

CLEO FARISELLI

Portfolio / Selected works 2018 - 2004



Gran Papa X, Gran Papa XI, Gran Papa XII, 2018
installation view at *The HP Collection* group show
Operativa gallery, Rome
photo: Sebastiano Luciano



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DY YIAYI

Dy Yiayi is a solo exhibition that took place in 2018 at Operativa gallery, Rome.

Exhibition's press release:

Dy Yiayi is the mysterious inscription on the doorbell in the studio where the artist lived while she was realising the exhibition. In everyday diction, the inscription becomes an hypnotic, familiar, yet arcane sound, a mantra and a password to access the peculiar space-time of the works. Cleo Fariselli transforms the gallery into an ideal hereinafter and transposition of these private rooms. Veiled by a rose-tone filter, the gallery glass entrance turns into a great ideal ajar eyelid. On the inside, a few iconic furniture pieces help creating an ambiguous sense of off-putting domesticity. Such sensation is further nourished by a feminine bathing song, coming from downstairs, which is impossible to enter; dreamy and selfreferenced, the audio installation was inspired by the mythical character Melusina.

In the first room sits the Untitled sculpture series, obtained through the raku Japanese technique for ceramic. The apparent spontaneity of shapes, inspired by natural concretions of shells and lava rock, grows when, to a closer look, the notches on the works turn out to recall the volumes of proportions of the artist's body. Conceived as devices of vision, the sculptures are inviting to be explored by gaze as if they were environments.

In the second room sits the curtain/sculpture Cleo, kept on the ground by three asleep heads, obtained through the ancient technique of scagliola carpigiana. Drawn after a cast of the artist's face at 17, the sculptures are a mark from a faraway time, symbolising and crystallising a key moment in her life. Though deriving from two techniques that lay their tradition in the 16th Century, Cleo Fariselli uses raku and scagliola free from any rhetoric, as a key to explore a personal and contemporary imaginary. Closing the exhibition there's Edda: a sculpture/installation in four parts depicting a mysterious water creature that seems to be rising from the floor, making it ideally liquid. As if it were the tip of the iceberg, the artwork reverberates beyond its visual limits, raising the impression of a hereinafter indefinitely extended in the underground. At the entrance, a text written by the artist guides the viewer through the visit, preferably to be conducted alone.



Invitation picture for the show *Dy Yiayi*

I don't know how to tell you, the house got flooded. The floor is liquid skin upon God knows what kind of abyss. There's nothing else to do but relax and act accordingly. The action, of course, is just an option among many.

If you feel like walking on this surface, then do it without fear. Look around and you will find my pottery, let your gaze linger on each fold or notch. I have been steady for so long to achieve them and I have been crossed by so many streams, that your gaze will be but a puff. If you bring something into focus, something else will be out, but you should know that by now.

Did you notice the light, how it is different? If I were to talk to you about colour, here in my house, I wouldn't know where to begin. After all, this is just what's keeping me from the gloom. How many times have I mistaken a bag for a white swan! But I am telling you this with love: I have never mistaken a swan for a bag. The desire and the eye meet in the gloom. What would vision be without this prelude.

There are three openings before you: pause on the one in the center, and then cross the door to the right. Mind this: never walk down the stairs. Never walk down the stairs.

Have you already met Edda? Don't be afraid, she won't take you downstairs; every now and then, she rises to the surface to relax her pupils, contracted by the doom. Not even I know how far she pushes herself. Her iris is intriguing, don't you think? From the same material, I have obtained three heads I once had. They are the anchors that are keeping me here! But even with that heavy weight, they never slip down this skin that's pushing your foot. Perhaps it is better this way.

It was nice being with you, don't get upset if I don't say goodbye. When you leave, close the door gently. Come back if you like, but if you do, never walk down the stairs.



Dy Yiayi exhibition view
Operativa gallery, Rome
photo: Sebastiano Luciano



Dy Yiyi exhibition view
Operativa gallery, Rome
photo: Sebastiano Luciano



Dy Yiayi exhibition view
Operativa gallery, Rome
photo: Sebastiano Luciano



Untitled (shoulder) , 2018
raku ceramics, 43 x 32 x 31 cm, unique piece
photo: Sebastiano Luciano



Untitled (shoulder) , 2018
raku ceramics, 23 x 45 x 32 cm, unique piece
photo: Sebastiano Luciano



each: Untitled (ear), 2018
raku ceramics, ca 6 x 18 x 10 cm
photo: Sebastiano Luciano



each: *Untitled (ear)*, 2018
raku ceramics, ca 6 x 18 x 10 cm
photo: Sebastiano Luciano



Dy Yiayi exhibition view
Operativa gallery, Rome
photo: Sebastiano Luciano



Edda, 2018

plaster, scagliola carpigiana technique, cm 2 x 27 x 15; cm 17 x 64
x 24; cm 25 x 70 x 20; cm 38 x 79 x 20

photo: Sebastiano Luciano



Edda (detail), 2018
plaster, scagliola carpigiana technique, cm 2 x 27 x 15; cm 17 x 64
x 24; cm 25 x 70 x 20; cm 38 x 79 x 20
photo: Sebastiano Luciano



Dy Yiayi exhibition view
Operativa gallery, Rome
photo: Sebastiano Luciano



Cleo (detail), 2018
iridescent tafetà, three elements in scagliola carpigiana technique,
cm 300 x 100 and ca 24 x 22 x 15 each
photo: Sebastiano Luciano

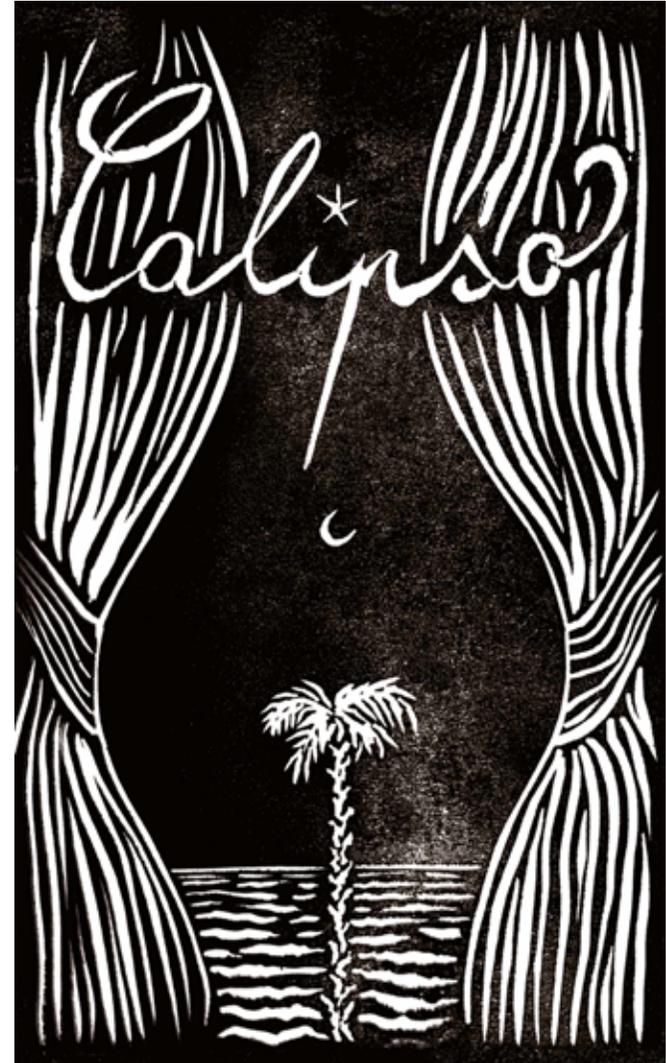
CALIPSO

Calipso is a solo exhibition that took place in 2016 at Clima Gallery in Milan. The setting of the show is a retro-looking nightclub, cloaked in mystery and exoticism.

Calipso is also the nightclub maitresse, inspired by the homonym greek sea goddess, from the Greek verb Kalyptein (the one who hides), and she embodies the fertile and imaginative half-light dimension, the partial conscience, the relationship between veiled and manifest, and a mysterious femininity. Fascinating and at the same time disturbing, she makes the objective reality trembles.

The setting takes shape in the gallery rooms through a series of symbolic elements and props - the specific plinth design, the slightly modified lighting, a specially-made mirror ball - and the original soundtrack composed by Federico Chiari with the participation of Patrizio Fariselli.

At the show entrance a text, written by me embodying Calipso, guides the visitor drawing from the reading's interior voice, becoming a subtle interaction element.



Invitation card of the show *Calipso*

Dearest, come in, make yourself at home. I want to introduce you to my beloved guests. Do not bother living things, they are totally irrelevant; speak or be silent, stand or wander around the room. I recommend slowing the blink of your lashes as it was the breath of your gaze, feel your eyes wide open behind your closed eyelids.

I want you to focus on my words, listen to them with your eyes. Choose carefully the sound of my voice and be aware that even if you continue to interpret it with yours, it will be inhabited by me and sound alien.

Sometimes, when I look at someone's behind, the person instinctively moves his hand to the point I am staring at and covers it, as if he were caught by a sudden, localized embarrassment. Has it ever happened to you? It could be a coincidence, yet it always made me think of a tactile quality of the gaze.

But let me introduce you to my ancestors. No, they are not portraits, they are born from the fingers and from the attempt to remember what a head is. If I met them without knowing them, I would think they do not have a personality capable of relativizing the chance of being born from a mother rather than another one. They are as serious as a game, don't you think? Look at them closely, they can not see you. None of my guests can.

When you feel it's time, follow me into the pots room. In the dark clay I shaped some allies made of vacuum. This night they brought me a dream: I had my eyes on my skull and I could see my face from the inside, like the back of a mask whose front, if there ever was one, was completely irrelevant. Their bulbs are wide open in the dark and if there is enough light for you to see them, they will reflect it. They can not return your gaze, on the other hand, if Non possono ricambiare il tuo sguardo, d'altra parte if the inorganic manifested this propriety a gorgon would be born, and you would become stone. At that point you would not have any chance to float in the black lakes of the shield's pupils and you would be thoroughly dragged by your own weight. Let the imagination of this sink take you to the last room.

Here the windows are veiled, but not completely, and the gap is as substantial as the veil: two fragrances that exalt each other. Each drapery is stretched by the weight of the head of a single, small individual that you can contemplate at various times of his eternal half-sleep. Two long six-headed puppets, eyes clasped by eyelids drapery, tell and cause at the same time a condition of half-light. Move around with no hurry.

Approach now to my last guest. Linger on the elaborate skin and let it take you elsewhere, until the inside of your mind. On the back of the head your eye will encounter a hole, take it with your gaze. In the skull cave you will find at a fork, choose an eye, and out of the corner of your eye look at the other too. It is a lopsided gaze, hanging in the balance between two worlds: one clear and the other nebulous. Choose among these your favourite way out, and move away silently.



Calipso exhibition view
Clima gallery, Milan
photo: Marco Davolio



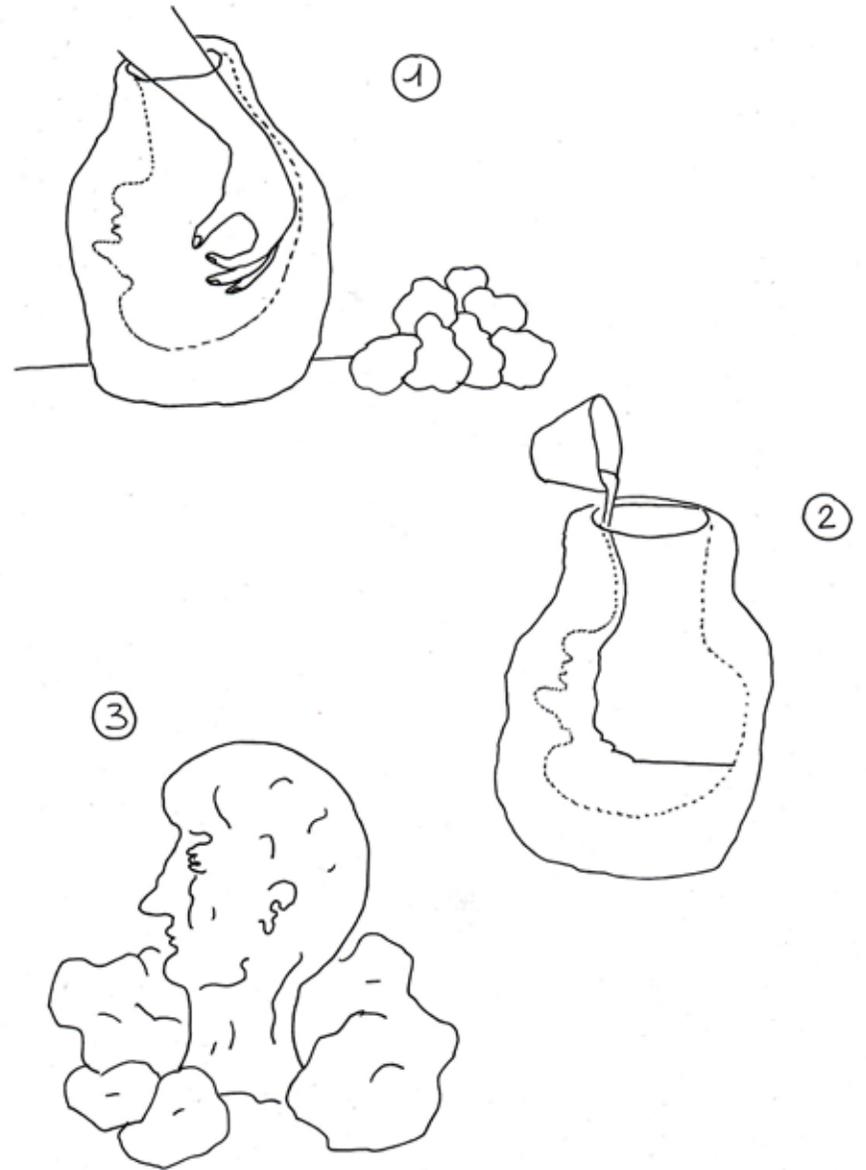
Calipso exhibition view
Clima gallery, Milan
photo: Marco Davolio



Calipso exhibition view
Clima gallery, Milan
photo: Marco Davolio

GRAN PAPA

Gran Papa is a series of sculptures portraying heads. They are made by shaping the subject in negative and upside down, scooping it out with my hands in a clay block. The sculptural process takes place in a state where vision is deliberately marginalized to be completed by imagination and gestuality. Plaster reveals the shape of the cavity thus generated, giving birth to surprising figures. Numbering refers to both the processuality that accompanies these works, both a genealogy, a lineage.





