

## **Intervista biennale venezia 2013-12-19 (regista Massimo Luconi, operatore Ivan Dalì)**

(I° mood) We are in front of Venezia Pavilion that guest 3 works of mine, one outside and two inside, two of them are sculpture-installations and one a painting.

The value and the importance of the sculpture-installation that I use in my work, whether in outside or in inside situations, is linked to the idea to modify the looking at the space and the space itself.

In this case we are in the outside situation, the title of the work is "Contain the space", because I want with these 9 hemp ropes of acrylic textile surround all the volume of Venezia Pavilion, as the Pavilion itself were a big warping mill ready to begin a spinning. The ropes born here in the space of Biennale, go through all the roof of the Pavilion and go down in the public space of Giardini di S. Elena. This fact is very important for me, the idea to go out of the space of Giardini della Biennale, because I think that the situation of the art world became too much elitist, the contact with normal people often is neglected. What I decide to do in this case was properly to go out the space of Biennale.

(II mood) We are in front of Venezia Pavilion that guest 3 works of mine, two sculptures-installations, one inside and one outside, that we see in this moment and one of my paintings. The work here, outside, is titled "Contain the space": I work on the concept of space and here, as in other similar situation the idea, is with my intervention on the space to change the vision of the space itself. "Contain the space" is because these lines, made by acrylic rope, crossing of the borders of the Biennale born from the earth of Giardini della Biennale, go up to the top of the Pavilion, go through all the volume of the Pavilion and finally go down, out of Biennale, into the earth of a public space, The Giardini di S.Elena. This work is very important for me, because with this work I want to signify the crossing of the borders of the Biennale. It is because nowadays the art, the contemporary art, is confined into an elite public, so then this act to want to go out the deputy place to the contemporary art, The Giardini della Biennale, is an act to signify to want to into

the normal people, maybe will never visit the Biennale, but that one see these lines coming from somewhere and I hope will ask why.

(Ewald interview) Bene, nell'occasione di essere invitato e datomi l'incarico di curare il Padiglione Venezia per questa 55<sup>th</sup> Biennale di Venezia ho creato un metaforico tour, itinerario, dal lontano Oriente a Venezia, lungo la via della seta. In effetti ho scelto un gruppo di artisti in qualche modo collocati in aeree lungo questa "silk road" e nello stesso tempo venuti a Venezia, venuti in Italia ,anche artisti italiani.

E qui siamo davanti all'istallazione dell'artista italiano Mimmo Roselli, con il quale ho lavorato da vari anni e con il quale ho avuto il piacere di realizzare diversi progetti in diverse parti del mondo, iniziando ad installare queste storie mai finite, che sono significative per il suo lavoro, secondo la mia opinione, il suo giocare fra finito e infinito, il suo raccontarsi e finire di raccontarsi, uscire ed entrare. Mimmo per me, nella sua pittura,nelle sue installazioni, nel suo pensiero è sempre alla ricerca di attraversamenti di confini, di trasgredire, di disobbedire e in somma di attraversare "borderlines". E questo credo che Mimmo abbia realizzato qui all'esterno ancorato al Padiglione Venezia e allo stesso tempo una sua installazione , molto rigorosa, all'interno ed una tela, e di proposito una sola e non molte, con l'idea di mostrare la ricchezza del suo impianto di pensiero pur realizzato con interventi minimali. Devo dire è stato un piacere ed un onore aver invitato Mimmo, che naturalmente si è unito al gruppo degli altri artisti invitati, come gli AES+F dalla Russia, Yiqing Yin da Parigi, ma originaria della Cina, l'italiana Maria Luisa Taddei , Anahita Razmi, che vive in Germania, ma di origine iraniana ed infine Maria Kazoun, Libanese. Penso che abbiamo percorso una buona strada dal lontano East fino a Venezia e questi artisti hanno portato lavori meravigliosi a Venezia ed ho potuto realizzare una grande cosa con loro nel Padiglione Venezia, iniziando all'ingresso e all'esterno del Padiglione come vedete con il lavoro di Mimmo con queste nove linee, ridotte a tre linee all'interno e quindi andando nelle linee di una tela di medie dimensioni, ma anche molto chiara nel messaggio, così tutto quello che ho da dire è Grazie Mimmo per il tuo meraviglioso intervento.

(Ill mood) We are now inside, into the Pavilion, here in front of my canvas, an oil on canvas, titled "Wire up, wire down", to follow the allegory on spinning. All the

Pavilion is dedicated to the discourse of weaving, silk weaving; in this case my work present lines, the threads, lines that are engraved on the canvas surface, as the ropes engrave the space, this to remark that the lines represent passages , marks indelible.

The third work is inside , a sculpture-installation titled “spinning the world”, that want the visitor go up with his looking from the floor to the ceiling to perceive the architectonic structure of the Pavilion with three signs as we were into a loom that saw the world.

With three lines I wanted to pint to the architectonical space of the pavilion pretending to sham a weaving in a loom.

(IV mood) Now we are into the S.Elena Garden, outside the Biennale Gardens, in public space, as I told you at beginning, now in conclusion, I tell you that the work end outside of the Biennale, we can see how the lines that begins inside at the front of the Venezia Pavilion go through the roof and go out in this public space, the S.Elena Gardens, to remark the concept of the going out of the Biennale, to be together with the common people, that this people can ask something about, can ask why this. These lines, straight, solid, hardy, this because the world is solid, and I don't want to remain closed in the art garden, I don't want that this world has to be considered as a world apart, art has to be daily life, so has to be in the everyday life. Thank you Venice to trust me and that you didn't put too much obstacles to realize this work. Thank you.