

## Lorenzo Casali

selected works 2003-2015



## Plaster#1

2003

31 x 34 x 1,5 cm  
fragment of plaster  
extracted from an  
house wall, plaster, iron.



with artificial lighting

## Plaster#5

2005

78 x 23 x 5 cm

corner of a demolished house,  
plaster, metal grid, iron.



detail of the stratigraphy  
relief, natural lighting.



## Plaster#6

2005

68 x 14,5 x 4,5 cm

corner of a demolished house,  
plaster, metal grid, iron.



with natural lighting.

## Nyàr utca

2003

Budapest

3'42"

4:3 + 4:3

super 8, color and b/w

two channel projection

still from video.



## Transition

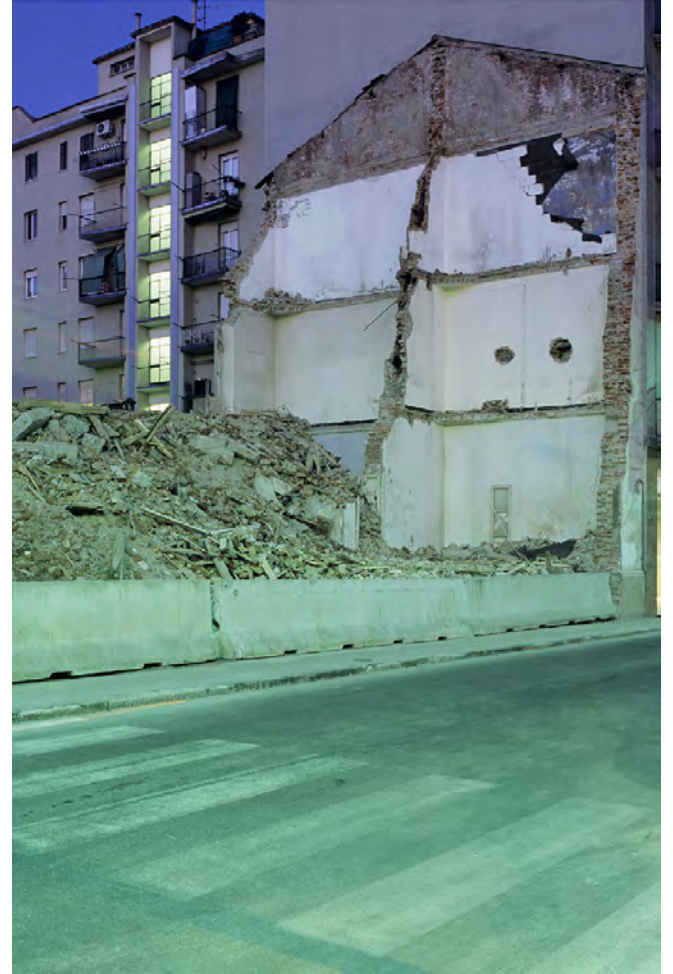
2008-2010  
Rotterdam  
3'09"  
4:3  
super 8, color  
stop motion  
stills from video



## Nocturne

2001- continuous  
35mm color slide  
Milan, Budapest, Lisbon, Rotterdam  
ongoing archive.







## Sinopites

2006

70 x 100 cm

hand silkscreen prints,  
mural paint on coated cardboard 280g,  
series of 5, print run 1/5.



## Albedo

2005-2006

200 x 140 x 0,3 cm

silkscreen print on prepared wall,  
plaster, mural paint.



the work has been destroyed at the end of the show:  
view of the installation at Senzatitolo, Rome, 2006.

## Time Capsule

2008-2010

10 x 30 x 30 cm

dust, mural paint, wood, glass.

### Small matter without shadow

by Bettina Vismann (2010)

The diminutiveness of dust reflects the scientific precision required to observe and describe its configuration, physical characteristics, and manifold reactions. With the precision of magnification and measure, dust is defined as “a heterogeneous mixture of natural, artificial, ancient, and recently formed particles...a compound of particles in continuous disorder of turbulent diffusion”, a condition which is due to the diversity of particle configuration and unforeseeable reactions among each other, uncontrollable and irrepressible.<sup>1</sup> This quality renders dust to the opponent of order itself.

