

Curriculum Vitae

Massimo Pianese was born in Naples in 1979, where he currently lives and works.

He graduated with full marks and completed his sculpture studies at Academy of Fine Arts of Naples.

He's been working as assistant of the artist Gian Marco Montesano since 2003.

Selected Shows:

- > 2013: Planet Mensch - Kunst und Wissenschaft am Beginn des Anthropozäns, Eres Stiftung, Munich.
- > 2012: Change-Course Conference (The Club of Rome), Retrospective of Massimo Pianese, Theater of Winterthur, Switzerland.
- > 2012: YOU ARE NOT A SALMON - Kaffeesatz, Villa Sträuli, Winterthur, Switzerland.
- > 2012: YOU ARE NOT A SALMON, Placentia Arte Gallery, Piacenza.
- > 2009: Sight09/10, Museo Laboratorio, Città Sant'Angelo.
- > 2009: Premio Termoli 2009, Civic Contemporary Art Gallery, Termoli.
- > 2009: Incontri Imprevisti (ovvero, metti una sera d'estate), Siniscalco Arte, Milan.
- > 2009: Video.it, Merz Foundation, Turin.
- > 2009: 2 anni 2video, neon>campobase, Bologna.
- > 2008: 200 artisti per Careof, Fabbrica del Vapore – DOCVA, Milan.
- > 2008: Loading, Castello Baronale, Acerra.
- > 2008: Articorte, Musae, Villa Sissi, Levico Terme.
- > 2008: Mettete dei video nei vostri cannoni / Giunglavideo, Parco di Villa di Toppo Florio, Buttrio.
- > 2008: Fruits in season, Annarumma404 Gallery, Naples.
- > 2007: New Entry, C/O care of – Fabbrica del Vapore, Milan.
- > 2007: Musae, Lago Maggiore circuit, Stresa, Verbania.
- > 2007: Trasparent, The Granary, Fiskars, Finland.
- > 2006: Pan.archive[d], Artissima13, Turin.
- > 2006: Selected works, Bonaguro Palace, Bassano del Grappa.
- > 2006: Crosswork/Gazeabout#5, St. Cristina Complex, Bologna.
- > 2006: draw_drawing_2, The Foundry, London.
- > 2006: Full Play, Genovese Palace, Salerno.
- > 2005: No Parachute, Artandgallery, Milan.
- > 2005: Fair Play, St. Sofia Complex, Salerno.
- > 2005: 100 artisti per un museo, Casoria International Contemporary Art Museum, Casoria.
- > 2005: Bologna Flash Art Show, Umberto Di Marino Arte Contemporanea Gallery, Sofitel Hotel, Bologna.
- > 2005: Born Out, Ex Church of the Concezionistes, Giugliano in Campania.
- > 2003: Anteprima / Napoli, Quadriennale di Roma, Royal Palace, Naples.
- > 2002: Campi Magnetici, FRAC Baronissi, Regional Foundation for Contemporary Art, Baronissi.
- > 2002: Premio Stella 2002, Stella Palace, Crespellano.
- > 2002: Costantinopoli 107A, Municipal Art Gallery and urban territory, Ripe San Ginesio (MC).
- > 2001: Corni d'Autore, Agorà Room and Prince Gallery of Naples, Naples.
- > 2000: Figli di Nerone, New Jesus Square, Naples.

Visual Art Festival:

- > 2010: Arthub e Aperto alle Murate, Florence.
- > 2010: Videoformes - Prix de la Creation Vidéo, Clermont-Ferrand, France.
- > 2009: Circuito OFF-Venice International Short Film Festival, Isola di San Servolo, Venice.
- > 2007: Nestube, Festival della Creatività, Florence.
- > 2002: A_D_E (Art Digital Era), web experiences, Inteatro International Festival, Polverigi.
- > 2002: Flaming Creatures, New Theatre, Salerno.
- > 2001: Corto Circuito 2001, European Short Audio-Visual Communication Festival, Città della Scienza, Naples.
- > 2001: Salto nel vuoto, Milan Film Festival, Milan.
- > 1999: Concorso Internazionale Scultura da vivere 3° edizione : l'Acqua, Peano Foundation, Cuneo.

Prizes and fellowship:

- > 2009: Artist finalist for Romaeuropa Webfactory competition, curated by Bartolomeo Pietromarchi.
- > 2006: Prizewinner SelectedWorks (selected artist and winning fifth prize), Bonaguro Palace, Bassano Del Grappa.
- > 2005: Selected artist for Premio Cairo.
- > 2004: Selected artist for Pagine Bianche d'Autore Competition, Pagine Bianche Campania 2004/2005.
- > 2004: Selected and published artist for Top Talent Award, Europrix Multimedia, Salzburg.
- > 1999: Prizewinner Vincenzo Tropea fellowship, Academy of Fine Arts, Naples.

Residency:

- > 2012: Villa Sträuli, Winterthur, Switzerland.
- > 2010: Selected artist c/o Lademoen Kunstnerverksteder, Trondheim, Norway (Residence not done).
- > 2005: IceHotel 2006, Icehotel, Jukkasjärvi, Lapland, Sweden.

Special Project:

- >2011: Souvenirs from earth, satellite tv videoart only aired in France and Germany.

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Massimo Pianese | Artist Statement

"... The videos of Massimo Pianese always show us a real amended, through the manipulation of the images or with the choice of specific points of view, from very close to or from far away, Pianese works in the margins of the real. He focus his videos on current issues: the environment and its crisis, the relationship with the tradition, extinction of systems plants or animals fundamental for balance of the ecosystem, stories of special characters or of restricted crowds of people, whose actions are registered slowly. It seems that happen nothing in these video: however imperceptibly things are transformed. The time of video is almost a real time, that follows the scenes apparently fixed. This is the most interesting aspect of his research: the almost nothing, the detail, a scene in which you fail to understand what is happening because observed from far away; the time almost property that scans the movements marks his work. That is obtained is not only the effect of alienation, that the public feel, when almost a surprise realizes that in a certain time, everything has changed. He takes aspects of the real that emerge slowly: they were invisible, no one was noticed, but were there and only with techniques like those used by the artist the pieces come in surface and tells a story that even to overwhelm what had already known".

