DIEGO TONUS
Portfolio
Diego Tonus (b.1984, Italy) lives and works in Maastricht. Within his artistic practice, Tonus focuses on reproduction as a tool of investigation to question control systems and power structures by transforming images, objects and collective experiences he selects, in order to put them in a new process of thought and present their underlying structures of codification and normativity. Either working with video or journalistic writing (whereby editing allows the re-telling of an individual experience by altering it), voice (wherein precise pitch and modulation techniques influence listener’s unconscious reaction), performance or sculpture (wherewith a specific subject and its history are questioned through the presentation of their new originals), the research of Diego Tonus analyses the balance between narrative’s modes and the content, showing or revealing how much narrative structure is, above all, an instrument of influencing and manipulation of both the public and the object.

Diego Tonus studied Visual Arts at IUAV University, Venice and received an MFA from Sandberg Institute, Amsterdam. He participated in numerous group exhibitions including at the Saal Biennial, Tallin (2017); 16th Rome Quadrennial (2016); WIELS, Brussels (2015); De Appel (2015); Van Gogh Museum (2015); CCA Singapore (2014); Palais de Tokyo, Paris (2013); Fondazione Sandretto Turin (2013) and Kunstverein Nürnberg (2013). Solo shows and presentations at Kunstverein Bozen (2017); Stedelijk Museum Bureau Amsterdam (2013) and Danish Pavilion, Giardini Biennale Venice (2011). His films were presented internationally including at the Hammer Museum, Los Angeles (2016); Whitechapel Gallery, London (2015) and Kunsthalle Gwangju (2011). In 2014 and 2017 he has received Mondriaan Fonds artist stipends and has been awarded residency at Jan Van Eyck Akademie, Maastricht (2017); Hessische Kulturstiftung and ACME, London (2016); at WIELS, Brussels (2014) and Spinola Banna Foundation, Turin (2011). Tonus has been nominated for several awards including the Performance Act Award, Trento (2015) and Furla Foundation Art Award, Bologna (2013). In 2015 he presented ‘Five Cases of Intrusion’, his first artist’s book, published by Archive Books and his latest publication ‘I, the Dog of my Master’ published by Mer.Paper Kunsthalle, entered the Wisława Szymborska Archive in Warsaw. In 2017 the artist presented the film Topography of Terror (19.12.2016) in collaboration with Elisa Caldana, supported by Hessische Kulturstiftung (DE) and ACME Studios (London). He is currently working on the Catalogue Raisonnè titled ‘The Presidents’ Hammers’, curated by Lorenzo Benedetti, to be published by Roma Publications, and investigating decision-making as a form of quiet madness. At the present day, the artist is developing a new project titled Fragments of a Conversation with a Counterfeiter, investigating how value is affected by transportation and transactions in the Bitcoin-Era.
Fragments of a Conversation with a Counterfeiter
2018
Mix-Media
In collaboration with anonymous forger

Fragments of a Conversation with a Counterfeiter contributes to a discussion about transformation and transportation of value, both related to questioning the valorisation of time and space in time of crisis. The project implies a series of 8 works derived from the conversation with an actual forger (anonymous for practical reasons) I’ve encountered and that shared a series of controversial thoughts related to contemporary systems of definition of values he has experienced within his illegal activity. Each work is a manifestation of this discussion through the act of presenting objects, actions and words experienced by the forger within his practice of reproduction of value and ways of transporting it, hacking system of controls and dealing with the definition of individuality. Each artwork is presented in co-authorship with the forger (both in titles and concepts) and aims at working with the intellectual property of the counterfeiter trying to question the ‘counter’ of counterfeiting nowadays. The interventions are materialized respectively in different media, according to the nature of the discussion.

The selected fragments here presented are:

A Moment of Darkness is an aluminium cement sculpture, life-cast (1:1) of the actual forger that I have convinced in posing without revealing his identity. The sculpture is an anonymous portrait of the forger but also the container for the private keys (a code hidden inside the sculpture) to have access to a Bitcoin created together with the counterfeiter. The artistic value of the sculpture and the hidden parallel value of the Bitcoin will be two coexisting values related to this work. The only way of having access to the Bitcoin value in the future will be by breaking or stealing the sculpture.