Gran Papa VI, 2016
ceramic dental plaster, clay sediments
29 x 34 x 31 cm, unique piece
photo: Marco Davolio



Gran Papa IV, 2016
ceramic dental plaster, clay sediments
19 x 29 x 29 cm, unique piece
photo: Marco Davolio



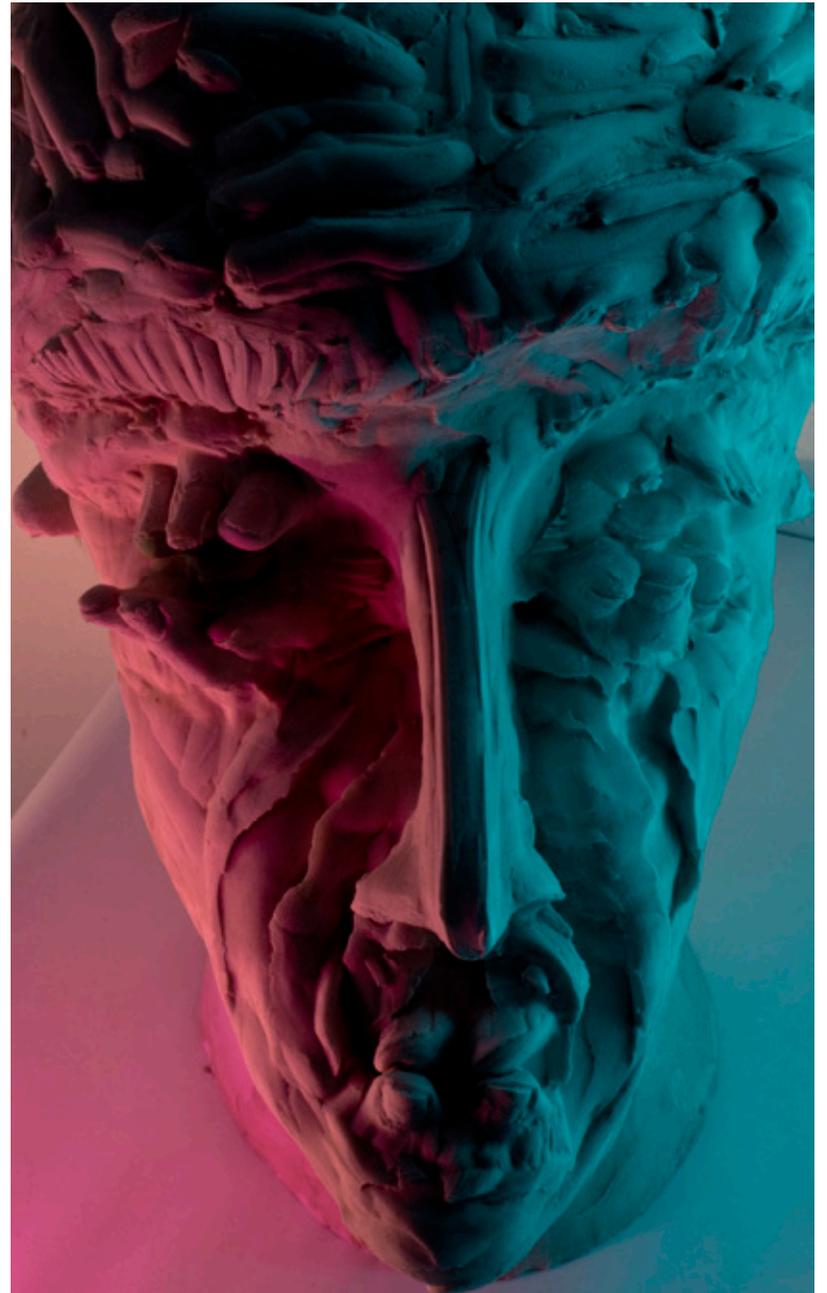
Gran Papa V, 2016
ceramic dental plaster, clay sediments
25 x 30 x 35 cm, unique piece
photo: Marco Davolio



Gran Papa II, 2016
ceramic dental plaster, clay sediments
20 x 35 x 28 cm, unique piece
photo: Marco Davolio



Gran Papa III, 2016
ceramic dental plaster, clay sediments
21 x 34 x 26 cm, unique piece
photo: Marco Davolio



Gran Papa III
photographed with another set of lights for Calipso Sayonara



Loko maka lua, 2016
cardboard, water based colors, copper powder, epoxy resin, iron oxide
two elements, 48 x 107 x 20 cm each, unique piece
photo: Marco Davolio



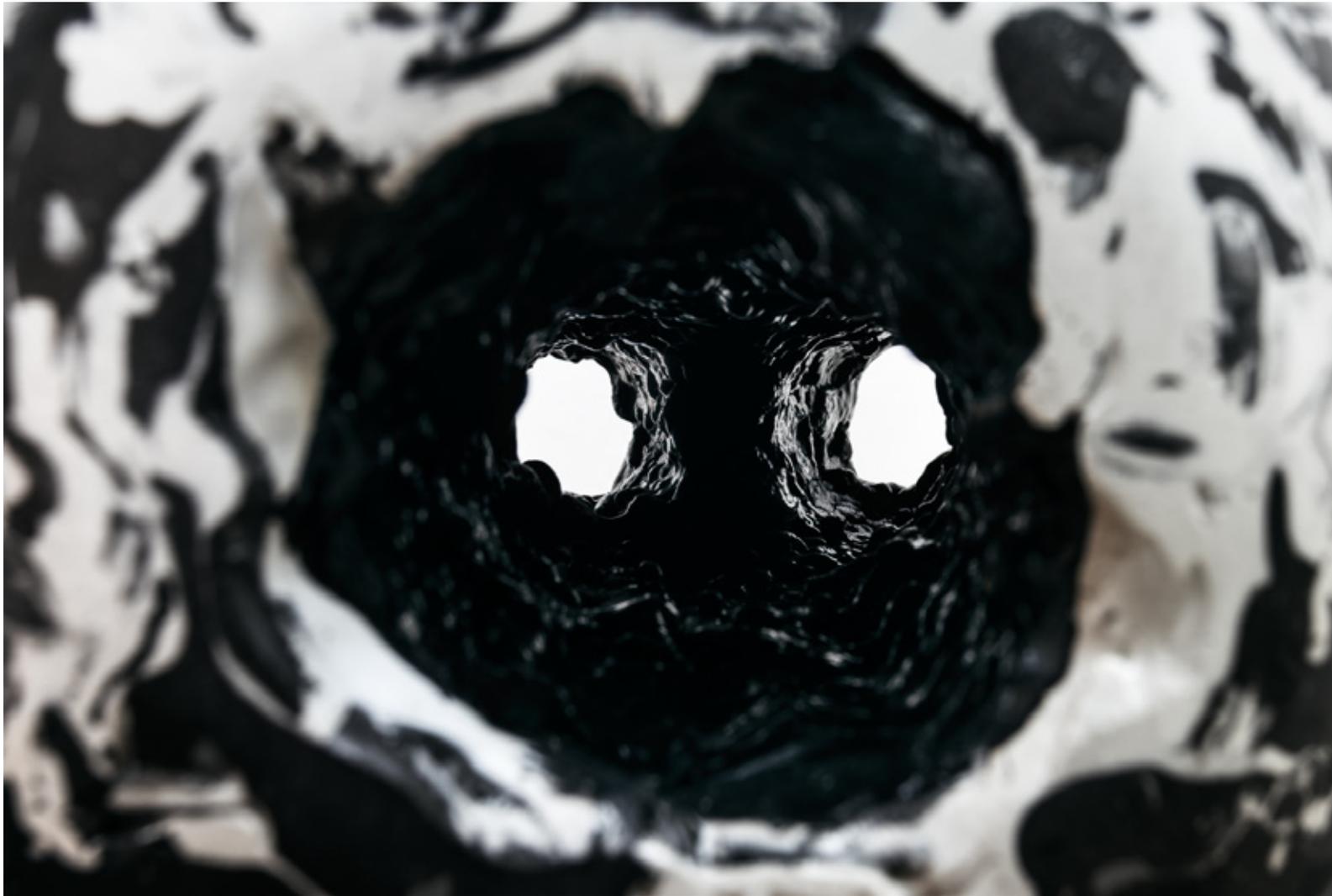
Ahu one, 2016
semi-grés ceramics, bronze enamel
26 x 20 x 29 cm, unique piece
photo: Marco Davolio



Ahu one (detail) 2016
semi-grés ceramics, bronze enamel
26 x 20 x 29 cm, unique piece
photo: Marco Davolio



Cleo, 2016
dental ceramic plaster, polystyrene, acrylic
29 x 34 x 31, unique piece
photo: Marco Davolio



Cleo (detail), 2016
dental ceramic plaster, polystyrene, acrylic
29 x 34 x 31, unique piece
photo: Marco Davolio



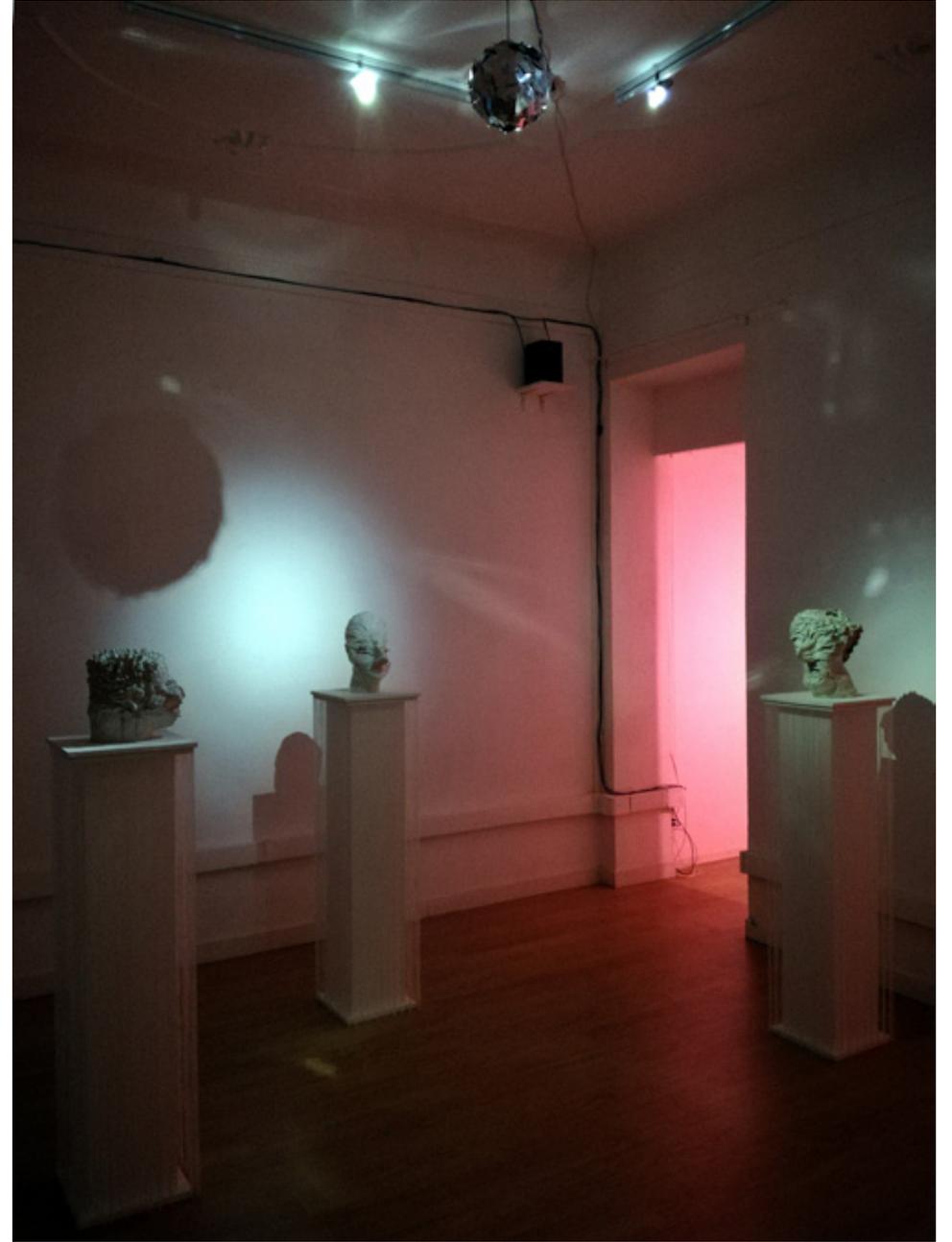
Loihi lilihi, 2016
fabric, passamanterie, epoxy resin, iron powder, bronze powder,
copper powder, 10 x 1,6 m unique piece
photo: Marco Davolio

CALYPSO SAYONARA

Calipso concluded with *Calipso Sayonara*, performance by Federico Chiari, who reinterpreted live the original composition *Calipso*, diffused in the gallery as a soundtrack of the show, inspired by the sonorities of the forefathers of Exotica genres, Martin Denny and Arthur Lyman. In the performance prepared guitar, percussions and sound effects were played, processed and looped live, animating the environments with an immersive sound atmosphere. For the occasion the chromatic characterization of the lighting of the environments (already slightly altered) has been intensified and the mirror ball in the main room has been activated.



Federico Chiari during the performance *Calipso Sayonara*



Exhibition views with altered light setting



Untitled, 2017
mini DV video 23' 53"
ed. 3+1

The protagonists of this video are the pieces of clay discarded in the process of manufacturing of a sculpture from the *Gran Papa* series. As lapillus erupted from within the sculpture, clay pieces land on a metamorphic mirror surface creating involuntary concretions. Blue and magenta lights outline a landscape that is inspired by sci-fi sceneries narrating the "elsewhere". *Untitled* (2017) is born from the desire to see with different eyes a part of the work generally unnoticed, integrating it into the creative process.

O

O is a costume/mask depicting a full moon and its reflections on a water surface. The face/mask of the moon is placed on the performer's nape, while the reflection on the water occupies the front of her body. Such reversal affects the thought/action of the actress in a game of specularity and complementarity.

In her movements, the mask constructs and deconstructs poses inspired by an idealized femininity that the performer interprets and transforms continuously, alternating with abstract and instinctive movements. Depending on the time and point of view, the costume evokes simultaneously or alternatively a woman, a landscape or a mysterious creature.

Inspired by the research method of the Odin Teatret and the Living Theater, *O* continues my research on liminal stages, exploring the female identity in its relations between reason and instinct, naturalness and cultural construction, subject, and surrounding environment.



Untitled, 2017
bw inkjet print on cotton paper
17 x 12 cm
ed. 3 + 1



O, 2017
video demonstration of the performance at PAV museum, Turin
performer: Viola Vento



O, 2017
alkyd colors on thermo-adhesive cloth, tulle
cm 280 x 110, unique piece
performance view at PAV museum, Turin
performer: Viola Vento



Snakes in gutters exhibition view, 2015
GAFF project space, Milan
photo: Jacopo Menzani - emmestudio



Snakes in gutters exhibition view, 2015
GAFF project space, Milan
photo: Jacopo Menzani - emmestudio



Bana, model for a cinerary urn, 2015
black wax, polystyrene, acrylic colors, bamboo, stucco,
self-priming clay, shellac, pigments 28 x 12 x 15 cm, unique piece
photo: Jacopo Menzani - emmestudio



Bana, model for a cinerary urn (detail), 2015
black wax, polystyrene, acrylic colors, bamboo, stucco,
self-priming clay, shellac, pigments 28 x 12 x 15 cm, unique piece
photo: Jacopo Menzani - emmestudio



Delfina, 2015

papier-mâché, stucco, pigments, two elements
175 x 53 x 21 cm and 178 x 53 x 20 cm, unique piece
photo: Jacopo Menzani - emmestudio



Delfina (detail), 2015
papier-mâché, stucco, pigments, two elements
175 x 53 x 21 cm and 178 x 53 x 20 cm, unique piece
photo: Jacopo Menzani - emmestudio



