

ANALIX FOREVER

ça va aller – everything is going to be OK

Opening : 12 & 13 November 2016, 11-18h – exhibition until January 12, 2017.

Guendalina SALINI & Leonid TSVETKOV

Curator, Chiara Bertini

*E subito riprende
Il viaggio
Come
Dopo il naufragio
Un superstite
Lupo di mare¹*

Ça va aller... Todo irá bien ! все будет хорошо, Minden oké lesz... Hersey iyi olacak! Κάτι θα γίνει, everything is going to be ok... Es wird schon gehen, Wszystko będzie w porządku إن شاء الله, andrà tutto bene... Bagaimana kabarmu ?, alles komt goed!...

...a typical assertion when no one knows, what will happen. How things will go, if at all, but we say that basically it is going to be OK... something finally will happen ... right or maybe wrong, but it will be fine. Hope.

Everything is going to be ok, says the nomad when he decides to leave his place of origin ... a better life awaits me elsewhere. Everything is going to be fine, says the student at the end of the university... one day or another I will find a job. Everything is going to be ok, the old worker says, thinking about his retirement... everyone will not have the full benefit, we will all be in the same situation. Everything is going to be fine, say the banks with their negative rates interest ... we will re-inflate, the economy finally will recover. Everything is going to be ok, says the man who feels to be a woman and the woman who has always lived intimately as a man ... tomorrow I will dress and speak differently, at first it will be difficult but later everything is going to be ok. Everything is going to be ok, say the governments facing the massive migration in the recent years ... we will build fences and walls, we will strengthen foreign controls and employment rates in our country...

Guendalina Salini starts from the stimuli left from the Italian Arte Povera and works with simple, heterogeneous, fleeting, ephemeral, natural, materials to recreate suggestions through her gaze that always tries to go and to get us "beyond". Guendalina Salini leaves behind the relativistic complexity of postmodernism, she focuses on the non-protagonists of history, trying to understand "where starts the remote" (*Dove comincia il lontano*, Spazio Metropoliz 2011) and seeking for new shareable values on which to build a better tomorrow. Everything is going to be ok, say also the small villages in the south of Italy filmed by the Italian artist.

Le Citta Invisibili, a more political video of Guendalina Salini, follows the paths of a story from the *Invisible Cities* by Italo Calvino, and was directed in the old village of Amendolea in Calabria, region of exploitation of human beings and earth, symbol of the unfinished and the abandoned. Place of violence, of people in search of home and hospitality. Place of utopia, as well: so is Riace: a community that has welcomed and hosted in its abandoned houses refugees as human beings and not as a statistics of a global catastrophe. In *Le Citta Invisibili*, the construction of a salt carpet suggests us this realistic utopia: how to live, "make home" together in a world that is crumbling, how to create a sense of community and beauty in a violent and desolate land? How to re-live and how to resist poetically? The carpet is the

¹ **Giuseppe Ungaretti**, *Allegria di naufragi*, *The Joy of Shipwrecks*, Versa, 14 February 1917 (born in Alexandria, Egypt in 1888, Ungaretti grow up with his mother, a nanny from Sudan and listening to the fabulous stories of the Croatian hired help.)

nomad's home, his magic circle, his place of prayer, his bag and his table. The precious salt is the symbol of the Mediterranean, capable of storing food for the body and the soul. It is flavour, wisdom's roots, value, meaning. For the Greeks the salt is the sea, the flow, the scrolling, while in Latin "salt" has the same root as salary, hi! (salve), health. The salt carpet is delicate, ephemeral, fragile and work in progress, place of protection, and as the artist says: "a mandala that does and undoes the circularity of life, its impermanence, by telling stories." In Salini's works a planetarium may become a blanket, a travel carpet or a fishing net ready to go to sea.

Everything is going to be ok, said also the artist **Leonid Tsvetkov** when he left the Soviet Union at the age of fourteen. He was meant to spend six months in the United States; these six months became fourteen years. Tsvetkov is accustomed to travel. Since 2009 he lives in Amsterdam, as a post-graduate resident at the Rijksakademie, and continues his path that belongs exclusively to him, refusing to enter into one single category, either as an artist or as a citizen. He is Russian, he is American but it is also a foreigner in both countries and elsewhere.

His work reveals itself in its process. "Everything is going to be ok" is part of his practice. The works in the exhibition stem from the electrolysis process, a method of using a DC current to drive chemical reactions resulting in molecular separation, used by Tsvetkov to dissolve metal objects (found objects and carefully collected by the artist)². The reaction takes place in a salty solution; current flows in the circuit, from the positive to the negative pole of the generator, while the electrons move in turn in the opposite direction, from the negative to the positive pole of the generator. The result is neither predictable nor reproducible and the colours and textures depend on how the oxidation and reduction occur. We are facing a transformation of the matter, a migration of particles that create a strange landscape that reminds us the satellite images of global change that have become so ubiquitous nowadays.

Tsvetkov was always attracted by what is left, what is abandoned, what seems marginal, not so interesting. This very special attraction started in his childhood, while the young Leonid played with pieces of objects in the abandoned worksite of the Soviet Union, and was revived when the artist was confronted to the waste of American consumerism. The "peripheral" gaze of the artist realizes that these abandoned unseen, unwanted objects could well turn into gaze-worthy objects. Tsvetkov, as a transdisciplinary artist, investigates the concept of borders in their social, identity and territorial meanings. The physical and conceptual boundaries are continually moving and the closer we try to get to them the more they get blurred. The works of Leonid Tsvetkov suggest that neither the limits that human beings want to impose nor the natural ones are secure: certainty and security remain elusive goals forever.

Guendalina Salini is interested in places on an emotional level, through *geo-empathy*, creating a geography of recognition of the landscape, as if everything we see around and outside of ourselves would actually be a projection of our inner selves.³ Leonid Tsvetkov, influenced by his experiences of displacement, exile, nomadism states: "Landscapes, territories, concepts and perceptions are inherently unstable, despite attempts to assert control and define boundaries over place, time, and memory." The narrations of Guendalina Salini, the electrolysis of Leonid Tsvetkov, in the exhibition, immerse us in an atmosphere of uncertainty and an oxymoron of loss, of erosion, while at the same time we breathe a sense of openness, travel, nomadism, migration, in the direction of a sea without borders...

The works and practices of Guendalina Salini and Leonid Tsvetkov offer us a wisdom, according to Philo of Alexandria (Alexandrian Jewish philosopher of the first century AC): the wise man is the one who is *methórios*, on the border, managing to keep his feet on his own territory, but also capable to look beyond, towards the others, towards the spaces beyond its own. To look with a gaze that is peripheral, multiple, that goes beyond, that looks and goes towards life... everything is going to be ok.

² The 2nd May of 1800, William Nicholson (1753-1815) et Sir Anthony Carlisle (1768-1842) discovered electrolysis by passing a voltaic current through water, decomposing it into its constituent elements of hydrogen and oxygen,