Same stories, 2010
Grass, cardboard, concrete, spray paint; ambient size

A conceptual mock sculpture made by doing nothing.
The Celebration of the Living (who reflect upon death), 4th ed.
ASU Art Museum residency program.
Phoenix, 2013

A collaborative art project by Emilio Fantin, Luigi Negro, Giancarlo Norese, Cesare Pietroiusti, Luigi Presicce, in form of a public procession in downtown Phoenix including other artists, performers and the public on November 2, 2013. Curated by Gordon Knox, Greg Esser, and Julio Cesar Morales. Produced by the Arizona State University Art Museum.

The concept for “The Celebration of the Living (who reflect upon death)” in Phoenix takes inspiration from the other projects they made in Italy, as the one which was organized in 2010, and included into the “And And And” events as part of dOCUMENTA (13): a procession based on a symbolic icon, a boat, that was pushed by the participants along the streets of the village of San Cesario di Lecce, in Apulia, Southern Italy.

In similar tradition to “Day of the Dead”, “The Celebration of the Living”, or “La Festa dei vivi” in Italian, is for those who, in order to give sense to life, reflect upon death.

With the contribution of The Bad Cactus Brass Band, Deborah Boardman, Kristina Lee Podesva, Merced Maldonado, Julio Cesar Morales, Marie Navarre, Alessandra Pomarico, Shawn Van Sluys
Unsichtbar machen (my attempt at making lemon juice writings visible on the wall)

Curated by Alessandro Castiglioni and Ermanno Cristini

Lemon juice, brush, lighter, white wall, invisible writings.

A one-day exhibition in Bucharest dealing with the concept of archives. I wrote a list of names of people who had an important role in my life using lemon juice, that is known to be used as an “invisible ink” by children.

I wanted to keep these names secret, since they were connected to very personal and private facts; anyway I gave them a chance to become public by heating the writings with a lighter.

Mission not accomplished.
Playground
CRAC, Liceo Artistico Munari, Cremona, 2013.
Curated by Dino Ferruzzi; in collaboration with Filippo Falaguasta

Frames from a video clip including four hundred students and some teachers

I wanted to make a series of video group portraits, allowing the students to use their school space through a different vision. With the kind support of some of the teachers, I shot a series of living postcards where the students usually stand still, while the professors were working.

According to the classes, the portraits were interpreted in a different way.
Grand Show

Microgallery / Istituto Italiano di Cultura, Tirana, 2013.
Curated by Stefano Romano and Eri Çobo

Documents, books, postcards, letters

The Microgallery, a project by the Albanian group studio 203, is a portable “gallery” designed as a white cube of 50x50x50 cm, to be displayed in different locations.

Due to the invitation of Microgallery, I decided to initiate a research about the similar, contemporary micro-museums all around the world, asking their curators to start an official partnership with the Tirana-based project.

Starting since a month before the opening, they have been sending letters and documentation to Tirana that were collected and exhibited inside the Microgallery with great satisfaction.
Tenkalaut

Traduction, tradition, trahison,
Le Cube, Rabat, 2013.
Curated by Maria Iñigo Clavo
and Anna Raimondo

Artists book, performance

In 2005 I published a book with
Cesare Pietroiusti, produced by
the Swiss Institute in Rome, titled
“Tenkalaut. Seven dialogues
between G.N. and C.P.”, written after
a transcription of seven real dialogues
made in seven, different fictional
languages.

Some years later, I was invited
to arrange a performance on the
occasion of a group show in Morocco
on the theme of “translation”:

I asked the people attending the
performance to make an attempt
to render the dialogues real again,
by making a public lecture of the
dialogues. So I discovered that many
of our invented words were very
similar to some rare Berber dialects.
L’errore
E il Topo, Careof DOCVA,
Curated by Armando della Vittoria

A workshop with the new editorial staff of E il Topo, an artist-run magazine that interrupted publications in 1996.

The new issue (re-birth) is including 104 pictures of artists who passed away in the last 16 years.
I asked artists and curators to dedicate some personal messages to their favorite among them, to be permanently hidden in the exhibition space, embedded into the walls.
**Strong Electricity Room**

*Urban Play, Landgent Center, Beijing, 2011. Curated by Tang Zehui*

Modified door, ambient size; installation view.

I asked the owners of the Landgent Center, a shopping mall in Beijing, to be provided with the keys of the “Strong Electricity Room”. Then I instructed a locksmith to add many locks on the entrance door of that room. I wanted to make stronger the idea that unauthorized people were not allowed to access that place.

