




**BEING HUMAN.
HAITSMA'S WAY**

**GIULIANO GUATTA
SILVIO MOTTA
VALENTINO UNGARO**



It was when Haitsma met that poem that he began to feel his senses fall apart, melt, liquefy.

His perceptions and his organs stirred, in front of his eyes a sudden childhood opened wide, populated with fantasies and fascinations becoming once again tangible and real: it was a world's ecstasy redefined by unpublished contamination, changing, volatile and altogether real and concrete. Haitsma wasn't sure how to orientate himself. He felt alienated, yet stronger was the rapture of that archaic and visceral form of exploring what the senses gave him. Wonder overcame him: he began to smell sounds, to hear the tinkle of red, to caress the softness of light in which he felt gradually suspended, enveloped in a passionate heat almost tactile and then to spoil the sharpness of a color. Haitsma floated, seduced by a drunkenness of not knowing where that happiness came from, by that freedom of not having to know what was going on, to be able to twirl in a perception without gravity, of pure amazement and authentic discovery.

Silvia Conta

Giuliano Guatta Silvio Motta Valentino Ungaro

BEING HUMAN. HAITSMA'S WAY

1st - 29th march 2014

Spazio Contemporanea

Corsetto Sant'Agata 22, Brescia (Italy)

Performers

ea - equilibri avanzati

Valentina Salerno

Fabio Gandossi

Giuliano Guatta / Ginnica del Segno

Photos

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Aknowledgements: for the hospitality Carlo Clerici and Piero Cavellini,
for the light design Andrea Gentili and sound design Arianna Ferrari,
for the photographic documentation Giovanna Magri and the LABA Photo Department



BEING HUMAN. HAITSMA'S WAY

presentation by Silvia Conta

The question on what is the quid that makes a human being such has crossed the centuries and is still today a fruitful line of research in contemporary art. This reflection is configured, in a kind of tautology enfolding on itself, as one of the characteristics of human beings. In this context it is possible to find out one of the traits shared by the research of Giuliano Guatta, Silvio Motta and Valentino Ungaro, with emphasis on the factor of change and the constant transformation that impregnate life. These three artists conceived an exhibition, that within the dialogue outlined by their work, gave the opportunity of engaging other artists having very different artistic languages with ad hoc projects and related to the field of theater, dance and performance, in order to expand the kaleidoscopic possibilities of interaction between different kind of researches.

The spirit that united the three artists in the decision of creating a dialogue between poetics and languages has a deep choral substrate, a shared vision made of common affinity relating to reality and art: an attitude towards the perception of wonder, an opening to an astonishment that reminds the one of childhood for emotion, intensity and freedom, but at the same time can not help but confront the mature and artistic reflection, wedged into the thin, as much as fundamental, rift between absolute freedom, social superstructure and personal reflection.

Guatta, Motta and Ungaro have conceived their exhibition, entering a highly significant relationship with the exhibition space, setting up the works so that each artist had his own physical space where to create a perceptual and mental well-characterized environment. The rooms next to each other constituted a coherent and cohesive itinerary inviting the viewer to confront both the individual poetics and the whole.

Guatta brought to the exhibition "portraits made with simultaneously with both hands, and the rhythmic and gradual overlapping of signs that, thickening in some areas, formed imaginary prosthesis on the faces. These modes of execution can be traced back to the Gymnic of the Sign, a discipline whose center is the process originating the trace, the complicated as much as multiple implications of this process, and its systematization through movement exercises." The Gymnic of the Sign was created by Guatta himself who carried its investigation on for years, and offered a demonstration to the public at the end of the exhibition.

Motta instead intervened with large digital assemblages which technique is derived from the method used to construct great sceneries. To each of them were combined specific sound elements, designed to engage the visitor in a multi-sensory dimension. Motta also had a room where numerous drapes were hung. These were imprinted with human silhouettes forming a path on which the viewer was invited to move.

Ungaro instead participated with a series of large portraits, for the most part on paper, born from his practice of fact-finding investigation towards the world and himself, in a constant elaboration that unfolds over time.

Observing the peculiarities of each of these approaches and the overall effect, it is possible to understand that the exhibition itself carried since its birth an opening to the intersection of different languages.

The choice of artists to work together was born from the communion of profound intents, from the conception of art as an ongoing research to be conducted with a deliberately innocent and free eye, from the investigation of authentic modalities, free of superstructures, focused on the exploration of the world and their relationship with it, as well as the element of constant transformation. Therefore, the artistic process becomes a constant dimension of the recovery of the authentic human dimension in relation to its initial loss.

This process is expressed in the creative act that underlies the idea of a creative impact generator between a body, a surface and the trace left by this relationship.

In this sense, the decision to involve other artists and similar different approaches as an expansion of an investigation aimed at experimenting, is consistent: *Equilibri avanzati*, Valentina Salerno and Fabio Gandossi were invited.

