

## noncorpi

—Dejan Atanackovic

As defined by Marc Augé, a nonplace arises from the need for a quick exchange of passengers, products, and services. A nonplace must be passed through (it is, indeed, impossible to do otherwise) by following the linguistic marks that substitute authentic content. Along the highway we find signs indicating our proximity to a fortress: we may read the date of its construction along with other scraps of information, but we leave the fortress itself behind us, as we do with other places of natural or historic importance: cities, rock formations, rivers, monasteries.

The relationship between the human body and society in an era of global capitalism may be observed in terms of *passing through*. On the *inside*, the body is treated and traversed by pharmaceutical companies, by the manufacturers of fast food, by the promoters of health-care products; on the *outside* by the fashion industry, by plastic surgery, by show business. Every inch of its surface (skin, hair and nails, even the tongue and mucous membranes) is a potential place for commerce, for invest-

ment, for signs that concern the many forms of desire: an erotic desire, a desire to belong. Ultimately, the sign seduces, for without the sign the body is too real and, in being so, no longer counts as reality. (Desire is for the sign, not for the body.) In this sense, the body of our time resembles the concept of a nonplace: it is defined by a collection of symbols which, as such, are more real than the thing they stand for.

Bodies are a territory to be conquered, not very different from the age when the body was to be trained and readapted to the requirements of institutions that marked the rise of modernity. In our day—a time characterized by the co-existence of terms such as *deregulation*, *political correctness*, *privacy* and *social networks*—these (historic) conditions have reached the point of previously unimaginable hypocrisy: the human body appears to be divided into zones of economic interest, much like that of a pig sectioned at the butcher-shop (and, as everyone knows, no part of a pig ever goes to waste). Still today, to speak of the body often means to speak

of freedom and, consequently, of deep human loneliness.

Nonplaces announce—or better yet, are mirrored in—nonbodies, the anatomy of which bears the signs of the big brand-names, and thereby partakes in an immense organic spectacle. Since the beginning of the modern age, the body has been subjected to minute, attentive observation: a gaze that traverses the body, through its cavities and its *exit routes* from itself. Even the gaze in search of *sublime* experience (an essentially modern gaze) has long ago been turned away from the infinitely grand and boring emptiness of outer Space, and redirected toward the Body and its infinitesimal fragments. It is the body of a modernity that has aged and grown tired. Yet at the same time it is an incomplete body whose classification remains unfinished, a body still in the process of *being named*, eternally impressing upon itself signs and names beside which the gaze passes by, as if by a road sign pointing out the nearby presence of a river, a mountain peak, or a city.

The exhibition presented within the spaces of the Siena Art Insti-

tute and of the Sienese art gallery FuoriCampo is an attempt to make a small contribution to the collective imagination of the body of our time: embryonic forms of unknown and disquieting origin and outcome in the installation by [Andrea Marini](#); the embryo itself which, through perceptions of its own organic-emotional environment, engages in a primal dialogue with its mother in an acoustic and video installation by [Elisa Biagini](#); a brain captured by a glance between its watery primordality and its Cartesian similarities to a technological instrument, produced by the collaboration between [Ongakuaw](#) and [See|Zee](#); a body-nest, ambiguous in its intention to protect or perhaps to devour, in a video by [Robert Gligorov](#); images of hyper-realistic newborns - dolls in the photographs of [Mauro Magrini](#), created in the field of trade known as Reborn, for the purpose of satisfying a disturbing desire for missing affection; a dialogue between acoustic and electronic instruments ([Duo Di Volo&Tancredi](#) + [Mauro De Lillo](#)) and a video by [Dejan Atanackovic](#), with a golem-singer, a reminiscence of the rhetoric of power and of the body-earth metaphor.