Reviewed by Edward Sanderson on ArtSlant
It’s my business
Intersection, Nova Art Coordinates, Beijing, 2011.
Curated by Li Xinhui, Nikki Schiro
Business cards, broom, 70x40x60 cm

A precarious sculpture made with all the business cards from the people I met in Beijing, and the broom of the cleaning lady of the gallery.

Snapshots from Nova blog
Barbarisms

*Club 21. Remaking the scene, One Marylebone, London, 2010 (ongoing project).*

Curated by Oxana Maleeva

In spite of the dictionary definition of Barbarism, “lack of culture and civilization”, I like to think of this term as a neologism that arises in pursuit of a certain “bar” aesthetic, namely of those places that, by nature, are offered as spaces of everyday survival, socializing, connections, even reflection and study (in the cafes of Central Europe). Precisely the opposite of a lack of civilization and culture. At times I have decided to do a performance, at exhibitions where I'd been invited to participate, of my Bar Bello, an economical, portable bar that functions as a catalyst for contacts, a space of relaxing communication.

In this case I have decided to show a collection of images of bars somewhat cut off from time. Some are too big, others a big chaotic, undisciplined, certainly anti-functional, in which objects or persons seem to magnetically arrange themselves, according to mysterious designs. Barbarisms, we might call them.
The Celebration of the Living (who reflect upon death), 1st ed.

And And And / event 6 to dOCUMENTA (13), San Cesario di Lecce, 2010 (with Emilio Fantin, Luigi Negro, Cesare Pietroiusti, Luigi Presicce). Curated by Ayreen Anastas and Rene Gabri

On November 2nd 2010, the artist-run initiative “And And And” – which is using the time between now and dOCUMENTA (13) in 2012 to consider with individuals and groups across the world the role art and culture can play today and the constituent publics or communities which could be addressed – invited Emilio Fantin, Luigi Negro, Giancarlo Norese and Cesare Pietroiusti.

These artists, in collaboration with Luigi Presicce, proposed to turn the “Day of the Dead” celebration into a new festivity “The Celebration of the Living (who reflect upon death)”. For this celebration the artists invited everyone to be part of the shortest and slowest pilgrimage in the world, that departed (and arrived) at Lu Cafausu, in San Cesario di Lecce.

A circular pilgrimage around Lu Cafausu, an imaginary place that really exists, an architectural and existential anomaly, a place full of potentiality producing metaphors and narratives.

Because of this feeling of the presence of death, Lu Cafausu is an ideal place for a new celebration. ‘La Festa dei Vivi’ is for those who, in order to give sense to life, reflect upon death; their own, first and foremost.
Supercalifragilistic
(Mistaken Landscapes)
Villasor, Cagliari 2010

Frames from a documentary about my experience as a visiting professor at the residency program “Le Ville Matte” in Sardinia (DVD, published by Kaleidoscope Press)

This project is about matter, fragility, chaos, emergency, precariousness, nature, love, debris, the “mistakes” of the landscape and architecture as a narration. This project bases itself on minimal and featherlight actions that help us remember who we are, or who we could become.

This program is a starting point to rethink the local dimension and its symbolic potential in opposition to spatial and cultural standardization. “Architectural erratums” are anomalies that bear a symbolic value capable of resisting homologation and capable of questioning our certainties, but that at the same time generate warmth, closeness and sense of belonging to the community. They are the contrary of the non-places, without nevertheless being monuments: architectural erratums are hybrids that crystallize the tension between global and local and that evade the standardizing town planning trends.

The project proposes a collective aesthetic and anthropologic investigation on the contradictions within spaces – those transformed by man and those of a metaphoric nature; this investigation will be in the direction of the self generated beauty of chance and necessity. This research should be a collaborative and shared practice, close to the contemporary theories of landscape and architecture (The Third Landscape by Gilles Clément), in which bewilderment, sense of process, and rules of harmony dictated by chance, all make sense and touch deep feelings.

I invited as guest artists Jirí Kovanda, Luigi Negro, Luca Scarabelli, Umberto Cavenago, and Mauro Cossu.
Illustré Scultura Polimaterica

Link, Bologna, 2010
(with Emilio Fantin, Luigi Negro, Cesare Pietroiusti). Curated by Rita Correddu and Alice Militello

On the occasion of ArteFiera Off collateral events in Bologna, we exhibited a sculpture made with discarded fragments left from artworks by other artists, collected during a tour from studios in different Italian cities.


In 2011, I designed a book documenting the project using discarded texts and images from the contributors.