Daboia, 2013-2015

mixed media on polyester rope \varnothing 4 x 100 cm, unique piece

Taipan, 2013-2015

mixed media on polyester rope, \varnothing 3 x 193 cm, unique piece

Oropel, 2015

mixed media on polyester rope, \varnothing 2,5 x 187 cm, unique piece

photo: Jacopo Menzani - emmestudio



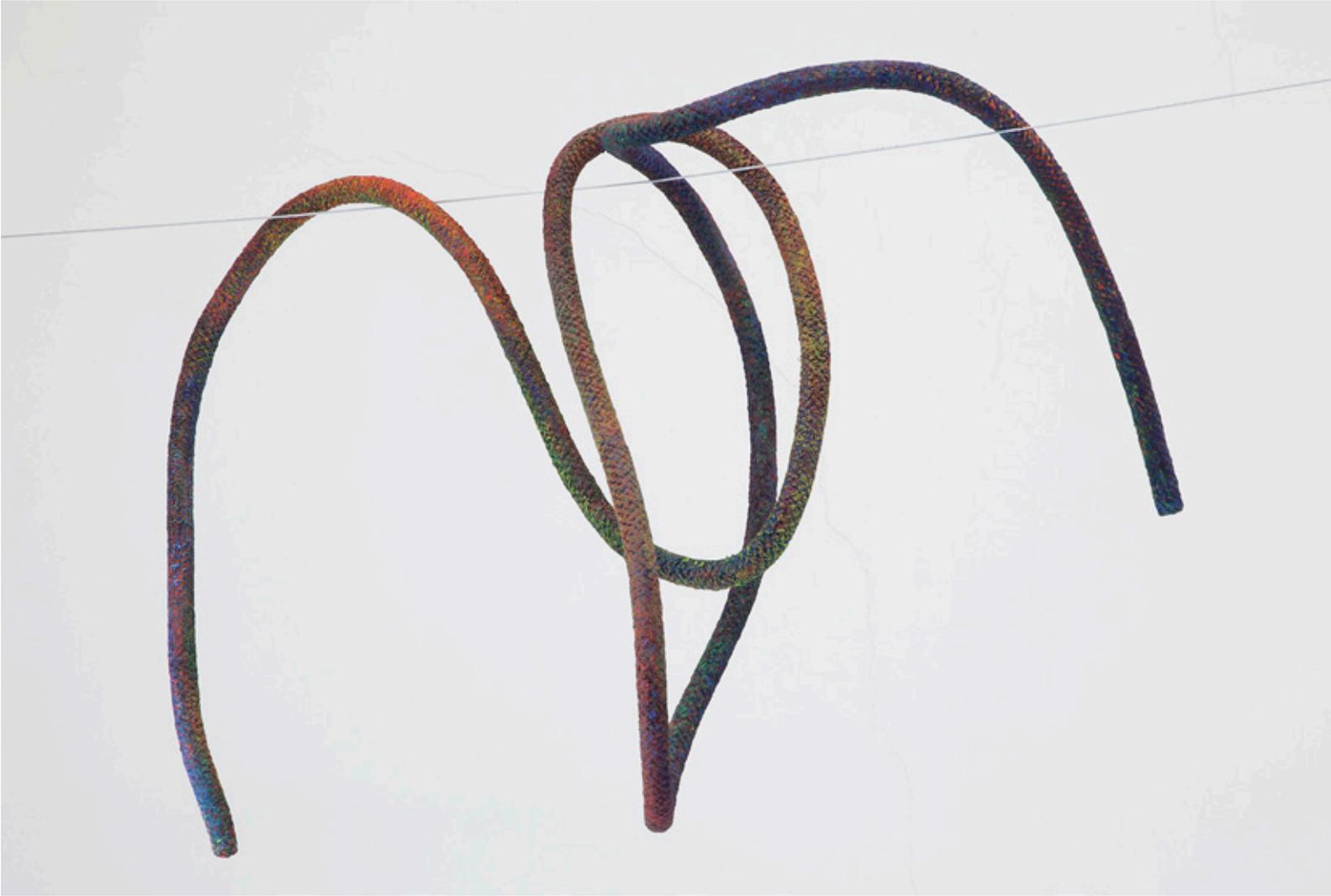
Taipan (detail), 2013-2015

mixed media on polyester rope, \varnothing 3 x 193 cm, unique piece

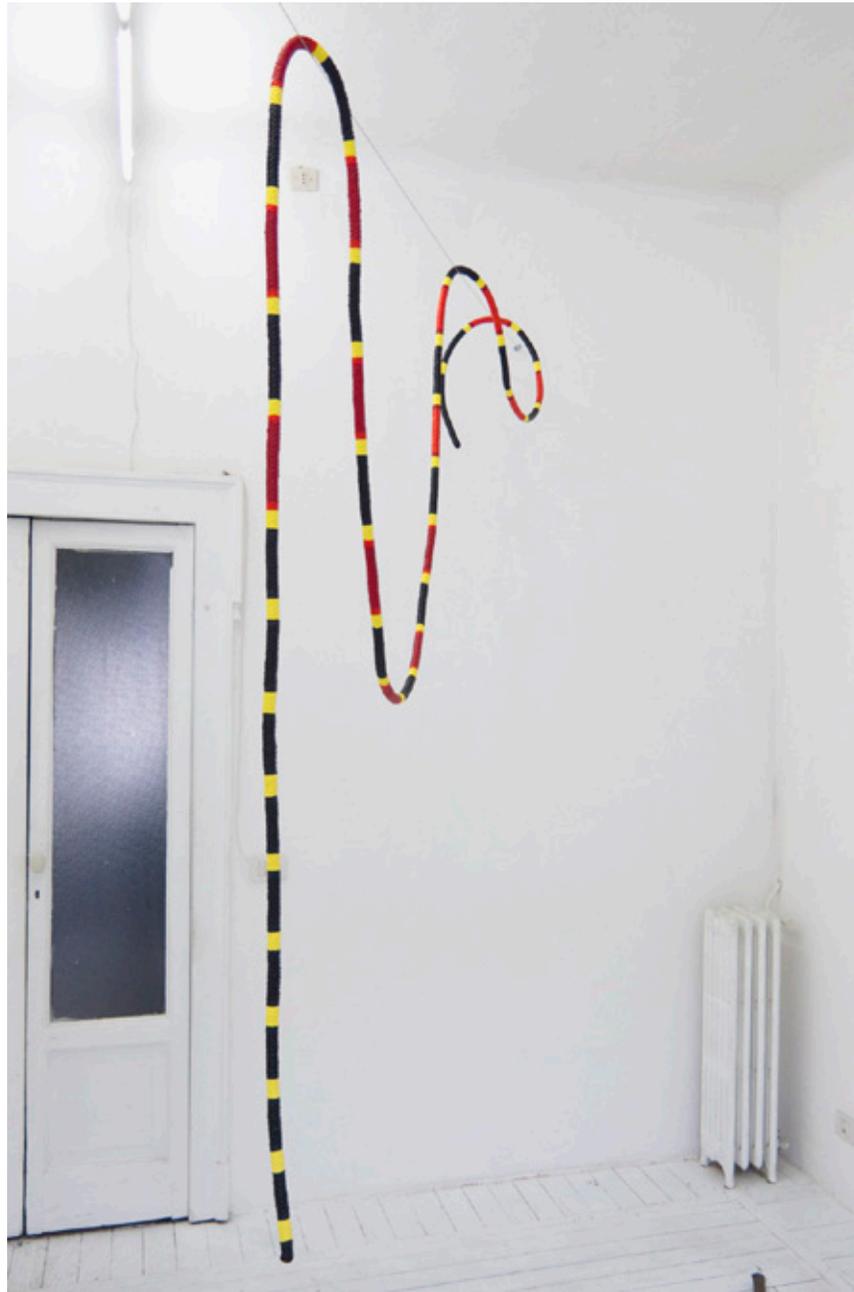
Oropel (detail), 2015

mixed media on polyester rope, \varnothing 2,5 x 187 cm, unique piece

photo: Jacopo Menzani - emmestudio



Petra, 2014
mixed media on polyester rope, \varnothing 2 x 375 cm, unique piece
photo: Jacopo Menzani - emmestudio



Urpe, 2015
mixed media on polyester rope, ø 2 x 600 cm, unique piece



Ige, 2014-2015

mixed media on polyester rope, \varnothing 3,50/2 x 210 cm, unique piece

Vlada, 2013-2015

tecnica mista su corda in poliestere, \varnothing 2 x 150 cm, unique piece

foto: Jacopo Menzani - emmestudio

U.

U. is a show/performance created in 2012, aimed at small groups of viewers. The pieces involved, including sculptures, object trouvé, assemblages, drawings, small and medium-sized paintings, are first presented in my hands to be passed on and experienced by the participants. Contextualized through poses and gestures that highlight some traits of them or affect their reading, the works are exposed and “installed” over time rather than in space, creating combinations and “phrases”.

In an era when the image and the representation of the artwork came to paroxysm *U.* was born from the need to create an experiential and shared exhibition context in which to meet the viewers in a way close to my character, which includes and combines objective, conceptual and performative practices. Material and immaterial elements collaborate in creating an immersive experience that investigates the very act of showing.

Theatrical space, as expressed by authors such as Peter Brook, Eugenio Barba and Jerzy Grotowski, is investigated through objects that are not props, but artworks. The stratification of meanings and the semantic irreducibility typical of the artistic object co-operate with the performative elements by creating an exhibition device with almost infinite variables.

Choosing not to produce video-photographic documentation of *U.* comes from the need to create a space based on criteria other than the image. The stories of those who have experienced the performances, backstage photographs and study images that accompany me in the construction phase, are the only existing documentation of the project.

Since 2014, the performance has been enhanced by the collaboration of my father Patrizio Fariselli, renowned musician.





Untitled from the series *Handled sculptures*, 2014
inkjet print on cotton paper 28 x 42 cm
ed. 3 + 1



Untitled from the series *Handled sculptures*, 2014
inkjet print on cotton paper 28 x 42 cm
ed. 3 + 1



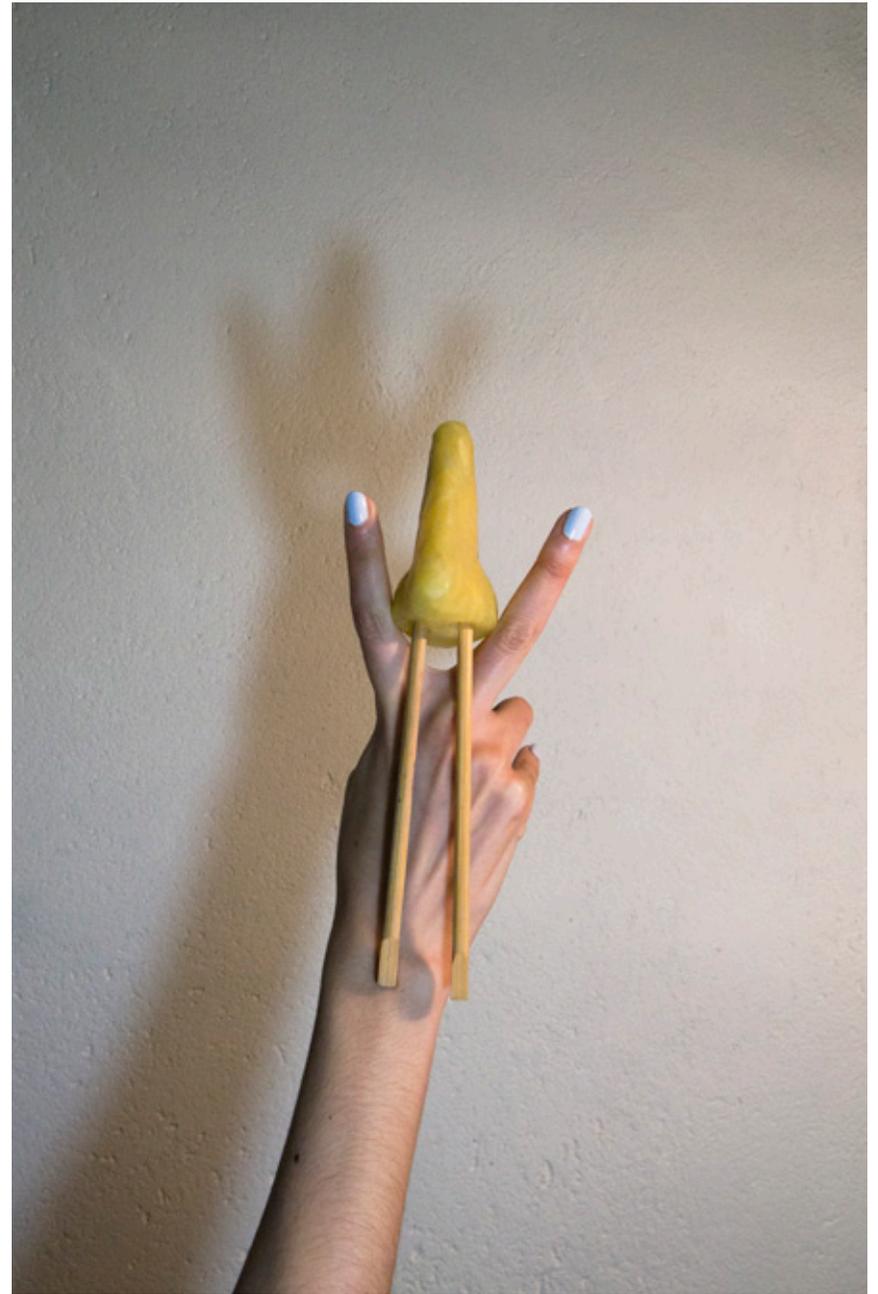
Untitled from the series *Handled sculptures*, 2014
inkjet print on cotton paper 28 x 42 cm
ed. 3 + 1



Untitled from the series *Handled sculptures*, 2014
inkjet print on cotton paper 28 x 42 cm
ed. 3 + 1



Untitled from the series *Handled sculptures*, 2015
inkjet print on cotton paper 80 x 53 cm
ed. 3 + 1



Untitled from the series *Handled sculptures*, 2015
inkjet print on cotton paper 80 x 53 cm
ed. 3 + 1



U. backstage, photo by Allegra Martin, 2015
Fonderia Artistica Battaglia, Milan



U. backstage, photo by Allegra Martin, 2015
Fonderia Artistica Battaglia, Milan



U. backstage, photo by Allegra Martin, 2015
Fonderia Artistica Battaglia, Milan



Cleofe, 2015
acrylic colors on theatrical darkening cloth, 3 x 4 m, unique piece
The unattended guests exhibition view, private apartment, Turin



Untitled, 2012
inkjet print on satin paper, seven pieces 28 x 42 cm each, unique piece
exhibition view at Cripta 747, Turin



Untitled, 2012
inkjet print on satin paper, seven pieces 28 x 42 cm each, unique piece
exhibition view at Cripta 747, Turin



Untitled, 2012
inkjet print on satin paper, 28 x 42 cm, unique piece



Untitled, 2012
inkjet print on satin paper, 28 x 42 cm, unique piece

di umidità ne hanno drasticamente modificato la
struttura, tuttavia

perdersi, legandosi ad un
compagno con una fune. Le colonne

aperto. Una colla, apparentemente animale,
sigilla ermeticamente ogni fessura, prevenendo qualun-
que ricambio d'aria con

piccoli punti, che danno l'illusione
di essere collegati l'uno all'altro da

, colore inaspettatamente brillante per essere stato
così lungamente

di pura materia.
, presumibilmente un pozzo, non

di miriadi di corpuscoli
brulicanti nel cielo grigio e compatto. La separazione tra
l'occhio che guarda e il soggetto osservato si

un ronzio costante, quasi impecetibile.
pressione sul fianco
da esercitarsi con entrambe le mani.
di recuperare un respiro regolare.



Untitled, 2012,
digital print on plastified cardboard,
six pieces 18 x 26,7 cm each, unique piece

In these texts the voids are not missing parts but structural elements of the narration.
Visitors can take the leaves in their hands and move with them in the rooms, as they
were room guides.

Untitled, 2012,
digital print on plastified cardboard
six pieces 18 x 26,7 cm each, unique piece
exhibition view at Cripta 747, Turin



Untitled, 2012,
digital print on plastified cardboard
six pieces 18 x 26,7 cm each, unique piece
exhibition view at Cripta 747, Turin

AGAR WORKS

Agar is a gelatinous substance obtained from red algae, widely used in scientific laboratories as a substrate for microbiological cultures.

The first time I worked with this material, in 2004, I layered it in large transparent surfaces on the walls of the exhibition space, giving rise to overdeveloped fields open to the proliferation of microscopic life forms that populated that environment. Observed at a human scale, the work showed a rigorous and minimalist appearance while microscopically scaled down it concealed a swarm of unfamiliar living beings that would lead to unpredictable outcomes.

In 2013, during a residence in Barcelona, I deepened the exploration of agar by combining it with colorants mainly produced by me. Choosing to work with colors has been decisive both on the aesthetic and on the physical level; Depending on the chemical components underlying the different colors, the substrates of agar become fertile to the development of different microorganisms.

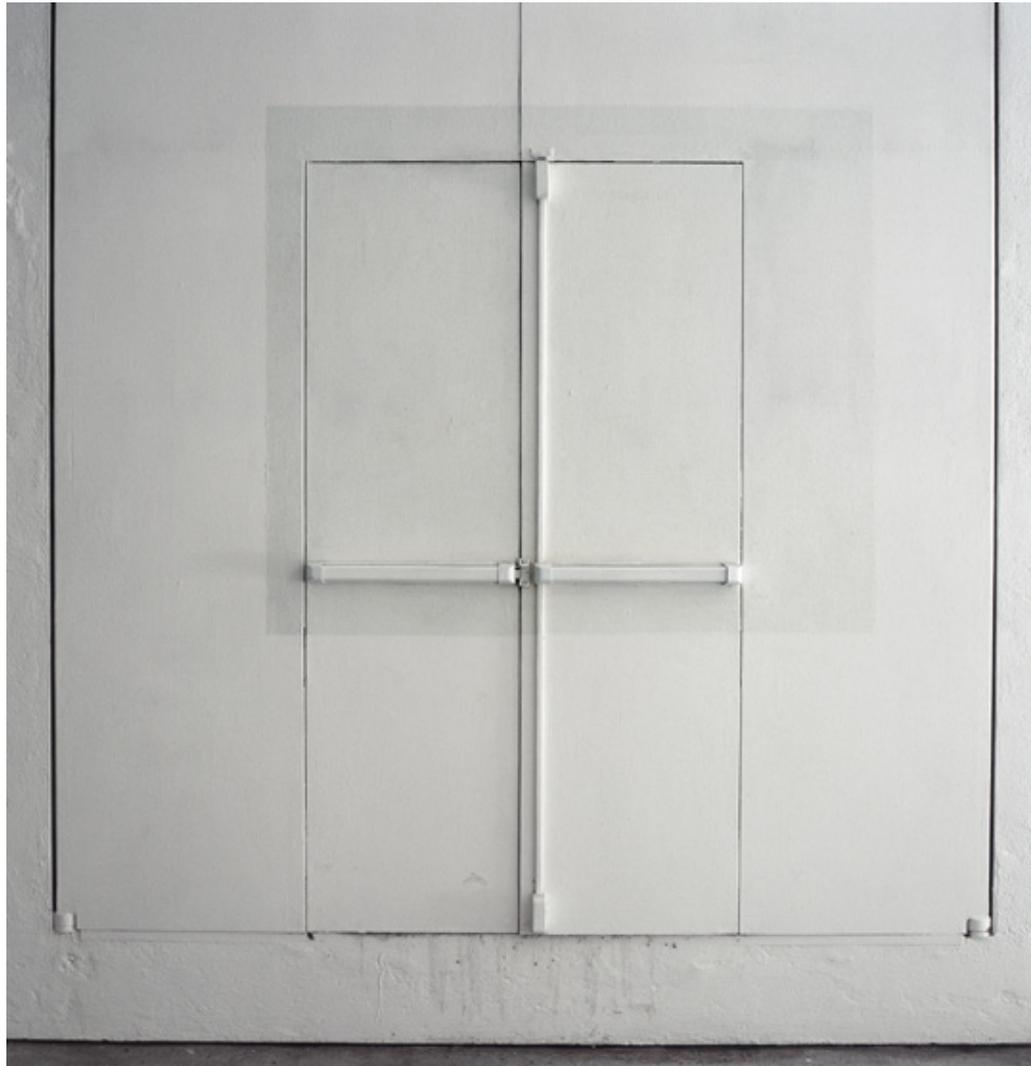
Once its life cycle is completed, the dehydrated agar layers remain on the supports as traces of the transformations of the paintings.



