

MICHELE CIACCIOFERA

*I hate the indifferent*

*To the memory of my brother Antonio*

# SUMMERHALL

MICHELE CIACCIOFERA

*I hate the indifferent*

*First published by Summerhall under guidance of the artist with texts authored by the artist and by Prof. Richard Demarco and by art critic & curator Christine Macel.*

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**Front cover: *Goldscape*, detail, 2014**

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# DRAFT of essay on the art of Michele Ciacciofera

March 2015

Antonio Gramsci must be considered one of the outstanding defenders of truth and beauty living a most significant life of great importance, not only in the history of Italy but certainly in the history of 20th century Europe bedevilled by the conflict of two world wars. Gramsci's life must be considered within the truth embedded in the words of John Keats who famously declared 'Truth is Beauty and Beauty is Truth, and that is all you need to know.'

It was Antonio Gramsci who declared in his native language the unforgettable statement 'Odio gli indifferenti'. In English it is simply translated as 'I hate the indifferent'.

In 1992 at The Edinburgh Festival, The Demarco European Art Foundation presented an exhibition and a conference inspired by Antonio Gramsci's life-long defence of truth and beauty. The exhibition was entitled '**Pentagonale Plus**'. 'Pentagonale' referred to the five European countries which, in the 1990s, the Italian Ministry of Foreign Affairs selected as worthy of membership of The European Union. These countries were Czechoslovakia, Yugoslavia, Hungary, Poland and Austria. It is noteworthy that the first two countries listed no longer exist.

At a conference I organised as London's Kingston University Professor of European Cultural Studies, I suggested that two more countries should be added to the five. These were Romania and Bulgaria. I organised a second conference during the Edinburgh Festival that year in collaboration with Edinburgh City Council as the chief Patron of The Edinburgh International Festival as well as Edinburgh's Napier

University. Both conferences were focused on the problem of the Cold War at a time when the Soviet Empire began to disintegrate. Michele Ciacciofera's Summerhall exhibition recalls vividly to mind the 1992 Edinburgh International Festival exhibition presented in the Demarco European Art Foundation's Blackfriars Church gallery.

At the beginning of the nineties, I had the responsibility of leading a number of expeditions from Edinburgh to Poland, Romania, The Former Yugoslavia, Bulgaria, via France, Austria and Italy. I was careful to include Sicily and Sardinia in that part of my exploration of Italy, and in Sardinia the town of Nuoro. It contained evidence of a European aspect of history well beyond the limitations of those art historians who would choose to study Italian culture focused only The Italian Renaissance.

I regarded Michele Ciacciofera's exhibition, presently occupying many galleries in Edinburgh's Summerhall Arts Centre, as something of a God-send. This exhibition is inspired by Gramsci's statement 'Odio gli indifferenti'. I like particularly its sub-title 'Scrutinising in a world stricken by art'. Collaborating closely with Robert McDowell, the patron of Summerhall as a centre for all the arts, Michele Ciacciofera has produced a statement which questions the very nature of the international art world of today, controlled to a frightening extent by the market forces which have tested the European Union to the breaking point, together with its banking and political systems. Michele Ciacciofera is one of the very few well-intentioned artists with a decidedly objective viewpoint on the contemporary art world. In the Summerhall publication accompanying the exhibition, Michele Ciacciofera has included an essay entitled 'Neverendum'. In it, he refers to the Scottish Referendum vote in September last year as historically important, providing proof that present-day political realities attract those populating what could be defined as Europe's 'National Regions' to seek to break the power of larger nation states.

Last year marked the twenty-fifth anniversary of the fall of The Berlin Wall. Michele Ciacciofera's essay ends with a paragraph which sums up my own views on the future of Europe and how, through the language of all the arts, we can consider such a future when the European cultural heritage is regarded as the manifestation of the spirit of international democracy and the freedom of the individual.

The words in this paragraph act as a 'rallying call to action'.

**"We urgently need to be more acutely aware of the dangers. In particular Europe has a duty to**



**conserve its precious international heritage – its Europe-wide history and culture – and one of the ways to do this is through Art. Art can project us into a future of peaceful cultural coexistence as long as there are guarantees that individuals can make their voices heard and take action to challenge each new wall that threatens our sense that nothing national or ethnic is fundamentally definitive and incontrovertible.”**

Michele Ciacciofera finds it impossible to ignore the turmoil of our present-day Europe, threatened by conflict on its borders between Russia and Ukraine, particularly those which separate the European heartland from those in the hands the Islamic State. These are the border regions in need of artists of the calibre of Michele Ciacciofera.

From 1970 to 1986, I had the privilege of collaborating with Joseph Beuys. I regarded him as the defender of all things I believe valuable in the European cultural heritage. Like all great artists, the soul of Joseph Beuys inhabits those who continue today along the paths that he chose at a time when Europe was brutally divided by The Berlin Wall. I feel my life and work has been re-invigorated by Michele Ciacciofera’s exhibition. He is an artist who cannot, like Joseph Beuys, be easily characterised as a sculptor, painter or in any way a follower of fashionable artistic ideas. Such an artist produces thought-provoking work, questioning the very nature of the materials he uses. Such an artist transforms the spaces he has been given at Summerhall into a Gesamtkunstwerk. No single art work at Summerhall, and neither any gallery room, can be seen in the context of itself alone. It is simply the totality of a large-scale statement which rings true. You will find it contains the imagery of war and the imagery of prisons where torture adds to the indignity of confinement. Through these images, he reveals his compassion for the victims of conflict and migration.

Michele Ciacciofera is an exceptional artist who has personally suffered from the fate of his dearly beloved brother who died as a result of imprisonment and torture. This experience alone has made it impossible for him to be indifferent to the way our present-day world is content to be associated too closely with the world of leisure and entertainment. Basically, his art is about the quintessential nature of the work of the true artist. Such an artist uses the language of art as a healing balm, and as an expression of love for the human condition, assailed by self-inflicted pain.

*Richard Demarco*

# Scrutinizing the world, struck by art

Interview with Michele Ciacciofera

By Christine Macel chief curator Centre Pompidou, Paris  
translation from French by Anna Hiddleston

July 2014, Paris

CM:

When I look at your work I am struck by a feeling of delicacy and subtlety as well as by the depth and darkness of your subjects. These feelings create a tension, a contrast. I also feel as if I am penetrating the depths.

MC:

Art is indeed a form of communication that reflects our sensibility and way of relating to the world, to the real, to a person's inner being and so it contains all these aspects even if they are paradoxical. Fragility is linked to a way of representing a certain external reality even if, at the same time, it is contrasted by depth. For me they are the same thing, there is no paradox, but rather there are different levels.

The addition of several fragilities can give solidity to the work. Fragility can be seen immediately. Yet strength can be even more visible, even if it is the sum of several fragilities.

It is a way of transforming vulnerability into strength and depth, through a totally unconscious process.

CM: You do not work in series but rather in groups, in multitudes.

MC: I do indeed work in multitudes because for me the idea of creating a series engenders separate spaces. I prefer working with multitudes that are then linked among themselves with a different theme inside each one. But this is not my aim. My way of making things is linked to my way of thinking at the time. For me, it is not like finishing one book and starting another for example. I can skip several chapters.

CM: Behind each work lies a moment of the artist's life for you, something related to the process of life. The work is not the materialisation of an instant in time, there is a moment of life behind the work.

MC: During the making of a work, it is not only the moment of creation that matters there is also what comes before and after. Before is about thinking on what you have already done, your identity, your past, and even the present moment. And then there is the projection of the work onto something which will then give something else, a second work, or an extension of your way of thinking in relation to that work. Because a work is always an experience. The time of creation, of before and after, generates a universe.



CM: You affirm the idea of working, at least by all appearances, in an anarchic fashion which can then be linked to the question of politics in your work.