"...I video di Massimo Pianese ci mostrano sempre un reale modificato. O attraverso tecniche di manipolazione dell'immagine, o con la scelta di particolari punti di vista, da molto vicino o da lontano, Pianese lavora nei margini del reale. Concentra i suoi video su questioni attuali: l'ambiente e la sua crisi, il rapporto con la tradizione, l'estinzione di sistemi vegetali o animali fondamentali per l'equilibrio dell'ecosistema, storie di personaggi particolari o di ristrette folle di persone, le cui azioni vengono registrate lentamente. Sembra che non avvenga niente in questi video: tuttavia impercettibilmente le cose si trasformano. Il tempo dei video è quasi un tempo reale, che segue le scene apparentemente fisse, dove invece si stanno svolgendo fatti, azioni, storie. Questo aspetto del lavoro di Pianese mi ha interessato subito: sono il quasi niente, il dettaglio, una scena nella quale non si riesce a capire cosa avvenga perché osservata da molto lontano, il tempo quasi immobile che scandisce i movimenti, a caratterizzare i suoi lavori. Quello che si ottiene è non soltanto un effetto di straniamento che il pubblico avverte, quando quasi di sorpresa si accorge che in un certo tempo tutto è cambiato. Pianese coglie aspetti del reale che emergono pian piano: erano invisibili, nessuno se ne era accorto, ma erano lì e solo con tecniche come quelle che usa l'artista i particolari vengono in superficie e raccontano una storia che arriva addirittura a sopraffare quello che era già noto".

Carla Subrizi taken from "Interplay-Premio Termoli 2009" - 23 July/13 September 2009, Contemporary Art Gallery, Termoli

"... *PH Landscape* è una immagine straniante e spaesante a camera fissa di normalità che, a ben guardare, ci si accorge di qualcosa di strano... l'apparente normalità di una situazione gioca su immagini prelevate dal nostro immaginario collettivo della rappresentazione del paesaggio e lo trasforma in un sottile gioco di rimandi e situazioni paradossali che mettono insieme pasolini e fellini, kusturica e la cronaca. In questo caso il video è utilizzato alla stregua di una fotografia ma l'apparente narrazione è invece annullata dalla sospensione del tempo in gesti senza funzione e logica che ne aumento il senso di estraniamento".

Bartolomeo Pietromarchi per *Roma Europa WebFactory*, 2009

"...Massimo Pianese, giovane autore che, se non fosse di Napoli, si potrebbe dire discendente di Ionesco e del Teatro dell'Assurdo, con pazienza certosina, meticolosa applicazione tecnico-scientifica, dispendio di tempo ed energia mentale, ci fa sapere che noi, umani, non siamo... Salmoni. Non siamo cioè quei pesci, forse pazzi che, invertendo un percorso naturale, con enorme dispendio di energie risalgono dal mare verso l'alto, verso le acque dolci e, tutto questo, allo scopo di riprodursi. Questa sentenza Massimo Pianese la fa appena intravedere "scrivendola" sul muro con piccoli Led alimentati da una flebile corrente elettrica prodotta da una sorta di elettrolisi "ecologica" teatrale ed assurda, una pila voltaica costituita dalle acidità di innumerevoli limoni spremuti un per uno, succo di pomodoro, kiwi, arance e quant' altro la natura fornisca di aspro. Collegamenti in rame meticolosamente congegnati completano lo sforzo destinato a produrre la festa estetica di una energia effimera che, prevista per durare un giorno (chissà, forse due) dopo poche ore era già in decomposizione, con micro- marciumi, muffe e altre forme di degrado che, in prospettiva macro, fanno prevedere miasmi e catastrofici problemi di smaltimento. Beffardo ragguaglio di un discorso politicamente corretto ? Uno sguardo scettico sulle promesse salvifiche delle " energie alternative " ? Ai posteri l'ardua sentenza ! Intanto, evidente e palese, si manifesta un altro paradosso : ecco un napoletano capace di lavorare, di spendere le proprie energie, di investire tempo e denaro per nulla, per l'effimero, come dire per... l'anima del Salmone. Così, poco lontano, quattro " faticatori ", controfingure della Forza Lavoro, attaccati ad altrettante pale di una macchina- dinamo, spremono il loro acido lattico per generare quel poco di energia elettrica appena sufficiente al funzionamento di un televisore. Come premio a tanta fatica lo schermo regala ai lavoratori la sequenza di alcuni bovini, vitellino compreso, intenti a mangiare rifiuti, avanzi di cibo umano. Anch' essi, i bovini erbivori, intenti ad invertire il flusso alimentare naturale. L'ironia, la leggerezza, il piacere estetico del Teatro dell'Assurdo impercettibilmente, al riparo da qualsiasi volgarità ideologica e declamatoria, cambia dunque di segno per farsi Teatro della Crudeltà. Cercando un ascendente teatrale (perché quel che si vede nella mostra di Piacenza, la disposizione, gli effetti, le comparse, ecc.. sono Teatro) la sintesi potrebbe esprimersi in questa formula : Pianese più Ionesco più Artaud uguale zero. Zero soluzioni ideologiche. Assenza di qualsiasi discorso conciliante. Più lieve, elegante, ironica e, nel contempo, più radicale di così un' operazione artistica non può essere. Questo sì è verificato perché, contrariamente a quel che si pensa, il Salmone è napoletano il quale, invertendo tutto, se ne va lontano risalendo verso le acque dolci. Per riprodursi inutilmente. E siamo all' assurdo eroismo del Salmone".

