

WHIM OF VARIATIONS

SACREDNESS EMERGING FROM DISSONANCE



Whim of Variations is a video piece created by Chiara Duchi.

"If you cannot get rid of the family skeleton, you may as well make it dance."

—George Bernard Shaw



LIST OF CONTENTS

| | |
|---|-----|
| Preface - The list to deform and expand | 2 |
| Whim of Variations - Abstract | 8 |
| Stillness | 11 |
| Objects | 17 |
| Bestandsaufnahme | 28 |
| Fluidity | 31 |
| Plethora | 35 |
| Double coding | 51 |
| Heterogeneity | 53 |
| Memoir | 65 |
| Biography | 77 |
| Letters or figures | 79 |
| Wunderkammer | 95 |
| Film attempts | 105 |
| Unspeakability | 119 |
| Circularity | 127 |
| Vertigo | 137 |
| Repetition | 141 |
| Dissonance | 143 |
| Obsessiveness | 145 |
| Playful lists | 147 |
| Bibliography | 153 |

Peter Paul Rubens
La caduta degli angeli ribelli, 1620
Muenchen, Alte Pinakothek



PREFACE

THE LIST AS A WAY TO DEFORM AND EXPAND

The first list was perhaps that of Moses, and the history of art and literature is rich in them: from Hesiod to Borges, from Homer to Joyce, from Ezekiel to Perec. Oftentimes, these lists are drawn up solely for the sake of enumeration, for its musicality or even for a certain dizzying pleasure of bringing together incongruent elements. A hymn to cataloging, a passionate celebration of delirious lists. Enumeration seems to be the indisputable sign of the need to name and unite, and also a way not to let anything escape. The list is often an effective representative mode, because cataloging obviates the impossibility of rendering differently the vastness of the abundant details of a circumstance. Some lists have practical purposes and are finite, like that of the books in a library; others intend to suggest innumerable magnitudes and stop incomplete at the boundaries of the indefinite.

When Kant senses the feeling of the sublime admiring the starry sky above him, he feels that this view goes beyond his sensitivity and therefore postulates an infinity that not only our senses cannot grasp, but not even our imagination can. The infinity of aesthetics is a sensation that derives from the finite and perfect completeness of the thing that is admired, while the other form of representation almost physically suggests boundlessness: this representative mode is the list, or catalog.

Pietro Longhi (scuola)
 Il Convitto in casa Nani, 1755
 Venezia, Ca' Rezzonico

This research was initially inspired by the need to satisfy a pure curiosity. My diaries abound in lists and, as a child, I used to write them quite frequently. I was fascinated by the idea of being able to record all the information on paper, to see it written so as not to let it slip away, for fear that my memory might fail. Since then, lists have always been part of my artistic practice and my life, often in an obsessive way. I am enchanted by repetition, accumulation, and patterns.

This phenomenon fascinates me and I incline toward considering the list as a method to deform and expand. The work makes a tacit promise: to redescend the family's biography through a series of discarded objects, playing and replaying the abandoned space that hosts them. A journey into the story of a person who is now gone, by enumerating her items and consequently arranging them into numerous, varied compositions, creating a typology. The initial act of indexing appears as a dissection of space, and it was helpful in order to allow its historical skeleton to emerge. The combination of the items triggers deep memories that blend, entangle and strum the time passed, giving insight on the present moment. The search for visual etceteras involved me to the point of representing an emotional experience because, through the elements of the home, I was able to understand unique pieces of the family story, and a new part of myself.



Hendrik de Clerck
The Nuptials of Thetis and Peleus, 1606-1609
Paris, Musée du Louvre



WHIM OF VARIATIONS

ABSTRACT

Through a passionate celebration of obsessive listing, a plethora of still lives unfolds slowly, with hypnotic rhythm, in a residence where life is reflected in the multitude of objects comprising its interior space. As a profane litany, the film reveals a house forged with the typical resonances of the person who lived there before. Although inanimate, this space opens up to tell a single story in disparate ways. A visual poem that allows to give up synthesis and to contemplate the expansion of an abandoned place through what is left. The space is covered with flocks of objects arranged by the artist in different compositions, with the aim of reviving them and consequently descending into her own biography, setting and resetting the house. A form of self-discovery with interposed person, walking in somebody else's home and finding pieces of oneself. Making the family's skeleton dance also means to take this reshaping list to extremes, in order to enliven the commemorative elements. The attempt to satisfy this whim is perceived through a contemplative video piece, where different compositions of objects reveal stories and expand the house. Whim of Variations gives life to a plethora of prosaic items: by modeling itself, the visual list opens the room to numerous possibilities, presenting bizarre elements and contradictions. Disturbing moments and variations occur in the film, with repetitive music coming both from a record player and an old carillon. An act of expansion, a sumptuous disarrangement of properties through repetition, dissonance, and combinations. A continuous dance of fullness and emptiness, to create an oracle-space filled with unique stories.

Attraverso una celebrazione appassionata dell'elencazione maniacale, una pletora di nature morte si dispiega lentamente, con ritmo ipnotico, in un luogo dove la vita precedente si riflette nella moltitudine di oggetti disposti al suo interno. Come una litania profana, il film rivela una casa forgiata con le risonanze tipiche di chi l'ha abitata prima. Una poesia visiva che permette di rinunciare alla sintesi e di contemplare l'espansione di un luogo abbandonato attraverso ciò che resta. La casa è ricoperta da stormi di oggetti disposti in composizioni, per farli rivivere e scendere nella biografia della famiglia, giocando e rigiocando lo spazio che, sebbene inanimato, si apre per raccontare una storia in modi disparati. Una scoperta di sé per interposta persona: esplorare la sua casa per trovare pezzi di sé. Un film contemplativo mostra diverse composizioni di oggetti che rivelano storie espandendo la casa. *Whim of Variations* dà vita a una sovrabbondanza di elementi prosaici: nel film si verificano momenti e variazioni bizzarri, con musica ripetitiva proveniente sia da un giradischi che da un vecchio carillon. Un atto di espansione dall'essenza alle proprietà, un sontuoso disordine attraverso la ripetizione, la dissonanza e le combinazioni. Una danza continua di pieni e vuoti, per creare uno spazio-oracolo di storie uniche.

In una leidenschaftlichen Feier der obsessiven Auflistung entfaltet sich langsam und mit hypnotischem Rhythmus eine Fülle von Stillleben in einem Haus, in dem sich das Leben in der Vielzahl von Objekten widerspiegelt, die seinen Innenraum ausmachen. Wie eine profane Litanei enthüllt der Film ein Haus, das mit den typischen Resonanzen der Person geschmiedet wurde, die es zuvor bewohnt hat. Ein visuelles Gedicht, das es erlaubt, die Synthese aufzugeben und die Ausdehnung eines verlassenem Ortes durch das, was übrig ist, zu betrachten. Der Raum ist mit Scharen von Objekten bedeckt, die in Kompositionen angeordnet sind, und obwohl unbelebt, öffnet er sich, um auf disparate Weise eine Geschichte zu erzählen. Eine Form der Selbstfindung mit zwischengeschalteter Person: in das Haus eines anderen gehen und Teile von sich selbst finden. *Whim of Variations* erweckt eine Überfülle von prosaischen Gegenständen zum Leben: Es gibt verstörende Momente und Variationen im Film, mit sich wiederholender Musik, die sowohl von einem Plattenspieler als auch von einem Spieldose kommt. Ein Akt der Ausdehnung von Essenz zu Eigenschaften, eine üppige Verfremdung durch Wiederholung, Dissonanz und Kombinationen. Ein kontinuierlicher Tanz von Fülle und Leere, um einen Orakel-Raum zu schaffen, der mit einzigartigen Geschichten gefüllt ist, die es zu entdecken gilt.

STILLNESS

MUFFLED STEPS



There are places where it seems to have reached a silent temple trapped in stagnation: spaces where no one lives anymore, left exactly as they once were. Everything, here, is slowed down, even the external sounds seem dark and muffled. The silence invites to handle these sites with delicacy and empathy, in respect of what previously animated them. This house has a particular charm: does it maybe hide a secret passage for mysterious needs? It is a profound and precious casket escaped from space and time; yet, it is precisely from there that numerous stories can radiate.

*Photograph taken at Palazzo Crivelli,
Pergine Valsugana (TN)*

*Inspired by
La Piuma Blu - Abecedario dei luoghi silenti
Marco Ermentini*

The house of my grandmother, who passed away at the end of August 2020, is a fragile and crystallized place, covered with dust and memories. Here, the previous life is reflected, distant and steady, through a myriad of objects that have now run their course, frozen in a flow. There are ancient paintings, cutlery, tea sets, brushes, still and dusty, even ruined and often unusable. Through the objects, I slowly began to discover and reconstruct the family's story, as a puzzle without a known final drawing. Looking into her things, I necessarily found myself too, in a new way, in the guise of her granddaughter. Before approaching my grandmother's objects, I had never heard of certain stories about my family and even myself. Her diaries alternate between cheerful songs and tales that instead show her often-painful life, of mourning and loss. The actions performed in this place through the film are provocative, somewhat ironic and often rambling, but I realized the importance of playing to find some more shreds of an untold story. The continuous groping and guessing tries to de-crystallize the place from its state of lethargy.





OBJECTS

AN ACT OF ARCHAEOLOGY

Each object of the list has a story, a bond, a kinship. Inanimate material things remain a tangible proof that this life existed and the deceased person can be described through these visible vestiges, fossils of a past wave. Handling such fragile objects was an intriguing part of the process. Having to move them with the utmost care, to prevent them from shattering; being careful where to step on, handling them one by one, often with gloves to avoid dirtying them. While gathering the items, I wondered how many times they had been used by my grandmother, and in how many different ways. She often changed the disposition of the objects in her apartment.

For months after her death, the place had remained in a state of crystallization: her objects seemed frozen and started to accumulate dust. One day, I decided to use the space again: while I was sitting at her table, it felt as if I were immersing myself in a bizarre dimension, horrific and fascinating at once. A series of religious statuettes was staring at me and it was difficult to focus. The crucifixes on the walls were juxtaposed with paintings depicting New York City in the 1960s. The figurines of the Virgin Mary were either used as holy ornaments or as bookends on the highest shelves. The pages of her diaries alternating between painful stories and cheerful songs were a nucleus of contradictions.





To cite artist **Luigi Ghirri***, referring with these words to his photographs, these objects can be as well "forms of fragility and tenderness", because they have seemed to me like moments of illumination: "visionary flares that appear before us", to reveal new parts of our stories.

I was able to get to know my grandmother again from a different perspective through her objects and the stories I knew little about. She did not like to talk much about her life, preferring to listen instead. Even though they did not belong to me, I found a deep personal feeling in the objects; they embody a form of empathy. For this work, my intention was to experiment with poor and simple materials, to awaken the sense of humble, fragile, silent things, and using non pictorial objects as brushes to give away a painterly idea. The work is a system of relationships between the elements of the list: they are human artifacts and from all these things a form of time emerges, a lived experience.

There are disparate subjective works that despite the personal narrative aspect, manage to resonate with a large audience. This is the case, for instance, of "Autobiography" by **Sol Lewitt**, which is deeply personal but also universal.

*"Thinking with Images: The Photography of Luigi Ghirri", video

"Autobiography" is a book by the artist **Sol Lewitt** with photographic images arranged on each page within a grid consisting of nine squares. The black and white photographs portray the interior of Lewitt's New York loft crammed with household furnishings, creating an inventory of the objects he owns. These images reveal details of the shelves where it is even possible to see the titles of the books or the labels of the cassettes, inspiring a narrative content that discloses new stories about the person reading those books or using the objects depicted.