I Want Everyone’s Money is a neon sign stating the personal motto of the forger and his business strategy. In the attempt to counter the counterfeiter action of dealing with intellectual properties and appropriation, I have registered his motto (handwritten by the forger) as trade secret in the ‘Benelux Office for Intellectual Property’ and it is shared for the first time with the international audience.
Installation view of A Moment of Darkness (2018)
Jan Van Eyck Academie (Maastricht) – Photo Werner Mantz Lab
I Want Everyone's Money
Diego Tonus and Anonymous

I Want Everyone’s Money, Documents of the Benelux Office for Intellectual Property, 2018
Topography of Terror (19.12.2016)

2017
CGI Film, Full HD, Colour/Surround Sound, 31'
In collaboration with artist Elisa Caldana
Narrator: voice by actor Khalid Abdalla
Supported by Hessische Kulturstiftung Germany, in collaboration with ACME Studios, London

LINK TO THE FULL VERSION OF THE FILM: https://vimeo.com/231675618/621fa3bb15

Topography of Terror (19.12.2016) is a film set in the never realised building for “Topographie des Terrors” Foundation in Berlin, originally conceived by Swiss architect Peter Zumthor as Documentation Centre, located on the site of buildings that during the Nazi regime - from 1933 to 1945 - were the headquarters of the Gestapo and the SS.

The film focuses on ways of constructing information in contemporary journalism, articulating a reflection on the role and the value of images as tools to perpetuate terror and manipulate our perception of reality.

A key aspect of the film is the virtual space of the non-existing building which is filled with the voice of the main character, recounting a moment in the life of a journalist affected by secondary traumatic stress disorder caused by overexposure to violent imagery. Torn between the risk of being a perpetrator of terror – by spreading fear through sensationalism - and moral responsibility, the journalist asks himself: what is the future of the free man in a world where terror is the new normality?

Through the interplay between images, narrative, and sound, a reflection emerges exploring the effects that terrorism practices have on diverse populations and how those practices act upon the collective imaginary of Western nations, including the relation between present and historical time, and between opposing but coexisting cultural identities.

The building is taken as a scenario and conceptual platform. Since it was never realised, it represents the image of a future-present that never came into being; it thus occupies an ideal place of potential futures and for this reason, it has become the platform for a discussion on current and potential future terrors.
**Processing Authorities**

2013 - 2017
Mixed media
In collaboration with the International Institute of Social History, Amsterdam (IISH), Stedelijk Museum Bureau (Amsterdam), Mondriaan Fund and WIELS, Brussels

**Processing Authorities** evolves around an anonymous and singular group of hammers owned by the International Institute of Social History (IISH) in Amsterdam. These gavels belonged to chairmen and heads of commissions of revolutionary and emancipatory movements from Europe - labour movements, propaganda actions, agricultural organizations, religious groups, anti-alcoholism commissions, Esperanto movements, sport associations, feminist movements to name some of them. They were accidentally grouped over the years by the Institute, without full knowledge of their histories and derivations. In the attempt to show them for the first time to the public as a collection, the artist has made accurate replicas of the original objects, creating ‘new originals’ thought as a collection of voices ready to be thought, seen and discussed again in their paradoxical aspects of decision-making and visual representation of authorities - even in their silence.

**Processing Authorities (ACT I)** - 2013/2014, consisted of a solo exhibition in Stedelijk Museum Bureau Amsterdam, showing for the first time the 52 original gavels belonging to IISH’s Archive; a film titled *Soundtracks for Revolutions* disclosing their sounds thought as voices from revolutionary movements; and the first draft of a hypothetical publication on these types of tools.

**Processing Authorities (ACT II)** - 2015, consisted of an accurate process of reproduction of the gavels, subject of the work. As part of the artistic process and observation of these gavels, the artist has made replicas of the original objects to let them visible and usable again outside of the IISH’s Archive. After their remaking they can exist as ‘new originals’ and as a collection of group of voices ready to be thought, seen and discussed again in their paradoxical aspects of decision-making objects - even in their silence. This chapter of the work was exhibited in *Atopolis* for Mons European Capital of Culture 2015 and curated by WIELS Museum (Dirk Snauwaert and Charlotte Friling).