On a microscale dust opposes the order of form, of materiality itself, since “all materials are, in greater or lesser degree liable to form dust.”<sup>2</sup> The smallest friction, such as the movement of bodies or materials, causes a change in configuration, so that the order of physical formation is abandoned and brought to a dispersed allocation of particles. The ability to leave a given configuration and turn into volatile matter indicates an oppositional force against the firmness of a material compound. The order of formation is turned into a dispersed mixture of small matter. Once a material is transformed into dust, it can not be recombined. A dust-grain stays independent of its origin, its former order; it only affiliates with other grains, to form a new context, a levitating cohesion of airborne particles, thus constantly following discontinuity. Any order or reorganisation of those parts to new form must fail. Dust opposes the clear boundaries between inside and outside, it infiltrates any spatial division between an enclosed

1. Robert Meldau, Handbuch der Staubtechnik, Vol.1 (Düsseldorf,1956), 38.

2. Sir Cyril Blackstin, Dust (London, 1934), 21.



space and its surroundings. "As dust the rain takes its revenge against the passages", so the observation of Walter Benjamin, who illuminates dust as an oppositional reaction towards the exclusion of weather in a public passage.<sup>3</sup>

At the threshold of outside weather conditions and enclosure, clouds are particularised into dust, which is in turn displayed on surfaces as a mark of impurity, as dirt. The assertion that dirt is understood as "matter out of place" implies the existence as well as the contravention of an established order or system.<sup>4</sup> In coherence dust can be seen as an oppositional system to the stability of built space.

Dust's capricious behaviour and its interactively affected trajectories exhibit that a changelessness of place does not exist. When lit by a strong light source, we can observe dust freely floating in the air; the surrounding dynamic of small, abandoned matter then becomes visible. The continuous circulation and dissemination of dust is caused by the fact that in relation to its mass, the surface area of each particle is so large that it is borne aloft by a light puff: dust then eludes the physical laws of gravitation with ease. "Alongside the movements generated by the actions of the gaseous medium, there are also autonomous movements of particles. In their orientation and velocity, these movements are influenced in turn by electrical field forces, light, temperature, inertial propulsion or the morphology of particles itself."<sup>5</sup>

Between attraction and repulsion, dust encounters the light in different manners. Depending on the particles shape and surface, dust grains have the outstanding ability to absorb, bend or reflect light. When light is reflected by this small matter, no shadow is cast. This characteristic reveals dust's affinity to a mirror, whose surface just redirects light as light - shadowless. In addition to the reflection dust is able to swallow light waves and plays hide-and-seek with its own illumination, its visibility. The interaction between reflection and absorption of light renders an outlook of multidimensionality. Within a boundary of stable conditions the system of dust extends the spatial order through its dynamic behaviour. In opposition to the static three-dimensional order, the decay, and residue of materiality expands a perspective by another dimension.

3. Walter Benjamin, *Das Passagenwerk*, Vol. 1 (Frankfurt am Main, 1982), 158.

4. Mary Douglas, *Purity and Danger* (London, 1970).

5. Robert Meldau, *Ibid.*, 90.

In the work "time capsule" (2008 - 2010) the multiplicity of dust's movement is bound to surface and brought to a standstill. By letting dust settle within given circular boundaries of different diameters, the arbitrary qualities of dust are unified; the highest disorder of matter and place is traced and divided in five different rings of time, mapped through semi-annual borderlines. The contradiction of dust's discontinuity and a continuous time-flow are merged, and the particle accumulations are turned to visual measure by tracing past time.

The absent shadow of airborne dust has been translated into shades of time. These traces recall the matter's prior dynamics and hint at the reactive possibilities of dust constellations, thus giving a precise profile of what was happening. Instead of looking back, dust animates further speculations on new forms of order, space and time.