Guatta, Motta and Ungaro's intention was, in fact, to observe and promote the interaction between different artistic forms in order to amplify a dialogue, but also to observe externally from their works, what happens when an explicit relationship with other poetics is established.

This dialogue evolved into a form of semistructured interaction: one of the distinctive features was, in fact, the constant guaranteed by the works and their layout which configured strongly characterized, permanent spaces and visual pathways compared to the invited artists' interactions, called to deal with already defined situations and to develop a method of dialogue through the specificity of their poetics and interaction.

The result was a real openness to the unexpected, a genuine freedom of interaction and involvement of the public, in a progression not only of a broadening actually placed on an artistic level, but also of a consistent expansion of opportunities for reflection and personal action, not only in an artistic environment, but above all as human beings.

GIULIANO GUATTA/ GINNICA DEL SEGNO

Born 1967 in San Felice del Benaco, Sign Gymnast, professor of Gymnastic of Sign, Art Therapy and Anatomy - Fashion Design at LABA, Academy of Fine Arts, Brescia.

After the studies at the Academy of Fine Arts of Brera, starts his exhibition activities.

Among the major exhibitions of recent years:

- 2014 - "Cantiere Disegno", Biennale Disegno Rimini, edited by Massimo Pulini;
 - "Being Human, Haitsma's Way", Spazio Contemporaneo, Brescia, edited by Silvia Conta.
- 2013 - "Disegno Marziale", Palazzo Comunale, Salò, edited by A. Ghirardi.
- 2010 - "MRPLS, Fedeli alla linea", D406, Modena;
 - "Triennale Design Museum. Terza Interpretazione. Quali cose siamo", La Triennale di Milano, edited by Alessandro Mendini;
 - "Orde di segnatori", Antonio Colombo Arte Contemporanea, edited by Giuliano Guatta MRPLS.
- 2007 - "Traslazione", Citric Gallery, Brescia, edited by Lupe Nune Fernandez.
- 2005 - "XIV Quadriennale di Roma", Palazzo delle Esposizioni, Roma;
 - "Spasso Mortale Contemplato", Galleria Spazia, Bologna, edited by Valerio Dehò.
- 2004 - "Vernice", Villa Manin, Passariano, edited by Francesco Bonami and Sarah Cosulich Canarutto.
- 2003 - "La levetta del sedile anteriore destro", Antonio Colombo Arte Contemporanea, Milano, edited by Luca Beatrice;
 - "Generazioni/2", Galleria Civica, Palazzo Santa Margherita, edited by Walter Guadagnini e Marco Pierini.
- 1999 - "La Ricreazione", Empty Room, Berlino, edited by Sarah Cosulich Canarutto.

2008, began the project called MRPLS - (Movimento di Ricerca e Pratiche di Liberazione del Segno), then developed in a form of discipline, "Gymnastic of Sign", based on lectures, workshops and performances of research and practice of the sign, working with the theater company Laminarie and the director/performer Silvia Girardi.

Courtesy of Antonio Colombo Arte Contemporanea, Milano and D406, Modena

<http://ginnicadelsegno.blogspot.it>



Modern Woman - graphite on paper (70 x 100), 2014



Modern Woman - graphite on paper (70 x 100), 2014



Modern Woman - graphite on paper (70 x 100), 2014



Modern Woman - graphite on paper (70 x 100), 2014



MARTIAL DESIGN, double gesture indicating the opposite side rear, two alternately deflected closed, right outer, left inner



SIGN DANCE

SILVIO MOTTA

Born in Heidelberg (Germany).

Architect, set designer, visual artist began his theatre experience at the "Teatro dell'Acqua" of the Lievi's brothers in Gargnano, Lake of Garda.

After graduation, he worked together with the set designer Tobia Ercolino in Florence where he won the UBU prize for best set design in 1990.

Since 1994 works in Germany as set and costume designer for many theater productions.

Since 2010 he is professor of set design at the LABA, Academy of Fine Arts, Brescia.

recent exhibition:

2014 - "Being Human. Haitsma's way"

2011 - video installation "Let there be light", Centrale

Idroelettrica CEIS, Stenico;

- video installation "LAQUA" - "Aperto 2011 MUSIL", Cedegolo.

2009 - video performance "the dream of the park of dreams",

Lorenzago di Cadore.

2008 - interactive sculptures, IKOS Festival, Brescia;

"IV Biennale d'Arte Contemporanea", Ferrara;

2007 - "Big Mouth" Galleria Inga Pin, Milano.

www.silviomotta.com



Urban Warrior n.1 (The Treasure Tower) - photo paper (140 x 200)



Urban Warrior n.2 - photo paper (140 x 200)



Urban Warrior n.3 - photo paper (140 x 200)



Urban Warrior n.4 - photo paper (140 x 200)



Urban Warrior n.5 - photo paper (140 x 200)



"Shrouds" -installation-, body colors on canvas



"Shrouds"-installation-, body colors on canvas

VALENTINO UNGARO

To achieve the faces shown in the exhibition, the artist uses images of unknown people taken from the Internet and turns them into medium-large size works on canvas or paper. It is precisely the latter, which brings out his use of color and lines more strongly and which is more recent in Ungaro's technical repertoire.