**Processing Authorities (ACT III)** - 2017 (UPCOMING), consists of a solo exhibition, showing for the first time as a collection the 52 replicas or ‘new original’ of the gavels once belonged to IISH’s Archive, together with the last ‘new original’ of architect Petrus Berlage’s gavel originally designed for the *Introduction of the 8 hours working day* (1911). In occasion of this last chapter of the project, there will be the presentation of the Catalogue Raisonné titled ‘The Presidents’ Hammers’ (Roma Publications Amsterdam): the first publication entirely focusing on this object per excellence of decision-making and visual representation of authority, written in collaboration with selected authors contributing to reposition the gavel within today’s cultural landscape.

NEXT PAGE:
Exhibition view of ‘Processing Authorities (ACT I)’ in Stedelijk Museum Bureau Amsterdam (NL), 2013
International Institute of Social History Archive (IISH), Amsterdam
Photo Sander Van Wettum
Soundtracks for Revolutions

2013 Film
HDV Color/Sound
120' (Loop)

Videographer: Matthew Shannon

Soundtracks for Revolutions is a film showing the recording of the gavels' sounds presenting these objects' enigmatic visual and performative aspects.
Studio views in WIELS, Brussels - Making of replicas with original woods and metals, 2014-2015

Exhibition view of the replicas in a hidden room of the exhibition space. *Processing Authorities (ACT II)* in the exhibition *Atopolis*, curated by WIELS Museum for Mons European Capital of Culture 2015 (BE)

Photo Kristen Daem
The Cheater
2016
Print on striped curtain
450x310 cm
Found picture
Anonymous author, Italy 1930s

The Cheater, title given by the artist to a found picture by anonymous author, is a curtain that defines the entrance of an exhibition space in which it is installed. The image, portraying a gambler in the act of gambling (hiding the cards on his leg), derives from a negative that was developed for the first time in the form of this curtain and becomes an object dividing an indoor from an outdoor. Unique entrance to the exhibition space, The Cheater alludes to a deception. It affects everything standing behind it and everyone passing through it.
We are the Others
2015 on-going
Performance
Chapter #1_Chris Hebdo

Every time I travel I recognize lookalikes of people I know or I’ve previously seen. I like the fact that we are also lookalikes of someone else and just by walking throughout a city we bring with us ideals we weren’t aware of. 

We are The Others is a performance that consists of the anonymous presence of a group of lookalikes of a specific person or a series of people, seeded within the audience of a selected event. For the first chapter of this series of performances, the lookalikes of all the agents linked to the recent event of Charlie Hebdo have been selected. The performance – which took place in the context of the ‘Performance Act Award (Trento)’ – was created on the basis of the suggestions of some archival displays featuring materials used during the recruitment of the lookalikes (ads in local and national newspapers, radio news scripts, leaflets, flyers posted in public spaces, public calls on websites and networks, etc.). The performance shifted from the archival materials to the audience’s gaze, and led to the act of scrutinizing the crowd, questioning the idea of spotting the other within a group.

The work addresses the very moment of the encounter, by selecting a series of critical subjects through which personal story could be interrogated the projection of the idea of the ‘other’ into someone else nowadays, questioning the viewer’s gaze.

FOR AN EXTENDED DOCUMENTATION OF THE PERFORMANCE
http://diegotonus.com/index.php/we-are-the-others.html
LOOKALIKE WANTED

An appearance in occasion of the Festival Live Works Vol. 3 Performance Art Award. (Treviso)
If you know the person in this image send your pictures and info to:
swearnstewarts@ymail.com
The presence of the lookalikes will be discrete and silent in the public of the event, with no particular interactions with other spectators. No acting abilities or particular dressing codes are requested.
Availability on the evening of July 29th
For more information call: 00393512288131

CERCASI SOSIA

Per partecipazione come comparsa in occasione del Festival Live Works Vol. 3 Performance Art Award. (Treviso)
Gli assaiamo alla persona nell'immagine, manda le tue foto e i tuoi dati all'indirizzo: swearnstewarts@ymail.com
La presenza del sosia dovrà essere discreta e silenziosa nel pubblico dell'evento, senza particolari interazioni con gli altri spettatori. Non è richiesta capacita di recitazione né un particolare codice di abbigliamento.
Si richiede disponibilità durante una delle serate inaugurali del Festival fra il 27 e il 29 Luglio.
Per maggiori informazioni chiama il numero: 00393512288131
Photo documentation shot by reporters hired to search for the look-alikes in the crowd of the Performance Act Award, without knowing the actual performers. Their act of scrutinizing the crowd to search for the agents of We are the Others, becomes part of the performance itself.