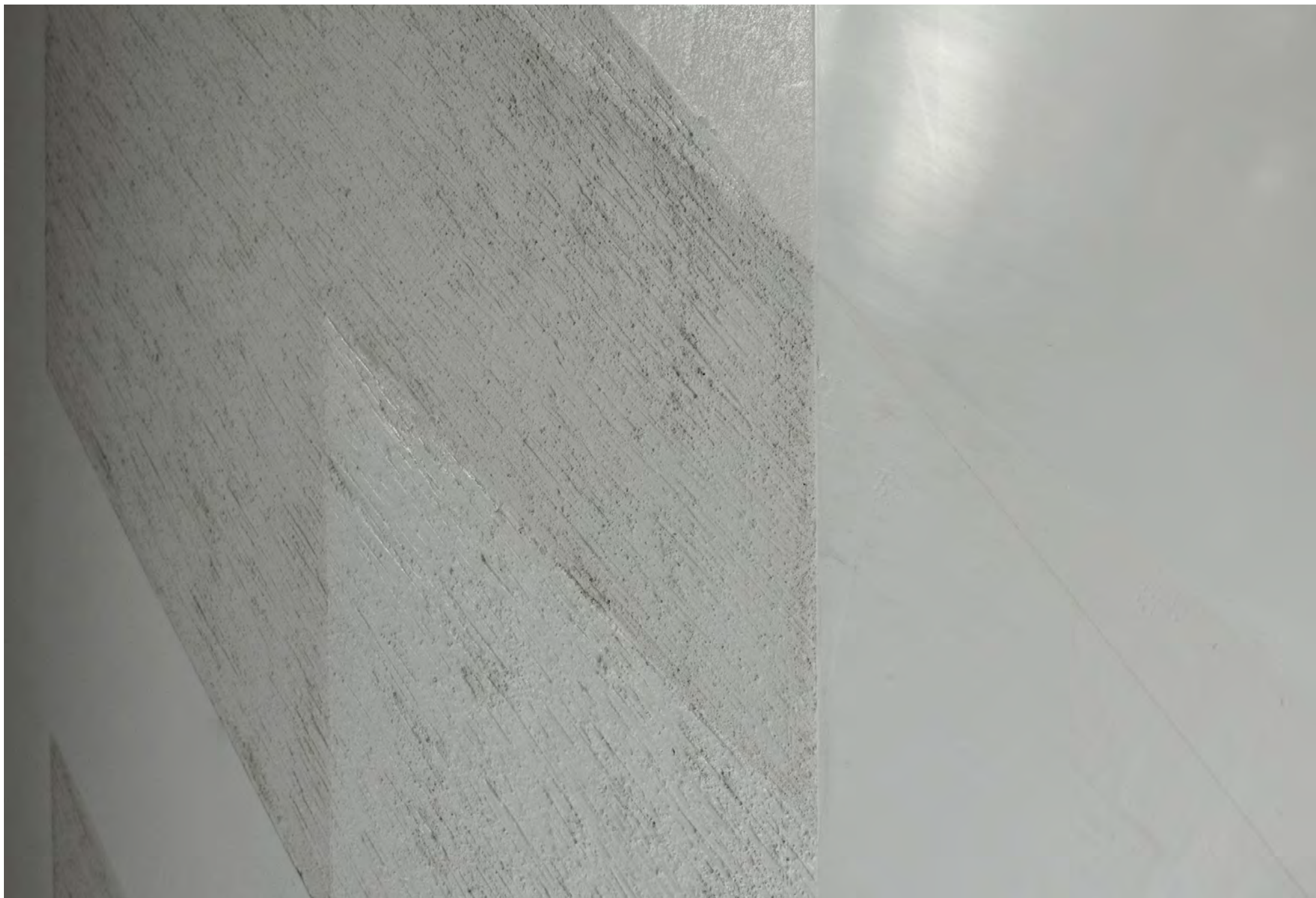
## Meridiana

2011  
170 x 210 x 0,3 cm  
natural light, mural paint,  
plaster applied on wall,  
coated and engraved.  
private collection,  
Rotterdam, NL.





details of the solar light and shadow's play on carved surfaces.



## Permanence

2009-2010  
48,5x33 cm  
pigmented inkjet print,  
series of 21, print run 1/3.







The series *Permanence* was created since January 2008, following the demolition process of Crooswijk neighborhood in Rotterdam, one of the most extensive urban redevelopment ever in the history of The Netherlands. Hundreds of social houses are being replaced by new luxury residential buildings. In the description of the interiors we still might read warm traces of past inhabitants, observed as findings of an archeology through images. The apparent stillness of objects and spaces reveals a superhuman time that remains suspended. As a premonition, the feeling of loss warn us about the impending destruction.

The series is completed by several landscape photos of the resulting urban void.

In the video and photographic works, a certain emotional contemplation of destruction is paired with the actual social theme of the strategic urban transformation of a city area. In this sense, these works, although site specific, point to a more universal state of affairs.

The destruction of a familiar context is also a metaphor about the sense of loss that invades our world. Once the buildings are wrecked the memories of these places become difficult to articulate.



Recent Ruins, partial installation view, solo show at Historisch Museum Rotterdam, 2010.