This work has been inspiring for the development of my film, especially because it demonstrates that intimate narrative aspects can resonate not only with the person whose story is told, but also with a wider audience.



Another interesting source of inspiration has been "Still-Life", by **Luigi Ghirri**. It is a volume that collects sixty unpublished photographs accompanied by Ghirri's original text on Still-Life and other critical writings. In this volume, the artist looks with the lens at the portrait of the portrait, the landscape of the landscape, the painting of the painting. It is therefore a skillful construction that Ghirri carries out as a magician, who by opening his suitcase of objects, produces wonder. A 'wunderkammer' of him, objects of affection placed in relationship through small movements, ordered like pieces of a mosaic, but destined to break its fixity; he looks at the images that travel through time, with their usury and their small wounds.

Ghirri contemplated the totalizing potential of the objects portrayed, using photography to direct attention towards the unusual hiding in the banality of daily urban life. Ghirri's photographs, in this way, teeter on the edge of the surreal, encouraging viewers to slow down and taking note of the often overlooked. Ghirri was fascinated by the dialog that opens up when such juxtapositions are captured in a photograph. This gives them a surreal aura and a hint of the melancholic. He was mystified by the relationship of humans and locations. In his photographs lies a visual autobiography of a curious man who often directed the gaze towards the unnoticed.*

LUIGI GHIRRI_STILL LIFE



* "Thinking with Images: The Photography of Luigi Ghirri", video
<https://www.archivioluigighirri.com/biography>



Luigi Ghirri
Identikit, 1979



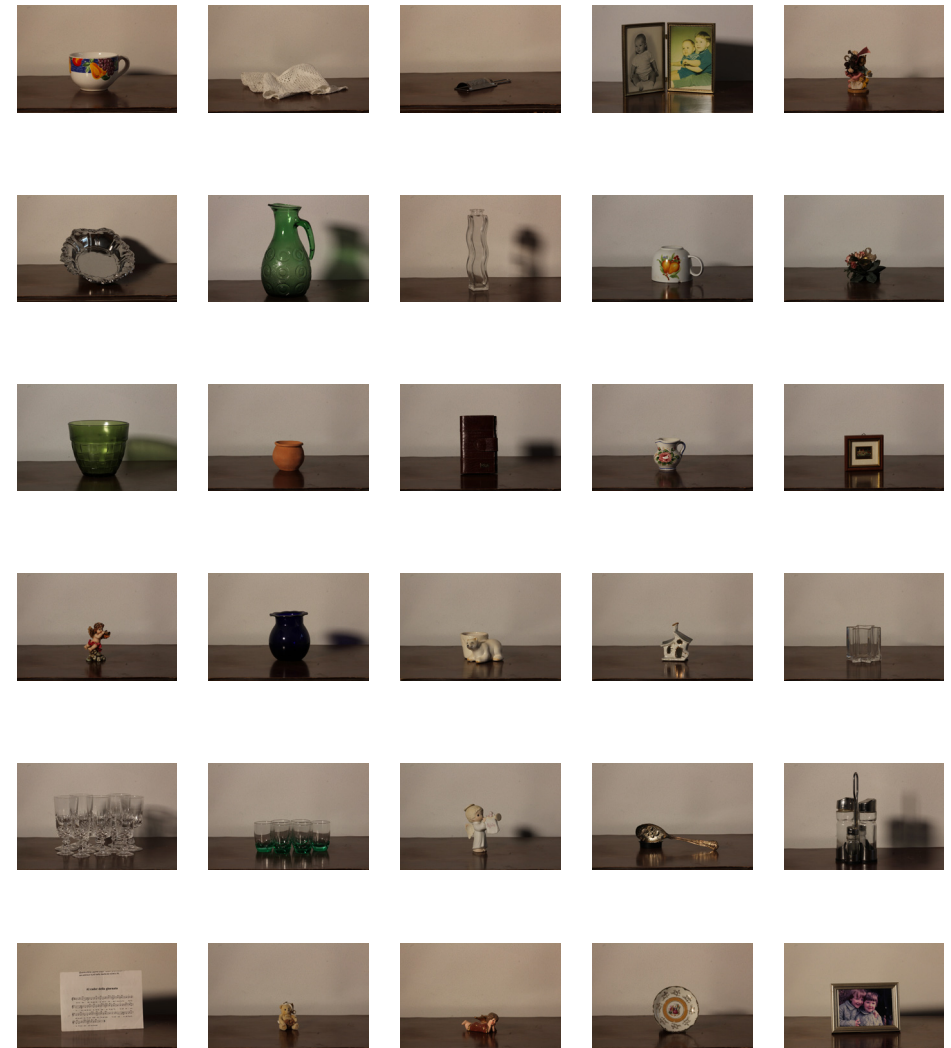
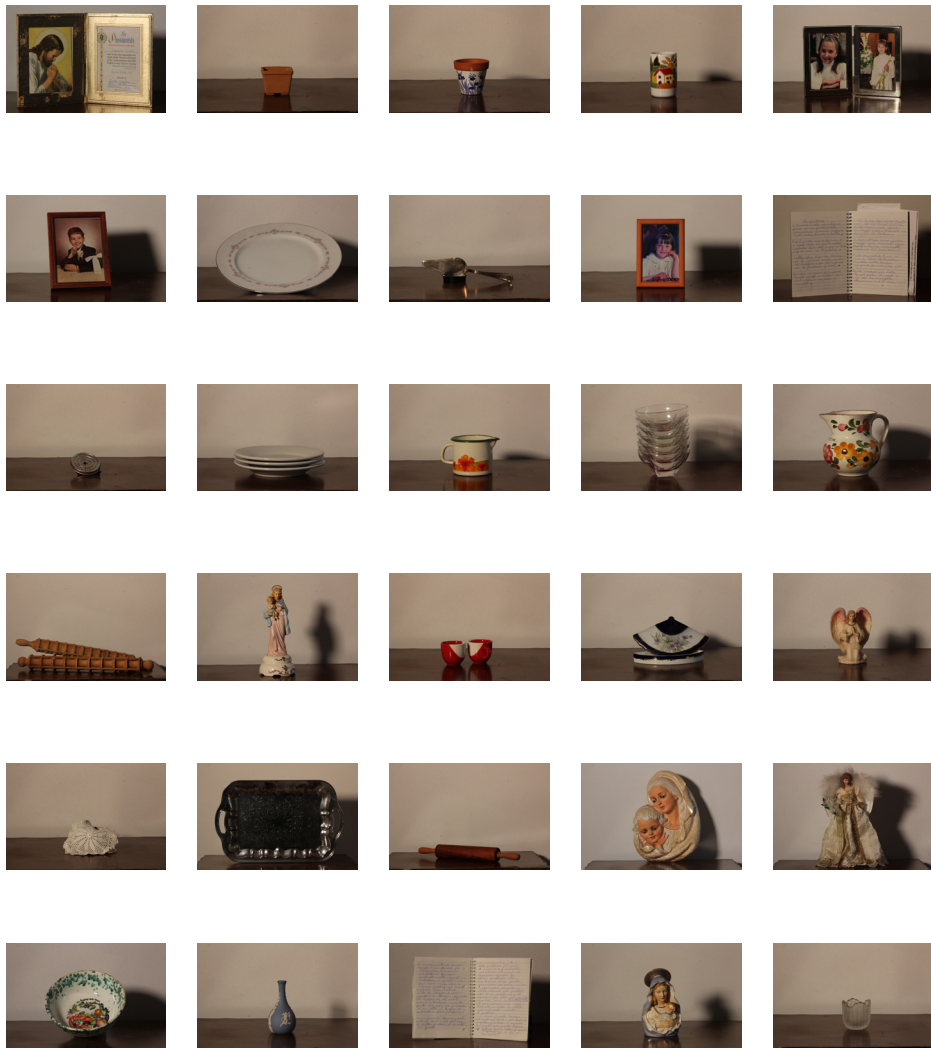
BESTANDSAUFNAHME

INVENTORY

Bestandsaufnahme: Registering stocks, and making an inventory.

Confronted with this overabundance, I began by indexing each individual mundane object, in the attempt and initial need to register and to create a linear list as a semblance of structure in the midst of the tumultuous plethora. There was also, to a certain degree, the concern of missing something, or not being able to handle such a large amount of things. At the same time, the uneasiness was accompanied by a vertiginous pleasure of recording each element, in a precise and almost scientific, surgical way. It was satisfying to perceive the visual delight of seeing an ordered succession of photographs with the same background yet different "characters", as if the objects were theater actors presenting themselves.

Firstly, the name and characteristics of each object were written on a notebook, in a linear and cramped alphabetical list, but the photographs seemed more appropriate for the work I was trying to develop. After cataloguing, I started to create a series of puzzles and compositions, generating abundant and varied arrangements.



FLUIDITY

EXPANSION FROM ESSENCE TO PROPERTIES

Throughout antiquity and the Middle Ages, the list was almost a "pis aller" (makeshift solution)* and under it there was often the scheme of a possible order, the desire to give it a shape. With the modern world, instead, the list is often designed for the taste of deforming, to mix and accumulate various properties to establish new relationships between distant elements. A representation by cluster or list of characteristics does not presuppose a dictionary but a sort of encyclopedia in progress, never definitively stiffened as a tree and never totally completed. The essence is permanent in a sort of lost fixity, arborescent stem, whereas a list of properties allows a certain expansion of the inventory, in a rhizomatic way, even if this is finite**. In fact, every story contained in the items can be described with a huge variety of approaches. Whim of Variations allows to lose comfortable assumptions about the nature of each single object and proposes different alterations to show how many solutions can emerge.

Raymond Queneau, in his book titled "Exercices de Style", managed to tell a story in different ways. It is a collection of ninety-nine retellings of the same anecdote, each in a different literary style: numerous options radiate from the initial narration. The author shows a variety of possibilities to demonstrate that, unlike the puzzle, there is no ultimate single and final truth and therefore, he makes a shift from the mere essence to a more open narration of properties.

* *Vertigine della Lista*, Umberto Eco, "Liste per Essenza e Proprieta"
** *A Thousand Plateaus*, Deleuze and Guattari, chapter on the "Rhizome"

Notations

Dans l'S, à une heure d'affluence. Un type dans les vingt-six ans, chapeau mou avec cordon remplaçant le ruban, cou trop long comme si on lui avait tiré dessus. Les gens descendent. Le type en question s'irrite contre un voisin. Il lui reproche de le bousculer chaque fois qu'il passe quelqu'un. Ton pleurnichard qui se veut méchant. Comme il voit une place libre, se précipite dessus.

Deux heures plus tard, je le rencontre Cour de Rome, devant la gare Saint-Lazare. Il est avec un camarade qui lui dit: «Tu devrais faire mettre un bouton supplémentaire à ton pardessus». Il lui montre où (à l'échancrure) et pourquoi.

Précisions

A 12 h 17 dans un autobus de la ligne S, long de 10 mètres, large de 2,1, haut de 3,5, à 3 km 600 de son point de départ, alors qu'il était chargé de 48 personnes, un individu du sexe masculin, âgé de 27 ans 3 mois 8 jours, taille 1 m 72 et pesant 65 kg et portant sur la tête un chapeau haut de 17 centimètres dont la calotte était entourée d'un ruban long de 35 centimètres, interpelle un homme âgé de 48 ans, 4 mois 3 jours, taille 1 m 68 et pesant 77 kg, au moyen de 14 mots dont l'énonciation dura 5 secondes et qui faisaient allusion à des déplacements involontaires de 15 à 20 millimètres. Il va ensuite s'asseoir à quelque 2 m 10 de là.