Photo Chiara Trevisin and Alessandro Sala for Centrale Fies
Dear,

I send you this letter after reading your words, believing that we are connected by a form of collective mind in which words resonate in different times and spaces, even very far from each other. Thinking about your attachment to the question of the ‘figure’, I send you this Self-Portrait as a Postman that was taken years ago – I think 2010 – while I was working as a postman in my hometown. I’ve never shown it to anybody, but I kept it with me because I’ve always thought it had potential. In particular it has something to do with my artistic work. I still can’t explain it though. I look at it as a character study. A studio case thanks to which I’m still discovering how that experience was revealing for my practise and I’ve realized I didn’t need a studio as base to develop my work, but the city itself was my atelier. Apart from raising some money, this experience was important because it carried a message in itself. I don’t know if you’re aware of this, but a lot of artists worked as postmen. I think this has something to do with the practise of creating objects containing inner meaning.

By being an insider of that system you get to know how mails are sorted and carried to an addressee. You learn how a message has been sent and how to deliver it. You get to know hidden stories, correspondences and unusual habits of people you thought to know very well. Maybe it comes form here my idea to be an intruder, a figure always ‘out of place’ but still ‘in place’. A chameleon changing dresses without being noticed, mirroring status and forms of authorities in order to discover hidden stories.

It’s difficult to paint everyday figures more then models; it’s even more difficult to be an everyday figure. It costs a lot in term of expenses and even more in time, effort and drawbacks. As you tried yourself, wind and weather change you, form you and affect your ideas especially when you transfer that in your work. But these inconvenients are part of the process, are part of the work. Suddenly they become the work.

Experiences such the one of the postman could give you chances to discover stories you would never thought to encounter; the unexpected.

While I was a postman it was such inspiring to meet characters as the ‘engineer’, a man who once was a math professor and then became fool for love … everyday he used to walk with a shopping bag full of technical books, screaming and limping when the weather was rainy; a real gentleman when instead it was sunny.

Or the man who used to run throughout the city with a basket filled with water on his bike and when I asked him why he was doing that, he answered he wanted to empty the main river by bringing the water from one part of the city to the other. He also tried once to buy the public cemetery by going to the major of the city, asking him the proper documents for the concession.

I also delivered post to a man who was presenting himself as a painter. He used to pass all his time at the bar of the train station selling his cryptic drawings to the barman to eat and drink. The taxi driver would buy a drawing of his every day. I think at the present time they have an amazing collection of his works.

Labour is a rich experience. A platform to move in, to explore and to use as a tool for the research, especially nowadays. It’s even more important because when you work, you’re active in an environment. You cannot talk about something you’ve never experienced, as you cannot paint something you’ve never seen. That’s why is so important to experience contexts and situations before operating in them; before reacting to them. A worker is a ‘figure in action’ and work is a form of identity the worker dresses with. I fell that doing art today means being the ‘character’ you were referring to when you were talking about the figure of the future paintings. What if a person may dress different identities and pass from one figure to the other in order to express himself? This could make of him a ‘figure in action’ able to escape the ordinary. What about his ‘doing something’ then?

Diego
Dear,

I send you this letter after reading your words, believing that we are connected by a shared element in the air that surrounds us. In fact, this is my last letter, as I am leaving for another adventure.

I've never written to you before, but I feel that I owe you this. I don't know if you will ever read this, but I hope it will somehow reach you. Perhaps it will be found in a drawer, a box, or a forgotten corner of your mind. Perhaps it will be found among your memories, hidden away in a corner of your heart. Perhaps it will be found by someone else, who will then find it and pass it on to you.

I've always thought it was important to leave a trail for others to follow. To leave a mark on the world, to make a difference, to be remembered. I've always believed that the best way to do this is through your actions, your words, your deeds. And I hope that you will find this letter among them, and that it will help you to remember.