## Permanence#2

2009-2010

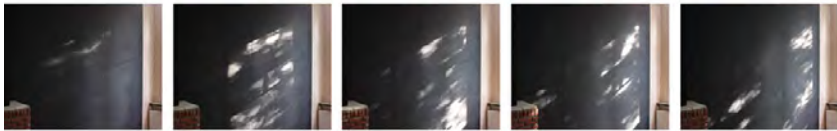
3'10"

stop motion, two channel projection,  
headphones with binaural sound.

sound engineers: M. Roubini e K. Grendzörffer.



view of the installation at TENT. Rotterdam and at Fondazione Fotografia Modena, 2010.  
next page: still from video



## Permanence - Crooswijk

2008-2010  
60x40 cm  
pigmented inkjet print,  
series of 16, print run 1/1.



## Persistence: blank

2010

5'40"

site specific installation

4 loudspeaker for immersive soundscape

suspended screen with rear projection

Berlage Insitute, Rotterdam, NL

sound engineer: Micol Roubini

The viewer enters in the installation through a staircase that leads to the vault of the building, a former banking-house later transformed into the Berlage Institute, Center for Advanced Studies in Architecture.

The light decreases gradually while descending the steps.

The path conducts through two massive steel safety doors and the viewer is now enveloped by total darkness. The effect is, at first, purposefully disorienting: no spatial coordinates.

Then, a flicker of light flashes upon a suspended semi-transparent screen, revealing the two long walls with thousands of safe-deposit boxes. Facing the 22 meters' corridor, the spectator try to retain hundreds of images shot in the demolition site in Crooswijk, a neighbourhood nearby the Institute.

The sequence starts from the interiors of the evicted houses and continue towards the outside, where the demolition left a wide urban void, a wasteland.

The images are suddenly appearing and disappearing into the darkness, the viewer's retina is flashed with elusive impulses that play with his perception and memory. The persistence of vision builds the afterimages, while the fort is dark.

Four loud speakers spread an impressive rhythmic sound-noise of building site's machinery. The spectator is immersed into a rotating mechanical and unbearably regular rhythm linked to the vision, the audiotrack being composed by several samples of pile driver machines.

The foundation of new buildings are being laid down.



## Persistence and sensitivity

An introduction to some works of Lorenzo Casali

Herman van Bergeijk \*

Everybody works with the debris of the past. Destruction is not only a natural phenomenon but it is also the result of human activities. Sometimes wreckage seems to be the consequence of one of the most natural attitudes of human kind. It is also the inevitable result of our notion of progress: the continuous demolition of what once was into what in the future has to be. One might even say that destruction is embedded in mankind's idea of design, but that would be stressing again only one side of this Janus-faced mentality. Because, he who cannot remind and remember has no future beyond the present. In the future the seeds of the past find their place and in the past the idea of the future finds its nutrition and reason of existence. All is better in the future is nevertheless a concept that has dangerous aspects to it. Where does memory reside if there is no place for it to even be, to resist and to make itself present? What if memory is nothing but a collective construction in order to maintain our faith in a never-ending positive content of the near future? In the garbage of today lies the lack of memory of tomorrow. And what is forgotten cannot trouble us anymore. Generations have tried to put their imprints on the development of the world and yet only some have reached beyond the state of oblivion. Things that remain do not really need to be documented. Their presence is proof enough of their existence. A photograph is the remembrance of a phase of a state that does not exist anymore. It portrays people that have gone by without the people in the actual shot. A souvenir is not only the record of the thing itself but the thin traces of an event, a trip, a voyage, a love. With a certain kind of sensitivity the Italian artist Lorenzo Casali realizes the persistence of traces that are about to be erased. He records the last minutes, maybe the last seconds of their existence.

Time has expired. A sort of melancholy flows through his images that have a bleach tone to them. Colour is never hard but is in harmony with the fate that is in process. The peeling of paint and wallpaper form bizarre patterns and have a life of their own. They are more than mere superficial even when they are caught in the memory of a digital camera. The images form sometimes a sequence but they are, however, not stills of a film. Their continuity is arbitrary, constructed in many ways. Casali carefully makes photographs that form the basic material for a sequence of tale-telling moving images. Thanks to this construction poetry is emitted. He visualizes not so much the brutal force of destruction, or the intermediary state of something that within little time will not be anymore. No, he sublimates the remains of the containers and small signs of existences that have long gone in other directions. Through light, but above all through a delicate process of mounting, the life of the 'things without purpose' is extended. In visual poetry they seem to find a surrogate place, sometimes a room, in which they can precede their presence. It is a life in which humans have no place and in which emptiness becomes the realm of events that in a way are pure natural again. It is not the ruin that is documented but that spiritual thing that will never again occur – life. These houses will not protect no more, and yet they reveal that offering security was once primary purpose. The aesthetics of the images – and true enough they possess a beauty of their own – stand in delicate contrast to the content of which they are testimony. They are still-lives and the last witnesses, not *mementi mori* nor reminders. They are tokens of a past that soon will not be no more unless they are recorded, unless the information is maintained by a marker that replaces reality. The message they lightly carry depends also on the history and attitude of the observer, who becomes thus a participant in an evolving story. Man-made destruction is their reason.