Online version available on issuu.
markland.me
a community for emotional
atlas-makers
(with Umberto Cavenago)
Geography of Proximity, Malta
Contemporary Art Foundation,
Valletta, 2010. Curated by Alessandro
Castiglioni and Roberto Daolio

Geography has been made by
historical events, but histories can
also be individual, focused on our
attitudes and affections.
Geography, as well as history and
language is constantly changing.
How do we determine the limits of the
geographical community in which we
can recognize ourselves and others?
How do we mark the basic common
denominator of our historic, linguistic
and cultural roots?
Our issue is to redefine our
geographical areas to a kind of
“liquid geography”.
If we assign a “sentimental” value to
the borders of our personal map, the
result will be a new atlas made by the
sum of the places we are in love with,
and not by the separations of wars.

A working project on collecting
and mapping some personal
geographies.
After a psycho-geographical exercise
with our students, we made an
attempt to shape a map and the
imaginary of a “supernation” made up
by the sum of all the affective places
of the contributors.

www.markland.me
Formless form of art

*If space meant nothing*, Condotto C, Roma, 2010

After several discussions on the press on the opportunity to show crucifixes in public offices, schools and courts, this work – the shadow of a crucifix made of dust – aims to be a good compromise, being there and not being there at the same time.
According to John Carpenter’s movie *They Live*, I posted a 3x6m billboard revealing the command “Watch TV” switched to the local dialect.
Io non lo so
(I don't know)
Darth, Bologna, 2009

At my solo show, instead of exhibiting something, I gave a public lecture on the most significant failures in my career as an artist.
Name is a name is a name is a name
GAM, Gallarate, 2008

In a workshop at the GAM museum with sound artists Steve Piccolo and Gak Sato, we renamed the participants with new names created on the basis of the features of their faces.
Making a Whole
Public art project in Crotta d'Adda near Cremona, 2008

A fresco made of two half hearts to be seen just from the right point of view.

Online catalogue available on issuu
79 persone che conosco
(79 people I know)
Assab One, Milano, 2008 (1996)

A slide show projecting on an empty chair the names and phone numbers of 79 people I knew in 1996.
Precarious Home
Passo San Marco, 2007-2010

A hideout in the mountains, next to the border of the Most Serene Republic.
Winning project (first prize) at Premio Terna 03, Rome, 2010

Interview on Artribune Television
Forgotten Sculptors
Performa07, Sculpture Center, New York, 2007
(with Emilio Fantin, Luigi Negro, Cesare Pietroiusti, with the participation of Joan Jonas and Steve Piccolo). Curated by Sarina Basta

Forgotten Sculptors is a project produced by Sculpture Center (New York) in the context of Performa07, the second biennial of new visual art performance. Part of the project consists in a series of short email stories. A performance by the four artists with the participation of Joan Jonas and Steve Piccolo was held at Sculpture Center on November 3rd, 2007. As a final step to the project, the artists invited everyone to join them in a collective performance on Sunday, November 18th.

In the previous days before the opening, all the discarded objects and waste found at the Sculpture Center (including the office and the hidden parts of the basement) were inventoried, collected and shaped to fit a sort of sculpture. A complete list of all the found objects was compiled.

During the performance, on November 3rd, from 3pm to 6pm, all the items were moved back to their original position, making the “sculpture” disappear.
Lu Cafausu

*Contemporary Passages, Tent, Rotterdam, 2007*(with Emilio Fantin, Luigi Negro, Cesare Pietroiusti).
Curated by Angela Serino

An old coffee house (Lu Cafausu), situated in southern Italy, provides the inspiration for stories and activities, with the emphasis on personal, human relationships.

Sculptures made with found objects, cleaning the floor, and improvisational masterpieces.
Starting with S
Frame from video, 2006
www.basjanader.com, 2006
MAGA, Gallarate, 2010

After having been crying along two years I tried to stop the pain by making this video.
Tenkalaut. Seven Dialogues between Giancarlo Norese and Cesare Pietroiusti
(with Cesare Pietroiusti)
Paradossi dell’amicizia, Viafarini, Milano, 2005. Curated by Paolo Bianchi and Barbara Fässler

A book with seven dialogues on seven different themes spoken and then transcripted in seven different, fictional languages. The languages were invented trying to figure out the best words according to the chosen subject.

Chapters:
On Getting Angry over the Arrogance of Power;
On Sex and Desire;
On Relational Art;
On Food;
On Music and Nostalgia;
On the Future;
On Language and the Writing of this Book

The first six dialogues are the result of a transcription of a recording which took place on September 28th, 2005. The authors have attempted to maintain the confabulatory character of the dialogues, making as few changes as possible. The seventh dialogue was composed on November 1st, 2005 using Skype Chat.

Published by ISR, the Swiss Institute in Rome, 2005

Online version available on issuu