18 minutes plus tard, il se trouvait à 10 mètres de la gare Saint-Lazare, entrée banlieue, et se promenait de long en large sur un trajet de 30 mètres avec un camarade âgé de 28 ans, taille 1 m 70 et pesant 71 kg qui lui conseilla en 15 mots de déplacer de 5 centimètres, dans la direction du zénith, un bouton de 3 centimètres de diamètre.

Onomatopées

Sur la plate-forme, pla pla pla, d'un autobus, teuff teuff, de la ligne S (pour qui sont ces serpents q sifflent sur), il était environ midi, ding din don, diu din don, un ridicule éphèbe, proût, proût, qui av: un de ces couvre-chefs, phui, se tourna (virevolte, v revolte) soudain vers son voisin d'un air de colè: rreuh, rreuh, et lui dit, hm hm: «Vous faites expt de me bousculer, monsieur». Et toc. Là-dessus, vrou il se jette sur une place libre et s'y assoit, boum.

Ce même jour, un peu plus tard, ding din don, diu din don, je le revis en compagnie d'un autre éphè: proût, proût, qui lui causait bouton de pardessus (b brr, brr, il ne faisait donc pas si chaud que ça...).

Et toc.

Négativités

Ce n'était ni un bateau, ni un avion, mais un moyen de transport terrestre. Ce n'était ni le matin, ni le soir, mais midi. Ce n'était ni un bébé, ni un vieillard, mais un homme jeune. Ce n'était ni un ruban, ni une ficelle, mais du galon tressé. Ce n'était ni une procession, ni une bagarre, mais une bousculade. Ce n'était ni un aimable, ni un méchant, mais un rageur. Ce n'était ni une vérité, ni un mensonge, mais un prétexte. Ce n'était ni un debout, ni un gisant, mais un voulant-être assis.

Ce n'était ni la veille, ni le lendemain, mais le jour même. Ce n'était ni la gare du Nord, ni la gare de Lyon mais la gare Saint-Lazare. Ce n'était ni un parent, ni un inconnu, mais un ami. Ce n'était ni une injure, ni une moquerie, mais un conseil vestimentaire.

Litotes

Nous étions quelques-uns à nous déplacer de conserve. Un jeune homme, qui n'avait pas l'air très intelligent, parla quelques instants avec un monsieur qui se trouvait à côté de lui, puis il alla s'asseoir. Deux heures plus tard, je le rencontrai de nouveau; il était en compagnie d'un camarade et parlait chiffons.

Métaphoriquement

Au centre du jour, jeté dans le tas des sardines voyageuses d'un coléoptère à l'abdomen blanchâtre, un poulet au grand cou déplumé harangua soudain l'une, paisible, d'entre elles et son langage se déploya dans les airs, humide d'une protestation. Puis, attiré par un vide, l'oisillon s'y précipita.

Dans un morne désert urbain, je le revis le jour même se faisant moucher l'arrogance pour un quelconque bouton.

PLETHORA

THE SEA IN A ROOM

When I tried to bring all the items together in one room, they could cover the entire floor. I created some dense compositions and it seemed that the number of elements never ended. It is incredible how many objects that house could contain. It appeared as an overabundant body of things, and the more drawers I opened, the more things I found. It was like an ever-growing stifling list. There was a kind of coherence to this list - because the objects belonged to the same person and had been found in the same house - but also the poetic inconsistency of the unusual combinations I started to create and all the ways these blends could expand the place and replenish it.

Initially, I wondered how to propose an etcetera through a finished frame. It is difficult to imagine a statue that says "etcetera", suggesting that it can continue beyond its physical limits. I wanted to place myself with respect to the vastness, creating an abundant list with manic precision, even if the representation seemed severely limited by the frame.

There are two trends, both present in the history of lists but even more so in modern and postmodern literature. There is a coherent excess list that nevertheless brings together entities that have some form of kinship; and there are lists that are an assembly of things deliberately devoid of apparent reciprocal relationship.*



* *Vertigine della Lista*, Umberto Eco, "L'eccesso, da Rabelais in avanti"



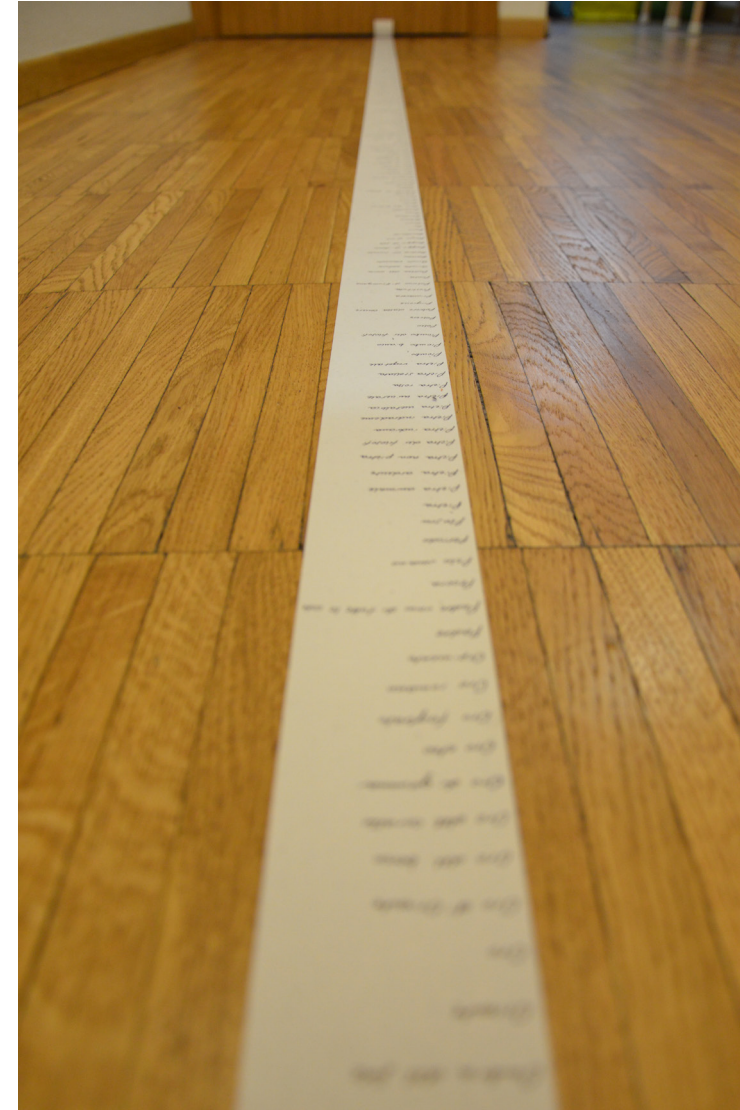


EXCESS

From the eighteenth century and then throughout modern and post-modern literature, a poetics of the list for the list started to be embraced, purely for the sake of the list by excess. The vertigo created by the greedy gaze of the artist or author expands to countless possibilities, due to a kind of visual bulimia.*

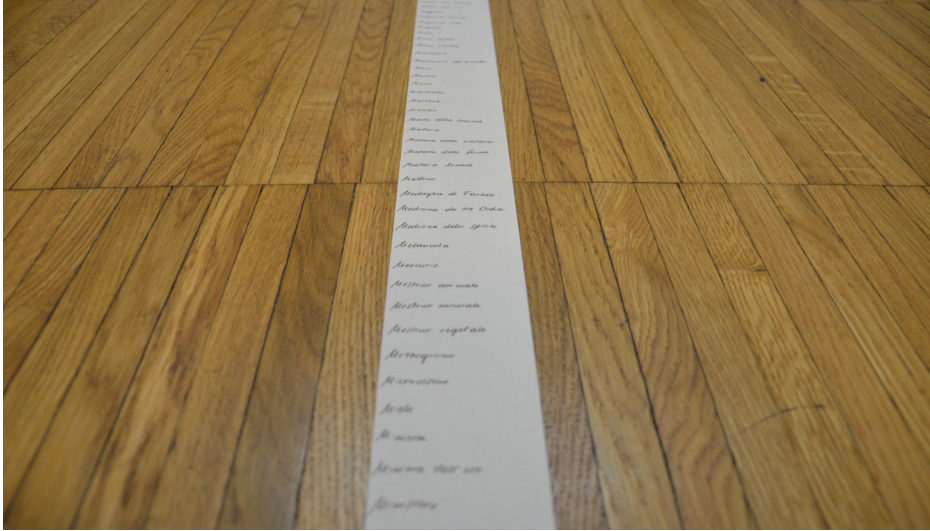
The list of **Dom Antoine-Joseph Pernety** is a great example: completely delusional seems the detailed list of all the ways in which the alchemists have called the "Materia Prima", or raw material, so that his writings could also be ascribed to the rubric of chaotic lists. However, the eighteenth-century alchemist limited himself to reporting an existing terminology, so he had a valuable reason to combine all those names. In doing so, he also experienced a certain fascination, so he proposed an exaggerated list as a result of his manic passion for incontinence.

I tried to write down all the elements of "Materia Prima", in alphabetical order, to get an idea of its length in a tangible way. The final paper roll was nine meters long, handwritten with a small calligraphy.



*Vertigine della Lista, Umberto Eco "L'eccesso coerente"

The list of the elements of the Materia Prima by Pernety, rewritten on a nine-meter long slice of paper.



Against all appearances, a fine example of an excess that is not at all chaotic are the thirty-two pages of **Claude Closky's** "Marabout": in fact, he simply aligns terms or short phrases, each beginning with the syllable that the previous one ends with. If only one element of the list is missing, it loses its significance. There is a method in this madness and the list, chaotic considering meanings, is not so from the point of view of signifiers.

"Marabout, bout de ficelle, selle de cheval, cheval de course, course à pied, pied à terre, Terre de Feu, feu follet, lait de chèvre, chèvrefeuille, feuilleton, tonton Jules, Jules César, z'haricot, Ricoré, Rémuzat, musarder, désinvolve, volte-face, facétie, cigarette, arrêté, théorie, rideaux verts, vers l'avant, avant-garde, garde-manger, géomètre, mettre au clou, clouer le bec, bec à l'oie, lois pénales, Nal Délice, Lisses de France, France Loisirs, zirconite, Nintendo, Daumesnil, Nilgiri, richissime, symétrie, trilogie, Giraudy, Digisoft, Soft and Co, Cogistel, Téléfleurs, Fleurs du mal, mal acquis, quiproquo, Conesco, Coppola, la bonne cause, cause toujours, jour de fête, fête des mères, mercantile, antilope, l'opéra, rabatjoie, joyeuses Pâques, pack de bière, bière anglaise, glaise en sac, sac à main, main dans le sac, saccharose, rose fluo, Fluogum, gomina, minaret, raie au beurre, beurre d'anchois, choix des armes, arme à gauche, gauche caviar, caviardé, Art Déco, codéine, in situ, tu l'as dit, dix mille balles, balle perdué, du bidon, Dombrowski, Ski Open, peine de mort, Morrison, Sonatec, Technofi, fiche tricot, Caumartin, Martin Jean, Jean Gabin, bengali, Lipari, Paris-Turf, Turf-Infos, faux jeton, tomber pile, pile Wonder, wonderfull, full contact, tact exquis, Kit et Kat, catogan, gant de crin, craint la pluie, pluie des mois, moitié prix, pris en faute, faute de quoi, quoi au juste?, Juste Prix, prise de sang, sans payer, payez-vous, Vougécourt, court-métrage, tragédie, édifice, fils de pute, Puttelange, Langeron, Ronsenac, Nacquerville, Villetaneuse, Neusanir, Niradeth, dettes de jeu, jeu de prince, Prince de Galles, galibot, beau discours, course de fond, fond la caisse, qu'est-ce qu'il pleut, pleut des cordes, corde au cou, coup de pot, pauvre petit, petit joint, joint de culasse, (...)"

