

Masbedo

Nicolò Masazza (Milan, 1973)

Iacopo Bedogni (Sarzana, La Spezia, 1970)

Masbedo's work relates to universal and atemporal issues, inspired by disciplines such as philosophy, mythology, and religion, which, through symbolic and metaphorical forms, address the various spheres of human life in its daily complexity, staged through the language of film and video.

Their works are charged with theatricality; actors, with expressive stances and gestural actions that seem to refer to poses of Hellenistic and Baroque sculptures, are prey to passionate feelings and emotional transport to the point where they cannot fail to involve the viewer in their tension. Scenes of existential conflict, struggle with themselves, with others, and with an often-hostile nature portray the variety of feelings and human events in a surreal dimension that assumes a value of absolute and eternal truth. *Glima*, 2008, and *Schegge d'incanto in fondo al dubbio* (*Slices of Enchantment at the Depths of Doubt*), 2009, metaphorically represent the difficulties of a couple's relationship and the bonds and tasks that society and life impose.

In recent years the artist duo has chosen Iceland as their preferred site of research, drawn to this country that is imbued with an atmosphere of mystery, due to its Nordic culture, strong ties to beliefs and legends, and its uncontaminated and boundless nature. *Teorema d'incompletezza* (*Theorem of Incompleteness*), the work that is in the CRT Collection, is set in the suspended dimension of the Icelandic glaciers and emblematically represents the incommunicability and incomprehension at the root of human relationships. The work's title refers to Kurt Gödel's theorem, which, in its broadest implications, proposes a notion of truth different from what can be demonstrated, inviting reflection from a humanistic viewpoint on the limits of models of the mind, which reduce all thought to the application of rules. On the edge of a glacier, where a stream of water passes, a table is heaped with glasses, plates, and glass crockery, with two chairs at the ends. The presence of a man and a woman is perceived only by their voices. The disturbance of the more normal situation of communication — a couple seated at a table, speaking — is conveyed not only by the physical absence of people, but also by the language, Icelandic, in which they converse. The discussion is intermittently and unexpectedly interrupted by gunshots that strike the glassware, the table, and the chairs, until they collapse to the ground. In the suspension of this almost monochromatic black and white landscape, the drama is consumed with barely perceived presences, and music is combined with the most emotional element of the image. ("Una conversazione con Adelina von Fùstenberg," in Busto, A., ed., *Masbedo. Schegge d'incanto*, Villa Giulia — CRAA, Verbania. Turin: Carlo Cambi Editore, 2010). The noises of nature, of the wind, the din of the shattering of the glass and the gunshots, and the off-screen voices are attuned with the melancholy sound of a double bass. (EV)