Making-of of *Untitled*, Fabbrica del Vapore, Milan, 2015



Untitled, 2004
agar saccharose on wall, variable dimensions
exhibition view, Viafarini, Milan



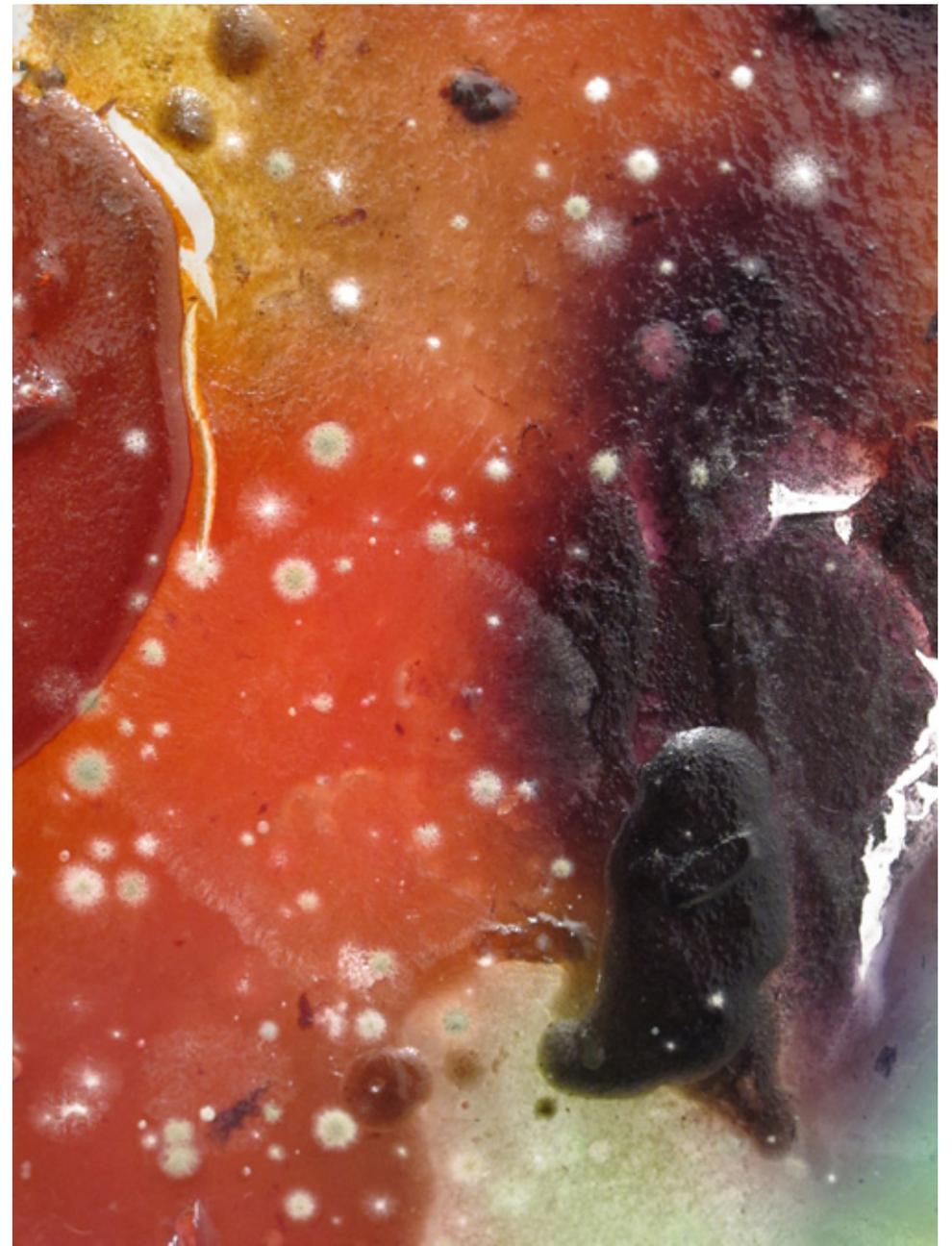
Untitled, 2004
agar saccharose on wall, variable dimensions
exhibition view, Viafarini, Milan



Samus Viridis X-9, 2013
exhibition view, Espacio Saint Pere, Barcelona
photo: Roberto Ruiz



Detail of *Samus Viridis X-9* one day after its making, 2013



Detail of *Samus Viridis X-9* five days after its making, 2013



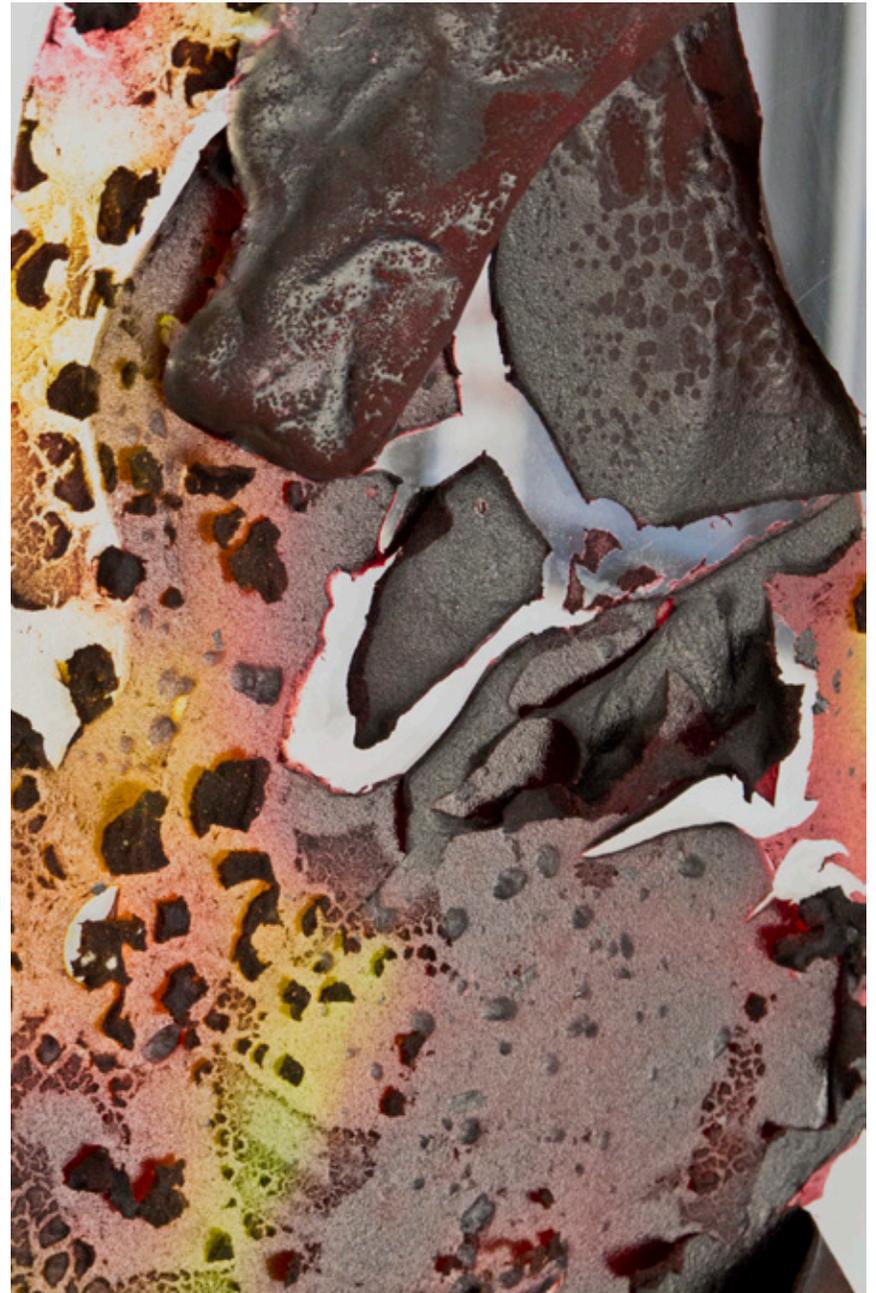
Untitled, 2014
agar saccharose and colorants on plexiglass,
installation view at FARE, Milan



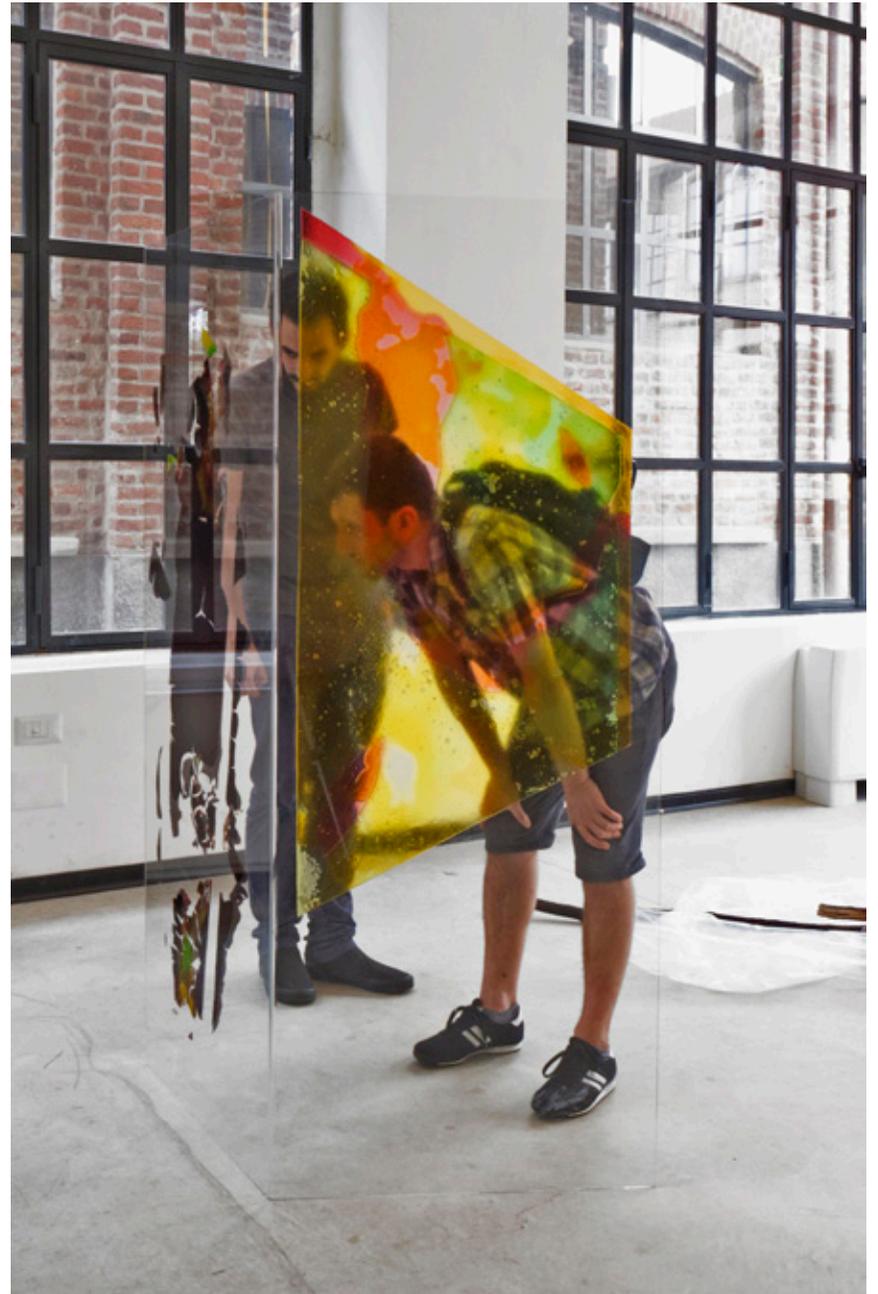
Detail of *Untitled* one month after its making, 2014



Detail of *Untitled* 5 days after its making, 2015



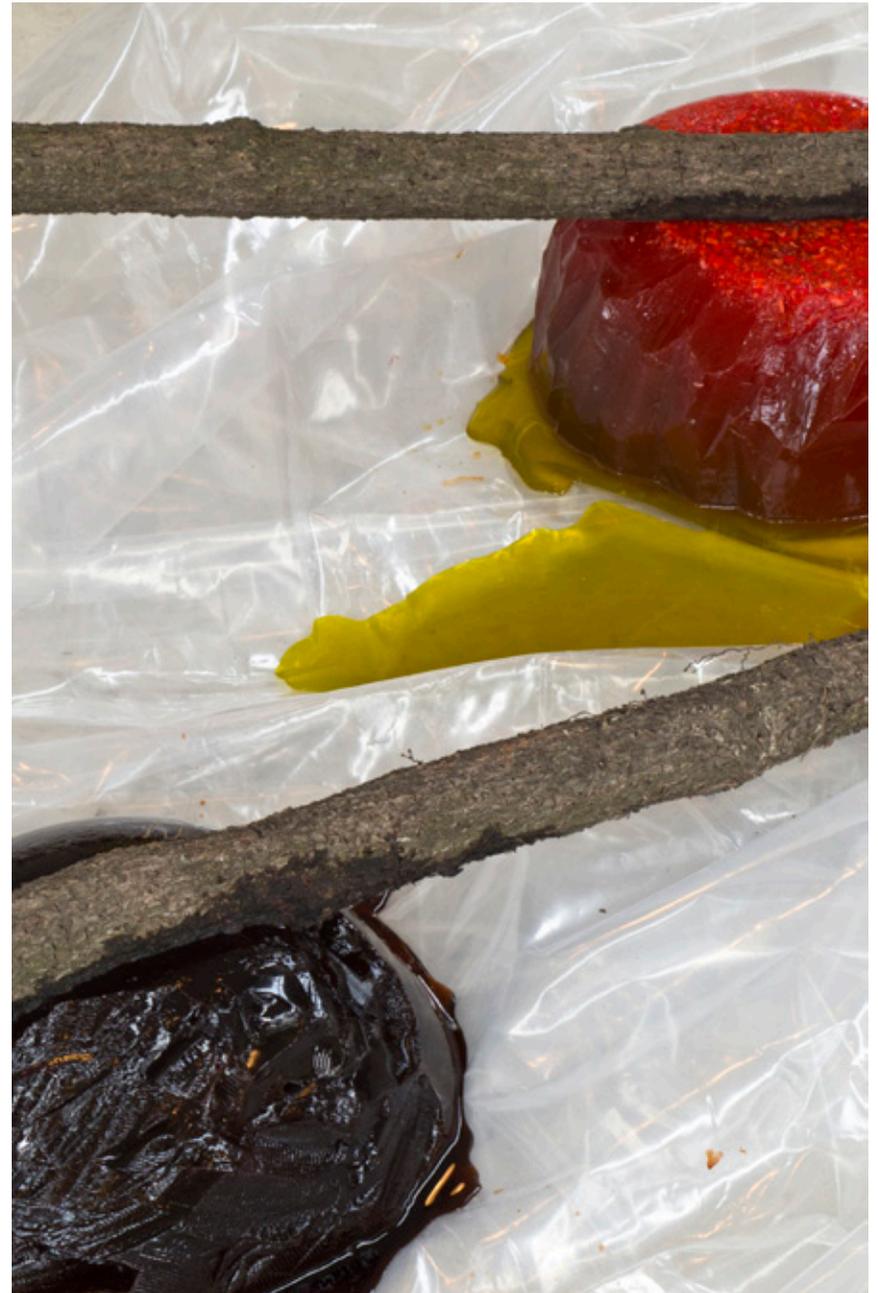
Detail of *Untitled* one year and a half after its making, 2014-2015



Untitled, 2015
agar saccharose and colorants on plexiglass,
exhibition view, Fabbrica del Vapore, Milan



Untitled, 2015
agar saccharose and colorants on plastic sheeting, dried branches,
variable dimensions
exhibition view, Fabbrica del Vapore, Milan



