

(Luca Francesconi)

I have never thought that forms come into the world by themselves, rather I think that each time a form is expropriated, it immediately enters into a relationship with our memory, putting time in play—even though there is nothing chronological in all that. Georges Didi-Hubermann has justly written (*) that every image is an anachronism. Reconfiguring the present, our memory becomes a chain of anachronisms in a continuous redefining with present events. Your works have always been “readings” of subjects or, if you will, existing “things”; nowadays, however, they are much more devoid of form. What remains of representation in these foams?

(Lupo Borgonovo)

The series Eskimos Effervescente Entities, like the new pieces I’m working on, are forms that spring from a story I began writing this year. The structure of this narrative is not yet defined, even though at present it looks like a series of fragments describing a world that exists in a dimension in which the past and the future are mixed together. The foams, like the series JellyWit, are samples of two species found on site. Regarding the earlier works, which were the result of the travels of an old child in the world of archetypes, representation has shifted to a post-apocalyptic scenario. Informal presence is, for now, the characteristic that distinguishes the protagonists inhabiting this narrative space.

(LF) I look at the work of Jean Arp, and even more so that of the Italian sculptor Alberto Viani, and I find a profound arbitrariness there. That is, a way of conceiving the subject in a wholly personal way: one of his female busts could be a table, a wave, a kettledrum, etc. I find that objects today are going in a very similar direction. For example, I look at the external speakers of my personal computer and they have a form that is so rounded they look like river stones. Or better yet, I should say that the person who designed them “wanted” to make them look like river stones, which is not the same thing, and once again subjectivity and past experience are back in play. What do you think?

(LB) I’m thrilled with the arbitrariness that rules nature and expression like the chain of exaggerated associations that can occur in visual experience. I recently read an article entitled “Gli Henry Moore del ghiaccio” (The Henry Moores of Ice) in which the writer Marta Morazzoni, after having seen an Eskimo statue, wondered if Henry Moore hadn’t been through there. I think one chapter of my story will have as protagonists the vestiges of soft soapstone left behind by the last Inuit. And then there are the music covers and karaoke, literal proof of just how much the echo effect is fascinating. Maybe there is a cycle that stimulates a very distant memory and the instances of déjà vu are experiences that create problems for temporal linearity.



(LF) Some years ago, at Valentin's, I took part in a group show () in which the exhibition "started" with a gesture by Navid Nurr. The artist had asked Philippe Valentin, the gallery owner, to throw a ball pierced with a nail into the empty gallery before beginning to mount the other works. Once it had fallen on the floor, the sphere could not be touched. A small object lent the dynamic of an exhibition to all the rest. In an expanded situation like a household, what do you think occurs? Is it completely wrong to think that each "thing" imposes a spatial organization on all the other objects, in a play that is highly complex conceptually, though in practice unconscious?**

(LB) I like going into a person's house and seeing it as an extension of various aspects of their personality. For three years I lived in a beautiful but very constricted space, where everything was condensed, an L around a bed. Now, however, I recently took a fairly large and very sunny studio and feel to what degree space can influence the actions and results of thought. A biotechnologist friend was talking to me about his studies of the communication that occurs between plant and plant, and plant and insects; I see shows, especially group ones, as natural habitats where the works have a good time and make small talk. So yes, each work of art adds a balance, before going back to kitesurfing on entropy.