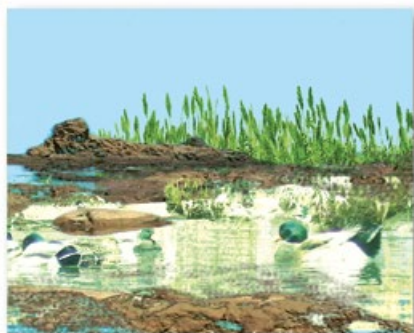
Gian Marco Montesano per *YOU ARE NOT A SALMON*, Mostra Personale Massimo Pianese, Placentia Arte, Piacenza, 2012

Links to the videos:

- 1) **Alcantara** : <http://vids.myspace.com/index.cfm?fuseaction=vids.individual&VideoID=42794829>
 - 2) **Piccio** : <http://www.myspace.com/video/massimopianese/piccio/42872325>
 - 3) **Bras** : <http://www.myspace.com/video/massimopianese/bras/42763155>
 - 4) **A history of Mr Frank** : <http://www.myspace.com/video/massimopianese/a-history-of-mr-frank/42873567>
 - 5) **Ph Landscape** : <https://www.youtube.com/watch?v=g-YnPxGSMWk>
 - 6) **Untitled** : <http://www.myspace.com/video/massimopianese/untitled/47015202>
 - 7) **R.L.SP22-1** : <http://www.youtube.com/watch?v=shl97bsRlPk>
 - 8) **Map_09** : <https://vimeo.com/28860171>
 - 9) **The Dream of Don Bosco - Tribute to GMM** : <http://www.youtube.com/watch?v=9rjkHFQx7pk>
 - 10) **Les dejeuner sur l'erbe #1/#2** : <http://www.youtube.com/watch?v=rO1Je4JAyWg>
 - 11) **Mirrors: 3d-simulation video installation**: <http://youtu.be/YM15PkO7UH0>
 - Track 1: <https://www.youtube.com/watch?v=3mhbQRRVpXg>
 - Track 2: https://www.youtube.com/watch?v=WWW7z_z1FzU
 - Track 3: <https://www.youtube.com/watch?v=IIEZSb28k6Y>
 - Track 4: <https://www.youtube.com/watch?v=wzeDD259QrE>
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Link to Catalogues: <https://drive.google.com/file/d/0B-lkjEovBNrcaWhTR1N1R0lONG8/edit?usp=sharing>

Link to Press Release: <https://drive.google.com/file/d/0B-lkjEovBNrcMnNoMHpLYUQwTVE/edit?usp=sharing>



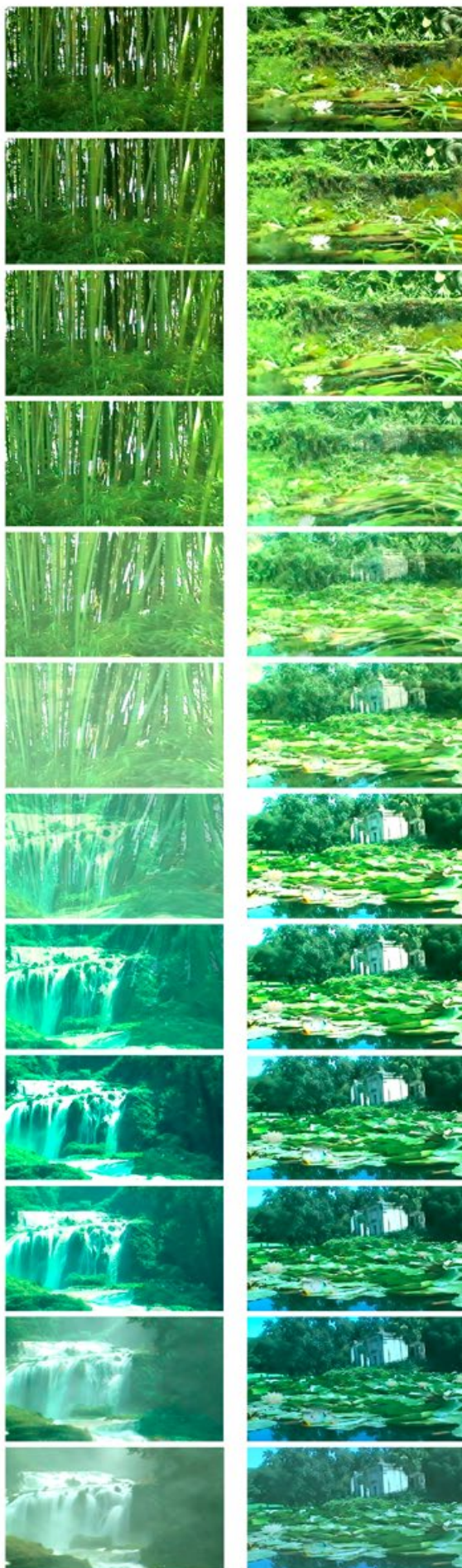
Alcantara, DVD PAL, colour, 2'58", 2006

— VIDEO STREAMING

Alla base di questo lavoro vi è il concetto di reality show. Estremamente artificiosa nel video, al pari di un comune set da reality game, la ricostruzione fittizia di un paesaggio lagunare fortemente caratterizzato.

This work based on the reality show concept. The reconstruction of fictitious lagoon scenary and its peculiar to feature are very affected, so like a usual reality game context.

- Selected video and prizewinner for the competition-exhibition **Selected Works**, curated by di Avison, Palazzo Bonaguro, Bassano del Grappa, 2006
<http://www.avision.it/>



>>> **Piccio**, DVD PAL 16:9, double video, colour, 5'15", 2006

—VIDEO STREAMING

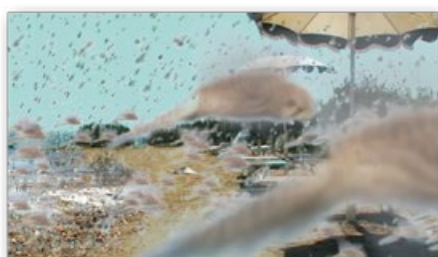
Un'indagine sul paesaggio e sulla natura, intorno alle loro intrinseche componenti meccaniche e artificiali. Geometrie naturali che appaiono nei loro aspetti più fittizi e artificiali, compongono il quadro di una metamorfosi strutturale che reca il segno di un'orchestrazione, fatta di lunghe attese, ove si compie il transito fra una forma e l'altra. Una sottolineatura di quanto sia emotivamente fragile quell'equilibrio "mentale" che sottende alla natura e alle sue fasi che si succedono secondo una chimica di sintesi che afferma con la sua ritmica incalzante la sua grandezza e unicità.