Detail of *Untitled* three days after its making



Detail of *Untitled* five days after its making



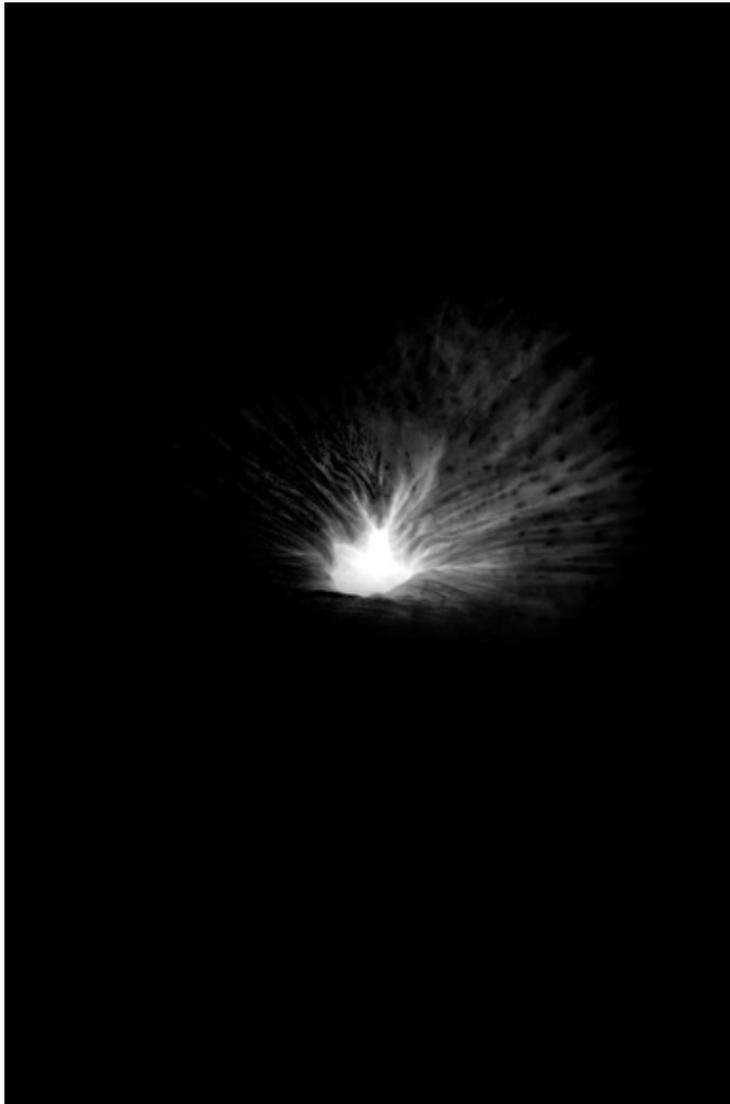
Ricercar (20-20k), in collaboration with Patrizio Fariselli, 2010
audio work, 20 minutes, ed. 3 + 1
exhibition view at O', Milan

Johann Sebastian Bach's Musical Offering BWV 1079 contains one of the most unique compositions in the history of Western music. It is a perpetual canon: as an octave cycle finishes, another ascends, and so on. The peculiarity is that the execution of the piece doesn't include an end; the canon can be ideally played "ad infinitum". Exploiting the extension of a synthetic sound, the piece has been performed from the lowest boundaries of human hearing (20 hertz) to the highest (20.000 hertz).

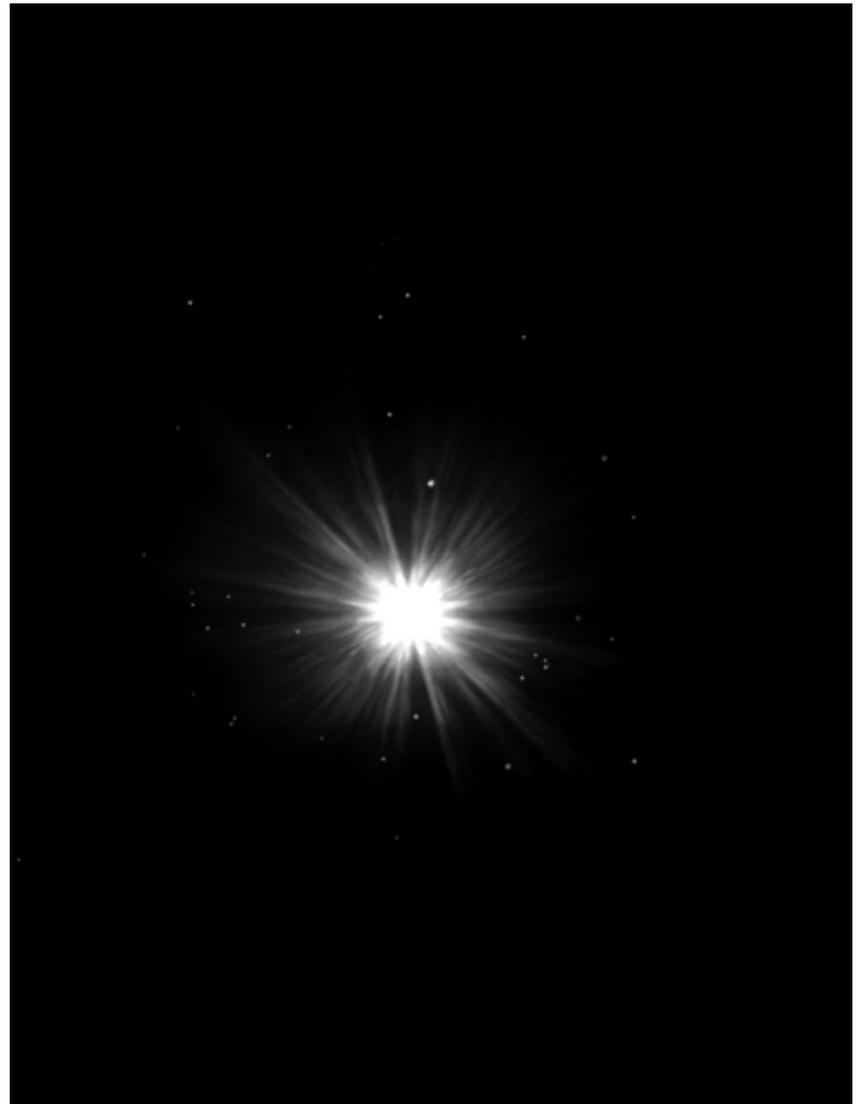


Untitled, 2010
inkjet print on cotton paper, nine pieces, variable dimensions, ed. 3+1
installation view, O', Milan

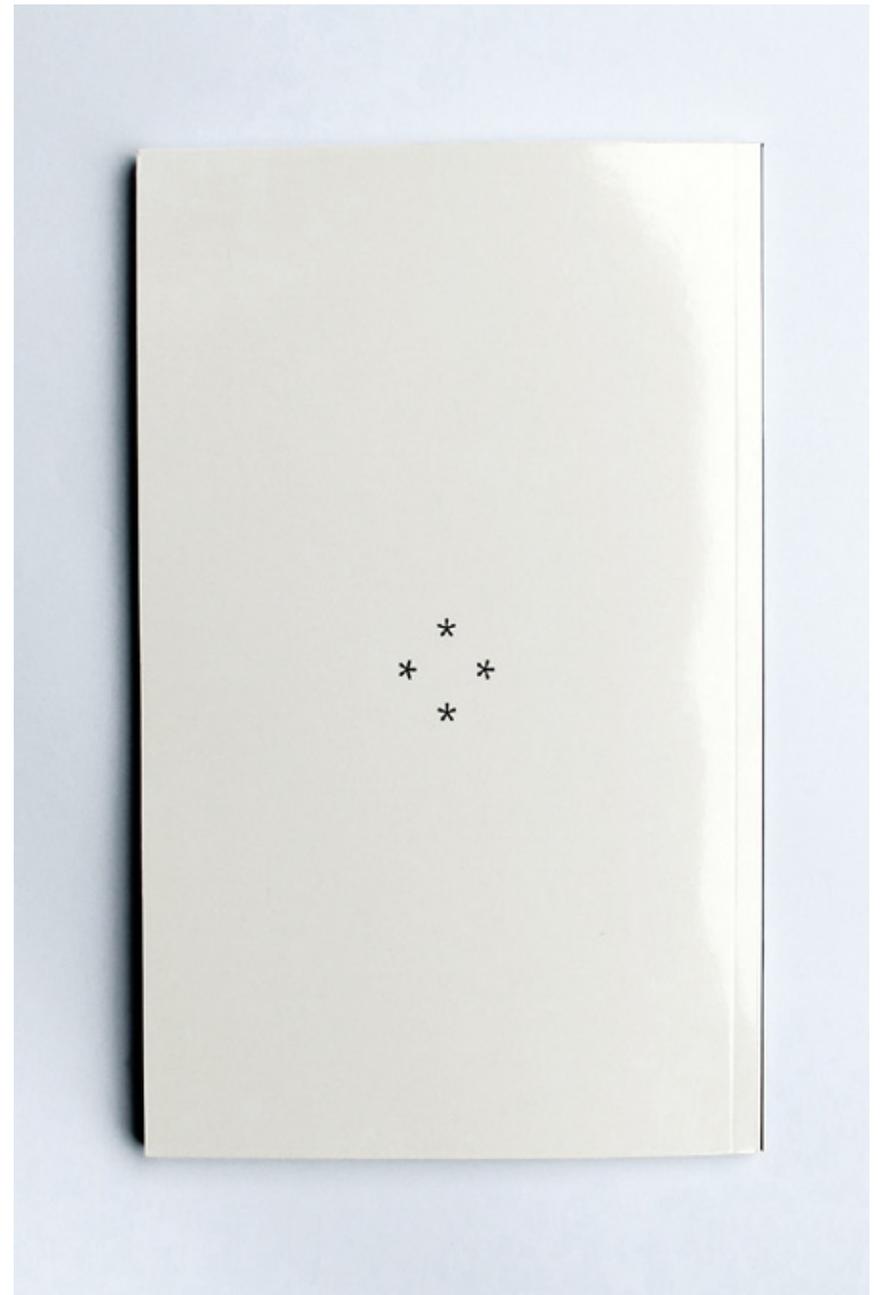
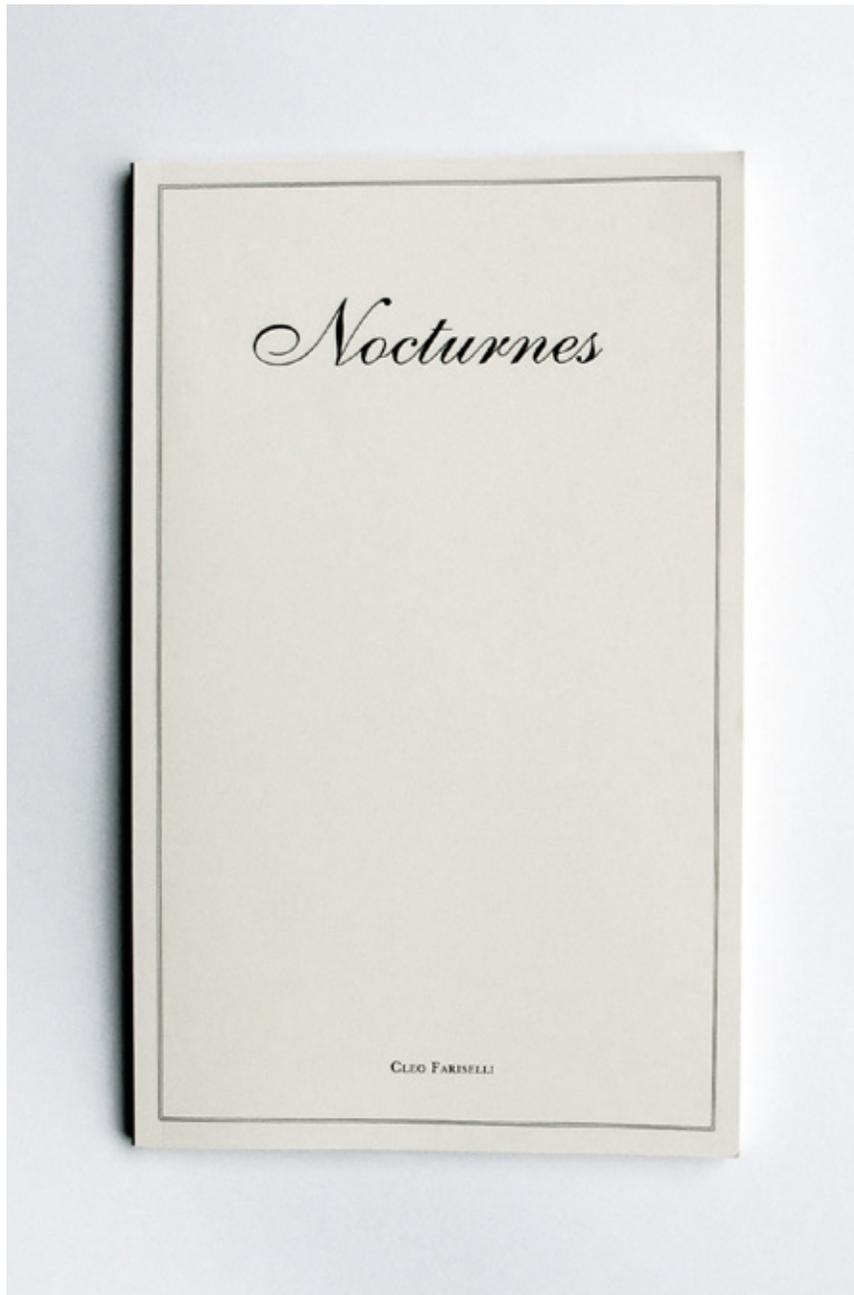
This series associates astronomical photographs of stars and anatomical photographs of anuses.
In the latter subject, black and white have been reversed.



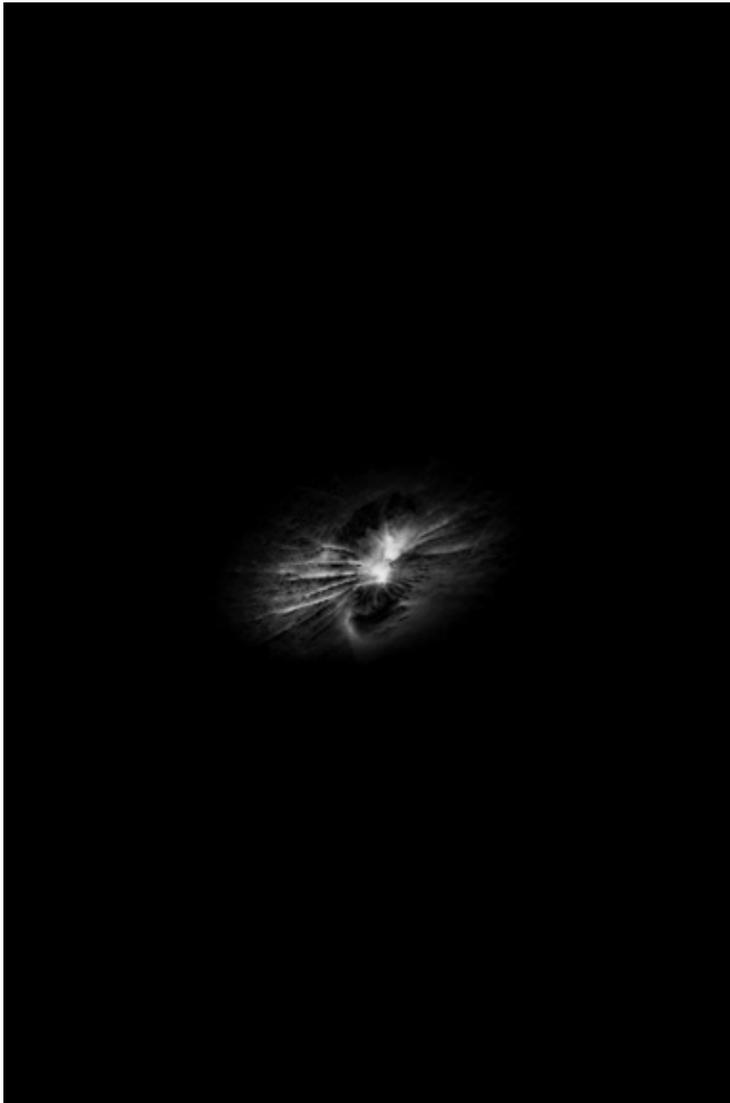
Senza titolo dalla serie *Senza titolo*, 2010,
inkjet print su carta cotone, 20 x 30 cm, ed. 3+1



Senza titolo dalla serie *Senza titolo*, 2010,
inkjet print su carta cotone, 23 x 30 cm, ed. 3+1



