

Meris Angioletti

(Bergamo, Italy, 1977)

This artist's work has thus far developed through channels of translation, of the possibility of rendering numbers in images, images in gestural representations, gestural representations in memories, memories in colors, and so on, in a potentially circular but discontinuous chain of parallel and ambiguously communicating languages, in a universe where synesthesia, the multiple perception of reality, only seems to be negated. The content, subjected to this process, becomes fragmented and annihilated, but the resulting fragments seem to contain traces of the lost narration of the continuous flow in which everything flowed by in perfectly logical fashion. The artist is very familiar with the ideas of Carlo Ginzburg and his evidential paradigm and she has made it the basis of several works.

The cinematographic and literary narration to which Angioletti refers, dedicating works to deductive reasoning (staged by Poe even earlier than by Conan Doyle) has nothing to do with the obstacles and incongruities of reality. As they deal with fragments or harmonious flows of cause and effect, we might be led to think we are immersed in parallel worlds, separate from any possible sense of objectivity, in the space of the subconscious or the imagination.

321, 2011, a video the artist created on commission for the *Club to Club* music festival, focuses on the city of Rome. Its subconscious, unlike the hypogeous tunnels of Milan on which the artist had previously worked, seems to be located in the Cinecittà neighborhood: the dream factory, the distorting mirror of the eternal city, perhaps more authentic than the reality. There, in the spaces where productions are shot, what critics called Neorealism was born—a fictitious portrait of Italy, probably more true than the news and than historiography.

“Behind the scenes” of cinema, that is immersed in the subconscious of the subconscious, three young people silently, at night, explore old sets and abandoned warehouses of fake ancient statues. No words are exchanged between the characters, only gestures, halfway between dance and mime. Among the final scenes, the dance of a young woman stands out, as she moves around the large figurehead used by Fellini for the initial scene in his *Casanova*. The gigantic figure of a woman, an image of Venice, emerges from the waters only to immediately sink back down, like the works of Meris Angioletti, which all unfold in abysses, in the depths of things and of thought, and are as alien from the realistic idea of the “live shot,” of visual-auditory synesthesia, as are the films of Fellini. (EV)