MC: I work in response to emotional states. The American artist Willem de Kooning comes to mind. In the 1950s when confronted with work by Afro, an Italian abstract artist, he did not understand the debate between figuration and abstraction. He came from an entirely different culture. In our culture there is a shutdown, sometimes a lack of depth. I use the word anarchism in relation to the desire to go beyond this shutdown. I am a figurative artist and I wake up figurative, I am an abstract artist and I wake up abstract said De Kooning, that is to say it is to do with a momentary state. Behind the work of an artist there is humanity and not only the pre-constitution of a way of working. I do not like barriers between conceptualisation and emotion. It is a limit, a reduction that has never led to anything. The possibility of reinterpreting reality by using abstraction and figuration in parallel lines, by crossing the empty space between these two forms, constantly stimulates me.

CM: Your taste for anarchy is a refusal of discipline both in your process of creation and in the use of only one particular medium. You do indeed use many different mediums.

MC: Today we use all mediums without limit. All that needs to be mastered, and this is the opposite of anarchism, are the technical means and a certain pre-established way of thinking that standardises art. The reduction of artistic practice to certain fields, especially technology, has placed the artist in a subordinate position. I always think of a revolt, but a revolt in terms of this. It seems to me that by recuperating certain practices we can get back to a sense of humanity and also instinct. Otherwise practice and art remain very artificial and become almost indecipherable for the spectator.

CM: You have an almost epidermic relationship with your works, in the sense of a contact with the skin through the sense of touch. But, in your case, epidermic can also mean reactivity. For example, you use a lot of very different and varied kinds of paper. You have a strong knowledge and understanding of material, paper and also the earth. Your work manifestly possesses this tactility.

MC: I like materials. Man's relationship with material is ancestral and consistently links him with his intimacy, his sensibility. I believe it is the real spirit of anthropological research in art. There has recently been a proliferation of anthropological research in art. An "anthropologist" artist is often neither a real artist nor a real anthropologist, who serves neither anthropology nor art. I am interested in the materials of paper or earth but also in their history, the knowledge of their particular chemistry in reaction to external elements and the intimate human link that



develops when you become involved with them. And also the way I breathe when I make a work. For example, when I work with paper I like to feel it, to sniff it. Paper is also a mirror in my process of searching for identity that I talked about earlier.

CM: You had no academic training. You were a talented draughtsman and you worked with Giovanni Antonio Sulas from the age of twenty after a career as a basketball player in the Sardinia team. And so you had an intense physical training, practising tai-chi chuan and yoga as well. This strong sense of physicality can be found in your work as well, alongside the delicacy I talked about at the beginning.

MC: For me, this physicality is again linked to humanity. I was indeed a basketball player. I began making art in a consistent fashion after an accident. Before that it was just something I did naturally since I was a child. Thanks to the accident I didn't need to wait very long before committing myself to art, which had become urgent for me. At first, with Sulas, I researched architecture and design through drawing. I also experimented with different materials such as wood, clay or wild reeds, all the materials used in these fields. Then I chose to abandon this kind of work linked to commissions or projects and to do it in a totally free way. Just as I considered my sport activity to be free. I turned away from it after ten intense years the moment I understood my body would no longer follow me in sport,



but especially that there were obligations in terms of the team and the sport market.

In the beginning my art was linked to Sardinia, where I was born, where Sulas's studio was in Nuoro. My family moved to Sicily when I was four years old. When I came back to Sardinia, I discovered a complex world apart, that created a curiosity in me, a sense of urgency to rediscover something primitive and also linked to my roots, but above all to discover a world from an anthropological angle. I am interested in exploring worlds. Just after leaving Sardinia I rediscovered Sicily, the Mediterranean world – because in my view Sardinia is not a part of that world, or at least in a totally different way. I began travelling to deserts for many years. It was a way of researching the infinite, human dimension and space, either through the extension of space or through the human capacity for communicating with space. I went to Yemen, Algeria, Morocco, Oman in Iran, the United States (Texas, Arizona, California, New Mexico), Namibia, etc. I sought out deserts like a madman.

CM: Was it a spiritual search?

MC: It was only spiritual. I was interested in the ecological question so this spiritual research also took me onto another level. It goes back to what I said at the beginning, one thing leads you to another through experience.

CM: You have a particular way of scrutinizing the world not only from a material and spiritual point of view, but also from an anthropological and political angle. You studied the history of politics and you were politically committed – you still are. Indeed your exhibition is entitled “I hate the indifferent” (“Odio gli indifferenti”) and refers to a book by Antonio Gramsci published in 1917, a collection of letters and parliamentary speeches collected posthumously under this title, quoting one of his most famous statements.

MC: I have always been interested in having a political position, even as a schoolboy and after my studies as well. Sulas told me that going to art school was a way of committing suicide. I preferred doing technical research by myself, with him, without an academic program. This was linked to my real interests, my studies in geography, history, politics, sociology and also philosophy. I then synthesised all these means through my experience. When I was fifteen years old in Italy, it was a period of agitation, of tension, with the formation of the left wing outside of parliament. Among others there was the Democrazia Proletaria with the students, I was very committed at that time. It was a time of disorder because the ideology had already failed years ago. I was very reactive, as I still am. I demonstrated and went on strike. I wrote political tracts that I distributed everywhere. I had problems at school and with my parents because of all this. In the middle of the 1980s Italy was emerging from