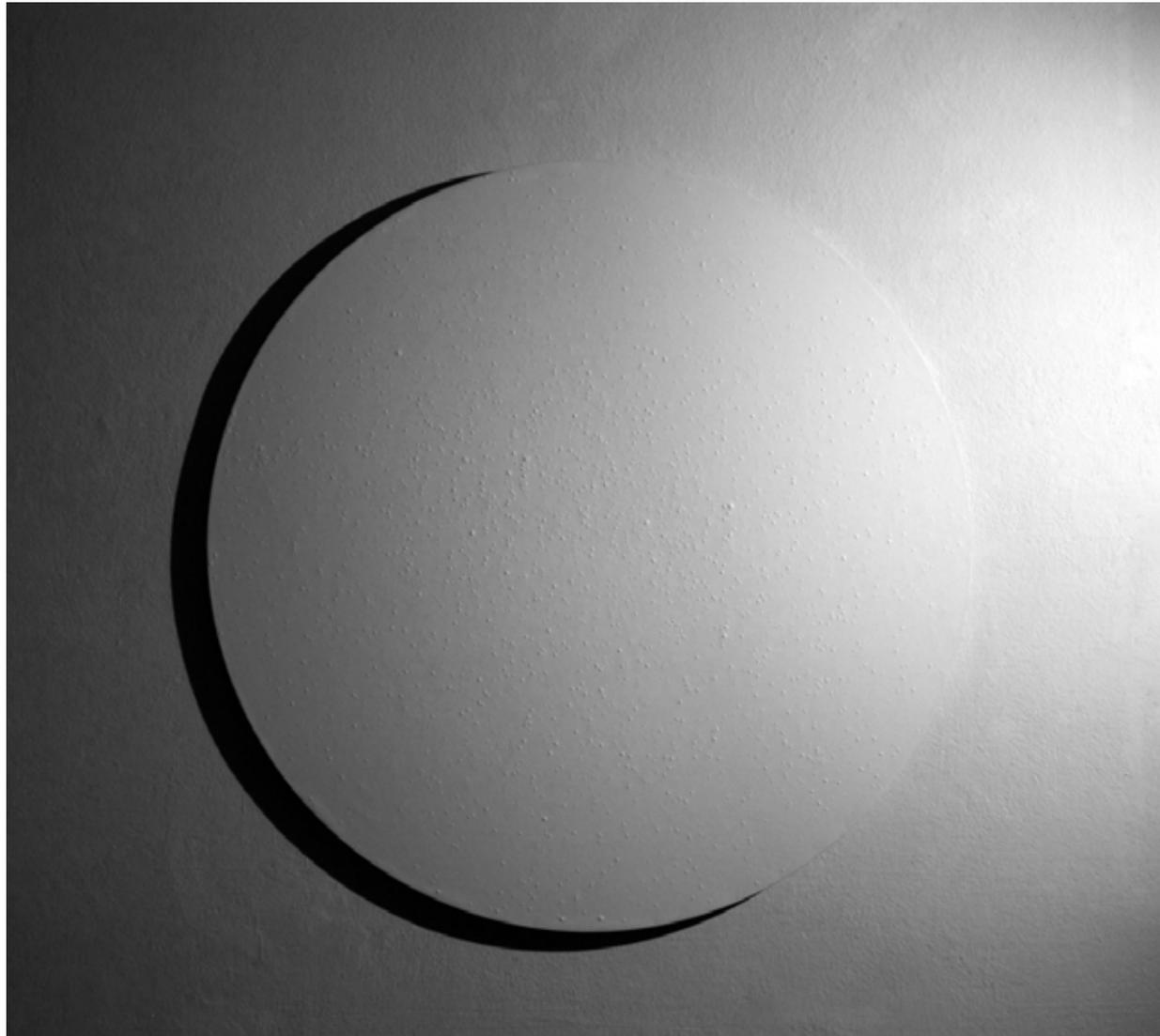
Nocturnes, 2015
artist book
138 x 223 mm, 100 pages, ed. 30 + 5
published by Onestar Press under the initiative BOOK MACHINE



Tav. 1 di *Nocturnes*, 2015
artist book
138 x 223 mm, 100 pages, ed. 30 + 5



Tav. 2 di *Nocturnes*, 2015
artist book
138 x 223 mm, 100 pages, ed. 30 + 5

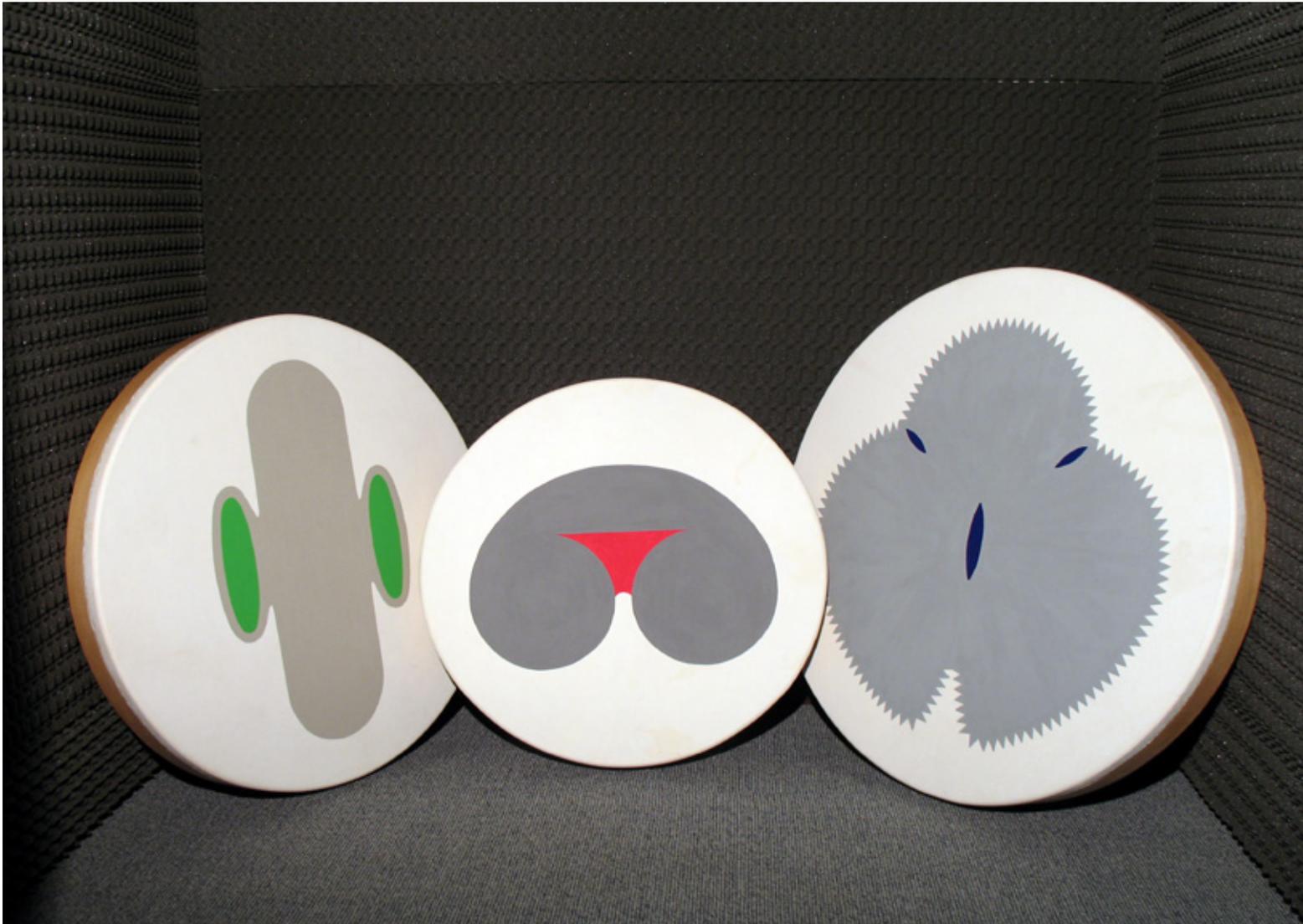


Untitled, 2011
cotton paper embossed by hand, mdf
Ø 120 cm, unique piece

This work is a completely white sky map where celestial bodies are depicted in relief, recalling Braille language. Astronomically accurate, the map represents the starry sky above Cremona on February 26, 1943, at noon.



Untitled, (detail), 2011
cotton paper embossed by hand, mdf
Ø 120 cm, unique piece



Untitled, from the series *Pollen*, 2010
acrylic on lime-whitened goat parchment, wooden frame, Ø 83 x 8 cm, unique piece

Untitled, from the series *Pollen*, 2010
acrylic on lime-whitened goat parchment, wooden frame, Ø 70 x 7 cm, unique piece

Untitled, from the series *Pollen*, 2010
acrylic on lime-whitened goat parchment, wooden frame, Ø 90 x 9 cm, unique piece



Documentation of the performance with the series *Pollen*, 2010
Raffaella Cortese gallery, Milan
performers: Cleo Fariselli, Giordano Rizzato, Federico Sanesi
photo: Marco Prandoni



Documentation of the performance with the series *Pollen*, 2011
Prague Biennale 5, Prague
performers: Patrizio Fariselli, Cleo Fariselli, Jan Stehlik



Untitled, 2013
acrylic on goat parchment, wooden frame, Ø 40 x 4,5cm, unique piece



Untitled, 2014
acrylic on goat parchment, wooden frame, Ø 50 x 5cm, unique piece

Untitled, 2014
acrylic on goat parchment, wooden frame, Ø 70 x 5 cm, unique piece

Untitled, 2014
acrylic on goat parchment, wooden frame, Ø 90 x 5 cm, unique piece



Paolo Tofani plays *Untitled*, 2014



Untitled, 2010, from the series *Grains*
self-firing white clay, eight elements, variable dimensions, unique piece
exhibition view Raffaella Cortese gallery, Milan

Small sculptures inspired by pollen grains are used to make "porous" a space, keeping half-closed its doors and windows, creating drafts, apertures and small incongruities.



Senza titolo, 2010
performance
performance view at *The Zero Budget Biennial*, Milan

In a large, dark and completely empty industrial warehouse, 50 performers wander around with flashlights exploring the space. The movements of the lights inside the structure reveal, from the windows, casual details of the interior architecture to the public looking from the road ahead.



Untitled, 2010
backstage of the performance at *The Zero Budget Biennial, Milan*



Me as a star, 2008
HDV video, 00:06:45, ed. 3 + 1

In this performance I dance wearing a costume made by materials that reflect the sun light.
Dancing far enough from the video-camera I appear as a shiny sparkling dot, indistinguishable as a person.

A one-minute excerpt from the video can be seen at: <https://vimeo.com/19934442>



Me as a star, 2008
installation view at *Intuition*, 2017, Palazzo Fortuny, Venice
© Archivio Fotografico Palazzo Fortuny

PHOTOGRAPHS

ATP: You make use of photography as a kind of mnemonic tool: every picture tells a vision that you want to keep or an experience that you want to freeze in time. Could you tell me about the way you use photography?

CF: Photography is a practice that has the power to bring me somewhere else, while remaining exactly where I am. I think this is perceivable in the images. The camera is a medium that I have always felt close, I search it, I am easy with it, it does not intimidate me. It 's a thinking tool, a "concentrator of gaze," through which I look at what I have around. Photography, for me, is primarily an act, and as such it is inextricably linked to the present. In a moment you create a small time-space gap that connects different times: the time of the shot and that of the subsequent visions. This is the magical aspect of photography. The picture has a time of origin, but then it lives and relates to the present. Its mnemonic nature is very personal; I believe it is present as in any other work of an artist: a sculpture could also be seen as a photograph of the time taken to realize it. I do not think to photography as an instrument of representation, reproduction or documentation of reality, but rather as a medium to generate reality itself.

ATP: Often, in your images, the subject or its centrality disappears in favour of the particular. You focus much on details, on the edge of things, what are your details hiding?

CF: I am convinced that there is no more visionary science-fiction than reality itself. The "ordinary" is considered such only by habit and often by disenchantment: it is necessary to relearn to astound, to recharge the world of soul. There is a political importance in the search for a sense of wonder, because it implies a continuous sabotage of the patterns that lead to a predictable and passive perception of reality. (Just to say, we are hairless bipeds living on the surface of a planet hanging in space ... we tend to forget.). Changing perspective on reality, emerges the imaginative and estranging potential of a language, such as photography, considered "realistic" for excellence. The seduction that the details have upon me comes from the research of an involvement, of an intimacy with my surroundings. I have no desire for objectivity. In this sense, it does not exist for me a subject or situation more interesting than another one to be photographed: everything may have importance. What interests me is the experience that I do to with a subject, and the psychological, visual and physical position that I take in relation to it. The fact of differentiating marginal details and central subject implies the adoption / projection of a hierarchical view on things, that is not mine. Mine is not an attempt to focus on marginal at the expense of the principal, but to climb over these clichés, to explore a personal vision.

ATP: In many ways yours are anti-academic photographs. You don't privilege big scenes or centrality, you don't reveal but rather prompt, evoke. It is as if the photography - with a capital P - did not interest you. What is the relationship between this research and the rest of your sculptural and performative production?

CF: In theatrical field presence means energy awareness. Research on a how, not a what. Research of thought-action unity. It is something that has to do with the extraordinary, with its perception and communication, regardless of any context or convention. For me it is a fundamental concept, a vocation at the base of all my work. Each time I

choose a medium rather than another, I do it in order to solicit this attitude, primarily in myself. The works are vehicles, they are themselves media, instruments.

excerpt from "Short interview with Cleo Fariselli" di Elena Bordignon, ATPdiary, 20 december 2012

<http://atpdiary.com/short-interview-with-cleo-fariselli/>

technical note:

The photos are printed with different techniques and formats depending on the situation and my decision in regard; each print, also of the same photograph, is thus considerable as a unique piece.



Isola Madre, 2013
digital photograph, variable dimensions and technique



Milano, 2014

digital photograph, variable dimensions and technique



Nara, 2013
digital photograph, variable dimensions and technique



Villalta, 2014
digital photograph, variable dimensions and technique



Mask, 2008
digital photograph, variable dimensions and technique



Monte Sant'Angelo, 2013
digital photograph, variable dimensions and technique



Isola Madre, 2013
digital photograph, variable dimensions and technique



Monte Sant'Angelo 2013
digital photograph, variable dimensions and technique



London, 2008
digital photograph, variable dimensions and technique

LONG PHOTOGRAPHS

This series of static-framed video can be defined as video-photographs or long photographs: images shot with the same approach and the same camera as the pictures I shoot, but characterized by a time span.

Long photos are presented alone or in playlists. In the latter case between one shot and another I sometimes edit empty panels of different durations generating the impression of an "appearing/disappearing" of the images in space.



Panzano, 2013
HDV video, 00:01:30



Milano, 2012
HDV video, 00:01:01, ed. 3+1

<https://vimeo.com/85242009>
password: quokka



Time Square, 2012
video HDV, 00:04:15, ed 3+1

<https://vimeo.com/85242010>
password: quokka

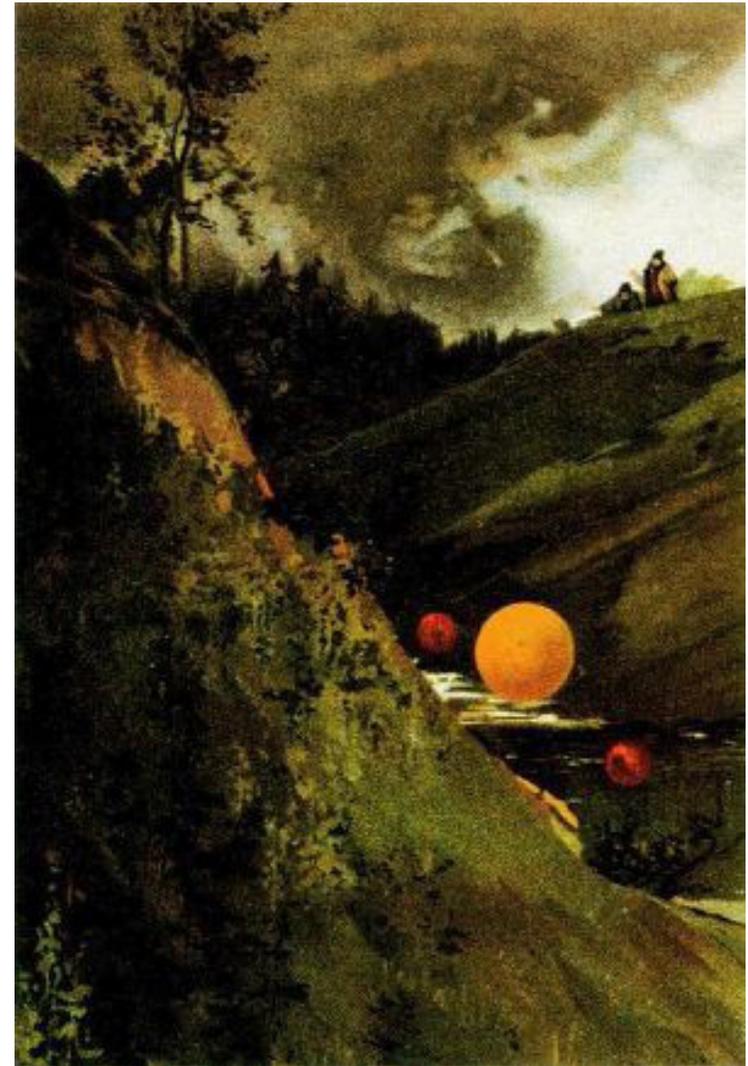


Barcellona, 2013
video HDV, 00:05:51, ed. 3+1

LIGHTS

The “phenomenon of Hessdalen” consists in the appearance, in various parts of the world, of lights with such different and bizarre characteristics that make their origins still a mystery. In the 1980s, the valley of Hessdalen, central Norway, became the scene of a spike of sightings: it seems that the phenomenon manifested itself with such frequency and intensity to attract coaches loaded with tourists. The small village earned the name of “UFO cities” becoming a weird tourist attraction and drawing the attention of scientists who baptized it Hessdalen Phenomenon. However, interest by scientists was always very small and vaguely embarrassed and so the light phenomenon ended up relegated to the “curious facts” category. The phenomenon was relegated among the “curious facts” and its monitoring left in the hands of a narrow network of technicians and fans around the world.