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10–20 dicembre 2011

siena art institute  
galleria fuoricampo

Robert Gligorov  
Dejan Atanackovic +  
Di Volo&Tancredi + Mauro De Lillo  
Elisa Biagini  
Mauro Magrini  
Andrea Marini  
Ongakuaw + see|zee\_vizual

—A cura di Dejan Atanackovic

Inaugurazione

**Sabato 10 dicembre**

—Galleria FuoriCampo\_ore18

—Siena Art Institute\_ore19

Live performance\_ore 19.30

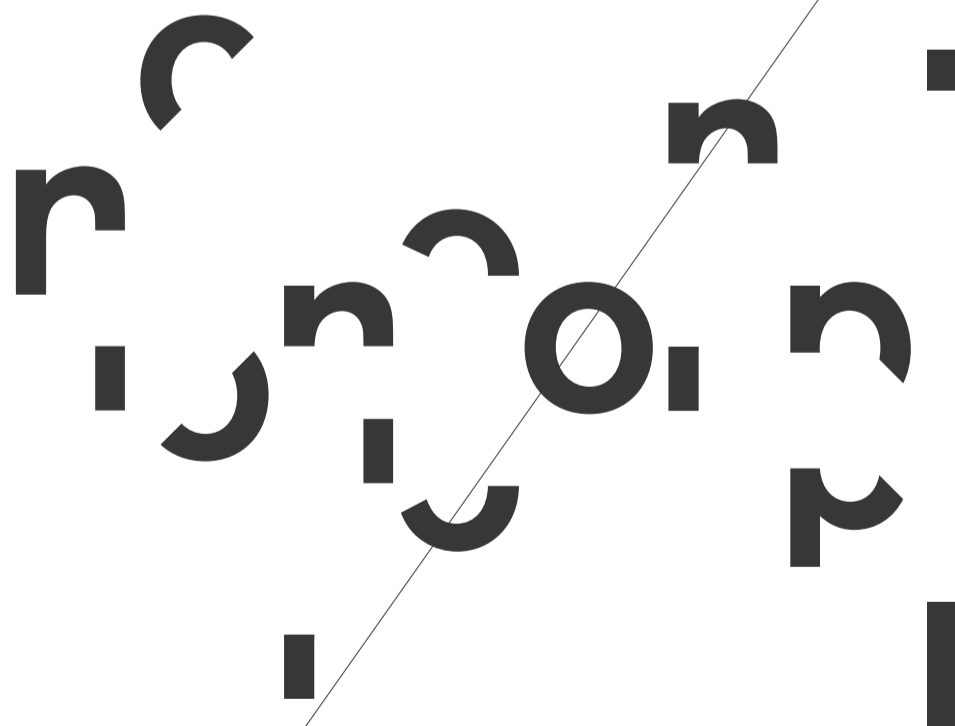
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[www.sienart.org](http://www.sienart.org)

—canefantasma



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**–Dejan Atanackovic**

Dejan Atanackovic has presented personal exhibitions and curatorial projects since 1994 in Italy, Serbia, the United States, Canada, Bosnia, Albania, and Slovenia. Since 2000 he has taught and accomplished numerous art education projects at the Accademia di Belle Arti in Florence, SACI (Florence), and at the Siena Art Institute. He is the curator of Outside, a teaching and cultural exchange project between Florence and Belgrade devoted to the study of cities. In 2009 he initiated a project called Un'altro sguardo (Another gaze), dedicated to perceiving the city from the perspective of people with disabilities and of the socially excluded (alternative guides). He lives in Florence and in Belgrade. [www.dejanatanackovic.com](http://www.dejanatanackovic.com)



**–Di Volo & Tancredi**

The Di Volo & Tancredi duo arose from a lengthy collaboration with the Volks Oper of Vienna. The duo experimented in a corporeal vocabulary in which the standard categories of music/dance/voice fuse together in synergies of expressive action. The resultant figure of the "Musicoreuta" appeared as an elaborate polyphony of voices, behaviors, and ideas. They have worked individually and as a duo with: the Volksoper Theatre of Vienna, the Faschings Fest of the Opera of Vienna, in Russia at the Baltischij Dom Theatre of St Petersburg, and with contemporary artists such as Marco Bagnoli and Virgilio Sieni. [www.lucadivolo.it](http://www.lucadivolo.it)

**–Mauro De Lillo**

Since 1997, drummer, percussionist, guitarist and composer Mauro De Lillo has performed with Bizantina, the ethnic music group with which he has taken part in tours of Portugal, Spain, France, Belgium, Mexico, the Cape Verde islands, as well as in numerous national and international festivals. He has worked for many years as a music therapist and as a teacher of music therapy.