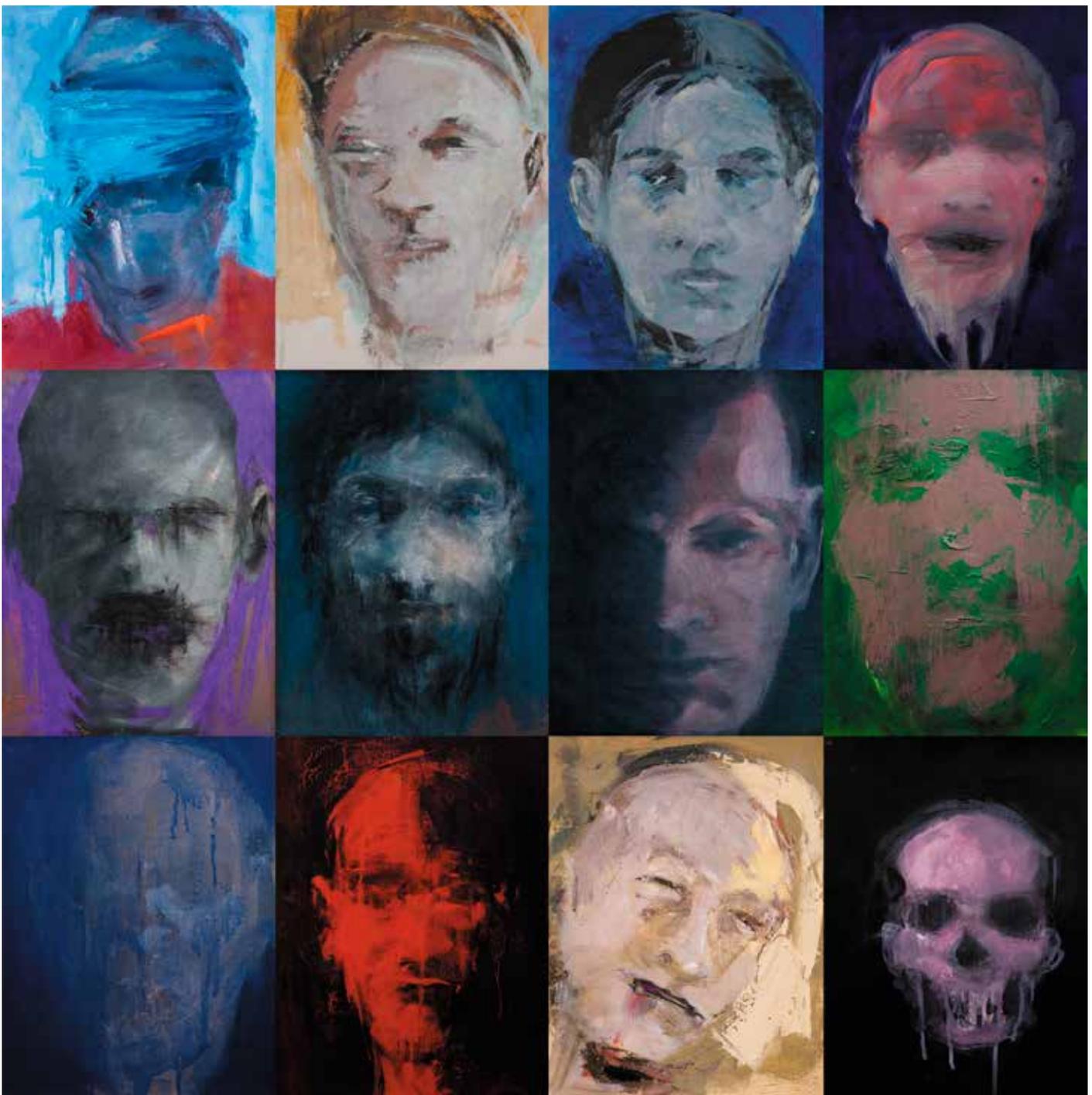


a difficult decade with the Red Brigades and continued to harbour a great tension. It was very acceptable to be actively engaged in the extreme left wing. However I believed that the ideology had already fallen through and that the extreme left was not an answer. I still believe that there is something to be found in looking beyond political parties, even if I believe Marxist theory to be crucial as it is a very modern explanation of society even a post-capitalist society.

CM: These political thoughts and your way of scrutinizing the development of the economical, financial and geopolitical world can be found in a certain way in your work through your portraits. You obsessively come back to the face both in drawings and in paintings. We are always confronted with a two-dimensional face.

These often small format series are what is best known of your work. Are they linked to this anthropological and political thought for you?

MC: Yes, indeed. The format of the work is of no importance to me but it is related to the precise environment in which I create. Before I worked with huge formats, now I work rather with assemblages of different formats. The physical tri-dimensionality of an artwork does not interest me so much in painting. The third dimension of a work is the psychological dimension that lies behind it. These are not portraits but rather mirrors of something which could be human or not, heads that I separate from bodies in an attempt to create a dialogue between them and an external context, either in a singular way or as a multitude. I made a series of portraits of Josef Beuys for



example, but I used it as part of a research on idealism and hypocrisy. I sympathised with the artist, but not so much with Beuys the man. When I made assemblages of faces it was like a universe watching me, not the projection of something of me into the mirror, but rather a multitude, like an intermittent screen watching me. It is something beyond a mirror which led me to think about what lies behind a face, to try and discover a spirituality in others and to confront it with my own.

CM: Are they not like masks which also reveal this spiritual dimension in a paradoxical way?

MC: Yes of course they are masks. I try to break a potential mask. We always have masks that are more or less fragile, subtle or thick. This is where I attempt to discover something.

CM: This is also the experience you offer the spectator in return, to find him or herself faced with a multitude of heads.

MC: Yes indeed. Gramsci rose up against people's indifference. He said that the sum of individual indifference was the negative driving force of history. Without individual indifference or the power of the masses – the book "Mass and Power" by Elias Canetti comes to mind as it describes rather the power of the masses to change the course of history -, the idea of confronting oneself with a face or a mask that communicates something, something that I leave undefined, that I consider as something universal or as a utopia, brings the spectator to a reflection that is, for me, the antithesis of indifference. Today there is too much art and too many exhibitions where the spectator goes without understanding, with indifference or with thoughts that have nothing to do with art, but rather with the market or other things. The reception of the possible meanings of a work can only be done in empathy, when there is a universe of communication. I am talking less about a precise meaning than meaning in a wider sense.

CM: In Edinburgh you are showing heads, a group of works that you have been working on for decades, as well as sculptures. You recently made some with found objects set on bases a bit like African art. Here you made two groups of sculptures one in ceramic, an art that you know well from an historical viewpoint, and a more diverse group linked to paintings and drawings.

MC: In an attempt to break down this wall of indifference, I try to use something that touches the spectator through an intimate relationship with the material. I try to create an image, not a prebuilt image, but an image I search for with ceramic and also raw clay. The relationship with something material that is almost in our genes, communicates something, especially with the earth. The modelling of clay, the prints left by hands, are perceptible

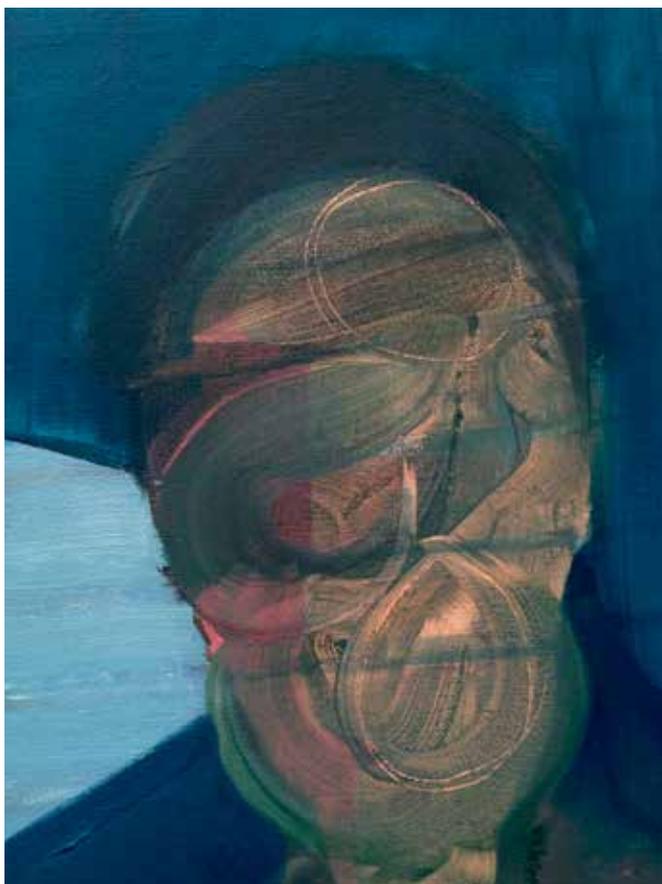




to the viewer and go well beyond the aesthetic created by the object. Here I am talking about a stimulation of the senses. The transition from painting to drawing to sculpture is not vertical but also horizontal. You have to move constantly from one to another regardless of hierarchical order. The meaning remains suspended, mysterious.

CM: Some forms are indeed recognisable, like this ball of raw clay with a small plait of hair, this yellow sculpture that resembles buttocks or those vertical terra cotta sculptures of undefined form. But there is never any fixity in these forms.

MC: These sculptures, like these drawings and paintings, evoke toys for me. I have fun making them. These forms are undefined by definition. In the development of an object and a drawing there are my instincts, what I am thinking, past and present moments, my memory as a projection towards the future. For example in objects with a certain anatomy, there is a link with the organic and also with touch. For me it is not natural to prevent the viewer from touching. The bases upon which I place these objects create a universe of dialogue between myself and the viewer. It is more about a surface where the object is placed in a natural way, without being glorified, that reflects my desire to enter into a relationship with the viewer. This allows the objects to dialogue with space, by opening up their habitual connotations towards a meaning in suspense. The possibility of taking an object, without breaking it if possible (laughs), is something very important. With the weight and the sensibility of the skin, we discover something sensitive that I want to share with the viewer. Vision is not the only meaning for me. I want these forms, either in their uniqueness or taken together, to recall primitive images but also present and future forms, leaving a place for the viewer's hypotheses.



CM: Incidentally you have another practice, which is not at all anecdotal, and that you began at the same time as your artistic work, and that is cooking. In a particular way because you don't follow recipes but experiment with food and different tastes.