Over the years I and my family have followed the Hessdalen phenomenon in many ways, which have generated thoughts, fantasies, observations, projects, travels, music, objects, actions, fixed and moving images. This fluid container, with its uncertain boundaries, has become itself a form for something unformalizable.

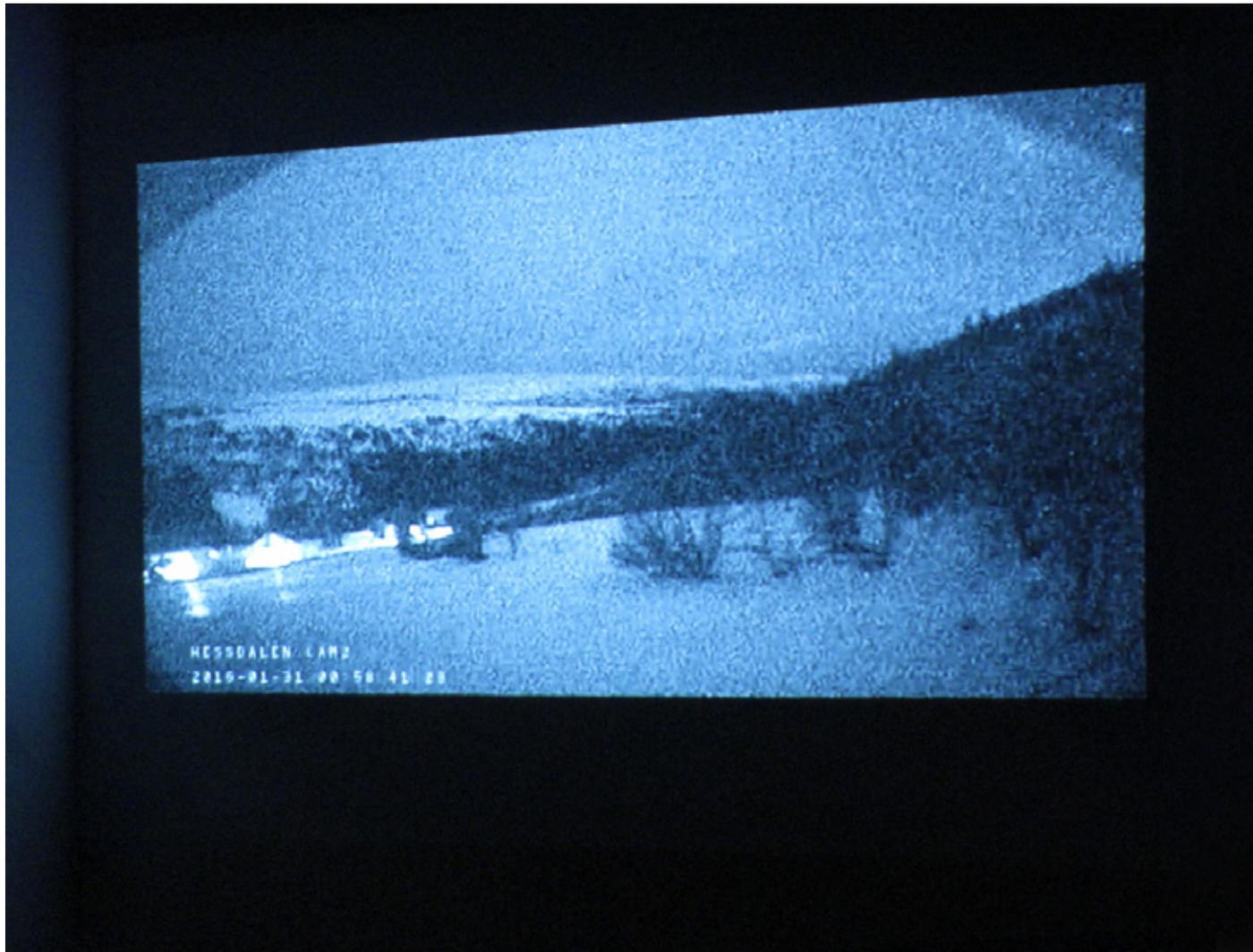


Light phenomena near St.Petersburg, Russia
from *La Physique Populaire*, 1880, Unknow Artist



Remo, 2016
exhibition view at Localedue, Bologna

Remo is a personal exhibition lasting just two hours, between eleven pm and one am. A painted bas-relief is exposed in the dark space, illuminated only by the reflections emanated from the projection of a live webcam live with the Hessdalen valley. The bas-relief colors recall the chromatic ambiguity of half-light, the glossy finish interacts with the reflections of the video. The title, *Remo*, is the name of the old lady's dog who hosted me in Norway: a dog who at that time was doing the training as a guide because the lady was gradually becoming blind.



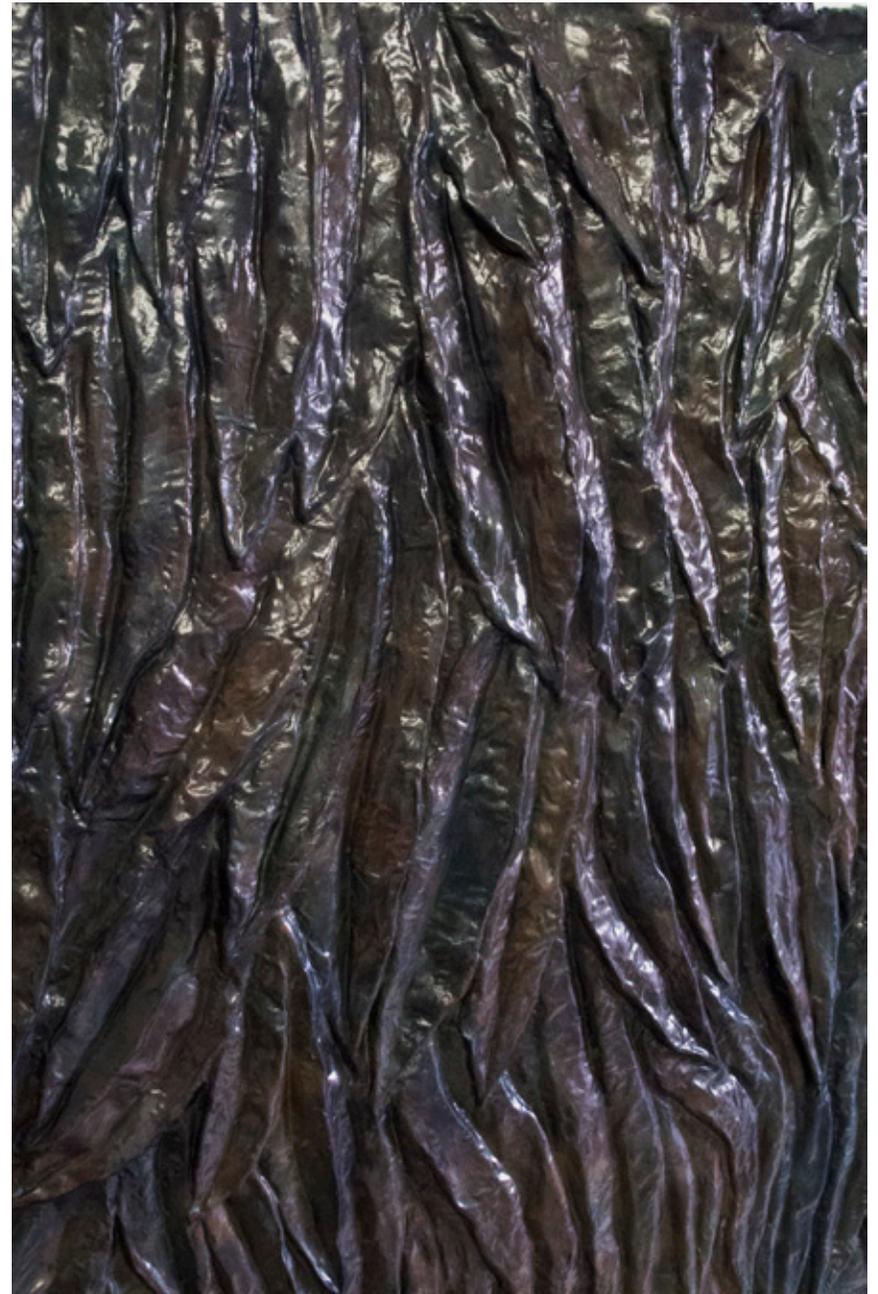
Proiezione in live streaming dalla webcam nella Valle di Hessdalen



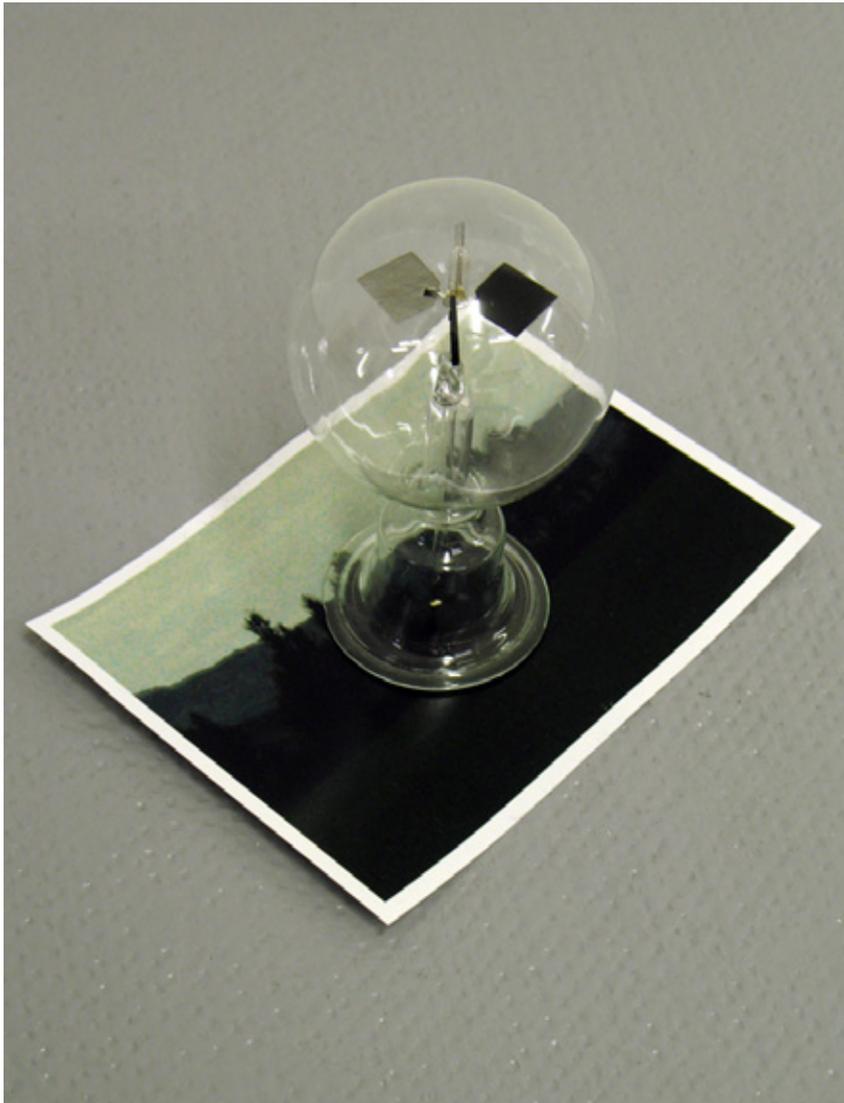
Remo, 2016
acrylics on papier-mâché, wood frame, 90 x 100 cm, unique piece
exhibition view at Localedue, Bologna



Remo, 2016
acrylics on papier-mâché, wood frame, 90 x 100 cm, unique piece

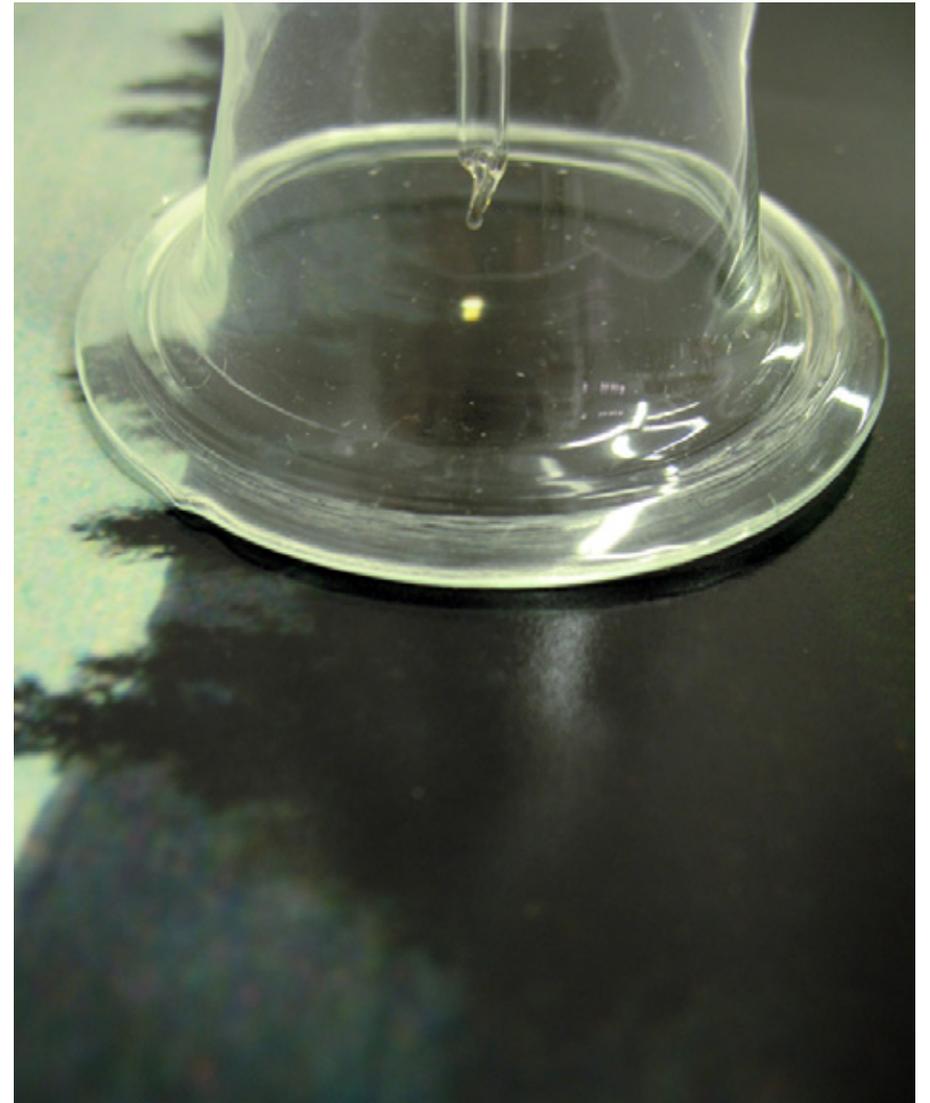


Remo, (detail) 2016
acrylics on papier-mâché, wood frame, 90 x 100 cm, unique piece



Untitled, 2009
solar radiometer 8 x 13,5 cm
lambda print 12,5 x 17 cm
ed. 3 + 1

A solar radiometer (19th century light experiment, in which metal blades rotate due to the incidence of light on them) is placed on a photo print documenting a sighting I personally experienced in the Hessdalen valley.