A case in which abundance and coherence are combined in an exemplary way is the description of the flowers in the garden of the Paradou in "La Faute de l'Abbé Mouret" by **Emile Zola**. Or "Par Roland Barthes", a piece written precisely by **Roland Barthes** in 1975 in which the list acquires coherence because it concerns "everything the author likes".*

Through the research, I have discovered a few examples of abundant lists in which it is difficult to say whether the excess is coherent or not. An example could be "Tentative d'épuisement d'un lieu parisien", by **George Perec**, written in 1982. With this work, the author made the attempt to exhaust a place in Paris, through a collection of observations aiming to describe the facts that usually pass unnoticed. For instance, he delineates brief details of buses and people who pass by, not worrying about repetition. It is a list of what the author sees in a single day by lurking in Place Saint Sulpice in Paris, noting the time, event and point of the square from which he is observing. The list can only be random and messy given that, in all likelihood, one hundred thousand other events occurred that day in that square that Perec did not notice and note; but on the other hand, the fact that the list contains exclusively what he has noticed makes it strangely homogeneous.

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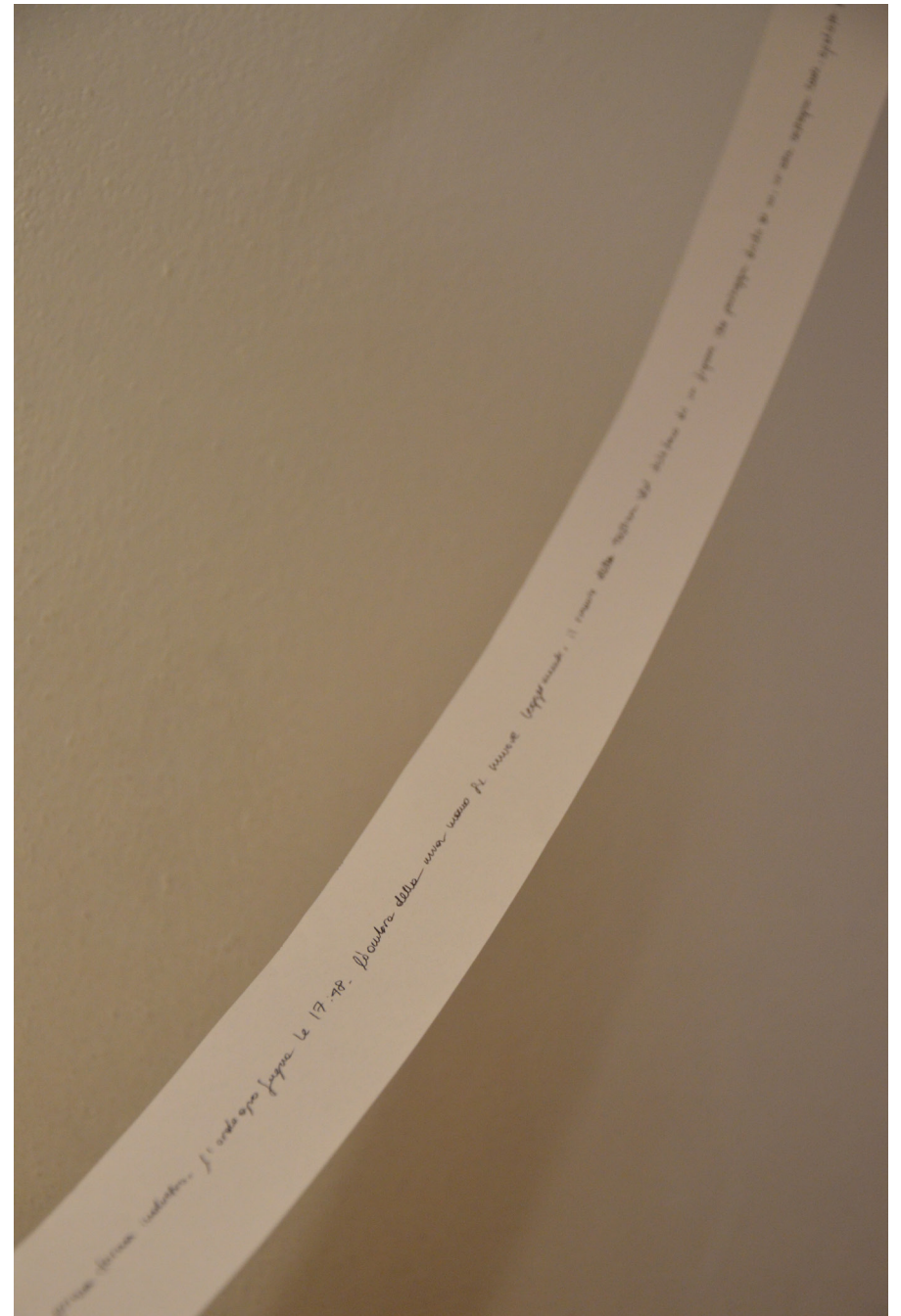
Maximilian Lenz, Tulipani
1914, Wien, private collection

*Vertigine della Lista, Umberto Eco "L'eccesso coerente"
**"Tentative d'épuisement d'un lieu parisien", George Perec, 1982

On the line of **Perec's** "Tentative d'épuisement d'un lieu parisien", I have carried out a similar experiment, trying to remain open to the potential depths found in ordinary events. One day, I sat down on a bench along Talvera river in Bolzano, after buying a roll of paper where I started noting everything that was happening around me: a woman with a white coat was walking fast behind me, a leaf had fallen on my legs, something was moving behind the bushes - probably a bird - a truck was passing very far away, two lights were flickering in the distance and so on. People were walking by, near the bench, and some of them even stopped to concentrate on my act of unrolling the paper. It felt as if I was chasing something unreachable and I was fascinated by my inability to record everything I wanted to.

Sometimes, the time of the writing coincided with the time of the variation, but I frequently had to leave words suspended in the middle, given the impossibility of reaching, through writing, what I was trying to note down. The conflict between transience and persistence appears particularly acute. On the one hand, there is the impermanence of the writing work, on the other the possibility of perceiving its urgency. It reflects the awareness that things arise from nothing and are destined to sink into nothingness, absorbed in the cycle of nature that creates and destroys.

The photograph is, of course, only a part of this list.





DOUBLE CODING

EXCHANGES BETWEEN LIST AND SHAPE

To the extent that a list characterizes a series of objects, however different they may be, as belonging to the same context or seen from the same point of view, it confers order, and therefore a hint of form, to an otherwise disordered set. However, there are more subtle ways of turning a list into shape and the most typical example is Arcimboldo. He takes the elements of a possible list and composes a form which, however, is not the expected one. In a certain baroque way, he shows us that one can artificially pass from list to form, and he does so without illusions. The shape that comes out is deformed, and what prevails is the encounter of different elements, which are incongruous in a human face. There is also a kinship with the poetics of pre-surrealism: to quote **Lautréamont**, "Heterogeneous like the fortuitous encounter on an anatomical table of a sewing machine and a rain cover".

Giuseppe Arcimboldo
L'estate, 1555-60 ca.
Bayerische Staatsgemäldesammlungen

HETEROGENEITY

CONJUNCTIVE - DISJUNCTIVE

There are conjunctive and disjunctive lists; in *Whim of Variations*, the list is conjunctive, since it brings together even different things, but giving the whole a coherence as seen by the same subject or considered in the same context (grandmother's apartment). Disjunctive lists, on the other hand, express a shattering, a sort of schizophrenia of the subject who perceives a sequence of disparate impressions without being able to confer any unity to the elements*.

In my work, the reunion of different elements prevailed together since they belonged to the same person. Before choosing these objects, I had made some experiments with my old toys, but since they were all part of the same "category", the narrative would have been flat. In fact, I wanted the material to be sufficiently deterritorialized to open to the cosmic, instead of falling back into a dead mass that would have been all composed by the same homogeneous elements**. This condition can only be met with a simplicity in non-uniform material - a maximum of sobriety.

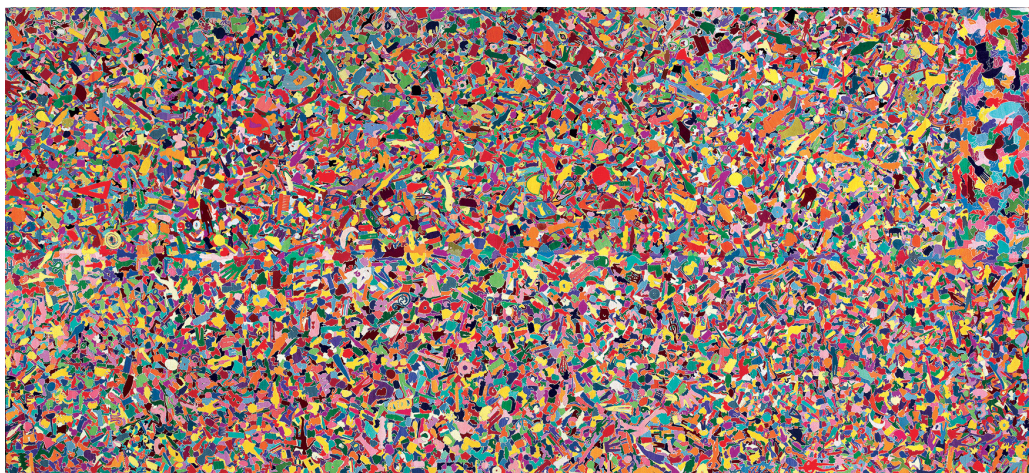
In this case, there is a poem that holds them together, but they are still heterogeneous objects. It is therefore a list as an absurd jumble but at the same time coherent because there is a link between the incongruous objects, that is, the fact that they all belonged to a person and therefore are responsible for building the memory of her.

**Vertigine della Lista*, Umberto Eco "L'enumerazione caotica"

***A Thousand Plateaus*, Deleuze and Guattari
on the right: Alighiero Boetti, *Tutto*, 1992







The artist **Alighiero Boetti** was interested in classification and sequences. He wanted to use the process of ordering and disordering as a way of making artworks. He often put in place long works of combinations. **Tutto** is a work-list that tries to include a "whole".

DIALOGUES BETWEEN HETEROGENEOUS OBJECTS



Even with only five items, several expansion modes open up. The work is potentially concluded when the number of possibilities of combination is reached.

- small serving glass
- statuette of the Virgin Mary
- blue vase
- jewel case
- steel pitcher

MEMOIR

ACCOUNT OF ONE'S LIFE



A universe of lifeless things marks the passage of time with great precision, populating it with shapes of great variety and drawing the story of a past existence. From these items, a form of time emerges.

The composition with objects belonging to the same category (toys) would not have been ideal for this work. However, setting my old toys in a squared frame gave me interesting insights during the process, especially regarding the nature of the puzzle, eventually leading to the current work. Surprisingly, I was already building a self portrait at the beginning of the creative process. Trying and retrying the configuration, various possibilities emerged. The elements were combined in disparate ways, and the frame could be accessed at any point, with as significant ruptures. A composition that springs from what appears dead and unusable.

Self-portrait with old toys arranged in a square frame





"Her Coffin" is an installation by the artist **Portia Munson**, exhibited in 2016 at Art Basel. It is "a glass box filled with thousands of discarded pink plastic products manufactured for and marketed towards women and girls." Munson has long been interested in colors that are used to signify and commodify gender and the way the colors have been strategically modulated for different generations. "Her Coffin" acts as a time capsule, depicting what Munson describes as this "carcinogenic plastic moment in time".