MC: Yes indeed, this is not a mere detail. I discovered cooking in Sulas's studio in Sardinia. He told me that one shouldn't develop only one sense in artistic practice, but several at the same time and that cooking was a vehicle, a means at the heart of my artistic research. The next day I began cooking not as a practice but as a line of research as I do with materials, images or ideas. I always use cooking for this. There are times when I move from drawing to cooking and I come back to drawing, but for me there is no interruption, I pursue the same vision.

CM: You invented strawberry risotto for example!

MC: There are lots of recipes for strawberry risotto. I

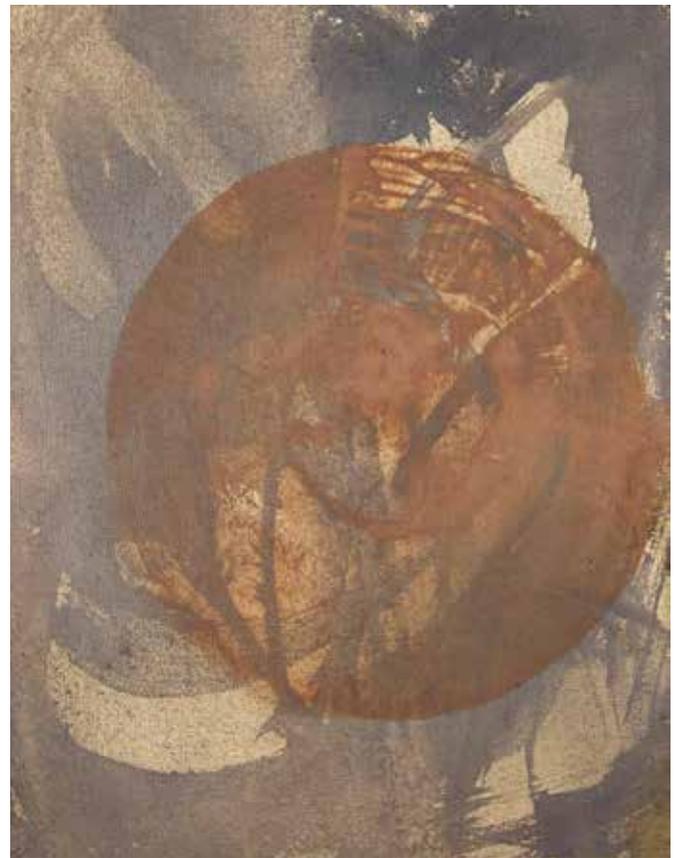
didn't know it, but it was my first recipe, I cooked with what there was, rice, strawberries and onions. It was a success, I was lucky. Later I used my travels in order to think about cooking. I lived in Sicily for a long time, it has a cultural universe that is particularly focused on food, an historical concentration based on several centuries of research. For me it is important to use ingredients with your own sensibility, to continue to nourish our sensibility thanks to cooking.

CM: You invited an Italian chef to your studio in Paris and asked him to create recipes based on mushrooms and to present his book on the mushroom.

MC: Yes, Carmelo Chiaramonte, I knew him a long time ago. One day, 25 years ago, he was walking around Etna looking for apples that had disappeared and that struck me. Later he wrote about Tuna fish, then about mushrooms. I wanted to point out his sensibility. I invited him to present his book "Petite philosophie des champignons"<sup>1</sup> and his ideas. The next day we organised a dinner because I wanted to understand the sensibility behind his words, the physicality of his work. I was looking for the link between the two. For me this is what defines art, the link between these two intellectual and sensitive dimensions.

CM: There is a very strong human dimension in your work, this relationship to the other, to otherness. In the political field you are constantly attentive to the rights of man and you are currently working on the question of migrants in Sicily and the ensuing dramas as in the project Carrette Hope which will take place in 2015.

MC: This is to do with my position as a human being and as an artist, using a politically sensitive language. During my studies I was struck by man's incapacity to maintain a nonviolent relationship with others. As a result of a personal tragedy in my life, I began working on torture. It was at the same time as the Gulf war and the spectacularisation of torture by the media which did not interest me in itself. I was thinking about how human beings cannot get out of a violent behaviour or psychology, or the use of violence as a means of communication. I put violence into perspective, lay it out on the table at the time I was making my Silence series<sup>2</sup>. At the time, intellectuals were talking about the spectacularisation of violence, the lighting even aesthetic effects of the American bombardments over Iraq or the icons, the soldiers, the prisoners or the tortured. I found this superficial in terms of my own experience. I concentrated on the result of an autopsy in order to



1 Tony Saccussi and Carmelo Chiaramonte, *Petite philosophie des champignons (A Small Philosophy of Mushrooms)*, Editions Balland, Paris, 2013

2 Renato Muracco, Lance M. Fung, in Michele Ciacciofera, *Silence!*, Charta Editions, Milan/New York, 2009.



see what the result of violence could give as a form of human communication. Not violence as a momentary episode but as an essential element of human nature. This violence can be boundless. Later I hid what I had done at this time as I found it very hypocritical to simply exhibit it, I wanted to show it to the most violent mugs in the world. So I showed it in New York, in George Bush's face, because I didn't want to show these things in Milan or Paris or elsewhere to be contemplated without any political or human value.

After this experience that I never abandoned, along with my writer friend François Koltès I was confronted with the problem of migrants arriving in Sicily from North Africa, in Lampedusa, Syracuse or Pozzallo, in boats that stayed on the beach whilst they joined the camps. Many die at sea before arriving. We talk about them when they lose their lives, but we should also talk about the relationship between the West and the countries that undergo war and human tragedy such as Syria, Libya or Iraq. We decided to create a group of events. Firstly, a cycle of exhibitions that tell the story of this immigration. We should also think about Carl Schmitt's discussion of England's use of the sea. When England became aware of its insular situation it developed its global power. Sicily's insularity is today perceived in a negative fashion in terms of the recent immigration phenomenon, whereas it is, and it has been, a great chance as for England.

We also had the project of creating a big installation made of boats in Syracuse. With Koltès we wanted to invest an abandoned site, a cliff with historical importance that was used by fishing men during prehistoric times to keep fish in caves that are today partially destroyed. We were going to plant boats in the ground and add sound to them through drilled metal canes that would create sound between them when the wind blew in from the sea. They would be neither monuments nor fetishes but objects linked to their history. The wind that had pushed

the boats would be a part of the installation as well as the sound that reflects the human voice, the migrants' song, their spirit, their hope.

There is also a more actual aspect because today there is also an abstract migration of ideas, through human ways of thinking. I am no longer thinking of geographical frontiers. The contemporary exhibition that will take place in 2015 in Palermo will allow for a much broader reflection on the theme of physical and mental migration. Five historical exhibitions will take place at the same time dealing with slavery, Sicilian immigration to the United States, North Africa and the Middle East, the landings during the Second World War in Sicily, Islam in Sicily which is also a contemporary aesthetic matrix, and the exchanges between Islam and the West in Sicily.

CM: You are also making a public art piece in Northern Italy.

MC: Yes. It is linked to a local legend in a small town near Pavia, Retorbido. The story of Bertoldo, Bertoldino and Cacasenno is a legend from the Middle Ages; the story of a king who welcomes to his court the peasant Bertoldo and his family who despite his new wealth dreams only of returning to his homeland. Bertoldo dies of this suffering. The king continues to look after his son Bertoldino who does not have his father's intelligence and who is very clumsy. It is a popular and comical reflection on two opposite worlds. A private sponsor offered the town artworks he commissioned from artists drawn from this legend in order to link it to the community. I made a steel panel, drilled a hole in its centre with an abstract drawing incrustated into the empty part, visible from both sides which can be easily connected to the legend.

CM: It's true you are interested in public art and also in architecture and theatre design. You have shown twice at the Venice Biennale, once with the big painting Medea at the Italian pavilion in 2011 and another time at the Architecture Biennale in 2010. Can you talk about your project and also your design projects for the theatre?