**–Robert Gligorov**

Currently represented by the Pack Gallery in Milan, the works by Robert Gligorov have been shown in galleries in Italy, Europe and the United States, including the Lipanje Putin in Trieste, Il Ponte in Roma, Damasquine in Brussels, La Corte Arte Contemporanea in Florence, Ugolini in New York... His work has been presented in major exhibitions of contemporary art in Basel, Chicago, Cologne, Brussels, Bologna as well as in the museums of Melbourne, Madrid, Amsterdam, Skopje [www.galleriapack.com](http://www.galleriapack.com)



**–Andrea Marini**

The artistic journey of Andrea Marini began with the observation of a reality in which the man-nature relationship is subject to continuous manipulations and alterations. He has presented his work both in Italy and abroad in numerous one-man and group exhibitions: "Trennung," curated by W. Koroschitz and U. Vonbank-Schedler, K&K Kultur, St. Johann in Rosental (Austria); "Genesis," curated by M. Vanni and F. Rovigo, Lu.C.C.A. Center of Contemporary Art, Lucca; "Gilberto Zorio e Andrea Marini," curated by B. Corà, Villa Vogel, Florence. He currently lives in Florence and he carries out his artistic work in an industrial-style space in Calenzano (FI). [www.andreamarini.it](http://www.andreamarini.it)



**–Elisa Biagini**

Elisa Biagini lives in Italy, after studying and teaching in the United States for many years. She has published collections of poems, several of which bilingually, including L'Ospite (Einaudi, 2004), Fiato: parole per musica (Edizioniidif, 2006) and Nel Bosco (Einaudi, 2007). Her poems have been translated into English, Spanish, French, Portuguese, Japanese, Croatia, Slovak, German, Russian, and Arabic. She teaches poetry and travel writing in Italy and abroad. She has presented her installations in important spaces and has collaborated with musicians, visual artists, and choreographers. [www.elisabiagini.it](http://www.elisabiagini.it)

**in sogno  
mi pareggi le unghie  
coi tuoi denti: mi hai  
fatta  
e mi puoi sfare,  
un boccone  
alla volta.**

**–Ongakuaw**

Ongakuaw is a sound artist. He has created electro-acoustic works for magnetic tape, traditional instruments and live electronics. Several of his works have been awarded prizes in electronic music competitions. He has furthermore composed music for performance art, videos, dances, installations and ambient soundscapes. He has investigated biotic compositional procedures from a theoretical and applicative viewpoint, and has published several articles on the subject. He works and composes at the Ongaku Studios in Florence and teaches Musical Acoustics at the G.B. Martini Conservatory of Bologna; he is currently a Professor of Cosmology at the Scuola Normale Superiore in Pisa.

**–Simona Canacci (see|zee\_vizual)**

Simona Canacci is an architect and designer. She has been active as a producer of short films (in which she sometimes plays as protagonist), performer of audio/video live, VJ for disco, clubs, events and live concerts. Simona aka zee is inspired by the experimental video art of the '60s, enraptured by the complicity between technology and art. She works in Montevarchi, Arezzo.

**–Mauro Magrini**

Mauro Magrini lives and works in Florence. He is the creator and curator of contemporary photography projects dealing with the issue of urban spaces. He has organized the exhibitions and publications Luce prigioniera on the former Murate Prison of Florence (2002), and Luce notturna, an investigation of city outskirts revealed in their nocturnal dimension (2003). He is the author of reportage and research projects using photography as a means of introspective investigation: Cubanismo, La Camera, Archeologies, Spazi Urbumani, One Minute After. He collaborates with the Millennium Gallery of London. [www.mauromagrini.it](http://www.mauromagrini.it)



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