An investigation on the landscape and on the nature, around their intrinsic mechanical and artificial components. Natural geometries that appear in their more fictitious and artificial aspects, compose the picture of a structural metamorphosis that the sign of an orchestration brings, done of long attended, where it ends the transit between a form and the other. An underline than that equilibrium is emotionally fragile "mental" that it subtends to the nature and its phases that are happened according to a chemistry of synthesis that it affirms with its pressing rhythmic its greatness and oneness.

Trasparent, The Granary, Fiskars, Finland

<http://www.onoma.org/arkisto/nayttelyt/transparent/transparenten.htm>

>>> **Bras**, DVD PAL 16:9, colour, 3'33", 2007



>>> **Bras**, DVD PAL 16:9, colour, 3'33", 2007

—VIDEO STREAMING

La sponda di uno specchio d'acqua, una riva con degli ombrelloni dove stazionano i cadaveri di due uccelli, mentre un altro, incurante, si diletta a giocare all'ombra su una sdraio; ad un tratto, ad irrompere in questa quiete surreale e metafisica, il passaggio tumultuoso di uno stormo impazzito che fugge (da cosa?). Questo transito violento appesantisce l'aria, il cielo ingrigisce, la luce si attenua, i contorni si acquerellano di tensione. Un'immagine ritagliata in un arco temporale indefinito, in una circostanza che fa da prologo ad una storia ancora da scriversi . . . , post umana, esistenziale.

The bank of a lake, a shore with some beach umbrella where the dead bodies of two birds stands, while another, regardless, it enjoy it to play to the shade on one deckchair; suddenly, to storm in this surreal and metaphysics quiet, the tumultuous passage of a flock done go crazy that it runs away (from thing?). This violent transit gets heavy the air, the sky becomes grey, the light weakens, the contours colors it of tension. An image cut out in an indefinite temporal arc, in a circumstance that still serves as prologue to a history to write. . . , post human, existential.



>>> Ph Landscape, DVD PAL 16:9, colour, 3'45", 2008



>>> Ph Landscape, DVD PAL 16:9, colour, 3'45", 2008

-----VIDEO STREAMING

Ambienti asfittici e spaesanti caratterizzano il lavoro di Massimo Pianese, ottenuti attraverso sovrapposizioni ed accostamenti di immagini. Un lavoro che riflette sulla deriva della condizione umana. Dicotomie di irrealtà e verità, deterioramento e splendore naturale, fotomontaggi video in cui un paesaggio di degrado convive con tranquilli bagnanti e leggiadri pellicani. Un presente controverso e artificioso quello ricostruito dall'artista.

A narrow and confusing environments characterize the work of Massimo Pianese, obtained through overlaps and combinations of images. A work that reflects on stems of the human condition. Contrapositions of fantasy and truth, deterioration and splendour natural, video assembly in which a landscape of degradation cohabits with quiet bathers, and graceful pelicans. A controversial and artificial present that rebuilt by the artist.

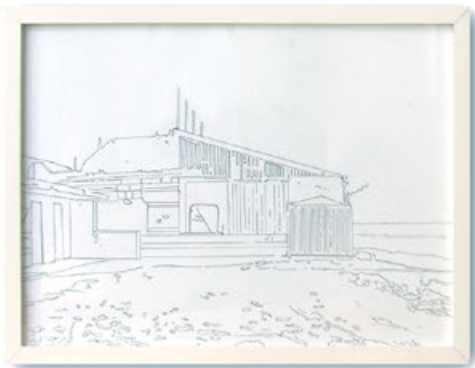
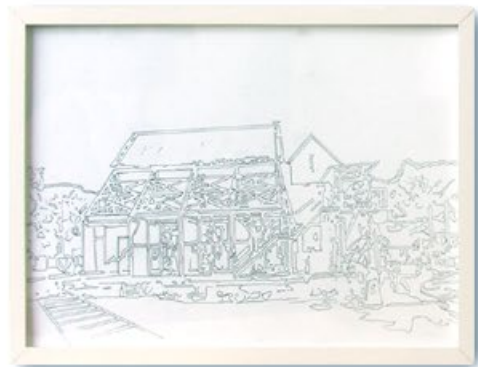
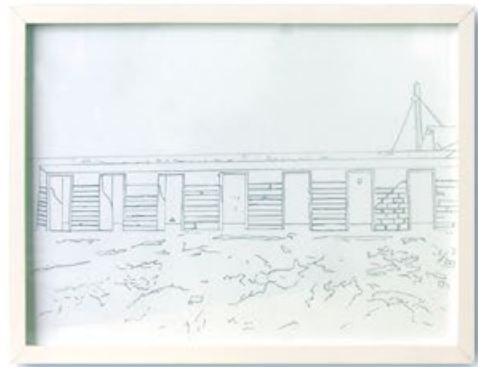
Cit. **Giorgio Salzano** taken from *Roma* press 06/08