A particular aspect of the work of Casali, even if it is not strived at from the start, is its criticism of the contemporary function of photography in today's society. He does not look for the glamour; he is not interested in propagating his own view and became famous with that. His point of departure is the material itself that has no opportunity to alter its appearance through cosmetics but that reveals itself as what it is. What others hardly see or want to see becomes visible and asks for a response.

It is clear that the interest of Casali for ruins is not determined by a fashionable aesthetic of buildings in decay. He focuses on the details of those particular but almost insignificant moments that have something to tell about the life that was once an intrinsic part of their reason of existence. Not the poetic of the ruin that has so many times been the subject of the thoughts of writers and philosophers plays any significant role in his approach. He does not capture the beauty but in the best case renders a sort of beauty. He does not present a tourist attraction but something that can be omnipresent, something that is an inevitable part of the flow of time. The evocation is beauty is seemingly nothing but a side effect, an unwanted result. The remains of the habitations are nothing special, no artistic totems; they are just fragments of existences that belong to the past. There is hardly any process of rendering things more aesthetic. On the contrary time itself becomes in some way the protagonist of a story that will hardly be told. Not now, and not in the future. Place becomes space again. An area appropriated by man – of which traces are visible – is annihilated and transformed. It is the event of progress, so well defined by Walter Benjamin in his thesis on history. The memory of the specific place will yet remain in the minds of those who had once inhabited the space where events occurred, where life took a shape. It is in the memory that these recordings become part of a knowledge system, of an awareness of the passing of all things that once where an immanent part of lives of certain people. The local has been replaced but will remain an influence on those who have once been part of that environment. Of course, change is inherent in both nature and culture. Especially cities reflect that sometimes in a crude manner. Part of the transitivity of all things in life the registration of the last facts by Casali is not dictated in any way by a sort of melancholy but by the wish to include also this part of the built environment in a greater awareness. Certainly the type of destruction that Casali 'witnesses' is part of an idea that what will be built next will be much better, thus the destruction is necessary in order to arrive at a general improvement. But at the same time such a change is permanent, nothing can be done to 'go back in time' and the eradication of the environment does not inevitably have to lead to a forgetting of events and experiences that had once taken place.

Although there is undoubtedly a fascination with decay and with abandonment this is not fed by an overtly interest in architectural issues. His view of decay has little to do with the way weathering is treated by David Leatherbarrow and Mohsen Mostafavi even if, as we have tried to indicate before, there is certainly a similar regard for the factor time. Their approach to the problem of decay is in some ways diametrically the opposite. For Casali decay is the result of a process, a process that leads to a final destination: destruction. It is this process that becomes fundamental in the sense that he discovers in it the work of time and of man. Nature and low culture meet and are totally disregarded as having any importance. The breakdown is in the end man-made. Man radically finishes what life and time have started and a natural process becomes a cultural one with different implication. In the end Casali's attitude is that of an artist not of a cultural scholar. It is not a coincidence that Casali has found in a city like Rotterdam a perfect field of investigation, because where else can one find an environment where modernity and memory clash so terribly direct and hard. In a way Rotterdam is the city of destruction par excellence. Man made destruction has created a dismal place. Georges-Eugène Baron Haussmann would have been flabbergasted by the radicalism of the Dutch modern planners who systemically disembowel their cities. History has been wiped out completely, not only by a brutal war but also by the actions of next generations. The context has been disregarded and violated. Rotterdam seems to be a palimpsest. Congestion makes place for emptiness. But also the palimpsest is in the end victim to erosion. Casali tries to makes us aware of this progress and of this process. He does not represent the rubble, put the moment before that rubble becomes reality. He records a moment of transition, a passing away. Time has been surpassed by the urge of man to create, to renew. The emptiness that his photos reflect is not the emptiness that the Dutch so desperately care for and that is visible in every town. It has no pureness. It does not possess those moral qualities that are fundamental in order to establish a new order of things. He is not interested in the new systems that have been projected. Casali is objective and not targeting some sort of new objectivity. He does not register the action