FOTO SCATTATE de CHIARA



FOTO SCATTATE de CHIARA





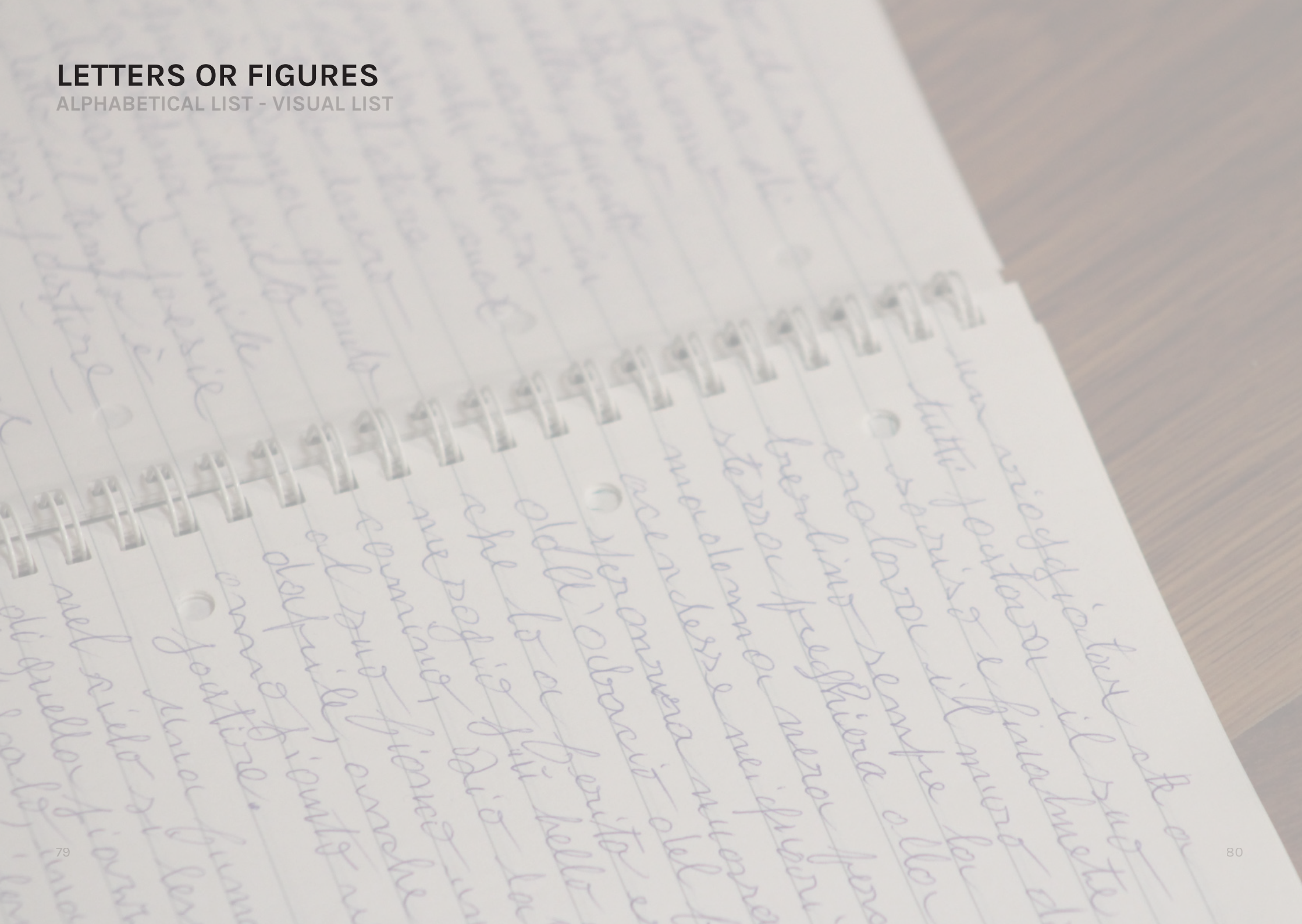
BIOGRAPHY

My grandmother was a person full of contradictions. Considering her stories, she endured a difficult life of loss and pain. She had moved to England as a teenager to find a job, after losing her mother, and a few years later she moved to the USA, where she met her husband, also from Italy, and had two children. They lived in New York City for ten years and consequently moved back to Italy. I never had the occasion to delve into her because she preferred to listen rather than talk about her past. Walking around her house, I noticed how objects were combined in ways that initially did not make sense to me. For instance, her photo albums were not sorted chronologically, but randomly, with images of her local choir group combined with photographs from the sixties.



LETTERS OR FIGURES

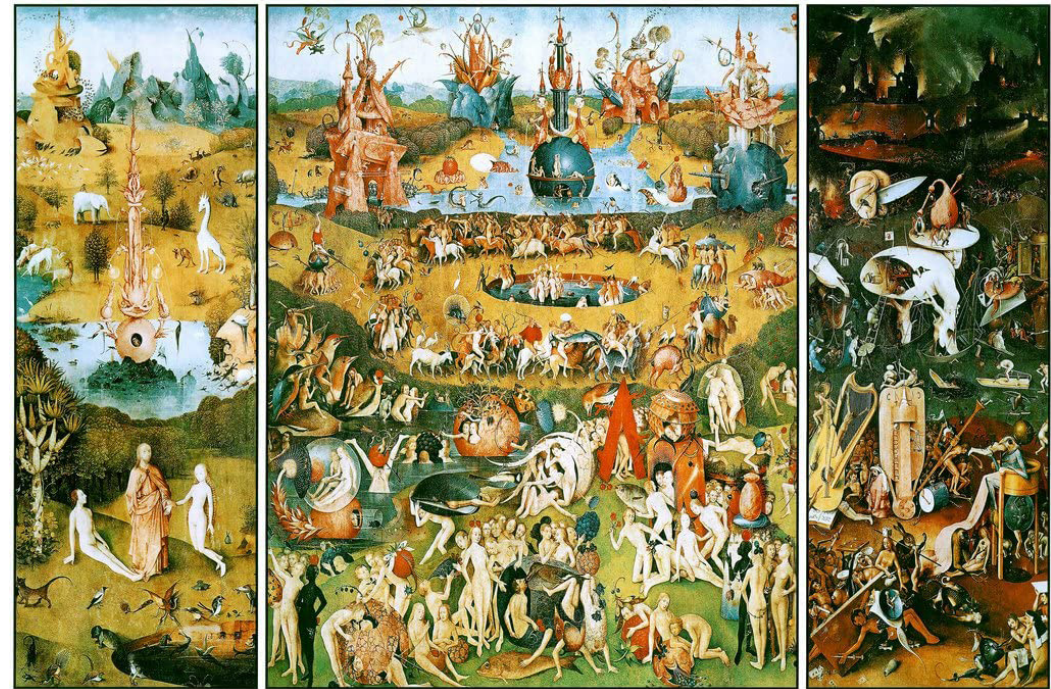
ALPHABETICAL LIST - VISUAL LIST



The books dedicated to the poetics of the enumeration are mostly and cautiously limited to verbal lists, because it is difficult to say in which way a painting can present things and yet suggest an "etcetera" as if admitting that the limits of the frame oblige it to suppress an abundant quantity.

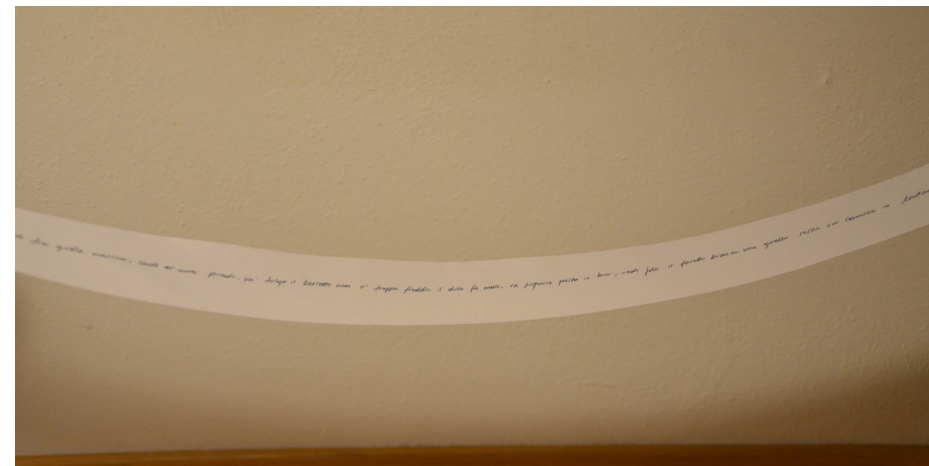
However, there are figurative works that suggest that what we can see within the frame is not everything, but only a hint of a totality that is not easily countable. An example could be **Hieronymus Bosch's** "Garden of Earthly Delights", where the author tells us that the wonders he mentions should continue beyond their limits. This also happens with many pictorial representations of battles and armies lined up, or with other disturbing quotations of immeasurable arrays.

The so-called "Vanitas" also allude to a visual list, mixing objects apparently without mutual relationship, but which stand for everything that is perishable and invite us to think about the transience of earthly goods.



Hieronymus Bosch
Garden of Earthly Delights, 1503-1515

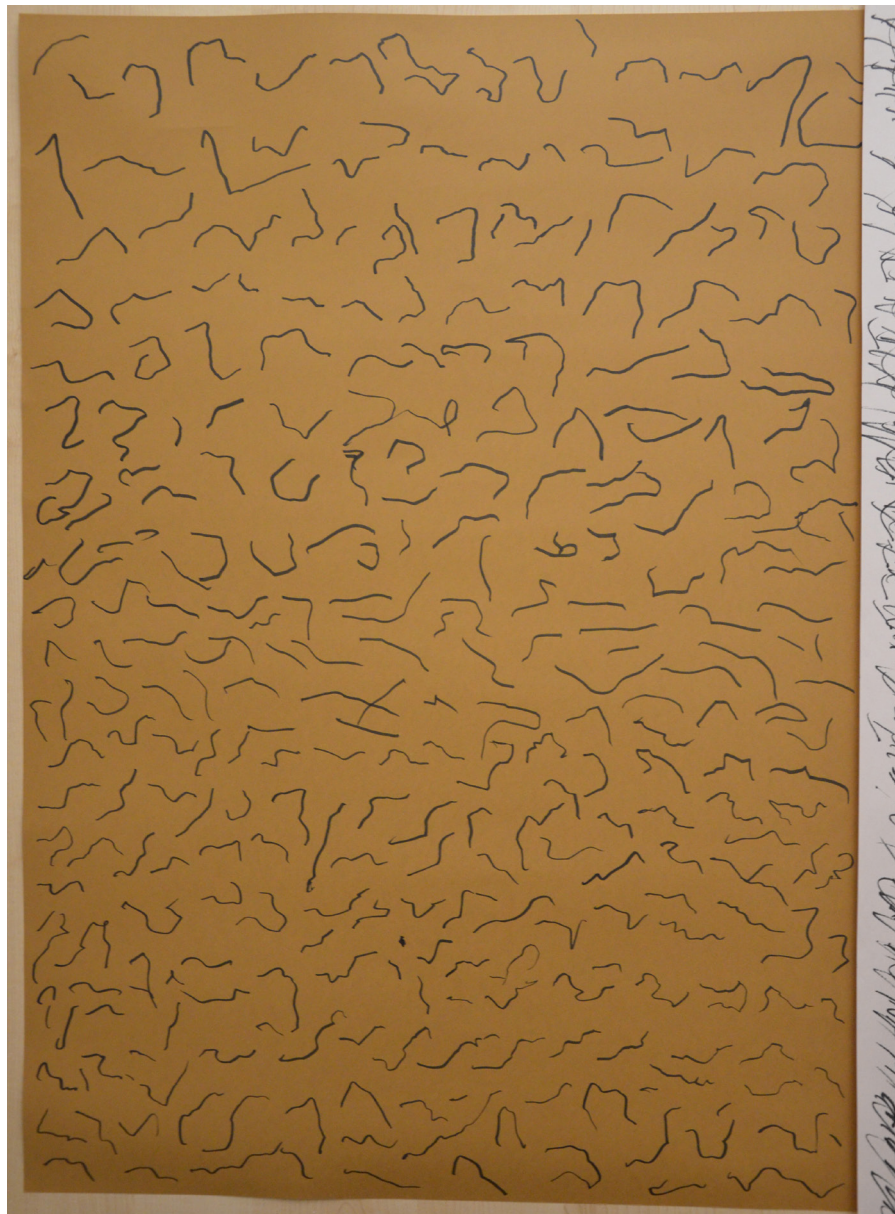
IMPERMANENCE AND URGENCY



Alphabetical lists would not have been ideal for the work I had in mind: figures had a better chance to give the idea of what I wanted to express. I decided to create a cluster of visual forms because I was interested in working with material objects. I wanted to invest the space with physical elements, a space like a blank page to make it habitable and expand it.