I hope that you will find this letter among your memories, hidden away in a corner of your heart. Perhaps it will be found by someone else, who will then find it and pass it on to you.

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I hope that you will find this letter among your memories, hidden away in a corner of your heart. Perhaps it will be found by someone else, who will then find it and pass it on to you.
Groups of non-professional performers enter public or private spaces, acting out laughter tracks that I have put together drawing on movies, television, online and amateur recordings. Acting as director and composer, I give each actor in the work instructions about the laughter they will perform along with stage directions on the position to adopt in public or private spaces. Each performer will only be aware of their own individual instructions, as the composition takes shape and is experienced both by performers and the audience alike for the first time during the action itself. In FILM, the fluctuating group of performers will move throughout the city, performing the compositions in visible and non-visible ways, depending on the type of instructions. The off-screen laughing choir from cinema and television here takes centre stage as the subject of the work, their laughter not only acting as a backing track to the unfolding scenarios, but directly affecting them. The gesture of bringing the recorded element of laughter into everyday life, like a fragment of a film that comes back to reality, here taints everyday actions in a real-life context, producing a cinematographic experience in time and space. FILM is a fragmented scene of which the main subject is laughter, one that is at the same time ironic, tremendous, terrifying and aggressive. It's an irreverent and conditioning form of power that may be used as moment of interruption to question other forms of power.

TO LOOK AT THE E-MAILS SENT AS INSTRUCTIONS

Selected E-mail sent to one of the performers of Composition n#2 that happened in Amsterdam City Council Chamber (NL). Published in De Appel Arts Centre Website.
Amsterdam, 2012

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**FILM - Composition n#2**

Diego Tonus  
21 aprile 2012 17:02

A: Marius

Dear Marius,

I'm writing you in relation to the work titled FILM.
You can find in attachment the audio track related to the laughter that you'll perform.
As you can listen it's a giggle derived from a television recording that you will act during a public meeting in Amsterdam City Council Chamber on Wednesday 25th April at 13:00 pm.
Take this track as a reference and interpret it in your way during the meeting.
Please, enter the City Council from the main entrance in Waterlooplein next to Stopera (Amstel 1 - 1011 Binnenstad). After Bloaibrug Bridge enter Waterlooplein and turn directly on the left.
You'll find yourself in a square and on your right you'll see the main entrance to 'Stadhuis City Hall'. Enter the glass sliding door and turn immediately on the left. You'll see another door and behind it a red marble staircase that allows you to arrive in the Council Chamber and take part to the meeting.
- You have to go through an airport type security check on the way in -
After that take a sit in the public gallery that you can find just in front of the public entrance of the Council Chamber. Please, take a sit in the third row seats on the chair next to the entrance. There is no glass or any distance to separate you from the room as a whole.
- You are right next to (touching distance) the back row of councillors -
The meeting lasts one hour and it's held by a group of politicians representing the city of Amsterdam and discussing about different aspects of living as Work and Income, Healthcare and Well-Being, Economic Affairs, Art and Culture, Major City Policy.
During the meeting one person at a time between politicians and councillors present something from the agenda, after that someone else get up and defend against them then other people from the room are allowed to ask questions. There are lots of pausing of papers and whispering before people ask questions, obviously strategising.
They used laughter a lot to undermine each other.
In particular one of the politician present in the room usually uses the laughter to condition the audience in public meetings closing discussions and questions to don't answer back.
It's important that you laugh only after politicians and councillors.
After their laughter you and the other performers will keep going on with your laughter for several seconds (between 5 and 15 seconds each time). Follow the choir and try to don't laugh alone.
It doesn't matter that you don't understand Dutch because you need only to follow their laughter. Don't ask questions and do not intervene during the debate. You have to be present with your laughter.
In terms of timing, the meeting is quite slow to begin with but after about 30 minutes they all warmed up and are more open; so I would suggest waiting till about 25 minutes in for best effect.
Please after the first break leave the room and go out of the Council.

- Don't record the performance anyway to be focused on your laughter. There will be already recording of the meeting by the Registrar of the Council Chamber -

Thanks,

Diego
Cara Cristina,

Ti scrivo in relazione a FILM e alla performance di cui abbiamo parlato insieme.