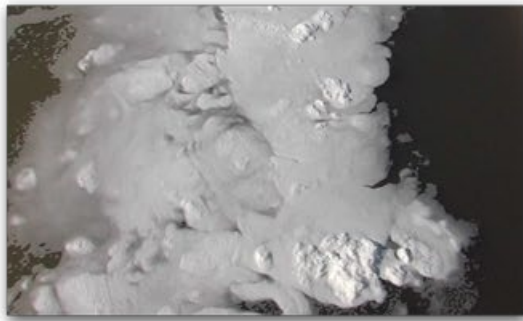
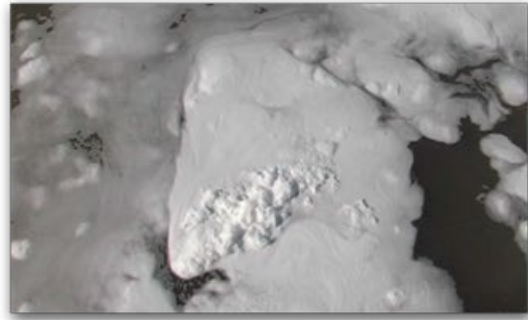
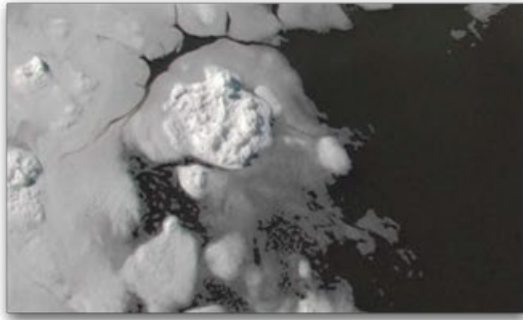
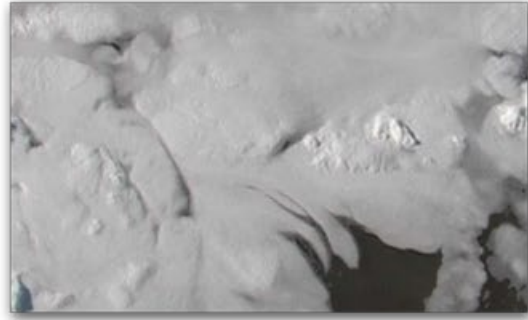
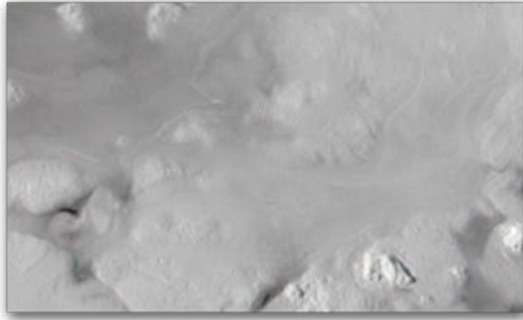


—VIDEO STREAMING

Impercettibili bolle rosse di plastica si disseminano nella vegetazione di un paesaggio naturalistico, deteriorandosi nel tempo. Le architetture presenti si configurano come reminiscenze di se stesse piuttosto che manufatti fedeli ad una qualsivoglia funzionalità. Un ambiente popolato da bovini in lotta fissati nella loro solitudine, ignari della "reinvenzione sintattica" che si svolge intorno a loro.

Imperceptible red bubbles made in plastic spread in the vegetation of a naturalistic landscape, deteriorated over time. The architectures present are becoming reminiscences of themselves rather than manufactured faithful to any functionality. An environment populated by bovine in fight fixed in their loneliness, unaware of the " syntactic reinvention " which takes place around them.





—VIDEO STREAMING

Una mappatura satellitare fantastica, una scansione progressiva di una banchina polare dai contorni slabbrati, un flusso non meglio definito di forme astratte....in ultima analisi la semplice ripresa dal parapetto di un cavalcavia di un corso d'acqua, uno dei tanti che costituiscono i cosiddetti Regi Lagni, sistema idraulico che ricopre gran parte della Campania, fiore all'occhiello della corte borbonica che agli inizi del 1600 ne commissionò il progetto e la realizzazione. Opera d'ingegneria all'avanguardia di elevata complessità e pregio che salvò all'epoca il territorio dalle devastanti esondazioni dei fiumi che producevano paludi e malaria. Corsi d'acqua artificiali ove fino agli anni '60 era possibile fare il bagno, linfa vitale per l'agricoltura circostante, oggi ridotti a scarichi fognari dove i liquami si fondono gli uni agli altri generando cromie, impasti e colori inaspettati. L'esempio più alto della "post-umanità" propria alla poetica dell'artista, che centra la sua attenzione sull'azione prodotta dall'uomo sull'ambiente circostante e sui nuovi equilibri/squilibri che vengono a instaurarsi e di quanto l'inversione di flussi in natura sia sempre più frequente e devastante. La moria delle api, che sono alla base dell'ecosistema primario, ne è l'esempio più eclatante. Un organismo quando subisce una menomazione o comunque una perdita di funzionalità mette in campo una serie di contromisure volte al ripristino attraverso lo sviluppo di altre regioni che sopperiscano alla mancanza e gradualmente si instaura un rinnovato equilibrio tra le parti. Ecco allo stesso modo la natura subisce l'aggressione e crea un nuovo assetto, ma grammaticalmente scoordinato e il codice elicoidale che ne consegue produce inesorabilmente frutti dagli aspetti ancora inediti: il principio di inversione di flussi è alla base di queste dinamiche.