MC: I don't fix any limits in my practice. When I started out I worked on design with Sulas. I then became interested in theatre décor in relation to my studies in philosophy and in particular when I worked on Medea. I made many series of drawings and paintings on the subject of Medea. It was a way for me to address the violence of feelings as well as physical violence. The big Medea painting that I exhibited in Venice also led me to making the décor and costumes for the actress Pamela Villoresi in the play Medea which travelled around Europe and Italy for two years. I then continued with installation projects for theatre décor, inspired by the tragedies of Helen, Oedipus Rex. I made installations and then I changed them each time according to place. In Tindari, I made Medea, Andromache and Oedipo Roi, in the Greek theatre. Then in Italian theatres I worked differently with artificial lighting and more volume. The sound context was different. In Tindari I could use natural sound whereas in an Italian theatre I invented something else with flows of light to create movement between the actors.

Not so long ago, I worked with a team of architects and engineers on a project for rebuilding the port of Palermo for which we won first prize in the two competitions. We were fifteen competitors, Kengo Kuma, the Atkins studio and even Renzo Piano. Then we presented the project to the Mostra internazionale di Venezia in 2010. I worked on the aesthetics, on the relationship between the architectural structure and the environment through the use of colour.

CM: You also received the Green Vision prize which is an ecological prize in 2011. What work did you receive it for?

MC: For my work on torture and my research on the desert, on the conflict between man's activity and the environment. There was a European ecologists movement that gave the prize to different people at the Ambra Jovinelli Theatre in Rome, to researchers, to a group of courageous women who had fought against the Naples administration and a problem with rubbish bins, an industrial company producing recyclable solar panels in Brazil blocked by lobbies in Europe even though they were selling them in South America and Asia. And I was among them (laughs).

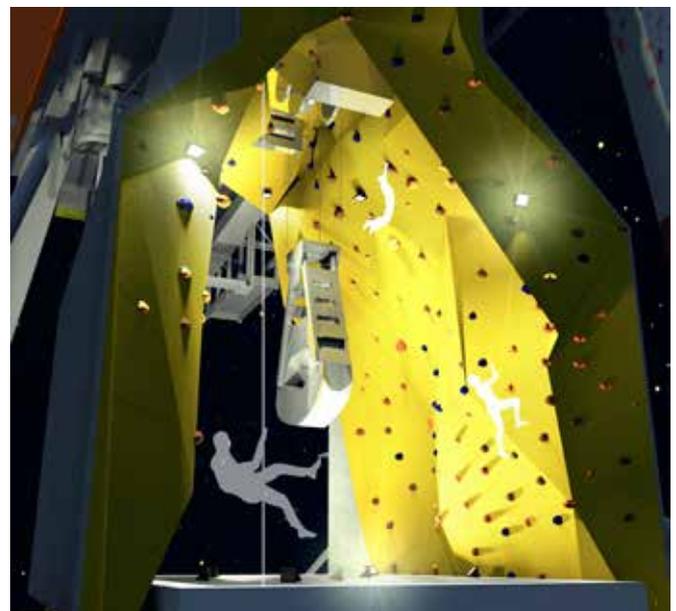
CM: You are interested in torture in your work so as not, as you say, to be tortured yourself.

MC: It is so personal. It is to do with my brother. In order to get myself out of this situation, I began studying autopsy examinations, either false ones made by those who killed my brother, either those created by the law in order to stop the legal proceedings that had become a political problem. This concerned the last fetish of Communist ideology, the Cuba regime. My understanding of ideologies was questioned. Psychologically, the only means I had was my

artistic practice. I even studied autopsy. And I discovered that a man can torture another human being, that there is no imaginable limit. I linked this to images of war, like those of the Abu Ghraib prisoners. I bought the New York Times and on the first page there was a photograph. As I had really studied the question of torture, how someone feels when they are tortured, and how someone can photograph torture, I believed the photo was rigged up. I framed it and showed it in the United States. After a few years, it was discovered to have been tampered with. I understood that I had developed a sensitivity, at the heart of torture, a capacity for decoding what was true or false in an image. I believe that the spectacularisation of violence, which has also become a theme in a certain kind of contemporary art, does not get to the bottom of things.

CM: We come back to the question of indifference.

MC: Human beings are violent and hypocritical whilst uniting great qualities. I think all this can be mixed together in a big bowl, and that this degenerate aspect and the qualities can be used to make something. I do this through art. I always want to strike people with what I do.



# NEVERENDUM

September 2014's Scottish Referendum vote, preceded by Quebec's election in April, and in November followed by Catalonia's referendum, are historically important in revealing centrifugal forces drawing populations of 'national' regions to seek to break the logic of larger nation states.

Fear of a Scottish YES vote shook the UK, wider Europe, alarmed the US government, and lent impetus to separatism in Europe's national regions. When the EU strives to defend unity among its member states, Europe's peoples became more aware of break-up risks across the continent including in Italy, which experienced demands from regions for autonomy ever since unification in 1860, Spain's Catalonia and Basque country, and Belgium's Flanders, and also wars, a 30-year civil war in Northern Ireland, 8 years of war in the Balkans in the 1990s, and currently the Crimea and Ukraine.

The presumption of unique cultural identity in separatist claims has led to assuming separation behind a political border is a valid or essential way to win for a population freedom of self-determination, deemed an inviolable right by the Vienna Convention on Law of Treaties 1969. After the 9th November 1989 'Fall of the Berlin Wall' (2 years after Ronald Reagan famously called on Mikhail Gorbachev to "tear down that wall"), that marked the failure of Soviet and Communist ideology, there ensued a reordering of borders, alliances, and new nation states in continental Europe, such as Slovakia.

An early consequence was Yugoslavia's breakup into 5-6 states, and appalling civil wars between Serbia, Croatia and Bosnia, followed by Kosovo where an Albanian minority voted for independence from Serbia in 2008 - unaccepted to some including Russia, China, and, obviously, Serbia -, and in the UN debate when the General Assembly and the International Court of Justice held directly opposed opinions.

Examining the disputes distantly, we see instead of cultural identity, a stronger motive appears to be political-economic. In Scotland's case, as in Quebec (with linguistic cultural division), unionist argument focused on economics. We must reflect not only on age-old motivations in separatist demands but on the economics or capitalist logic which impacts these, while not neglecting other consequences.

The desire not to share regional resources (control of ports, gas transportation channels, North Sea oil, fishing reserves etc.) within a larger nation infringes a principle of solidarity in belonging to a larger nation. The question is: is separatism part of a debate about a people's self-determination rights or typical of wider phenomena today across Europe or worldwide i.e. is there a divergence between cultural and political motivations and economic motivations?

We should not forget strong Eurosceptical nationalist positions are supported by extreme right wing parties



and political movements who exploit discontent and anger at financial and economic crises and by the serious crisis of democratic-deficit threatening even the oldest democracy in the world. Modern forms of racism sprout up - no longer based on the biological ethnicity but on the cultural ethnicity – to assert an absolute right to political separation.

Cultural boundaries and national borders of our world are not static, but redrawn and redefined for political and economic reasons, not least due to globalization, to make the movement of capital, people, and trade in goods and services ever more unconstrained. Out of geographic blocs (regions of states in various alliances), new ideological and economic unions are being born and reshaped; whatever supports borders to defend cultures and protect economies are obliged to change.

In the 25 years since the Fall of the Berlin Wall, new socio-cultural and political-economic aggregations replaced the blocs on each side of the old Iron Curtain. Many new physical walls have been created such as in Palestine and along the US-Mexico border, but at the same time many political borders have been dissolved, no longer able to physically protect cultures and economies, and with numerous conflicts whose long term impacts can no longer be gauged.

We urgently need to be more acutely aware of the dangers. In particular Europe has a duty to conserve its precious international heritage - its Europe-wide history and culture - and one of the ways to do this is through Art. Art can project us into a future of peaceful cultural coexistence as long as there are guarantees that individuals can make their voices heard and take action to challenge each new wall that threatens our sense that nothing national or ethnic is fundamentally definitive and incontrovertible.