Untitled, (detail), 2009
solar radiometer 8 x 13,5 cm
lambda print 12,5 x 17 cm
ed. 3 + 1



Shooting session in Hessdalen



Gabicce Mare photographed from Gabicce Monte, 2008

Lambda print

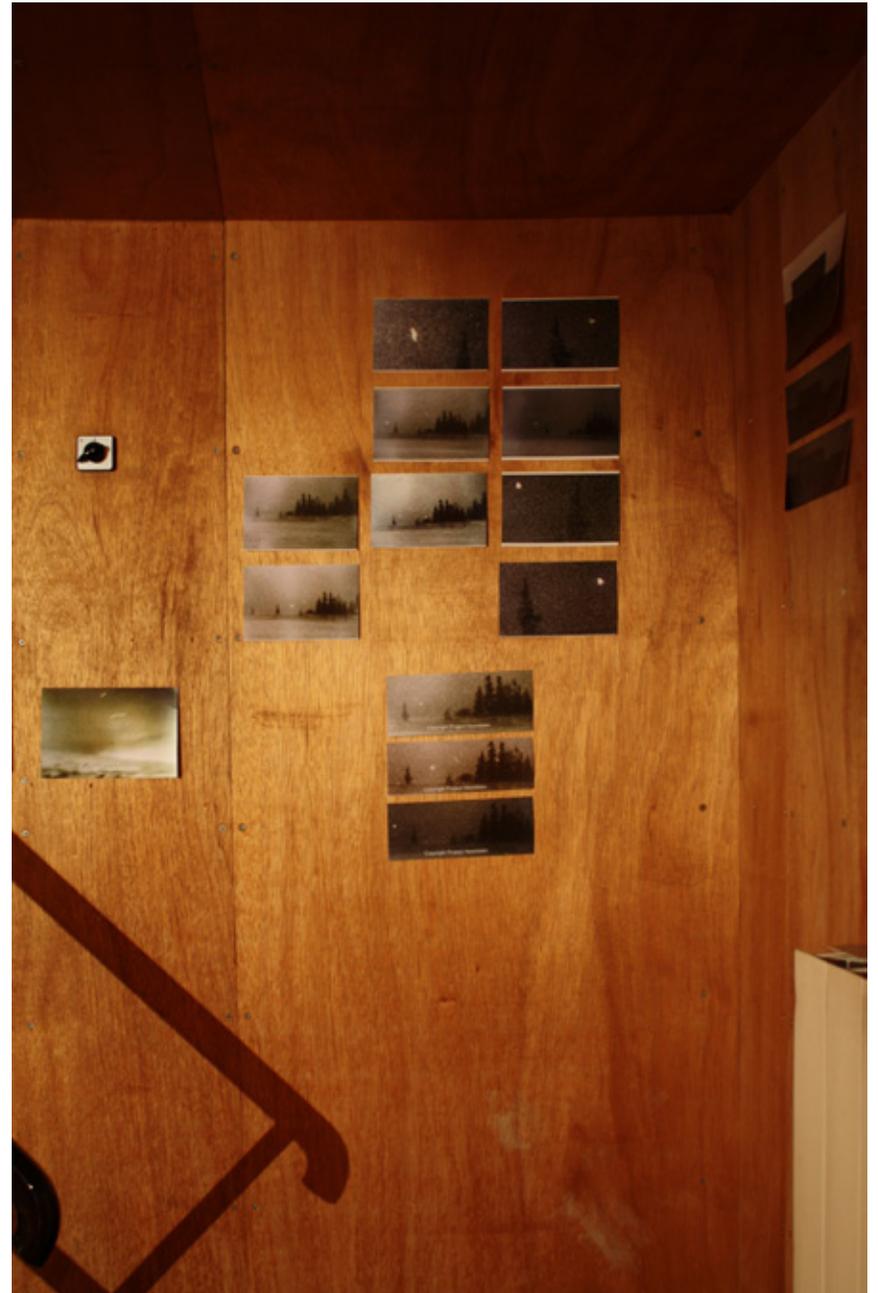
70,5 x 55,5 cm ed. 3+1

This photograph is part of a series of landscapes affected by the Hessdalen phenomenon.



A ten minutes video about lights and humidity, 2009

HDV video, 00:10:00, ed. 3+1



Lights, 2010
exhibition view on board of the cargo ship Spaceman Spiff, London



Patrizio Fariselli plays *Aspaskjolen Lights* under the great parabolic antenna of the Radiotelescope of Medicina, Bologna, 2008



Untitled (self portrait), 2008
inkjet print on blueback paper, 160 x 250 cm, ed. 5 +1



Documentative picture of *Untitled (self portrait)* in a road in Mozzate, 2008



2' 56', 2007,
in collaboration with Patrizio Fariselli
Digital Video, three versions of 00:02:56 each, ed. 3 + 1

The first of the 3 versions is viewable at: <http://www.arthub.it/index.php?action=video&video=497>

SCULPTURE INHABITED BY WOODWORMS THAT SLOWLY MODIFY THE FORM OF IT / FABIONE

This sculpture, made for the closing exhibition of the course held by Jimmie Durham at the Ratti Foundation, consists of a wooden monolith in which have been placed inserts containing live colonies of woodworms.

The intention was to stimulate the proliferation of insects, which would lead to the erosion of the structure until its dissolution.

However, this has not happened and the piece is perfectly preserved. Made in a very short time, I underestimated the choice of wood by orienting myself towards a hard and seasoned cedar, indigestible for the insects, who soon fled in search of a more palatable home.

Initially, I experienced the fact as a defeat, which I thought to remedy by asking entomologists to help me find more voracious termites or by re-making the sculpture with a wood more appropriate to woodworms.

However, I chose to avoid these options, which would have been a sort of therapeutic hitch. That is how I decided to take over the work as such, reconsidering it in its "uselessness". The work will be used and exhibited in new and different ways, its title is now "Fabione".



Sculpture inhabited by insects that slowly modify the form of it, 2004
wood, living woodworms, 80 x 8 x 320 cm
retitled *Fabione*, 2013, wood, 80 x 8 x 320 cm, unique piece

CV

b. 1982, Cesenatico (IT)

EDUCATION

2011

Workshop in residence with The Otolith Group, Spinola Banna per l'Arte Foundation, Turin

"Solid Void", libera scuola di approfondimento, with Roberto Cuoghi and Gian Antonio Gilli, Progetto Diogene, Turin

Workshop in residence with Andrea Viliani, Spinola Banna per l'Arte Foundation, Turin 2010

Workshop in residence con Liliana Moro, Spinola Banna per l'Arte Foundation, Turin 2007

Degree in Painting at the Academy of Fine Arts of Brera, Milan

2004

Advanced Course in Visual Arts, with Jimmie Durham, Antonio Ratti Foundation, Como
"No vitrines, no museums, no artists: just a lot of people" workshop with Rirkrit Tiravanija, Domus Academy, Venice

SOLO AND TWO PERSONS EXHIBITIONS

2018

"Dy Yiayi", Operativa gallery, Rome

"Blind Date #2" with Mathieu Dafflon, Sonnenstube, Lugano

"U.", Presented by Collezione Guseppe Iannaccone, Ex cemetery San Pietro in Vincoli, Turin

2017

"Air in the circle of zero" with Vittorio Cavallini, curated by Barbara Garatti, Amalia Del Ponte's studio, Milan

2016

"Calipso", Clima Gallery, Milan

2015

"Snakes in gutters", GAFF, Milan

"U." in collaboration with Patrizio Fariselli, Battaglia Artistic Foundry, Milan

2014

"U.", in collaboration with Patrizio Fariselli, Rotari's Tomb, Monte Sant'Angelo

"Cleo Fariselli - Extra Dry", curated by Peep-Hole, DRY, Milan

2013

"U.", Espacio Practico, Barcelona

"Samus Viridis X-9", Espacio Sant Pere, Barcelona

2012

"Cleo Fariselli", curated by Gino Pisapia, LU MI project, Rome

Untitled with Manuel Scano Larrázabal, CRIPTA 747, Turin

"U.", curated by Antonio Grulli, Ex-Brun, Bologna

2011

"La Resistenza e la sua luce", curated by Ettore Favini, CRAC, Cremona

2010

"Ricerca (20-20k)", O', Milano

2008

"On the top of the trees", Lucie Fontaine, Milan

SELECTED GROUP EXHIBITIONS

2018

"Innesti" featuring Nucleo, curated by Clara Madaro, Nucleo Warehouse, Turin

2017

"Intuition", curated by Axel Vervoordt and Daniela Ferretti, co-curated by Dario Dalla Lana, Davide Daninos and Anne-Sophie Dusselier, Fortuny Palace, Venice

"TU35 Expanded", Centro per l'Arte Contemporanea Luigi Pecci, Prato

"Forever never comes - metabolismo del tempo" curated by Lapo Simeoni, Museo Archeologico e d'Arte della Maremma, Grosseto

"Teatrum Botanicum" curated by Giulia Mengozzi, PAV, Turin

"Keep calm and say foam" curated by Luca Pozzi, Luca Pozzi's studio, Milan

2016

"Carrus Navalis", Dimora Artica, Milan

2015

"The unattended guests", private flat, Turin

"Miss Susy Culinski and Friends" a project by Beatrice Marchi, Fanta, Milan

"GAP final exhibition", Fabbrica del Vapore, Milan

2013

"5x5 Castellò Award", selected by Jimmie Durham, EACC, Castellò

"Impossible show", invited by BAR project, Temporary Gallery, Köln

"One Thousand Four Hundred and Sixty", Peep Hole, Milan

2012

"Estate" curated by Lucie Fontaine, Marianne Boesky Gallery, New York

"Entourage", Lucie Fontaine, Milan

2011

"Hear me out" curated by Cecilia Casorati and Claudio Libero Pisano, CIAC Museum, Genazzano, Rome

"Prague Biennale 5" section curated by Nicola Trezzi, Prague

"Arianne de Rothschild Prize" selected by Vincenzo De Bellis, Palazzo Reale, Milan

"Festa Mobile" curated by Antonio Grulli, multiple locations, Bologna

2010

"If you want this story to continue..." curated by Andrea Bruciati, Neon>campobase, Bologna, MAN, Nuoro; Prague Biennial 5, Prague

"VideoReport Italia 08_09" selected by Antonio Grulli, curated by Andrea Bruciati, GCAC, Monfalcone

"L'arpa magica", Lucie Fontaine, Milan

"Mulhouse 010" selected by Giacinto Di Pietrantonio, Parc Expo, Mulhouse

"In full bloom" curated by Antonio Grulli, Raffaella Cortese Gallery, Brown Project Space, Kaleidoscope project space, Milan

"The Zero Budget Biennial" curated by Joanna Fiduccia and Chris Sharp, Performance program curated by Antonio Grulli, multiple locations, Milan

2009

"No Soul for Sale, a Festival of Independents" with Lucie Fontaine, X Initiative, New York

"Pièce(S) Temporaires" curated by Francesca di Nardo, Centre International d'Accueil et

d'Echanges des Récollets, Paris
"Niniendi su pipieddu" curated by Cherimus, St. Anna church, Perdaxius
"Autumn harvest has been abundant" curated by Chiara Agnello and Milovan Farronato, Viafarini and Care/of, Milan
"Studio Visit" selected by Marco Tagliafierro, curated by Andrea Bruciati, GCAC, Monfalcone
"New Italian Epic", Brown Project Space, Milan
2008
"Hotel Meridian", curated by Mahony, River barge Spaceman Spiff, London
"Il gesto del suono" curated by Claudio Chianura, Palazzo Reale, Milan
2004
"Surely we will be confused", final course show with Jimmie Durham, Antonio Ratti Foundation, Ashed space, Como
"Arrivederci e Grazie" curated by Alberto Garutti, Stefano Bernuzzi, Valentina Costa, Laura Garbarino, Francesco Pavesi, Veronica Pirola, Alessandra Poggianti, Marta Savaris, Elvira Vannini, Viafarini, Milan

RESIDENCIES

2018
BoCs Art, curated by Giacinto Di Pietrantonio, Cosenza
2013
BAR Project, Barcelona
2009
Dena Foundation for Contemporary Art, Paris

PRIZES

2016
Finalist for the Museion Prize 1, selected by Museo del Novecento, Museion, Bozen
2015
Finalist for the Women to Watch prize, selected by Iolanda Ratti, NMWA, Washington
2013
Finalist for the 5x5 Castellò Award, selected by Jimmie Durham, EACC, Castellò
2011
Finalist for the Ariane De Rothschild Prize, selected by Vincenzo De Bellis, Palazzo Reale, Milan

SPECIAL PROJECTS

2016
Laboratory for the staging of two short operas by Francesco Fournier and Orazio Sciorfino, theatre tutor Daniele Abbado, music tutor Fabio Vacchi, Spinola Banna per l'Arte Foundation, Turin
"Rendezvous 02", with Davide Daninos, talk at the Sandretto Re Rebaudengo Foundation, Turin
2014
with Andrea Kvas, scenography for the show "Terra" with Lucia Vasini, live musica by Area, directed by Velia Mantegazza

2013
"Antropofagia" with Patrizio Fariselli, event curated by Carlo Boccadoro, Elfo Puccini theatre, Milan

2012
"Terra Iperbolica" curated by Marco Tagliafierro round table at Carlo Zauli museum, Faenza
2010
"Predictions" curated by Martina Angelotti, Antonio Grulli, Emanuele Guidi, round table at the XIV International Sculpture Biennial, Carrara
"Photography? A series of encounters about Photography" curated by Chiara Agnello, Care/of, Milan
"New, Old Frontiers: The Artist Run Spaces", curated by Milovan Farronato, round table, PAC, Milan
2008
"Jeune Photographie Italienne Contemporaine, Une Géographie des Talent Naissants" curated by Francesca di Nardo, La Maison Rouge, Fondation Antoine de Galbert, Paris

TEXTS, INTERVIEWS AND PUBLICATIONS

2018
Interview with Allison Grimaldi-Donahue on Mousse
<http://moussemagazine.it/cleo-fariselli-dy-yiayi-operativa-arte-contemporanea-rome-2018/>
Interview by Barbara Garatti on Arte e Critica magazine
Article by Maria Adelaide Marchesoni on Fragile magazine
Interview by Manuela Dragone for Inside Art magazine
Interview with Marco Arrigoni about Y.A.W.N.S. blog, ATP Diary
<http://atpdiary.com/cleo-fariselli-y-a-w-n-s/>
Interview by Virginia Marchione in Inside Art online
<http://insideart.eu/2018/03/27/cleo-fariselli-dy-yiayi/>
2017
"Intuition", catalogue of the Fortuny Palace's exhibition curated by Axel Vervoordt and Daniela Ferretti
Interview with Mattia Pajè for the project Mise en Abyme
<http://www.misenabyme.com/cleofariselli/>
2016
Interview and drawing for Mould magazine, project curated by Francesca Di Nardo
<http://www.mouldpress.org/>
Interview with Giovanna Manzotti, Arte e critica online
<http://www.artecritica.it/onsite/Fariselli.html>
Article, photographic project and cover for Post magazine, curated by Davide Daninos
<http://www.openpost.it/>
"Progetto musica 2016", dvd and publication, Spinola Banna per l'Arte Foundation editions
2015

“Nocturnes” artist book published by Onestar Press for BOOK MACHINE, The Book Society #2, Peep-Hole, Milan

“U - intervista con Cleo Fariselli - Fonderia Artistica Battaglia” interview with Elena Bordignon for ATP Diary

<http://atpdiary.com/cleo-fariselli-u/>

“εἰδωλομανία” with Davide Daninos, texts and drawings

“GAP final exhibition” exhibition catalogue, Artegirovane editions

2014

“SAMUS VIRIDIS-X9” monographic publication curated by GAP, FARE and BAR Project

2012

Interview with Elena Bordignon for ATP Diary

<http://atpdiary.com/short-interview-with-cleo-fariselli/>

2011

Interview with Daniele Perra, Exibart magazine

Interview with Barbara Casavecchia, D Repubblica magazine

“Prague Biennale 5”, exhibition catalogue, Politi editions

“Hear me out”, exhibition catalogue, Livello 4 editions

“Ariane De Rothschild Prize”, exhibition catalogue

“Arcaici specialisti”, by Gian Antonio Gilli for the project “Solid Void”, Diogene editions

2010

“Il grado zero”, interview with Barbara Casavecchia, Flash Art

“In full bloom”, exhibition catalogue, Kaleidoskope editions

“VideoReport Italia 08_09”, exhibition catalogue, Mondadori Electa editions

Testo per “Photography?”, Care/of DOCVA and Museo di Fotografia Contemporanea

http://commons.wikimedia.org/wiki/File:Cosa_pu%C3%B2_dire_oggi_la_fotografia%3F.pdf

“Predictions”, text for the XIV International Sculpture Biennial, Carrara

“Mulhouse 010”, exhibition catalogue, Médiapop editions

2009

“Autumn harvest has been abundant”, exhibition catalogue, Mousse Publishing

2008

“Il gesto del suono”, exhibition catalogue, Auditorium editions

2004

“Jimmie Durham”, exhibition catalogue, Ratti Foundation series, CHARTA editions