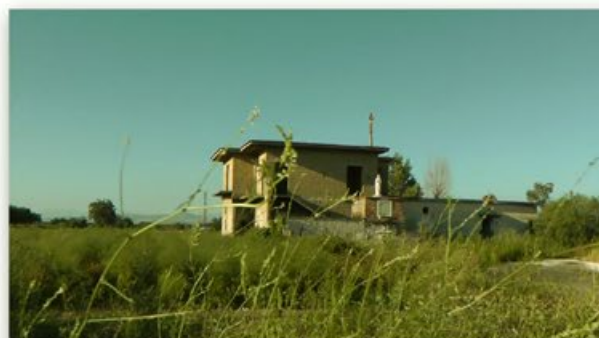
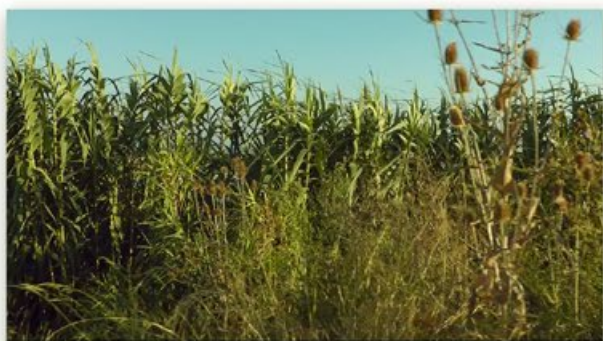
A fantastic satellite mapping, a progressive scansion of a polar wharf with undefined outline, an indefinite flux of abstract form.... In the final analysis, the simple video from parapet of the flyover of a course water one of many that are the so-called Regi Lagni, hydraulic system that covers much of Campania, flagship of the Court Bourbon that at the beginning of the 1600 it commissioned the project and the production. Engineering work at the forefront of high complexity and have the honour that saved at the time the territory by the devastating flooding of the rivers that produced marshes and malaria. Artificial water courses where up to 1960s it was possible to the bathroom, lifeblood for agriculture surrounding, today reduced to pure sewage where the sewage merge with each other generating unexpected colours, batter and unexpected colors. The highest example of the "post-humanity", central element of the poetics of the artist who search around the action which produces the man on the environment surrounding, the new balances/imbances which are shall establish and as the reversal of flows in nature is always more frequent and devastating. The death of bees, which are the primary basis of the ecosystem, is the example most striking. A body when undergoing a disability or anyway a loss of features shall implement a series of countermeasures times to the restoration through the development of other regions that remedy lack and gradually introduces a renewed balance between the parties. The same way the nature is suffering aggression and create a new structure, but grammatically uncoordinated and the code helicoidal that it follows produces inexorably fruits from the aspects still unpublished: the principle of reversal of flows is the basis of these dynamics.



—VIDEO STREAMING

Un uomo che scruta l'orizzonte in riva al mare, tra le rovine di una costruzione, un elefante che s'intravede in lontananza, paracadutisti che atterrano ed elicotteri in volo. Un'immagine che sembra prelevata dal reportage di uno dei tanti scenari di guerra sparsi per il mondo. . . , non altro che un pezzo di litorale domotico, nel casertano, affastellato di una certa "archeologia del disastro", che come un sedimento calcareo si ossida al vento. Ritratto antropologico di una generazione naufragata, in una deriva esistenziale dove miti e supereroi decaduti lasciano il passo a nuove forme di co-esistenza tra le parti e nuove accezioni di normalità, incarnando l'ideale di post-umanità proprio all'artista.

A man who searches horizon in the seaside, in the ruins of a construction, an elephant is seen in the distance, paratroopers landing and helicopters on fly. An image that seems drawn from reportage of one of the many war scenarios scattered around the world. . . , not more than a piece of coast in Caserta, in the south of Italy, where there is a certain "Archaeology of the disaster" that as a sediment calcareous it oxidizes to the wind. An anthropological portrait of a generation failed, in a drift existential where myths and superheroes forfeited leave the step to new forms of co-existence between the parties and new meanings given to normality, embodying the ideal of post-humanity that is the core of the research of the artist.



—VIDEO STREAMING

All of this started from the analysis that Gian Marco Montesano fulfilled in a conference to the Strozzi Foundation (Florence), focused on the question "the crisis of painting and the art system". On the basis of prefiguring made by John Adams, the second president of the United States, in 1785: "..... I have to study the policy and the war so that my children have the opportunity to learn the mathematics, philosophy, the trade and navigation, in this way their children will have the possibility to devote himself to painting and poetry, music and porcelain. . ." Montesano makes a wide parable starting from the concept of progress, understood as a progressive liberation rights from work, first determined then undetermined (Marx). In the context of this socio-political change the painting, from "do determined" turns into dynamic exchange value, thus economy and a source of investment. Since the second '900, in the context of constant denials, mutations and "false" renovations, the art system brings the painting to become a genre secondary, unable to keep in step of the times and to compete with the art "new" of the moment, innovative and trend...., that is no really new, but only an expression dressed in new which is aligned formulas centuries old. Montesano, in conclusion, cannot avoid to enunciate the impossibility of escape to become historical, in act from centuries, and to take note that the dispose of the change (the real of society and therefore of the system of the art), not stop front of nothing and no one. Therefore we are all destined to disappear. As says Baudrillard, we must disappear and there are two ways to do this: disappear good and disappear bad. Gian Marco Montesano said to me: "Please let me disappear well!" And I have disappear him in The Dream of Don Bosco! He has addressed many times this iconography in his paintings (to better understand you can search news about "the dream of the two columns"). The artist post modern, conscious of his end epochal, found refuge in a construction never completed (only the skeleton of a building) of a periphery indistinct and "post-human", secure between the Virgin Mary and the Cross of Christ, exhibiting a flag that exalted his non-existence..... GMM NOT EXISTS (exists only as market value, not as individual) and playing Chopin.

>>> Les déjeuner sur l'erbe #1/#2, double HD video, 16:9, colour, 2'32", 2010



>>> Les déjeuner sur l'erbe #1/#2, double HD video, 16:9, colour, 2'32", 2010

[VIDEO STREAMING](#)

Esempi di "inversione di flusso" indotti nell'ecosistema.

Examples of "reversal of flow" induced in the ecosystem.