but documents a status that is ever so temporary. Even the exhilaration of unbuilding has come to a halt, but this halt is not permanent, just an instance in history, and a momentum for the architects fantasy. Casali does not make a statement about the events to come, but about what de facto is, but soon will not be any more. In itself it nevertheless has its own poetry, its aesthetic moment that transcends the registration of the fact. There is nothing that makes us sad nor is there anything that gives something more to the state of fact. We are aware that we will never see it like that. That is past and the future will be completely different despite what we are told. No romantic attitude is the result. On the contrary: we know that nothing, no action and no addition will provide a better environment. The destruction is the effect of negligence, of a certain disrespect. There has been made hardly any effort to save something. Instead the *tabula rasa* situation is seen as a transitory phase that has to be forgotten as fast as possible. Life is change and there is no room for melancholy. And yet Casali provides some artificial place where there is a possibility to stand still and reflect about changing situations. He does not, artificially and fashionably, try to connect destruction to construction. Neither does he introduce an historical argument. Instead, he aims at the present, at that delicate phase between past and future. In many ways the work of Casali reminds us of that of the Canadian filmmaker Michael Snow, who wanted to bridge the gap between a machine like objectivity and the construction of the artist. Between the two extremes there is room for subjectivity and even for interpretation. In regard to Snow Casali goes one step further. His objectivity is filled with a sensibility that gives his work a blend that goes beyond all politics and that yet fills us with a sense that all things must pass, and become past. In some of his work there is no crudeness, no hammering, just an eerie silence that is succumbed by an artificial, mechanic noise. It is that particular peace avoid of all violence that precedes the storm. Out of the act of destruction he is capable to arrive at a new construction. The phoenix flies again - towards his own flaming end in order to be reborn again. But what are the consequences of her flight? Does she ever stand still and wonder? Reflecting her actions? What we notice in the photographs of Casali is a sort of colour of silence. Colour is not absent but it is having a hard time to impose itself. It looks like it is fading away. Who does not

remember how colour is introduced in the film *Stalker* of Andrei Tarkovsky, where we are led into a world of rubble and debris? It is this kind of colour that occupies the work of Casali. Colour that in itself does not have the strength to maintain itself but that needs the objects in order to find a place to be. In his 'filmic work' he sometimes adds the dry sound of destruction in order to enhance the impact of the pale images. But it goes beyond that. Sound and vision complement each other. We become aware that are main senses are involved in the recording of something that is no more. Tactile experience has become impossibility. That is maybe the crux and essence of memory! We may linger on the recording but the facts themselves have become history and can only live on if we inscribe them in our memory and give them there a space to keep on existing. Time is the unconditional factor that paces the rhythm of the images and of life in general. The projections of Casali are subtle constructions that are not the products of a vague and individualistic desire. They do not want to install a desperate theory that stays in pace with the perpetual destruction of the world. They are a clear practice in which the last moments of criticism can find refuge. Depersonalized mirrors of a future! The debris, dust and rubble are important traces of the transition of culture to nature. Lorenzo Casali reverses this process in a way and thus tries to create a sensitivity on our behalf. We must remember the words of the Roman soldier and author Claudius Rutilius Namatianus: One cannot recognize anymore / the monuments of past times / immense terraces have been created by the tooth of time / Only traces rest among the and the ruins of walls / roofs lay buried in vast remains / Let us not complain that human bodies can dissolve / when even the cities can die. In other words everything will eventually perish and become dust.

\* Herman van Bergeijk (Den Helder, 1954) is an architecture historian. From 1997 he is an associate professor at the Faculty of Architecture (history section) of the Delft University of Technology. He wrote several books about the Dutch architecture's masters such as H.P. Berlage, W.M. Dudok e J. Wils.





Lorenzo Casali + Micol Roubini [ recent works / 2009-2015 ]

Vicino/Attraverso  
Careof, Milano 2013  
view of the solo exhibition  
(current/following page)

## Riff Raff

Monza, Italy, 2015  
site-specific installation:  
smoke bombs, text,  
4 loudspeakers,  
photografic print  
2 silkscreened poster 50X70





first test of homemade smoke bomb prepared with different compounds.