Translated from Italian by Susan George to accompany the exhibition - with minor edits & additions by R. McDowell.



# I HATE APATHETIC PEOPLE

## About the exhibition at Summerhall

### Edinburgh

In his famous discourses, Antonio Gramsci, just prior to the advent of fascism, openly voiced a disdain against indifference, defining it as a form of parasitism and cowardliness that sets itself against life and which, a passivity, collective and individual, that factors heavily in history and thereby powerfully defines it. As Gramsci says, he who lives but cannot participate is a sociopolitical and economic problem, and a cultural one especially, and still today and probably always.

If Chomsky today correctly speaks of the demise of democracies, why should we allot the responsibility to an individual or to any single political movement or to phenomena called crises? Where has the individual gone, his projection among others in the mass that was able to change everything as Canetti exposed? I believe that the situation to be the last affirmation of the devastating effect of a 'modern' and 'fashionable' indifference, that accompanies a weakening of subjective identities in collective ones in the present social context which I wish to elaborate more upon.

If the age of the internet moved the conscience of the citizen-individual/group and collectivity towards a world that auto-references itself through blogs and social networks, what awaits us in the post-internet era? A download will suffice to bring together the dimensions and relationships that bind us or we will have to accept less material return for the conquests he has historically struggled for, or aspired to, by trying to react differently? Perhaps our new sense of ecological responsibility may prove enlightening.

To interpret this hope as rhetoric or reactionary would be very wrong. The auto-suggestion and digestion of the web as a place of action and creativity has erected an enormous banality in our culture to the extent that it can offer for many a technical virtual substitute for real life. Internet should be useful set of tools, like a hoe, able to till or weed the earth to produce something concretely useful, agreeably digestible and truly satisfyingly tasty!

My reflection on the role of artists and intellectuals is that they should articulate, not always linearly, our inheritance from the classical age until today. Today's art and culture is a melting pot it seems to me of non-values, acceding to the market's price-setting and nonsensical rush to embrace technology that may momentarily seduce us, but masks the absence of meaning. We colour the irrelevance of an art emptier than the emptiest rhetoric. This seems so for most examples of so-called 'modern' cultural expression. That is my complaint, my grump, my gripe. Who thinks any longer to employ the adjective "revolutionary" to contemporary art or artists, most of whom and critics are unable to dislodge dictatorship by market traders to choose what the public is told to admire, Too often the work of today's artists is poorly educated

or simply exercises in callous indifference to history? Critics in recent decades have become extremely obsequious about style and formalism<sup>1</sup> mired on intention instead of content and artistic quality and on media comment emptied of depth and value. Time and a radical shift in fashion may cure the problem as has happened periodically in history, to again seek and find in art answers to big and profound questions, answers that should redefichange the current direction of post-modernism.

Who, not it seems the art academies, will be able to discount the intellectual wasted investment in the art market's contemporary products without incurring a new form of cynical or merely passive indifference? I hope that revising culture will encounter demands for something more reliable that can make good sense of linking between history and the future. Is this possible through a mesh of the world wide web to make change more efficient, but certainly not through the current "owners" of the web?

The discipline of art history should once again take presence in ensuring rigour and technical quality to give art a new role that suits its social importance, such as Beuys's Social Sculpture and "Erweiterung des Kunstbegriffs" once again capable of stimulating and revolutionizing, freed from its servitude to abused and distorted pastiches (poor Walter Benjamin I would like say, only to draw attention to one of many prominent critics from the past who would be horrified by today's art markets). We need to reject the centrality of art dealers exploiting naïve collectors and their speculative logic; but also archiving trends and commercial shows, such as art fairs that in recent years have grown exponentially to serve the super-wealthy, and more emphasis on multi-disciplinary research by individuals, teams, and formal groups, working with scientists and other creative explorers.

Only this way can artists regain a worthwhileness, good purpose, and sense of duty and stop thinking of art as a gimmickry for easy exit from material poverty to wealth, and something more than merely jesting in the court of capitalism and high finance with cynical complicity of the art world's wheeler-dealers.

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<sup>1</sup> definition: In art history, formalism means comparing form and style, how objects are made and their purely visual aspects. In painting, formalism emphasizes compositional elements such as color, line, shape, texture, and other perceptual aspects rather than iconography or the historical and social context. At its extreme, formalism in art history posits that everything necessary to comprehending a work of art is contained within the work of art. The context for the work, including the reason for its creation, the historical background, and the life of the artist, that is, its conceptual aspect is considered to be of secondary importance. Anti-formalism in art would assert the opposite ascription of respectively primary and secondary importance.

## Guiding idea behind the exhibit

My work may be characterized by use of different means of expression: painting, drawing, sculpture, photography, installation for the creation of works intended to be paths that are continuously modifiable with I term “intercommunicating projects.”

The inspiration is memory, feeling, constant searching, both intimate and private as well as generalized and public via all mediations including technology and work of assembling and displaying ‘artworks’ as much as performance art. This last is crucial engaging the viewer with the ‘live’ working process and exploration of the artist. I create adventurous explorations suited to particular places and times, and in this spirit admire the long history among others of Edinburgh’s Richard Demarco and the life’s work of Joseph Beuys that was so often anchored in Edinburgh along a narrative path that connects ideas of epic and utopia across all of history.

The idea that I would like to drive the exhibit is that of an infinite multifaceted understanding of how we sense reality, a quest that leads to understanding we have no choices should be ever considered finally definitive or absolutely conditional. With this I wish to reconnect to the premise made by Gramsci on the subject of indifference, by attempting to simulate, through the chosen works, an iterative dialogue with visitors to share with them the emotional voyage through the works and consider what works as a catalyst-modifier of our art and social space. Therefore, not a simple exhibit but a shared relook and rethink.

In practical terms the course of the exhibit begins with drawings, compositions and installations with sculpture items and common objects.

The political and anthropological connotations derive not only from the vision expressed, but also from the chosen materials, especially sculptures (in cardboard, terracotta, crude clay, and recycled other materials) and from the aesthetic path from the figurative to the abstract and vice versa, without lines of demarcation.

The first section, abstract drawings which by their fragility provide entry to a personal and private language universe and one fertile to questioning (1).

In the second, small sculptures constructed out of traditional materials for abstract forms that derive from anthropomorphic forms, strongly connoting deposits of memory such as in my case, “feelings of family history.” The third final part is paintings on various forms of support, including a series of faces seen through layers (of painterly materials, collages, or other) and crossing-outs to purposefully lose their precise individuality to reveal instead an underlying idealized type, their wider human nature. This comes out of an obsessive process of constructing and deconstructing of painting, drawing and various mark-making to defer to memory perception and action expressed in overlapping of forms, symbols, signs related to past imagery, morphing while preserving much

original identity, and imperfections, allowing creative error that can feel almost crucial. Viewers’ empathy and contemplation are invited by human vulnerability and fragility visualized in the works, of searching for, finding, and recomposing identities. The catalogue should allow a reading about these my choices and their dynamics both in texts that would reflect from the inside the paths I trod and my experimenting within the context of the exhibit.

*Michele Ciacciofera*

## Biography

Born in Nuoro, Sardegna, 1969, moved to Palermo where he grew up and at university graduated in Political Science. Afterwards, he returned to Sardegna for an apprenticeship with the painter and architect Giovanni Antonio Sulas. He has since then lived and worked in Siracusa, Sicily since 1990, and in Paris since 2011 where he now lives and works. This is his first show in UK, and in 2015 he will have three shows in New York, one in Beijing, and he will be part of two large group exhibitions entitled “What we call Love” at the Irish Museum of Modern Art, Dublin and “Nel Mezzo del Mezzo” at Museo Riso, Palermo.

Ciacciofera for many years studied landscapes and how humans change them, and human portraits to find their typus. His works have existential themes, with central or appended political and social questions employing a complex, intensely symbolic, visual language.