YOU ARE NOT A SALMON - a project by Massimo Pianese

YOU ARE NOT A SALMON is a multidisciplinary and cross-media project that moves its action within the orbit of the concept of “reversals of flows”: natural dynamics that only superficially appear to subvert the established order – typical of a certain western vision- in a becoming which highlights the innate vocation of nature to challenge herself, but this also applies its own laws and prejudice itself perfect and flawless. One example is the salmon, a living being with unique features: born in fresh water, grows in the sea and reached maturity, traces the river current to return there where was born to reproduce himself. The instinct leads him to make a gesture that seems paradoxical (trace the current), but which in reality behind delicate and precise trim. The man followed this founding principle in accomplishing his own evolution, applied chemistry, genetics, physics, pursuing an engineering, developing a model with controversial results. The project is a permanently work in progress and has several development areas; it has been shown in a solo exhibition at Placentia Art Gallery, Italy (April 2012 - <http://www.youtube.com/watch?v=rtX5IO6BNyl>) and it was the residency project developed during the AIR at Villa Sträuli, Winterthur, Switzerland. (July-December 2012). YOU ARE NOT A SALMON was hosted as a project of study and analysis during the works of the conference Change Course Conference convened by The Club of Rome, Theater of Winterthur, December 2012. Until now, the project has been developed in very different contexts, always looking for interaction with the public and the local community.

More info at <http://youarenotasalmon-project.blogspot.it>

>>> Project Guidelines

- Starting from the analysis of the phenomena of reversal of flows present in nature, taking the salmon and the fjord as symbolic and conceptual references.
- The case Samsø (Denmark), the first community in the world to zero-emissions.
- PFOA and sexual reversal: the case Bormida¹.
- Manna and mannaluòru, partisans of resistance: between overtones biblical and “secretions” of Madonie².
- Create a web community to activate a table of debate involving visual artists, architect, experts of environmental and social science, chef, agriculturist, which make a contribution to the project, debating around the theme and looking for alternative solutions and new points of view that exceed an unproductive ecologist vision.
- The final product will presumably an organisation chart that will have a strong visual with video, installations and photographs, related to all material Technical/Scientific accumulated, to repay a more comprehensive panoramic around the determination of cause and effect of the reversal of flows in nature and society,

developing three fundamental points:

- > Historical and social evolution of diet: when the potato change recipients and the luxury change skin.
- > New techniques and technologies intended for agriculture in the post-biological era.
- > Design a hybrid prototype of housing form mobile - traction mixed with zero-emissions - having as a basis the bicycle design.

¹ The PFOA (Perfluorooctanoic Acid) is an inorganic chemical used in industrial processes for the production of Teflon (non-stick pans), clothes, electronic components etc. Some studies conducted by the CNR (National Research Council) on ecosystem of the river Bormida (sub-tributary of the river Po), have shown how the PFOA, poured in the waters by chemical industries, going to interfere with the endocrine system of aquatic species (fishes), causing a true sexual inversion.

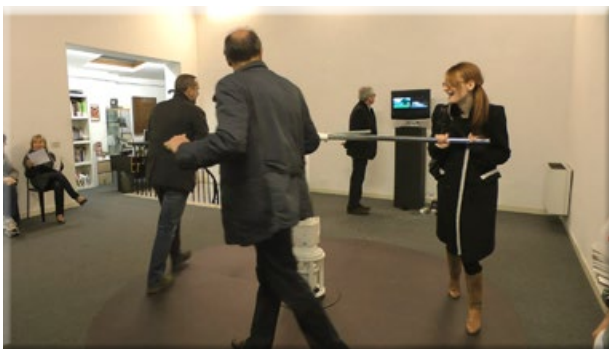
² In the collective imagination the word manna evokes mystical and spiritual experiences; the allusion is to heavenly food that ate the people of Israel during 40 years spent in the desert. However at the same time it is the fruit of ash, obtained through engraving of the bark, from which emerges secretions that crystallize in contact with air. It's an ancient practice dating to Arab domination that survives currently only in few areas of the Madonie's park, in Sicily, by the so-called mannaluòru (grower of ash) that handed down the secrets of this archaic ritual from generation to generation.

PRESS RELEASE

you are not a salmon, is a multidisciplinary and cross-media project that moves its action within the orbit of the concept of "reversals of flows": natural dynamics that only superficially appear to subvert the established order – typical of a certain western vision- in a becoming which highlights the innate vocation of nature to challenge herself, but this also applies its own laws and prejudice itself perfect and flawless. One example is the salmon, a living being with unique features: born in fresh water, grows in the sea and reached maturity, traces the river current to return there where was born to reproduce. The instinct leads him to make a gesture that seems paradoxical (trace the current), but which in reality behind delicate and precise trim. The man followed this founding principle in accomplishing his own evolution, applied chemistry, genetics, physics, pursuing an engineering, developing a model with controversial results. The project has various development areas and for the exhibition at Placentia Arte were produced two site-specific installations and two videos. Sensitive to issues of social and environmental sustainability, energy and food issues, new forms of adjustment imposed by climatic variations, *you are not a salmon* wants to also highlight contradictions and rhetoric underlying certain ecological extremism: *W.E.L.T.O.K. Light*, is a big voltaic cell -based on natural electrolyte- that feeds an inscription led and represents perhaps the energy production from higher operating costs of the story and with the lowest productivity. In this sense, the Green Economy may not be the desired oasis in the desert, but only the sinister mirage of the same myopic eye. If it is true that evolutionary processes have led to a progressive rejection of some work and the emergence of forms of social evolutionism based on income rather than on production, it is equally true that the macroscopic limit of this system is under everybody's eyes and even more devastating effects. *Enjoy your life* follows the oldest Archetypes of manpower and technological needs at least four individuals who with their boost in rotating the blades in order to produce the electrical energy required for the operation of two lcd monitors that display other videos belonging to the series *Le déjeuner sur l'herbe*.

you are not a salmon was chosen as project of residence at Villa Sträuli, Winterthur, Switzerland, for the period July-December 2012. <http://www.villastraegli.ch/>

With the technical contribution of **Paolo Cirillo** and **Bunker-Teksped**, construction technologies, Casandrino (Napoli - Italy) <http://www.bunker-teksped.com/>



←Video Opening



LINK: *les déjeuner sur l'erbe* #1
LINK: *les déjeuner sur l'erbe* #2

Photo Opening YOU ARE NOT A SALMON -

Massimo Pianese Solo Show c/o Placentia Arte Gallery - Piacenza Italy - 21 April / 21 May 2012