Outer dark # 430.670 Mhz

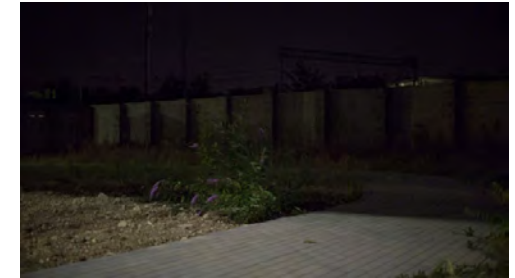
Milan, 2014  
full HD, 16:9, stereo, 8'10"



Outer dark # 430.670 Mhz is a video/installation project developed in cooperation with Exposed, research laboratory on Milan - toward EXPO2015, with the support of Careof/DOCVA, Filmmaker and O'. Shot in different peripheral areas in the north of Milan, the video deals with the spaces excluded from the major works, from the sparkling images advertising the new construction sites of EXPO2015. Marginal areas, unproductive parcels, the debris of urban gardens destroyed to make space for the new water canals.

Gradually from the background some radio conversation emerge. The tone, the pauses of these voices that seem generated by the the darkness itself, the frequencies deformed by the radio, lead to reflections concerning the relationship between man and uninhabited places, abandoned ones or still to be occupied.

Outer dark # 430.670 Mhz is conceived as video as well as installation on 4 audio channels, two reproducing environmental sounds, two (for the radio) on headphones as binaural tracks.



## Arrange your rocks naturally

Lumsden, Aberdeen (UK), 2013  
full HD, 16:9, stereo, 14'



Arrange your rocks naturally has been shot in 2013 during a two months residency at the Scottish Sculpture Workshop in Scotland.

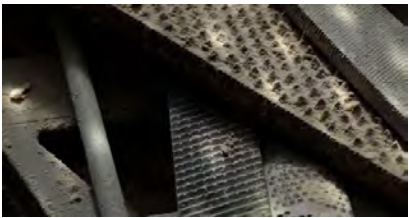
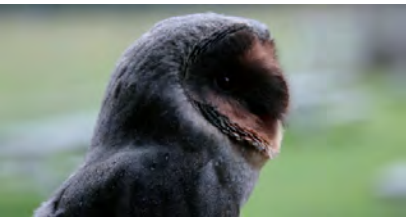
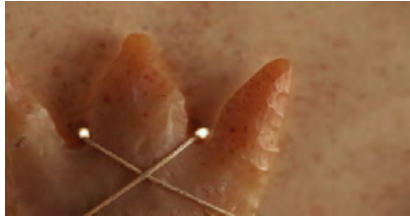
The title ironically refers to an English gardening manual from the sixties that explains, step by step, how to dispose rocks in a garden in order to obtain a composition that will look rather natural.

It alludes to the human attitude of organizing/colonizing every sort of inhabited spaces: from private houses to gardens and, more in general, the territory. Archaeological and natural findings, everyday tools, rare objects and wonders of various kind appear in succession on the shelves where they have been kept: it is a journey through different social classes and through the history of the Aberdeenshire.

In the final part the gaze embraces the external dimension, slow pace camera movements show window ledges and manicured gardens. The outside spaces seem to mirror the interior of this houses. The views of these lovely flowery gardens reveal once more the attempt to domesticate the space in which we live uncertain.



stills from video (current/following page)





*Au fond de l'aire*

Charleroi, Belgium  
installation, 2013  
iron/coal powder,  
vinyl, 2 loudspeakers,  
15 X 7 meters





Au fond de l'aire is a site specific installation related to the history of mining and steel industry of Charleroi, and more precisely to the Italian migration wave occurred after the Second World War.

It has been conceived as part of the residency program of Hotelcharleroi 2013, and realized in a room inside the abandoned brewery of Marchienne au Pont.

The work deals with two very ephemeral elements: sound and dust.

We researched in the local Italian community for non professional singers that could still remember old regional songs and could perform them unaccompanied. Finally we met a steelworker from Abruzzi and a house painter from Lombardy and we recorded them. Five of these tracks have been printed in a limited edition 10" vinyl, to be played in the installation after a live performance on the opening day. The songs recall those sung at the end of the day by the workers of the mines and of the steel industries in the late '40 and '50.

The other part of the installation consists of iron and coal dust powder, deposit of two centuries of industry in the forges of the Cockrill. These fine dangerous particles have been collected, sifted and let settle on the floor of the Brasserie des Allies as a wide dark red velvet-like precious carpet: the actual stage of the performance.

As ephemeral as the pollution suspended in the air, the voice with its full vital force attempts to re-enact the bleakness of the surrounding industrial ruins.

A belly laugh closes the vinyl album.