Sarai parte della Composizione n°5 che avrà luogo a Milano negli spazi di Mediaset il giorno 6 Novembre alle ore 14:30. La performance avverrà durante una puntata di Pomeriggio 6.

La registrazione della trasmissione inizierà alle ore 15.30 nello STUDIO 10, ma il pubblico deve essere presente dalle 14:30 di fronte ai cancelli di Mediaset in Viale Europa 44, a Cologno Monzese. Essendo tu già stata presente come pubblico a Mediaset sai come arrivare a Cascina Gobba e agli studi di Canale 5. Arriverai con la navetta di fronte ai cancelli di Mediaset e, come da prassi, ti verranno richiesti dalle guardie il nome e la carta d'identità. Dopo aver firmato le liberatorie per le registrazioni ti verrà dato un biglietto, che dovrà consegnare all'uscita dopo la trasmissione, e verrai successivamente accompagnata nella sala d'attesa con gli altri partecipanti del pubblico. Alcuni di loro, come sai, si conoscono già, sono spettatori abituali della trasmissione e fanno parte del 'pubblico figurante' che interviene durante la puntata.

Non potrai sederti dove vorrai nello studio, come magari accade in altre trasmissioni. Saranno i responsabili di sala che vi faranno accomodare, facendovi entrare in piccoli gruppi pochi alla volta.

- Una cosa molto importante: non vestirti di viola, ti verrà richiesto anche nella mail che ti invieranno. Se sei vestita di viola c'è la possibilità che non ti facciano entrare.

Le sedute verso cui sarai indirizzata saranno sulla sinistra dell'entrata principale e, come vedrai, saranno principalmente circondate file disposte ad antiteatro - sono dei gradini grigi che finiscono con una sorta di parapetto che separa il pubblico dello spazio centrale in cui si muoverà la presentatrice durante la puntata.

Dopo alcuni minuti che avrete preso posto entrerà il responsabile di sala con un microfono che illustrerà la divisione dello spazio, che principalmente è suddiviso in tre parti. Tu sarai seduta in una delle prime due sezioni (A o B), mentre di fronte a te vedrai la sezione C e la sezione VIP che sono riservate per gli invitati o per gli accompanigatori degli ospiti.

Oltre al responsabile di sala, che vi spiegherà come comportarvi durante la trasmissione e vi istruirà su come reagire o meno alle risposte della presentatrice, ci sarà il produttore che vi spiegherà come è strutturata la puntata che è divisa principalmente in tre parti:

1) cronaca e notizie dai giornali nazionali 2) discussione e interviste con ospiti e 3) interviste del pubblico sui temi della giornata. Chiederà anche che fra il pubblico ha intenzione di intervenire nella terza parte della trasmissione; momento in cui il pubblico può esprimere le sue opinioni. Come noterai, chiedono alle persone cosa pensano e cosa hanno intenzione di dire, per poi scegliere chi intervenerà.

Cerca di alzare la mano e fatti notare in quel momento, in modo che gli altri performer possano vederti. E' importante perché alcuni dei performer rideranno con te ogni volta che tu riderai. Sarai il segnale d'inizio per loro e per la loro performance.

Vestiti di bianco e possibilmente con una sciarpa o uno scialle sulle spalle. Riguardo alla risata che dovrai interpretare, la tua sarà una risatina di sottofondo che, come sentirai nella traccia audio in allegato, non è necessario preformare ad alta voce. Sarà però avvertita dalle persone nel pubblico accanto a te.

- Ci sono dei personaggi nel pubblico che furgono da agenti disturbanti a mio avviso; tu accennerai alla loro presenza -

Interpreta la traccia che ti invio a tuo modo durante la performance. Tu sarai il sottofondo che leggerà le varie risate durante la Composizione n°5, nella quale gli altri performer rideranno in momenti eleganti agli applausi collettivi o in risposta agli ospiti presenti.

Non registrare l'incontro con il telefono o la fotocamera, anche perché verrete intimati di spegnere tutte le apparecchiature tecnologiche prima dell'inizio della trasmissione.

Cerca di vivere l'esperienza senza pensare a registrare l'evento e concentrarti principalmente sulla performance che farai.