W.E.L.T.O.K Light, Voltaic pile based on lemon juice, orange, red orange, kiwi, tomatoes, coffee and salt water, led letters, variable size, 2012







Enjoy your life, iron, alternator, mechanical reduction unit, charge controllers, batteries, relay, inverter, double video, ø 300cm - h 115 cm, 2012- Courtesy Placentia Arte



Just a month later

YOU ARE NOT A SALMON - Kaffeesatz

a project by Massimo Pianese

> Opening Solo Show: 27 October 2012 - h 12.00 after the Saturdaymatinée

> Meet the Artist: 30 October 2012 - h 19.00

VILLA STRÄULI



YOU ARE NOT A SALMON - Kaffeesatz

a project by Massimo Pianese

> Opening Solo Show: 27 October 2012 - h 12.00 after the Saturdaymatinée

> Meet the Artist: 30 October 2012 - h 19.00

Massimo Pianese (Napoli 1979)

is an artist in residence at Villa Straeuli, Winterthur (Switzerland) for the period 2 July/December 15 2012.

Every day all over the world, tons of newly produced food and goods of various kinds are disposed of without reaching the global trade chain. This is because the system that has imposed and generated them faces a market dictating their placement: a market in which "supply and demand" are no longer directly proportional in quantity, bringing the true equilibrium into question. This phenomenon brings rise to two issues, the first at the beginning of the chain (represented by the wasted energy in the production process) and the second at the end of the chain (represented by the environmentally-friendly disposal procedures of products). This results in spinning microsystems adrift, triggering chain-reactions that induce the collapse of macrosystems. A reversal of course due to the ecologist movement seems to promise "a better world", yet this is opposed by the antagonistic position taken by some economies.

Kaffeesatz is an operation that is part of the wider project entitled "YOU ARE NOT A SALMON", which will be developed during the artist's residence at the Villa Straeuli. The artist invites anyone who drinks coffee to keep the grounds and bring them to his studio, where they will give rise to coffee-sediment ingots weighing about 800/900 gr. Those investing privately receive per 5kg of raw material delivered 0.25% of the sale of a single ingot. Those who buy an ingot acquire it authenticated and numbered, and can decide its fate: they can store it as an artwork, thus as an asset, or re-convert it. In fact, by flipping the ingot it is possible to use the compost of its base for the cultivation of mushrooms, or plants that can be cultivated in this substrate, making the artwork disposable.

Crisis of system, crisis of values and exchange values, conscience, and relational economy.

Delivery by appointment

mailto: youarenotasalmon@gmail.com

<http://youarenotasalmon-project.blogspot.it>

VILLA STRÄULI

Museumstr. 60, Winterthur

<http://www.villastraeuli.ch>



YOU ARE NOT A SALMON - *Kaffeesatz*, 100 ingots made of coffee grounds, 2012



Untitled, acrylic on wood, 80x40, 2012

(picture from "Les déjeuner sur l'herbe #1", HD video 2'32, 2010) - Villa Sträuli, Winterthur - Courtesy Villa Sträuli



Landscape #1, digital photo, cm80x45, 2012



Landscape #2#3, digital photo, 2013



Landscape #5, digital photo, 2013



Landscape #6/#7, digital photo, 2013



Landscape #8, digital photo, 2013



Landscape #9/#10, digital photo, 2013

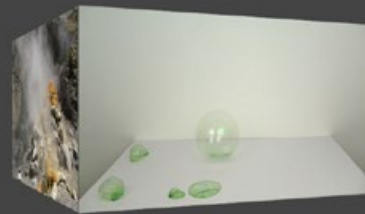


Landscape #11, digital photo, 2013



Landscape #12, digital photo, cm60x90, 2013

>>> **Mirrors**, 4 Videoprojection FULL HD on parallelepiped size cm height 280 X width 500 X depth 500, 2013



>>> **Mirrors**, 4 Videoprojection FULL HD on parallelepiped size cm height 280 X width 500 X depth 500, 2013

[3d-simulation video installation](https://www.youtube.com/watch?v=_YyySvf8T5M): https://www.youtube.com/watch?v=_YyySvf8T5M

[Track 1](https://www.youtube.com/watch?v=3mhbQRRVpXg): <https://www.youtube.com/watch?v=3mhbQRRVpXg>

[Track 2](https://www.youtube.com/watch?v=4uCIKfxXF4): <https://www.youtube.com/watch?v=4uCIKfxXF4>

[Track 3](https://www.youtube.com/watch?v=IIEZSb28k6Y): <https://www.youtube.com/watch?v=IIEZSb28k6Y>

[Track 4](https://www.youtube.com/watch?v=wzeDD259QrE): <https://www.youtube.com/watch?v=wzeDD259QrE>

Mirrors is a video installation that involves the production of a parallelepiped, (size cm 280x500x500), and the video projection of 4 different video track, on each of the 4 sides of the solid; all of them are in loop mode, without sound. Overall the 4 videos are united by the same linguistic tension, assuming elements such as the landscape, the game, the iconography of the still life painting like a leitmotif of a path experiential, visual and emotional, disturbing and surreal. A plant 'narrative' where the story seems severed at its two ends: we're not able to know such information about the cause and the effect and the interlude becomes the protagonist. Therefore a movement in a snowy landscape or a fumarole in action, rather than a game of checkers (no rules) that destroy itself or the ruinous fall to the ground of vaguely spheroidal organic objects, end up expressing a instant temporality in which condense the motions and expectations that perhaps never won't see their fulfillment. The myth of progress proclaimed along the entire '900 crumbles in a contemporaneity that no longer allows a hypothesis for future: to live a perennial condition in which it is always daytime and always the same time, in a present dilated and anesthetized by false desires. On the other hand, we know that "the Saturday of the global village" is always more attractive and charming than a desired and coveted Sunday that discloses itself as ice in the desert, leaving us on that merry-go-round that spins in circles, full of deranged and happy hominids.



Mold in my mind #1/#6, oil on canvas, cm 100X100 each, 2014