In the initial steps of the project, as seen in the photographs before as well, I carried out some experiments with alphabetical lists, also inspired by George Perec and his "Tentative d'épuisement d'un lieu parisien". The entire writing work was done with respect to something that is not there, something that can show itself for an instant, and then shatter.

Enumerating a situation that escapes, chasing a continuous change.



*Attempt to rhythmically chase a continuous variation inside a beehive
60 BPM, 4/4*

bee flies, bee flies, bee flies, bee flies, bee flies, bee flies, bee flies, bee flies

ILLEGIBILITY

One of the first books that I consulted was the "Codex Seraphinianus", by **Luigi Serafini**. Its title might make us think of an ancient grimoire; in truth, it was written between 1976 and 1978 by Luigi Serafini, an Italian artist, and first published in 1981. It is quite recent then, but its strange illustrations and the writing it presents have made it the most enigmatic work of all time - a volume that no one is able to interpret or simply read.

The Codex Seraphinianus is a volume composed of about 360 pages, the number varies depending on the edition, and it can be considered an illustrated encyclopedia of an unknown universe, written in an indecipherable language. Here we are not simply faced with surreal drawings, but with images that seem to describe in detail plants, animals or impossible objects, with a great meticulousness of details. Many scholars attempted the difficult task to interpret the book, but none of them came to a satisfactory conclusion. According to their opinion, the Codex is simply an illegible book and its writing, although it seems to follow a logic, is not interpretable and traceable to any existing language.

Codex writing is asemic, that is without semantic content. To put it in simpler terms, it would be a language that does not refer to anything, so it cannot be decoded. As for the meaning of the work, Serafini said: "Do you remember when you were a child and you opened a book without being able to read yet? Here, the Codex is a childish emotion. Basically, it is a work that wants to make everyone illiterate again, including myself".*

*Some information taken from
 "Codex Seraphinianus: il misterioso libro che nessuno è in grado di leggere"
<https://www.youtube.com/watch?v=fcYYDKcCoIE&t=110s>

මෙහි පිටුපසින් සෑම අකුරක්ම විශේෂ ස්වභාවයක් ඇති අතර ඒවායේ අර්ථය හෝ නිරූපණය කළ යුතු වස්තුවක් නොමැත. මෙහි අකුරු රටාව අතිශයින්ම සුන්දර සහ විකල්පයෙන් යුක්ත වන අතර ඒවායේ නිරූපණය කළ යුතු වස්තුවක් නොමැත. මෙහි අකුරු රටාව අතිශයින්ම සුන්දර සහ විකල්පයෙන් යුක්ත වන අතර ඒවායේ නිරූපණය කළ යුතු වස්තුවක් නොමැත.

මේ 'ලෝකයේ' :ලෝකයේ' වල



මෙහි අකුරු රටාව අතිශයින්ම සුන්දර සහ විකල්පයෙන් යුක්ත වන අතර ඒවායේ නිරූපණය කළ යුතු වස්තුවක් නොමැත. මෙහි අකුරු රටාව අතිශයින්ම සුන්දර සහ විකල්පයෙන් යුක්ත වන අතර ඒවායේ නිරූපණය කළ යුතු වස්තුවක් නොමැත.

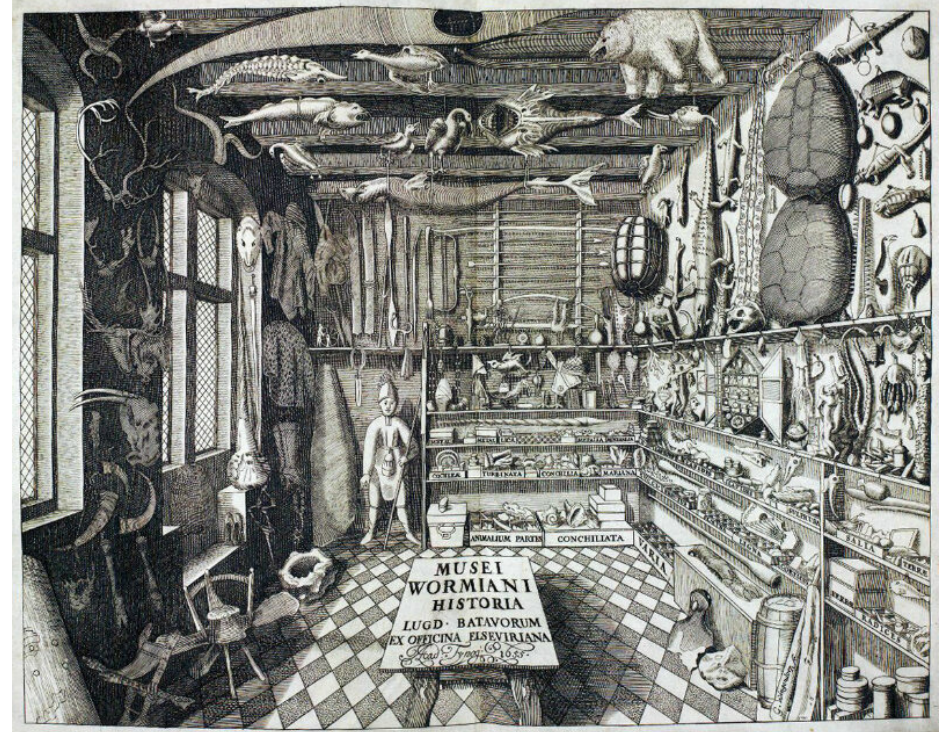
WUNDERKAMMER

ARRAY OF WONDERS

My grandmother's apartment, seen with all the objects, is a sort of Wunderkammer, full of weird elements combined. For the purpose of the work, however, the intention was precisely to remove the items from their original position. Nonetheless, I wanted to create an array of Wonders.

The object-equivalents of medieval bestiaries are the Wunderkammern, the chambers of wonders, or cabinets of curiosities, forerunners of science museums. Moved by the typically Renaissance yearning to possess an exhaustive repertoire of all knowledge in a single room, they formed a world theater. Ample space was given to everything that strayed from the norm. Environments thickly set up with those objects. The setting of these collections is known thanks to the catalogues that not only described their items, but also had in the frontispiece an illustration of the museum itself. In fact, mainly pictorial representations or engravings have remained of the Wunderkammern. Sometimes they are minute shelves, which collect stones, shells, skeletons of curious animals. Sometimes they are cabinets, like miniature museums, full of compartments that bring together heterogeneous finds. For the majority of historical wunderkammern, however, the catalogues are now the only figurative reference left, as the rooms were mainly destroyed.

"Tanto e' nel mio museo la quantita' delle diverse cose naturali che a stento bastano sei mesi per visitarlo" - Ulisse Aldovrandi



Cabinet de curiosités by Ole Worm
Frontispice of Museum Wormianum
seu Historia Rerum Rariorum, Ledine 1665

Art historians and scholars have rediscovered the Wunderkammern only in the early 20th century, thanks to the studies by Murray and Schlosser, and in the 80s to the research by Adalgisa Lugli. Arte Povera and Land Art, as well as contemporary artists proposed a system of wonder showing resonances, interferences, and coincidences with the 16-17th century Wunderkammern, and allowed to rediscover our desperate need to revert to wonder and nature.

Even **Hanne Darboven**, during her time in Hamburg, transformed her house into a Wunderkammer: stuffed animals, musical instruments, mannequins, dolls, figurines and other ephemeral objects that Darboven compulsively collected. Being methodical and systematic in this disposition is not, however, a guarantee against insanity, be it personal or collective, psychological, or historical. In Hamburg, Hanne Darboven transformed her house into a Wunderkammer, but she also transformed it into a scriptorium. Here, like the medieval scribes, she began to copy. Her room is full of handwritten notes in cursive and in pencil: equations, dates, obsessive repetitions of the same letter U in lowercase without any apparent or decipherable logic.





Quante stelle, quante sirene, unimmi tu da una quante
non ambisco la più bella, basta sia vicina a te.

Al cader della giornata

The image shows a musical score for the song "Al cader della giornata". It features a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the staff, with some words in italics. The score includes various musical notations such as notes, rests, and dynamic markings like *Sol*, *Do*, *Mim*, *La*, *Re*, and *Fa*.

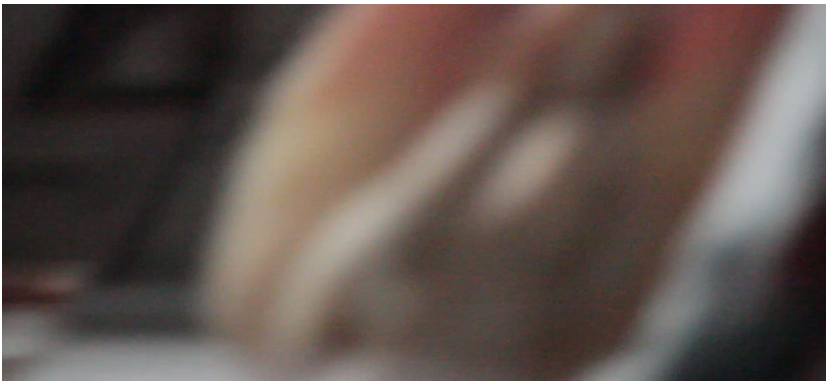
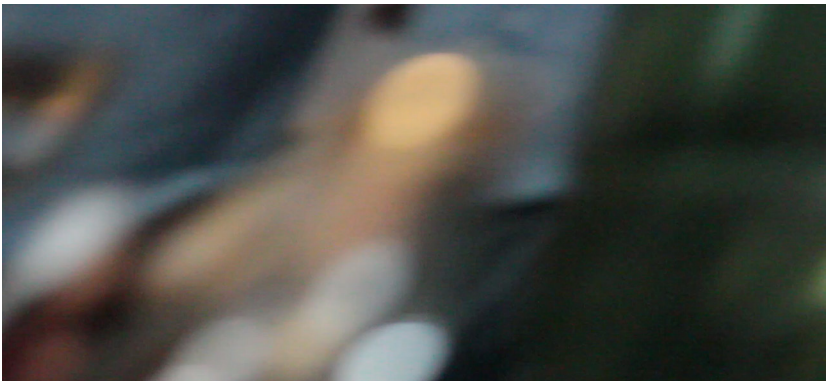
Al ca - der del - la gior - na - ta noi le - via - mo i cuo - ri a Te. Tu fa -
- ve - via noi do - na - ta, be - ne spe - sa fu per Te. Te nel bo - sco,
nel ru - scel - lo. Te nel mon - te e Te nel mar. Te nel cuo - re del fra - tel -
- lo. Te nel mio cer - ca - d'a - mar.