The practice of painting as understood by Ungaro can be approached to a cognitive mantra, which becomes an act of constant inquiry about oneself and a reflection on the flow of existence that unfolds daily before the artist's eyes. The paintings become a path without a clear direction, but that lead to look at oneself and to decide who one wants to be day after day. Ungaro's poetics have, in fact, as a pivot a continuous renewal, that abolishing, a priori, defined planning aims to ensure a constant openness to total sincerity with oneself, a profound need of the artist. The practice of painting lies, therefore, beyond space and time, in a dimension that could be called spiritual, without any religious or philosophical reference. The use of color reflects this steady development. It is, in fact, dictated by momentary expressive necessity, but not impulsive and random, rather sorted by cognitive intent.

The results are works with strongly characterized tones, oscillating between visceral and mitigated detachment, always placed on a light blue background, which gives peace of mind and calmness to the whole composition, without removing the expressive power characterizing each piece.



Portrait - mixed media on canvas (90 x 90)



Portrait - mixed media on canvas (90 x 90)



Portrait - mixed media on paper (100 x 90)



Portrait - mixed media on paper (145 x 125)

ea-equilibri avanzati

Bursting is flying

Collective action related to a string

Inflated balloons hanging from the ceiling... hanging wires measuring distances or meetings... colors to play with one's own identity.

"Bursting" arises from a path along a personality's development, in which psychiatric illness is seen as a resource for the community.

During the performance people are in a room with balloons hanging from the ceiling. They can pick one and draw their own portrait on it with fluorescent markers. These paintings on the balloons create an installation and the people from the public are asked to burst their own face, if they wish. The experience of bursting seems to be a self-destructive one, whereas when one examines the remains of the balloon it turns out that even in the extreme act of cancellation, one's face becomes more defined than before.

ea - equilibri avanzati

Performing group with the actress Daniela Visani and the lighting designer Stefano Mazzanti.

The supportive poetic line is the investigation of the relationship between vocal and music languages with the goal of verifying their interactions in risky and extreme situations for the performers.





VALENTINA SALERNO

The soul of the flesh

Tactile visions, intersections, meetings.
In progress performance.
A listening that becomes body, gesture, sign.

with Gessica CARBONE, Michele D'AQUILA, Anna GUSSONI, Gabriele RANGHETTI, Alexa SALERNO

and the students of the School of Music of Ome: Marta ALBERTONI, Sebastiano BELLEGGIA, Sofia BELLEGGIA, Amelia BONETTI, Roberta BONGIONI, Cristina BORBONI, Lucia GUARINO, Julia IGNASZEWSKA, Paolo MANENTI, Luana OTTELLI, Beatrice PLEBANI, Giada POMA, Elena VALENTI

Valentina Salerno

... has roots of black earth and sea ...

Theater director.
Born in Cosenza.
Lives and works in Brescia.









FABIO GANDOSI

Rimbambino

A drama action based on the life of Isidore dashed in the childhood tales of Pavel A. Florensky.

The apparently senseless 'crazy' gestures of Isidoro have the intention of overthrowing the traditional rules, overturning conventions, apparent truth, to expose the so-called wise and powerful people. These gestures full of irony, however, are made without artificiality, premeditation or sophistication. God, the eternal infinity, lies within the reality we live and perceive, we have to train our eyes and our spirit to see it, open ourselves up to the mystery and to 'taste' the mystery. Florenskij deeply believes in this and is committed at all times to let us know about it. This simple idea has accompanied him since childhood. As a matter of fact, precisely during our first period of existence, our life is rich of this knowledge which we forget growing up, buried under layers of formulas, dogmas, piles of rationality.

Fabio Gandossi

Born 1970 in Salò, lives in Gargnano on the west side of Garda Lake, diploma in acting at the Academy of "Filodrammatici" in Milan.

Since 1998, participation in various shows and Theatre Festival: "The last guest" of H. Achternbush, director W. Wass; "Ballo in maschera" of M. Lermontov, director W. Malosti; "Hoffmaniana", director F. Khan; "Betrayals" of A. Pinter, director C. Lievi; "Come una rivista", director Leo de Berardinis Teatro Valle di Roma; "Belgrade Tryology" of B. Sbrilianovic director M. Navone; "La Bellezza", director D. Iodice; "Stanlio e Ollio, due a teatro", Festival di Asti; collaborations with Teatro Telaio of Brescia and Teatro Prova of Bergamo. Organizes poetry readings in theaters and high schools, paints and affects etchings.

www.fabiogandossi.altervista.org