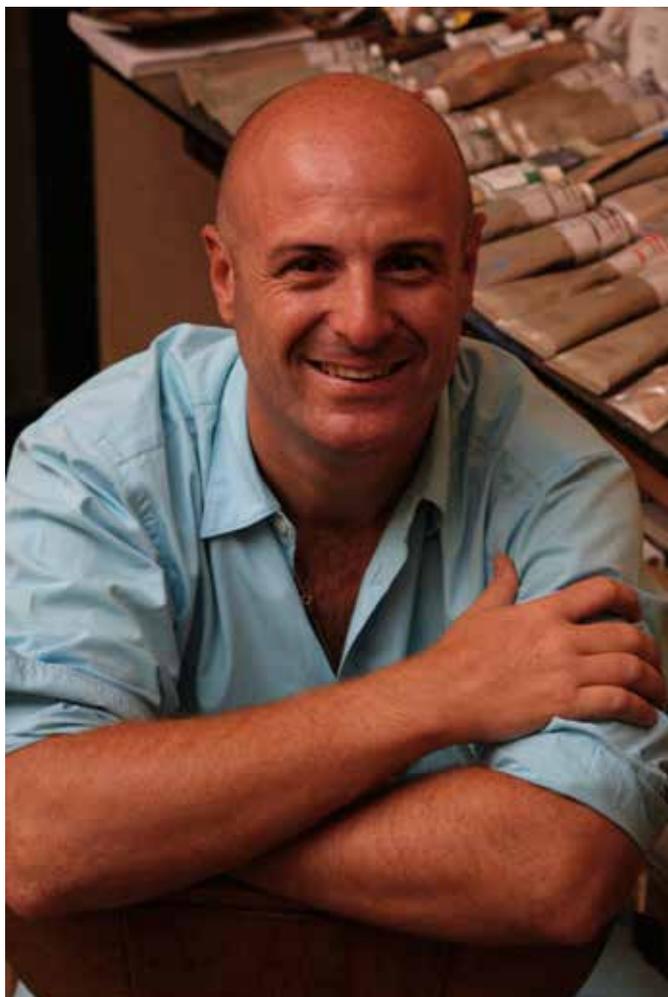
In 2000, he travelled to Morocco and read Elias Canetti on the dynamism of crowds, the light in Arab souks, people and atmosphere, and thereby discovering new colours. The realism of inter-weaving of colour and implied qualities of light are where he finds his expressions of realism. The explorations, of North Africa especially, led to a body of work titled Marrakech widely exhibited in Italy and France.

Material for his inquiries often begin with some nexus found in the cross-currents of languages, their literatures, and histories, for example, J.W. Goethe’s Sicilian Travels that inspired a collection titled “Sicilian Journey” that toured Europe and the USA. He also spent years exploring questions relating to torture, legal and extra-legal imprisonment. Other themes included that of profound melancholy and desolate seascapes and deserts where the near absence of the humans provide surprising perspectives.

He has also worked a lot in theatre. In 2010, he designed sets and costumes for Medea, (dir. Maurizio Panici, starring Pamela Villoresi), which opened at Tindari’s Greek Theater and then toured until 2011, also Oedipus Rex, Helena, Andromaque, and others. Medea inspired his Argonauta series of paintings, drawings and sculptures, which recognized a need to unlock a a more intense dialogue with the past. Another set of works were inspired by the Renaissance masterpiece The Triumph of Death fresco in Palermo’s Palazzo Abatellis.

With architects and engineers he won two competitions for the artistic and architectural refurbishment of the two container handling cranes located in the Port of Palermo, destined to become the symbolic interface point between the port and the city.

He was awarded the Civitella Ranieri NYC Foundation Visual Arts Fellowship for 2015-16.



## Solo exhibitions

2015

Carta Bianca Fine Arts, Catania  
20th Street Studio Projects, New York

2014

I hate the indifferent, Summerhall, Edimburgh  
Musée en Herbe, Paris (showing with Malachi Farrell)  
Odio gli indifferenti, Palazzo Montalto, Siracusa  
Artycon, Offenbach

2013

Tell me a story, Magazzini dell'arte contemporanea, Trapani  
Dessins, Galerie Luc Berthier, Paris  
Onishy Project gallery, New York

2011

Mining memories, Light of Creativity, Miami Beach  
No man's land, Museo Civico, Noto  
Fondazione Sambuca, Palermo  
The triumph of death, Epicentro Contemporary, Berlin  
Viaggio in Sicilia – omaggio a J.W. Goethe, Galleria La Rocca, Palermo

2010

No man's land, Galleria André, Rome  
ARTI-FICI: argonauta, Galleria Civica d'arte contemporanea Montevergini, Siracusa

2009

silence!, Istituto Italiano di Cultura, New York  
(curated by Renato Miracco, catalogue published by Charta, texts by Miracco and Lance M. Fung)  
silence! – drawings, Palazzo At Borgia del Casale, Siracusa (curated by Carmelo Strano – catalogue published by Erreproduzioni)

2008

Prigionieri e deserti, Galleria Blanchaert, Milan  
No man's land, Galleria Quadrifoglio, Siracusa

2007

Prigionieri e deserti, Carta Bianca Fine Arts, Catania  
Viaggio nell'immagine sulle tracce di Goethe, St. John's College, Santa Fé (New Mexico USA) .  
Prigionieri e deserti, Palazzo del Governo (curated by Ornella Fazzina, catalogue published by Erreproduzioni), Siracusa  
Maredolcemare, Trikeles, Milan

2006

Viaggio nell'immagine sulle tracce di Goethe, Le Ciminiere, Catania  
Viaggio nell'immagine sulle tracce di Goethe, Monastero del Ritiro, Siracusa  
Galerie de Vlierhove, Blaricum (Netherlands)

2005

Galerie Vlierhove, Blaricum (Netherlands)  
Dentro il paesaggio (curated by Aurelio Pes, catalogue published by Edizioni La Rocca), Complesso dello Spasimo, Palermo

2004

Sketches from Marrakech, Galleria Studiò, Milan  
Sicilia (curated by P. Giansiracusa, catalogue published by Saturnia), Palazzo Comunale, Melilli  
Marrakech, Villa Bagatelle, Marseille (France)  
Sicile, Galerie la Prévôté, Aix-en-Provence (France)

2003

Marrakech (curated by P. Giansiracusa, catalogue published by Saturnia), Galleria Quadrifoglio, Siracusa

2000

Galleria La Rocca, Palermo

## Group exhibitions

2015

La Grande Bellezza, Galleria La Rocca, Palermo  
Nel Mezzo del Mezzo, Museo Riso, Palermo (curated by Christine Macel, Marco Bazzini, Bartomeu Mari)  
What we call love, IMMA Museum, Dublin (curated by Christine Macel, co-curator Rachael Thomas)  
Art Bridge Center, Beijing  
Artisti di Sicilia, Castello Ursino, Catania

2014

Artisti di Sicilia, Museo Regionale, Favignana  
Artisti di Sicilia, Palazzo Sant'Elia, Palermo

2013

2 Biennale di Trapani, NutriMenti, Torre di Ligny, Trapani

2012

Endless summer, White Box, New York

2011

Michele Ciacciofera – Chicco Calleri, Galleria Quadrifoglio, Siracusa  
Barocco austero, ex Monastero dei Benedettini, Catania  
Carta delle circostanze – frontiere liquide, Teatro Verga Ortigia, Siracusa  
54 Biennale di Venezia – Padiglione Italia, Corderie dell'Arsenale, Venezia  
Sicilia sopra tutti, Galleria Civica d'arte contemporanea Montevergini, Siracusa

2010

Suite 13, Centro d'arte contemporanea Nostra Signora, Palermo  
Icona Magnifica, Palazzo della Cultura, Catania  
Llibres D'artista INTRAMURS, Refectorio de Real Monasterio de S.ta Maria de la Valldigna, Valencia  
Neoiconoduli-figurazione internazionale complessa, Museo Bellomo, Siracusa  
Terzo Rinascimento – linguaggi della sensibilità ibrida, Castello Normanno Galleria Civica d'arte contemporanea, Acicastello