Brasserie des Alliées, Marchienne au Pont, 2013, view of the installation from the adjacent room

## Il tempo è tutto attaccato

Braone (BS), Vallecamosica  
2012, installation :  
alabastrino plaster, reinforcing  
rods, metallic net, hemp, jute,  
430X265X90 cm  
sound track stereo 2'38"  
250 postcards, color, 15X10 cm



Il tempo è tutto attaccato (Time is all connected) has been realized during a residency of one month in Braone, Vallecamosica.

It is a site-specific work conceived for a small village in the Italian Alps and its inhabitants.

The work considers two different processes remote in time. On one side the thousand-year erosion of glaciers, shaping the rocks of the valley and on the other the work of local stonecutters, extracting the stones used for houses, dams, roads. It is a work that deals with the notion of absence: the plaster cast of a rock, keeping tracks of the ice that shaped it, and a sound track where the micro-sounds of the glaciers merge into the rhythmic sounds of metal chisel, digging the stone. The casts and the sound track have been installed in a XVI century "tower" in Braone where, during the opening, a country feast with local food took place.

Two series of postcards, picturing the two peaks visible from the window of the "tower-house", the Pizzo Badile and the Conca Arena, have been given to the people that collaborated with the project.



Detail of the cast surface  
related to the '600 fresco



the second part of the cast being detached from the rock and transported

## Green Gold

Nykarleby 2011/ Rotterdam 2012

video, 250 books,  
two photographic series.

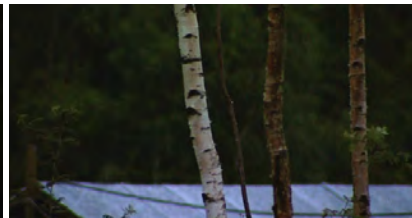
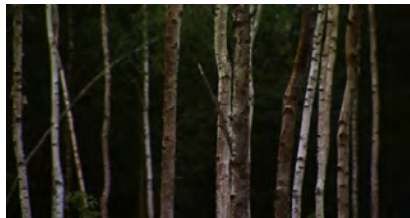
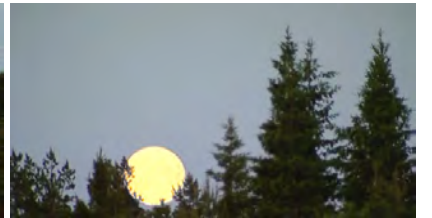
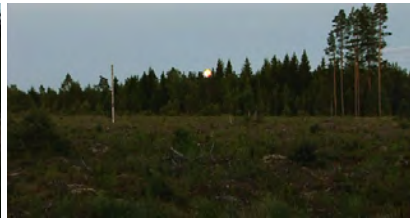
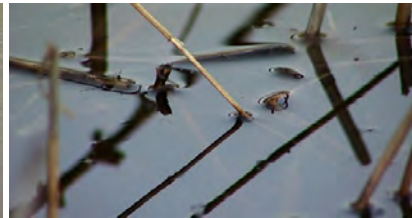
Green Gold is a project composed by a video, two photographic series and a book, developed during a period of about ten weeks in Finland, in the area of Nykarleby and its surroundings.

The title refers to a Finnish expression, used to define the importance of forestry in the economic system of the country. In plantation areas certain types of trees, usually pines, birches and firs, are chosen according to soil characteristics, quality of timber and productivity: this leads, over extended periods, to a drastic impoverishment of biodiversity. Very little of the original forest is still intact, even though the apparent chaotic structure of the plantations and the prosperous vegetation may mislead a casual observer. More accurate surveys reveal traces of human intervention and manipulation of the natural elements on various levels: the myth of a preserved and untouched nature seems nowadays anachronistic; there is almost no possibility to escape or avoid the feeling of wandering through a fictitious landscape. The signs of this shift do not necessarily appear in their full significance, it is often quite hard to define precisely the edges of this intricate relationship between original wilderness and human intervention. The same straw used as litter for foxes and minks bred massively in fur farms, often becomes a nest for birds, and, in wintertime, hay for deer. Species adaptation.



Green Gold / video

DVCAM, 16:9, stereo, 13'40"



stills from video (current /previous page)





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Green Gold  
Museo Civico, Treviso 2013  
view of the solo exhibition  
(current/previous page)

# Ignition

Cork 2010,  
miniDV, 8'23"





photos and installation view (prev. page) at *Sub Urban Video Lounge*, 2011, Rotterdam



stills from video