FILM ATTEMPTS - STILLS

1



2

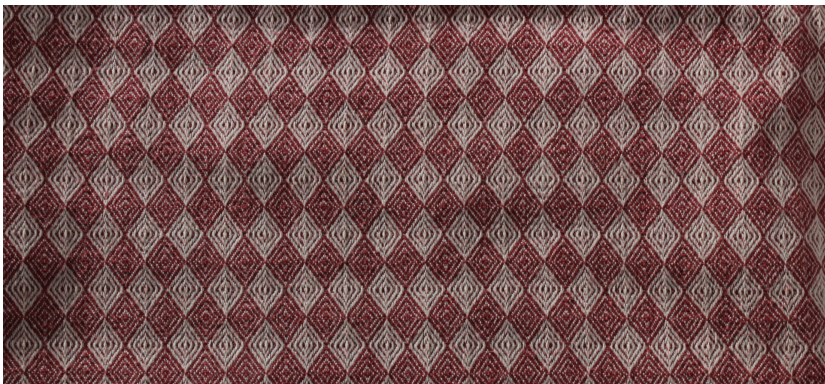
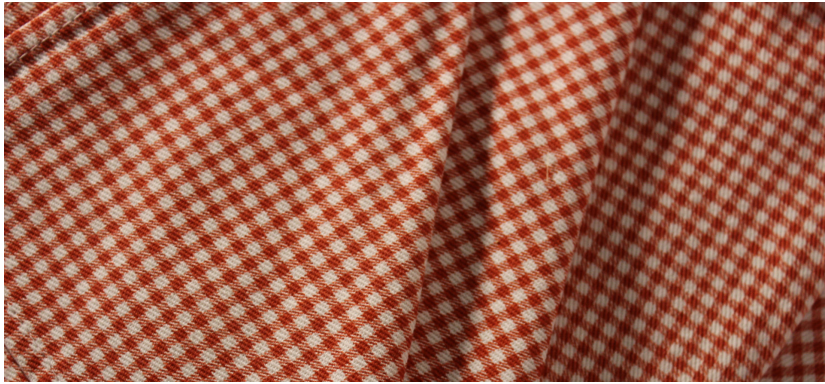


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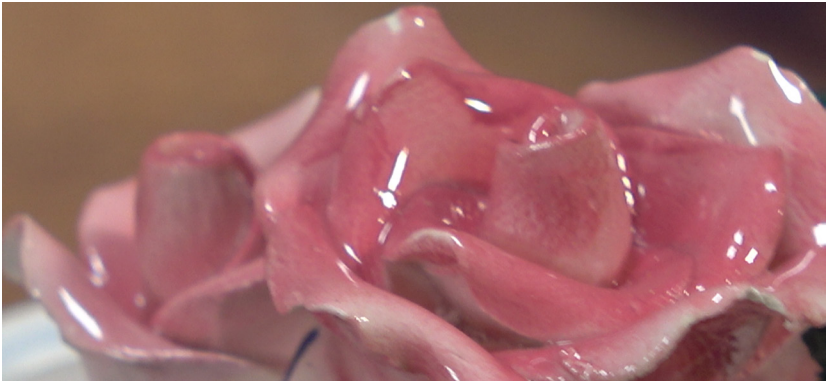




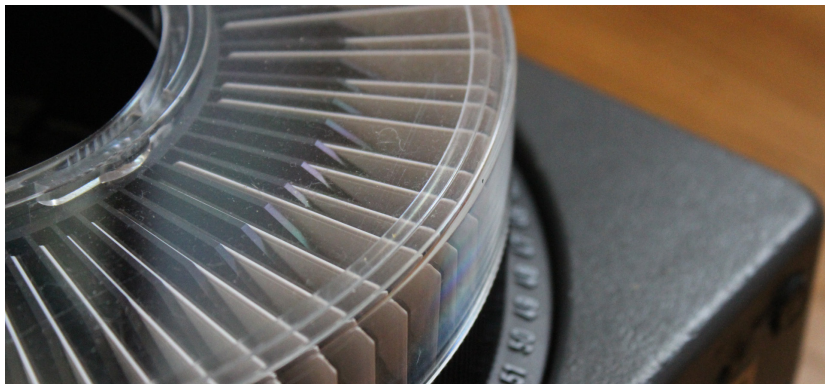
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6



7



UNSPEAKABILITY

THE LIST AS SPECIMEN

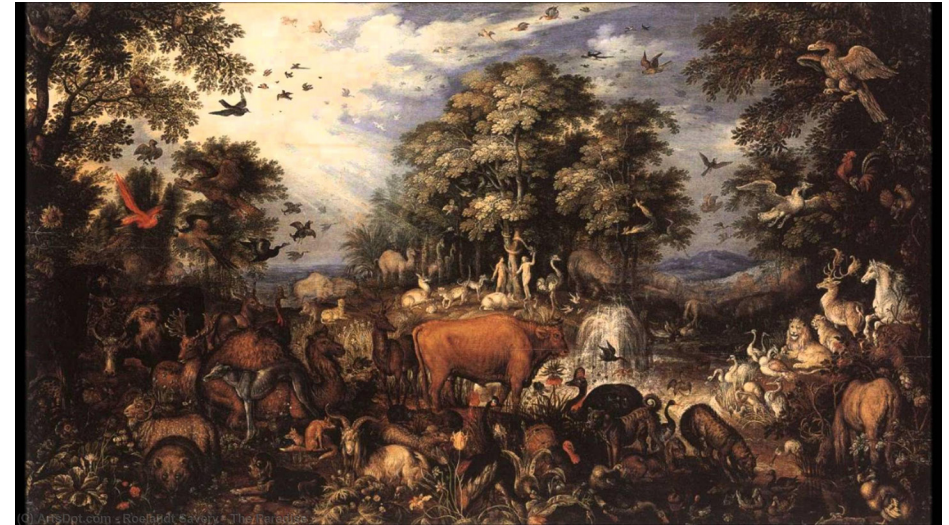
Faced with something immensely large or unknown, the list is often proposed as a specimen, an example, a hint, leaving the viewer or reader to imagine the rest. The fear of not being able to list everything grows in front of enormous quantities of items. The continuous flow of elements molds the list into an abode of fleetingness and unreachability. To be represented in a finite pane, a boundless accumulation either needs a selection, or cannot be fully included, since in fact it is constantly open and could always be enriched with some new components. It suggests that what we see inside the frame is not everything, but only a part of a totality that cannot be easily counted.

In the second book of the Iliad, the topos of unspeakability occurs several times. With the catalog of ships, **Homer** not only gives us a beautiful example of a list, the more effective the more it is contrasted with the shape of the shield, but he also declares that he is not able to say precisely, one by one, how many things he saw, so he proposes the list as a hint. For example, also with the list of the disappeared that Ulysses meets in Hades.*

One could go on almost infinitely (and it would be a great list) to mention the apparitions of the notion of ineffability in the history of literature. **Virgil** too, in the Georgiche, refers to his inability to count each element, to say the impossibility of listing all the grapes and wines, considering them as innumerable as the grains of zephyr sand. In fact, he recites:

"Le specie e i nomi sono senza fine, né giova enumerarle una ad una; chi saper lo volesse, potrebbe indagare quanti grani di sabbia zefiro sollevi nel deserto libico... o quanti flutti si vanno a frangere nelle ionie sponde"

*Vertigine della Lista, Umberto Eco, "Lo scudo e la Forma"



Roelant Savery
Paradiso, 1626
Berlin, Staatliche Museen zu Berlin



The fear of not being able to say everything takes place not only in the face of an infinite number of names but also confronted with an infinite number of things. Sometimes they are disturbing as in the list of evil substances used by witches in **Shakespeare's** Macbeth, sometimes delirious with perfumes like the collection of flowers that **G. Battista Marino** describes in his Adone.

"De' fioriti viali in lunghi tratti
 mirando van le prospettive ombrose,
 ne' cui margini a fil tirati e fatti
 miniere di rubini apron le rose.
 Stan disposti ne' quadri i fiori intatti
 con leggiadre pitture ed ingegnose,
 e di forme diverse e color vari
 con mille odori abbagliano le nari.
 Trecce di canne, e reti, e gelosie
 a le ben larghe alèe tesson le coste,
 e dagli erbai dividono le vie
 compassate a misura, e ben composte,
 le cui fabbriche egregie e maestrie
 la Dea del loco addita al suo bell'oste,
 movendo seco per quel suolo i passi,
 fatto a mosaico di lucenti sassi.
 Amor con meraviglie inusitate
 semplice qui conserva il suo diletto,
 perché pon ne le piante innamorate
 ogni perfezzi'on senza difetto;
 e con foglie piú spesse e piú odorate,
 quando la rosa espone il bel concetto,
 o candida, o purpurea, o damaschina,
 nascer fa solo il fior senza la spina.
 Ciò c'han di molle i morbidi Sabei,
 gl'indi fecondi o gli Arabi felici,
 ciò che produr ne sanno i colli Hiblei,
 le piagge Hebalie, o l'Attiche pendici,
 quanto mai ne nutriste orti Panchei,
 prati d'Himetto, e voi campi Corici,
 con stella favorevole e benigna
 tutto in quegli orti accumulò Ciprigna.

Vi suda il Gatto Ethiope, e ben discosto
 lascia di sua virtù traccia per l'aura,
 né vi manca per tutto odor composto
 di pasta ispana, o di mistura inaura.
 Casia, Amaraco, Amomo, Aneto e Costo,
 e Nardo e Timo ogni egro cor restaura.
 Abrotano, Serpillo ed Helicriso,
 e Citiso, e Sisimbrio, e Fiordaliso.
 Havvi il Báccare rosso, in piaggia aprica
 nato a spedir le membra in lieve assalto.
 Havvi la Spina Arabica e la Spica
 che piú groppi di verghe estolle in alto.
 D'Ethiopia il Balan qui si nutrica,
 colá di Siria il virtuoso Asfalto.
 Spunta mordace il Cinnamomo altrove,
 e la Pontica Noce a piè gli piove
 Tra i piú degni germogli il Panaceo
 le sue foglie salubri implica e mesce;
 e 'l Terebinto col Dittamo Ideo,
 da cui medico umor distilla ed esce;
 e col Libico Giunco il Nabattheo,
 e d'india il biondo Calamo vi cresce.
 Chi può la serie annoverar di tante,
 ignote al nostro ciel, barbare piante?
 Fumante il sacro Incenso erutta quivi
 d'alito peregrin grati vapori.
 Scioglie il Balsamo pigro in dolci rivi
 i preziosi e nobili sudori.
 Stilla in tenere gomme, e 'n pianti vivi
 i suoi viscosí e non caduchi umori
 Mirra, del belFAdon la madre istessa:
 e 'l bel pianto raddoppia, or ch'ei s'appressa.

Non potè far che del materno stelo
 non compiangesse il figlio il caso acerbo.
 – Siatì sempre – gli disse – amico il Cielo,
 tronco che 'n mezo al cor piantato io serbo.
 Le tue chiome non sfrondi orrido gelo,
 le tue braccia non spezzi Austro superbo;
 e quando ogni altra pianta i fregi perde,
 in te verdeggi il fior, fiorisca il verde.
 Sí parla, ed ella la cangiata spoglia
 dal sommo crine a la radice estrema
 per la memoria de l'antica doglia
 tutta crollando allor, palpita e trema.
 Com'abbracciar co' verdi rami il voglia,
 se stessa inchina, e par languisca e gema,
 e sparsi de' suoi flebili licori
 fa lagrimar gl'innamorati fiori.
 Ne' fior ne' fiori istessi Amor ha loco,
 amano il bel Ligustro e l'Amaranto,
 e Narciso e Giacinto, Aiace e Croco,
 e con la bella Clizia il vago Acanto.
 Arde la Rosa di vermiglio foco,
 l'odor sospiro, e la rugiada è pianto.
 Ride la Calta, e pallida ed essangue
 tinta d'amor la V íoletta langue.
 Ancor non eri, o bell'Adone, estinto,
 ancor non eri in novo fior cangiato.
 Chi diria che di sangue (oimè) dipinto
 dèi di te stesso in breve ornare il prato?
 Presago già, ben che confuso e vinto,
 d'un tanto onor, che gli destina il fato,
 ciascun compagno tuo t'onora e cede,
 t'ingemman tutti il pavimento al piede.
 (...)"