2009

Salvados por el arte, el viaje artistico de unos libros condenados a morir, Istituto Cervantes, Palermo  
Idee per una collezione ventesimo anno, Galleria La Rocca, Palermo

Porta della Bellezza, Librino/Fondazione Fiumara d'Arte, Catania

From past to future, Eden Fine Art Gallery, New York

2008

Trinacria: Gambadoro, Ciacciofera, Roccasalvo, Le Ciminiere, Catania

2007

Contemporanea, Palazzo del Governo, Siracusa

2006

200 artisti per 100 anni – i colori del lavoro, Palazzo del Governo, Siracusa  
Ratio Naturalis, Biviere, Lentini  
Pluralità segniche: Ciacciofera – Pasini – Roccasalvo, Church of S. Salvatore, Caltavuturo  
Migrazioni, Palazzo del Governo, Siracusa  
La visione negata, Church of S. Nicolò dei Cordari-Parco Archeologico, Siracusa

2005

Periplo Blu, Monastero del Ritiro, Siracusa  
VI<sup>^</sup> biennial of contemporary sacred art, Franciscan University of Pennsylvania  
Via Lucis, Monastero del Ritiro, Siracusa  
Diafania – luce dal buio, L'Arco e la Fonte arte contemporanea, Siracusa

2001

Villa Malfitano, Fondazione Whitaker, Palermo

2000

Nel cuore di Sciascia, Galleria La Rocca, Palermo and Fondazione Sciascia, Racalmuto

## Design for theater sets and costumes

2012

Andromaque by J. Racine (directed by Massimiliano Farau), Teatro Greco Tindari, Plautus Festival Ravenna, Anfiteatro Romano Urbisaglia

2011

Helen by Euripides (directed by Alvaro Piccardi), Teatro Greco Tindari, Giardini Naxos  
Oedipus Rex by Sophocles and Seneca (directed by Maurizio Panici), Teatro Greco Tindari

2010

Medea by Euripides (directed by Maurizio Panici starring Pamela Villoresi), Teatro Greco Tindari, theatres of Pistoia, Firenze, Brindisi, Roma, Belluno, Carcano Milano etc.

### Grants and awards

2014

Fellowship for visual arts (2015-2016), Civitella Ranieri Foundation, New York

2011

Green Vision Prize, Teatro Ambra Jovinelli, Roma

2010

Winner (in a work-group with architects and engineers) of both competitions held by the Port Authorities of Palermo for an 'artistic-architectural project to reuse two loading cranes in the harbour of Palermo as a symbolic place for the future of harbour-city interaction'

2007

Public competition for artists held by Italian Ministry of Public Works, Rome  
Trinacria, contemporary art prize for 50th anniversary of European Union, Università di Catania

2005

Public competition for artists held by the Italian Ministry of Justice, Rome

## List of works

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*I hate the indifferent*, 2013

Installation view

Old painted tiles, terracotta, fluorescent objects, dry branch, drawing on paper

Page 7

*I hate the indifferent*, 2013

Installation view

Old painted tiles, terracotta, fluorescent objects, dry branch, drawing on paper

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*I hate the indifferent*, 2013

Installation detail

Inkjet print, pastel

Page 11

*Ulysses*, 2014

Various recycled materials, gauze, plaster, polystyrene, gouache, gold paint, wood, avocado seeds, 75 x 30 x 25 cm

Page 12

*Unus Mundus*, 2012

Acrylic on mdf, 50 x 40 cm

Page 13

*Odio gli Indifferenti*, 2014

Installation view, Palazzo Montalto exhibition, Siracusa, 2014

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*A new understanding of mind*, 2013

Ink on gilded paper, 56 x 40 cm

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*Odio gli Indifferenti*, 2014

Installation views and details, Palazzo Montalto exhibition, Siracusa, 2014

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*Odio gli Indifferenti*, 2014

Installation details, Palazzo Montalto exhibition, Siracusa, 2014

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*Odio gli Indifferenti*, 2014

Installation details, Palazzo Montalto exhibition, Siracusa, 2014

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*Manifesto*, 2014

Gold pigment, graphite, ink, gouache on chinese paper, 47 x 45 cm

*Isle souvenir*, 2013

Found cactus leaf, gold pigments, 41 x 8 x 5 cm

Page 19

*Silence !*, 2007

Detail, mixed media on canvases and cardboards

Page 20

*Antigone*, 2013

Pencil, graphite on paper, 65 x 50 cm

Who are you, anyway?, 2012

Ink, graphite, gold pigment on paper, 65 x 50 cm

Page 21

*Sleep*, 2012

Graphite on paper, 40 x 30 cm

*The hard-core Platonist*, 2012

Acrylic, oil on linen, 33 x 22 cm

Page 22

*The hot idea of Planetary Moon*, 2014

Gold paint, ink, clay, glue, dust on canvas, 35 x 27 cm

*Locked in a cosmic kiss*, 2012

Indigo pigment, dust, graphite, clay on Burmese paper, 100 x 100 cm

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*Il volo di Bertoldino*, 2014

Stell, brass - public art work, Retorbido (Italy), 250 x 200 cm

*Medea*, 2010

Theatre set, Teatro Carcano, Milan (Italy)

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*Rendering for Palermo harbor project*, 2011

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*Vuoto 3*, 2007

Acrylic and wax on cardboard, 100 x 80 cm

Page 26

*Ornithopter poem*, 2014

Pencil, gouache on recycled paper, 50 x 40 cm

*Emotional dance*, 2012

Pencil, chinese ink, watercolor on paper, 25 x 17,5 cm

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*Enchanted Nature, Revisited*, 2015

Acrylic, charcoal, pigment on canvas, 229 x 260 cm

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*Dyonisiac dance*, 2014

Dry pigment, graphite on paper, 100 x 70

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*Demetra, 2014*  
Plaster, gauze, polyuretane

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*Dyonisos, 2014*  
Plaster, gauze, polyuretane

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*Sweet dance, 2014*  
Plaster, gauze, polyuretane

*Amico fragile, 2015*  
Wood, aluminium, recycled plastic bin, plaster, gauze

Page 32  
*The postulate of a different cosmic order, 2013*  
Chinese ink, acrylic, spray paint, gold pigment on board, 85 x 68 cm

Page 33  
*Magic Honeymoon, 2013* Graphite on paper,  
100 x 70 cm

*Archaic reality, 2013*  
Gouache, acrylic, gold pigment on cardboard,  
100 x 70 cm

Page 34  
*Crowds and Power, 2013* Installation details.  
Mixed media on paper

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*Hairy golden apple, 2012* Concrete, gold pigment,  
braid hair

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*Goldscape, 2014* Installation detail

*Goldscape, 2014* Installation view  
Norwegian moss, gilded stone, diam. 3 mt

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*Dancing Satyr, 2015*  
various recycled materials, gauze, fabric, plaster,  
seashells, clay, polystyrene, 165 x 48 x 25 cm

*The process of understanding nature, 2014*  
Pigment and gouache on found bricks

Page 46  
*Saturn's Interiority, 2012*  
Limestone and pigment

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*Abbraccio, 2014* Glazed ceramic

*Around me, 2014* Glazed ceramic

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*Girotondo, 2012*  
Installation  
Ceramic, terracotta, gilded crude clay

*I hate the Indifferent, 2014*  
Installation

Page 42  
*Breviario d'Amor, 2013*  
Charcoal, jute, acrylic on canvas, 90 x 116 cm

*Unclear signs of a subconscious mind, 2012*  
Gold paint, spray paint on canvas, 60 x 80 cm

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*Cosmic honeymoon, 2014*  
Glazed ceramic

*Kingdom, 2012*  
Gilded toilet paper