

ART / PEOPLE

ANDREA BELLINI ¹²

After many years spent living and working in New York as the US Editor of *Flash Art International*—a lucky position formerly occupied by Jeffrey Deitch and Massimiliano Gioni—Andrea Bellini went back to Italy in 2007 as the newly-appointed Director of Artissima, the international fair of contemporary art in Turin which, throughout the course of three editions, he transformed into the most interesting art fair in Italy, always punctuated with many collateral activities like the Present Future curatorial corner, the film and music events and, during the last edition, an impressive program of performance-based arts titled “Blinding the Ears: Action, Behavior, Performance, Instant Theater in Turin.” After leaving the fair in the hands of former Barbican curator Francesco Manacorda, 2009 ended with the news of his appointment as the new Director of Castello di Rivoli jointly with Jens Hoffman, the mess of Hoffmann’s renunciation and the subsequent resignation of Beatrice Merz, the daughter of Mario and Marisa and former President of the Foundation dedicated to her father, as the second wheel of the tandem. Polemics apart, the Castello is now ready to start a new phase with a program to be launched in June: an exhibition titled “Everything is Connected” featuring a wide selection of works from the collection, a solo show by the Swiss artist Pipilotti Rist and “Exhibition, Exhibition,” a group show curated by Adam Carr including works by, among others, Ryan Gander, Nina Beier, Tris Vonna-Michell, Dan Rees, Mario Garcia Torres, Jason Dodge, Andreas Slominski, Francis Alÿs, Roni Horn and Elmgreen & Dragset. It sounds like a good start.

CRISTINA TRAVAGLINI

www.castellodirivoli.org
www.artissima.it

ART

ART AT WORK ¹³

The position of independent curators is one of nomadism, a near squatter identity. Shifting between continents and cities, the contemporary curator arrives (though not without fair warning and invitation at hand) with research and a crate in tow at art venues, from galleries to abandoned factories. A nomadic lifestyle is one based on community, where sparse resources require dexterity and communal solutions to a landscape that is never fully giving. The Turin-based Art at Work (AAW) may have a permanent address, but

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Castello di Rivoli – Museo d'Arte Contemporanea (Rivoli, Turin)
 Photo: Paolo Pellion

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Giuseppe Gabellone
 Untitled, 2009
 Courtesy: the artist
 ITALIAN OPEN, Annet Gelink Gallery, Amsterdam, 2009

the curatorial collective, comprised of Ilaria Bonacossa, Paola Clerico, Luca Conzato, Ilaria Gianni, Riccardo Ronchi and Francesco Stocchi, sets up camp in diverse locations, as they deliberately lack a fixed exhibition site. More than simply a collective of curators, Art at Work is a commissioning body in and of itself, regularly supporting outside curators to develop exhibitions within the context of AAW. The group's embrace of their seemingly precarious position creates a context where site becomes a player but not an unyielding element in the schematics of exhibition making. Using their home-grown cultural capital, AAW regularly curates contemporary Italian artists, as in their recent "Italian Open" exhibition at Amsterdam's Annet Gelink Gallery, a show that looked into the struggle of defining their art-making peers ("The Italian artist is an eternal Brechtian player, who renounces to take part in any kind of group in order to save his own personal freedom."). Also in the fall of 2009, the "Zweckgemeinschaft" opened in Berlin—a group exhibition curated in a soon-to-be-developed arts complex (designed by Berlin's Kuehn Malvezi and commissioned by Milan-based architect and collector Mariano Pichler). The future home of Pichler's collection, the warehouse was the temporary site of twenty-two international artists, whose work was brought together under, as the title of both the exhibition and the collective suggests, the banner of art's capacity to work, narrate and round up divergent, if not roaming, nomadic histories and practices.

LEAH WHITMAN-SALKIN

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ART

INVERNOMUTO ¹⁴

"Invernometro is an audio-visual experimental group born in 2003 and based in the Italian countryside." The group's descriptive statement is a synthesis of its practice: Invernometro works with a mixture of languages, ranging from single-channel videos to events organization, live-media performances and editorial projects (the group's magazine *ffwd_mag* counts five issues), in order to dissect and expand the hidden and obscure narratives and imagery of the Italian provinces and its landscape. Simone Bertuzzi and Simone Trabucchi, the founders of the group, share an incredibly refined musical background (look back at *Kaleidoscope* #1, where we asked them to compile a playlist for the issue's main theme, "The Exotic") and music remains their skeleton key to the real: tons of

black metal, grind, lo-fi rock 'n' roll, vintage electronics, but also dubstep, future and techno, are interjected to originate eclectic systems of symbols, myths and visual stereotypes that constitute the terrain of Invernometro's art. Between 2008 and 2009 the group organized *Village Oblivia*, a project in four stages conceived as a nomadic village that hosted various external contributions: in its main venue, Netmage 09, a live-media festival organized yearly in Bologna, *Village Oblivia* took the form of two "gospel gushes," a four-channel video installation realized in collaboration with the American psych-weird band Sunburned Hand of the Man, where a medieval-fantasy role-playing scenario drifted into an ambiguous situation, and an environment of dense substrate of sound, audible in the interstices of the palimpsest of the festival. On April 8, Invernometro is opening its first solo show at Galleria Patricia Armocida in Milan, entitled "B.O.B."—a further inquiry within the group's interest in the mechanics of fiction and the gray zone that stands between fiction and reality. Not to be missed: the exhibition trailers published on Invernometro's website.

MICHELE D'AUORIZIO

www.invernometro.info
www.ffwdmag.info
www.galleriapatriciaarmocida.com

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Invernometro
B.O.B., 2010
 Courtesy: the artists and Galleria
 Patricia Armocida, Milan