

It seems quite incredible to have arrived at the tenth edition of Spazi Aperti, this mélange of artistic events that every year radically transforms the environment and the life of the Accademia di Romania in Valle Giulia. Certainly, nobody could have dreamt about in 2003, when our scholars in fine arts had the unusual idea of hosting in their end of year exhibition colleagues from the foreign academies and cultural institutes in Rome, founding a platform for artistic dialogue and interaction with the Capital which is one of a kind.

Their initiative and enthusiasm, welcomed with sensibility and foresight by my precursor, have sparked a virtuous mechanism, of constant artistic development and increased profile, that we are now at the point where this event is for many the first thought which comes to mind when speaking about the Accademia di Romania. A thought of gratitude goes to the artists, who in these years have joined the project, to the colleagues from the academies and the international institutes in Rome, who have warmly supported it, and certainly to those who have in

the course of time collaborated in its materialisation.

It is maybe not just simple coincidence that Eleonora Farina, curator of this tenth edition, has proposed to the artists to reflect together on dialogue as a central element of artistic creation. The need to communicate belongs to everyone, but maybe it remains more than ever relevant for the ‘world’ of the foreign academies and institutes in Rome, which only together can fully develop their vast potential.

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Director of the Accademia di Romania in Roma

ten years of spazi aperti the dialogic in contemporary art

1.

Spazi Aperti started ten years ago. As a platform for dialogue, participation and intersubjective exchange, which supported the aspiration of the scholars in visual arts for exceeding the paradigm of isolation of the I, for opening to the dichotomy of the I-You relationship. Spazi Aperti X is today trying, in its process of (re)generation, to (re)create similar dynamics of mutual work.

2.

'Art is too self-confident, audaciously self-confident, and too high-flown, for it is in no way bound to answer for life. And, of course, life has no hope of ever catching up with art of this kind. «That's too exalted for us» — says life. «That's art, after all! All we've got is the humble prose of living». [...] Art and life are not one, but they must become united in myself — in the unity of my answerability.'

3.

Four of the works are statements in the exhibition Spazi Aperti x. *Time* by Magnus Frederik Clausen or the discussion of mass communication (in Denmark). *Normalia* by Andrea Lange and the emergency of the non-EU immigration in Norway. *For Courbet III – Les Mains de Jeanne-Marie* by Colin Darke which is the relation between the individual and the community during the Commune in 1871. *TITLE* by Jorge Yeregui Tejedor and the critical phase of the Italian economic-political contingent.

4.

‘A dialogical aesthetic would locate meaning “outside” the self; in the exchange that takes place, via discourse, between two subjects. Moreover, the identities of these subjects are not entirely set, but rather, are formed and transformed through the process of dialogical exchange. In the traditional view [...] aesthetic experience prepares the subject to participate in intersubjective exchange by giving them mastery over a universal discursive form. They [*objects and reified people*] function as an already fixed enunciative agent who merely makes use of discourse to express the a priori “content” of their internal being. In the model that I’m outlining the subject is literally produced in and through dialogical exchange.’

5.

In Spazi Aperti × the artistic object is not understood just as result of individual creative work but as resultant of different centreing forces. Collective production is *Conversation Bubble* by Ana Rewakowicz, concretization of the agreement among the five performers. Successful collaboration, founded on the occasion of the show, the installation by Marcel Saegesser and by Claudia Zloteanu, sound and matter in a synergic relation with the space of the Academy. Collective consumption in the *Knowledge Museum* by Lia Perjovschi, contemporary art archive and centre for art analysis.

6.

'How can the artist survive in a world in which everyone can, after all, become an artist? In order to make visible himself or herself in the contemporary context of mass artistic production, the artist needs a spectator who can overlook the immeasurable quantity of artistic production and formulate an aesthetic judgment that would single out this particular artist from the mass of other artists. Now, it is obvious that such a spectator does not exist — it could be God, but we have already been informed of the fact that God is dead.'

7.

Spazi Aperti x embraces the category of authorship. Significant of performative action is the negotiation that the artist does with his own position in relation to the otherness. Authorial/actorial position, the performances in video by Geta Brătescu in *Atelierul* (solely historical work in the exhibition), by Laurent Faulon in *Garden Party*, by Kate Gilmore in *Standing Here*.

Bishopian 're-skilling' position, the theatrical performance by Rémy Yadan in *Felice l'uomo che è corretto da dio*.

8.

'It is quite clear that one of the reasons for the shift to delegating performance is in order to broaden the range of topics and problems that can be addressed in contemporary art. Issues of globalisation, economics, representation and exploitation (to name but a few) are hard to articulate by the singular artist using his/her own body.'

9.

‘An open network of exchange employs the ethos of explanation as a vital component in the creation of belief in the network, which will ultimately reinforce the complex dynamic involved in maintaining bonds between its participants.’

10.

The artistic product, which you in this moment have in your hand, is a result of the platform of work and interaction of spazi aperti x. archive appendix invites you to a choice. Take yours.

eleonora farina
curator spazi aperti x

text n. (B)





The *Conversation Bubble* piece involves an inflatable structure for five people. At any given moment in time, five participants are breathing the same air while sharing the common space of an inflatable bubble. Their heads are free to move, but the rest of their bodies are squeezed between two layers of vinyl. No one is able to leave the unit on his/her own accord and all five people have to agree what to do or when to end the performance.

On the theme of 'Dialogic Art', this piece points to different, sometimes absurd ideas of 'agreement', to how our desires for 'sameness' can create intolerance in acceptance of differences, whether on personal, family (group) or socially political levels. This conflict is part of human nature and my piece refers to it.

Conversation Bubble can be seen as psychological therapy apparatus, but it can also reference the 'inflatable head' state of communication today. How much we have become caught in our 'heads' through the development of technology and how our bodies have become removed from this process. It humorously shows the possibility of body 'disappearance' in future communication where only our 'mind-bubbles' will be of importance.