than skill.

Ranging, finding the rhythm, trying out a possibility, being ready for a failure - and being able to laugh about it...

Through the works by four artists of the latest generation, **Wasted Effort** wants to witness a new reflection on the idea of creative activity, of form, of balance, of sculpture. A critical reflection - not without irony - on the artist's role and on his relationship with creation, in indirect but precise opposition/dialogue with our artistic tradition.

The artists involved in **Wasted Effort** (a willingly self-ironic title about the artist's role and the idea of creation) emerge as promoters of open forms, register of apparently absurd processes, or also jugglers, athletes, artisans, DIY-specialists, neophytes of a praxis, of a discipline of job never tried before.

The reflection on form, on the substance of creative processes, becomes concrete through a series of works (video, performance, photography, sculpture) which often suggest or testify a strong physical involvement, an activity, a repeated exercise. A sculpture made of efforts and energies (often activated in common), of tensions and repetitions, exercises and failures, which plays also on the idea of form and perfection, of plan, of expressive tension, through an ironic repetition and grandeur. A sculpture often destined to disappear because of exhaustion, or a sculpture for which the process is witness, subtending to a final shape, which maybe can never be reached.

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practice

practice

project

Pantone  
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invito Cerizza  
800 inviti

channel for

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is always possible

*son, to call show*  
**Alessandro Ceresoli** (1975) will present a photograph *Costa Azzurra* (Côte d'Azur, 1999) showing a group of chairs accurately put in a long row along a walk on the seashore, forming a line that one can imagine to be never-ending. In this picture Ceresoli shows a nearly obsessive attention, even if it resolves in absolute coldness, for an idea of impossible perfection of shape, for the even paradox fascination of its essence.

In Viafarini he will present a new large scale sculpture (*Un punto debole* [A weak point]): a wooden parallelepiped filled with compressed cotton to form a sort of rough minimal unit for a *willingly* heavy sculpture. Before the exhibition opening, the artist will dig a hole into the sculpture, thus making it "accessible" for the visitors. *intentionally*

**Lara Favaretto** (1973): The film (*Sollevarlo non vuol dire volarlo*), which will be shown only on the day of the opening, documents the effort of lifting two donkeys in order to construct a shape, a more or less triangular figure. As in other works, Lara Favaretto here is interested in pointing out, with a good add of irony, the mechanisms that come into action in a practice conducted by a neophyte, by a beginner and thus emphasising the concentration and the accumulation of forces, the development of the potentials of a mainly collective process. In this case too, the artist operates as a director of a process that she started, as a propagator of new forces, as a coordinator of energies, giving up the central role of artistic creation and manufactured product. In Viafarini there will also be on show for the first time *Una delle tante* (One of many), a large scale photograph documenting the services of an amateur chorus organised by the artist. Quoting a typical pictorial iconography, Favaretto keeps the still rough potentials of this concentrate of human energies within a possible image. *pottery*

**Diego Perrone** (1970): The video video *La terra piatta è una dimensione lirica del luogo, come se regredire fosse inventare* (1999) [The flat earth is a typical dimension of the place, as if regressing was inventing] records with absolute documentation simplicity a singular constructive and formal process, of which Perrone is only a promoter. As a matter of fact, the artist invited a friend of his to construct a hut made of reed and leaves along a river. The long creation process, sparkled of continuous breaks and thinking things over, is lead by absurd law, by a logic opposite to the one that this constructive practice asks for. This long search for a shape, in its final result, denies any possible functionality of the object and unveils the intimate, lyrical fragility of the project, but also the wider freedom and fantasy in re-imagining the approach to any formal and constructive activity. *performances*

**Patrick Tuttofuoco** (1974): The video *Criceto* (1999) (Hamster) documents a performance which took place in the city centre of Milan: a hamster wheel (re-constructed in human scale) was activated by the movement of the artist inside the wheel, in a nearly circus-like or athletic practice. This action, which requires patience and effort in order to keep a difficult balance and harmony, is conducted thanks to the energy activated by the artist, who acts also as a disturbing figure, alien to the urban context. Halfway between beauty and failure, everything is consumed in a repeated and violent gesture, in a practice that is also cruel and self-ironic exhibition. *write*

*possibile*