ENCLOSURE - THE SHIELD OF ACHILLES

The shield of Achilles is a complete, concluded, finite representation, endowed with order and hierarchy, which does not encourage us to see other things than what it represents. Due to its enclosed nature, it does not suggest that there is anything else outside its edges; it is a confined world, or the epiphany of form, and it manages to build harmonic representations in which an order is established, a figure-ground relationship between all the images represented. A shield, however, of boundless shape. The story, therefore, can continue and repeat itself: the shield hosts such a quantity of scenes that it is difficult to imagine the object in all its richness of details. Its representation is not only about space, but also about time, since various events follow one another as if the shield were a cinema screen or a long and stretched cartoon. From a referential point of view, this shape does not encourage us to see other things than what it represents.







Girotondo
Giuseppe Pellizza da Volpedo, 1906

The same happened in the search of a variation through the circle of objects. Being the form concluded, it could not give the idea of a continuous expansion, if not by obsessively repeating the same series of items.

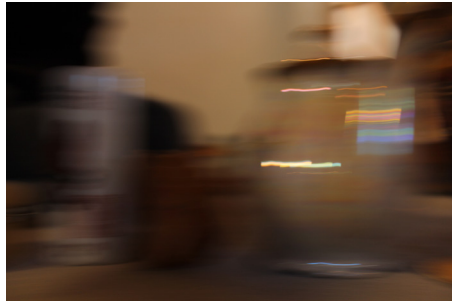
At first, however, this shape proved more effective than I thought in suggesting a visual vertigo in the film. A 'ring around the Rosie' of objects was created in the middle of an empty room. I started by setting up only the outline of the shape, so each object faced the others. Later, I filled in the circle, until a great number of items was included. A rotating plate was positioned in the center of the circle, so the video camera could whirl. After switching on the video recording, I manually twisted the platter, to make sure it would rotate slowly at first and then increasingly faster. The camera tried to grasp everything, despite the speed. The final video shows a continuous motion and a dance of colors. Objects leave emptiness and consequently take it back and fill it: a living horror vacui.



Circular movements are also suggested in the work by this "carillon", a gift from my grandmother. She used to say that I was the fairy of the carillon and in the video piece, some scenes are "perceived through her eyes".

VERTIGO

LIST IN MOVEMENT



A list in movement and a continuous slipping gives the idea of vertigo in one of the film attempts. Peculiarity arises in this blurry, dizzying motion. The object does not stop there but goes beyond: descending, then ascending and later re-descending in closed circularity. The finitude of the frame allows to scan everything and replay it. A non-linear list that winds up on itself and the homology with the structure of a rhizome tells us something about this infinite Achilles shield. A deeply absorbed, repetitive and dreamy attention.



REPETITION

SATIATION



Replication in history prolongs the stability of many past moments, allowing us to discover, wherever we turn our gaze, a meaning and a sensible pattern. However, it is an imperfect stability. Each replica made by man differs from his model for certain very small, unexpected divergences whose cumulative effect is that of a slow, progressive detachment from their archetype.

Any continued repetition therefore inevitably leads to a progressive departure from the original due to small and involuntary variations.*

Rhetoric, since ancient times, has considered rhythmically marked and scannable lists, where it was not so important to mention inexhaustible quantities but rather to attribute to something redundant properties, often for the pure love of iteration. The genius of the repetitive list lies in representing the lightness rather than the bulk of the form. An apparently monotonous list therefore becomes truly the starting point for an alteration to occur. The iterative enumeration appears as a dissection of space through its objects. With this work, my attempt is to make this repetition become a space occupation tool, offering various possibilities for a series of crystallized objects. Some objects in the piece repeat their mantra obsessively until something unusual happens, or until they lose their initial meaning and essence.

René Magritte,
Golconde, 1953
Houston, Menil Collection

* from "The Shape of Time", George Kubler, pp 87-88
Chapter on the topic of Replication

DISSONANCE

WHEN THE WONDER EMERGES

Confronted with such a curious variety of combinations, which happened by chance while experimenting, I wanted to examine them more closely. I realized that, since the beginning of my research, I was interested in variations, or rather breaks in the flow of the list: what in music would be called "interludes". The disposition of the objects creates an equilibrium, and the variation destabilizes it. A sumptuous disarrangement with the variation being a baffling element to break homogeneity, to invade the formal order, like meteors in the night sky. This element of surprise would act as a mini error that eventually becomes a story in the whole narration: the visual list looks ordinary until the surprise element acts. These variations give way to a distorting gaze, something unexpected, and sacredness emerges in the form of a unique revelation: a deformation that informs. A surreal locution that is part of the possibility for this list of objects. Feeling the vertigo creating discrepancies from what we expect. Nevertheless, it is precisely this imperfection in the repetition that offers the greatest potential for the list.

As Deleuze and Guattari would affirm, repetition is a territorial concatenation and sometimes the chaining is organized: dimensional components, infra-concatenation. Occasionally, on the other hand, we leave the territorial concatenation towards other assemblages or elsewhere (the variation): components of passage or even escape.

This variation to the list is a whim, an impulse to break the flow with an unexpected act. It is in fact a caprice, a fanciful turn of the mind.

For the first film idea, the intention was to slowly film a room covered with objects. The focus would have been on each single item, meticulously observing its surface and the signs of degradation. The camera would have shifted to the near object and so on, while the artist changed the composition in the background. A work of combinations: playing and replaying a room taking this reworking to extremes to make a surprise happen through the variation of the initial map. Exercises of furtherity that work on adding, subtracting and moving. A passage, therefore, from the initial composition to bizarre variants, creating disturbing oddities without a hierarchy, without an ordering principle other than the simple decision of the artist to move an object in that precise way. The compositions would have continued to vary and therefore would have been transitional, evanescent, escaping from the film, with increased precarity. An untimely drawing, the elusive threshold between a "not yet" and a "no more".

What I found difficult, though, was how to avoid to manipulate the viewer. I felt that the selection was limiting, because I would have allowed them to see just one part of the entire composition, whereas my intention was to let the variation happen without directing the gaze to a specific angle.

In a second video piece idea, we see the objects, and yet they already disappear, lost in a continuous landscape of variations. Interludes as isolated moments that abruptly break the sequence. An otherwise boring rotation becomes eye-catching. On the driving, gestural lines, which indicate the usual path of objects, "wandering lines" graft or begin to sprout, with rings, knots, movements, different arrangements. Points of reference and marks intervene in the compositions. The sound component is important, it dictates a rhythm. The objects are combined and consequently messed up. An error of speed, rhythm or harmony would destroy the creation to generate the variation.

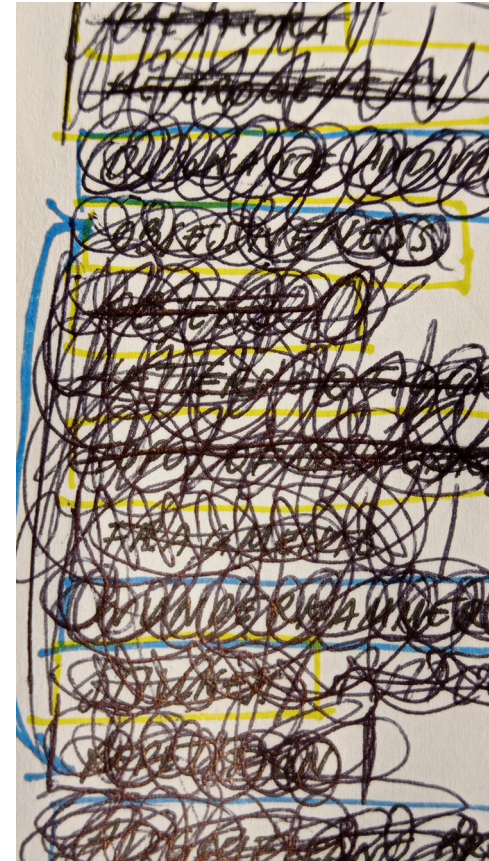
OBSSESSIVENESS

LISTS OF VERTIGO

List making can become compulsive sometimes, because it can be a result of the willingness to record events so as not to miss anything. A bit like George Perec did when he tried to exhaust a place by writing what was happening there. The obsessiveness of accumulating gives way to an uninterrupted concatenation of heterogeneous objects which create lists of vertigo.

Obsessiveness is given by the willingness to index and to accumulate objects in one place: a sort of ever expanding hypertextuality. Obsessiveness here is endowed with a bodily dimension and the elements gather like a crowd. Drawing attention to humble objects and simple, though often absurd, actions. Whether you get lost in the details of the individual elements or observe the effects as a whole, the order that governs this endless production escapes. No illustrative leaflet comes to our aid. How to absorb and account for this profusion of images? Of the underlying repetition that causes a repeated object to quickly become insignificant if not invisible? Or as an intent to organize thoughts. The list can either be reassuring to feel temporarily better, or lead to obsession.

There are several points in this work where I can find obsessiveness: by indexing every object of the list, counting them one by one, or by numbering the elements to count all the combinations. Obsessiveness can also mean deleting a task from a list, as shown in the image.



PLAYFUL LISTS

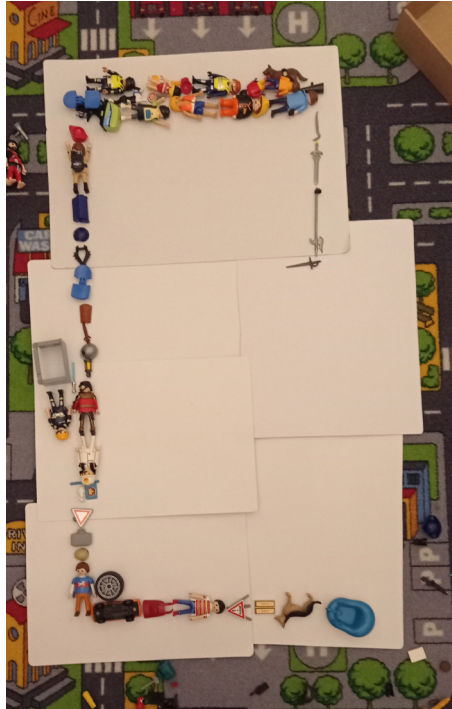
INSPIRATION AND EXPERIMENTATION

Seriality and accumulation is common in children's games. Since May 2020, I have had the precious opportunity to look after three children under the age of five and, surprisingly, they triggered immense inspiration for this work. In the last months, we experimented with lists of any kind: lists of stories, words, numbers, toys, etc. Their spontaneous attitude drove me to believe in this work; to keep investigating and researching the topic of lists.

Children tend to put everything in line: each toy or object at home has therefore the usefulness of being part of a row that they sometimes create in ingenious ways. From their perspective, every angle of the house can possibly acquire more depth and significance. They also enjoy making couples with games that have some features in common, like colors or shapes, and they often give names to every fragment of the row. I have always wondered if the passion of queuing up and naming the elements had any meaning.

Doing some research, I've discovered that there are schemas such as transporting, positioning and connecting in this practice. These are very popular with children, and schemas are often used by educators to help plan early years learning activities. One of the children went through a phase of lining everything up even in a mirror image: any object can potentially have a "pair". This external need is the way that children use to organize thoughts, to build the logical sense of events, as well as being an approach to investigate the world.







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