- Dopo le registrazioni, esci rifacendo il percorso che hai fatto inizialmente -

Diego

[Image -74x-119 to 561x797]
Speculative Speeches (Workers of the World - Relax) is a film based on dialogues pronounced by the artist as voice training exercises. During the film, Diego Tonus uses his voice to exploit different tonalities, rhythms, timbres and modalities, investigating the potential of the voice in order to understand how it can affect and influence an audience in contexts such as presentations, lessons, public speeches or conferences etc. The work features studio recordings during which Tonus trained his voice through error, repetition and correction, using this structure as a tool to reveal and dissect a situation of speculation that he personally experienced.

Speculative Speeches (Workers of the World - Relax) is a film based on actual phone calls recorded by the artist over the course of 2011.

TO LOOK AT A SHORT VERSION OF THE FILM
Installation view at NIMK, Amsterdam (NL)
Credits Netherlands Media Art Institute
Photo: Sander Van Wettum
Until they don`t pay me, I don`t have anything for you. It`s the crisis!
Who knows for what he used me?
The Spectacle of Disappearing Money

2012
Choreographic exercise for hands only, coin
Each exercise, 15’

The Spectacle of Disappearing Money consists of a series of exercises in which a performer shows an audience how to make a coin disappear. During the exercises the trick is revealed in 3 steps through a choreography of hands. The spectacle takes place without sound, so to avoid any elements of suggestion. Repetitions and mistakes are visible during the demonstration, since the performer is learning the trick while the exercise is taking place.

The Spectacle of Disappearing Money is an action conceived as parallel ‘note’ to the work titled Speculative Speeches (Workers of the World - Relax).

TO LOOK AT THE PERFORMANCE
Residenti is a film created using video-archive materials documenting the courses organised by the Fondazione Spinola Banna per l’Arte from 2005 to 2010. The work focuses on the specific process characterising the residency experience, and emphasizes how any creative process may be compromised by the influence a pre-constituted context can have on participants, and how the specific context of the residency project may undermine the perception of the experience at the residence itself. A careful selection of fragments was made to underline repetitions in speech, words, silence, thoughts, doubts, requests and actions reiterated by different participants.

Dejavù is a narrative element of the film, with the Foundation serving as a common thread, seen here as the set, just as the artists and collaborators are looked upon as actors, placing the creation and thought process at the heart of the discussion. Working on the history of the Foundation, the difference emerged in the repetition of actions and questions raised by participants over several years. Residenti is not based on a predetermined storyline; rather it consists of a narrative drawing on pre-existent video and audio material. The material was thus assembled during the editing process, and the connections between various scenes were determined through the selection of repeated events, outlining a hidden plot weaving through the various residencies.

TO LOOK AT A SHORT VERSION OF THE FILM
http://www.diegotonus.com/index.php/residents.html
THIS PAGE:
Installation view in Villa Panza di Biumo, Varese (IT)
Credits FAI - Fondo Ambiente Italiano, Villa e Collezione Panza
Selected frame from the film
I want to propose this project as a project based on failure...
... we are obviously not here to give answers to our questions, but to confuse our ideas
Hour of the Wolf
2010
Film
Mini Dv, Colour/Sound
75’

*Hour of the Wolf* is a film featuring the backstage of ‘The Collectors’, a project curated by Michael Elmgreen & Ingar Dragset for the Danish and Nordic Pavilions at the 53rd International Venice Biennale of Art. The video shows the exhibition’s dismantling and demolition, the fictional dimension of the set design as well as the collapse of the illusion created by the stage objects, which here appear under a new light. As may be seen in this film, shot after the Biennale show, the scene in which the audience was immersed during the exhibition then turns into a stage of destruction.

The piece takes its title from the eponymous film *Vargtimmen* (1968) by Ingmar Bergmann, the Swedish director who inspired Elmgreen & Dragset to produce their project.

TO LOOK AT A SHORT VERSION OF THE FILM

THIS PAGE:
*Shooting during the demolition, Photo-Documentation, Venice (IT)*

NEXT PAGES:
Selected frames from the film
Projection view - Danish Pavilion, Giardini Biennale, Venice (IT)
Is the axe an artwork?  
Or we can throw it away ...
Danish Pavilion, Giardini Biennale, Venice

View of the projection room. The installation was made up of elements from transportation boxes used to transport the artworks exposed at Danish and Nordic Pavilions during the 53th Venice Biennale of Visual Arts. Visitors were invited to sit on those elements during the projection.
In 2006 the artist found a peculiar symbol in the Army Museum of Belgrade (Kalemegdan), both engraved on the museum's external walls as well as in the underground tunnels of the city. After asking several experts, including the museum director, about its possible meaning to no avail, he decided to invent a fake news item to be published in a newspaper in order to share this unknown symbol with the public. Pretending to be an Italian spelaeologist, he went to the head offices of some local daily newspapers, showing them fake documents such as certification from the Kalemegdan, modified books on the history of Belgrade and some photomontages of himself as a spelaeologist in the depths of the city. The Newspaper Novosti believed him and approved publication of the article.

ON THE TRAIL OF A HIDDEN SYMBOL

A SECRET SYMBOL HIDES A MYSTERY WHICH HAS BEEN BOUND TO BELGRADE FOR YEARS

Cartouches, torch, rope, compass and pen; these were the tools which Diego Tonus relied on for his work. Essential elements accompanying him on a journey to discover the underground tunnels of Belgrade. A hidden city which, after years of darkness, returns to light thanks to the discovery of a symbol that links Belgrade to history. The hazards of some of the tunnel accesses do not put off Tonus who has managed to penetrate the Belgrade underground, losing his tracks and adapting to the deepest darkness, and to undertake a journey which allows us to link the city to Kalemegdan Park. Tonus says: “...and yet it’s right under everyone’s nose. A symbol which unveils a secret which has been enveloped by time. It’s time for Belgrade to know.”

Novosti Newspaper
29th August 2006, Belgrade
НА ТРАГОВИМА САКРИВЕНОГ СИMBOLА

ЈЕДАН ТАЈАНСТВЕНИ СИMBOL КРИЈЕ ТАЈНУ ЗА КОЈУ ЈЕ БЕОГРАД БЕЗАН ГОДИНАМА

Мапе, батеријска, лампа, уж, компас и оловка су инструменти које Дијего Тонус користи у својим истраживањима. Са овим елемен-тима он жели да открије тајне тунел Београда. Подземни скривени град поново ће изаћи на видело захваљујући откривању симбола који повезује Београд са његовом историјом. Недоступност улаза у тунеле неће зауставити Тонуса. Унићиће у подземне тунеле и ту у потпуном мраку, ће му се изгубити траг. Упркос свему, на крају ће успети да оконча своје путовање и да открије симбол (на слици 1) који повезује град са Калемегданом. Тада ће Тонус рећи: "...сви ма је пред очима. Симбол који открива тајну годинама скривену. Сада је куцнуо час да је Београд сазна".

 слика 1

КОНКУРС

ЗА ИЗБОР ДИРЕКТОРА ПРЕДШКОЛСКЕ УСТАНОВЕ "ДЕЧЈА РАДОСТ" ПАНЧЕВО

Право учешћа на конкурсу за избор директора предшколске установе "Дечја радост" Панчево имају сва физичка лица која испуњавају следеће УСЛОВЕ:
- висока стручна спрема (васпитач и стручни сарадници)
- вишта стручна спрема (васпитач)
- положен стручни испит или лиценца
- радни стаж у области образовања и васпитања најмање 5 (пет) година за високу стручну спрему, односно најмање 10 (десет) година за вишту стручну спрему
- држављанство Републике Србије
- психичка, физичка и здравствена способност за рад са децом
- неосуђивост за кривично дело на безусловну казну затвора у трајању од најмање шест месеци или за кривично дело против достојанства личности и морале.

Мандат директора траје четири године, Рок за пријаве је 15 дана од дана објављивања. Пријаве са краћом биографијом, животном и радном, као и програмом рада у директорском мандату и доказима о испуњавању услова достављају се лично или по пошто на адресу ОШ "1.300 МАРИНА" у Панчеву.
On the Trail of a Hidden Symbol
Passport, tickets, money, newspapers
Variable dimensions
2006

On the Trail of a Hidden Symbol
Dvd, photo, notes, modified books and documentation
Variable dimensions
2006

On the Trail of a Hidden Symbol
Exhibition view
9th Edition of Furla Award - 'Add Fire', photo Dario Lasagni
Courtesy Furla Foundation
Bologna, 2013