

VideoArtVerona | The tears of Heroes

curated by Eva Comuzzi and Andrea Bruciati

From earth and water, so the first sculptures were created.

Flesh and organic liquids: these are the prime materials used in the performances, the tools used to relieve the pain or reconstruct the failures and fallings of mankind.

Who are the contemporary heroes if not those who fall continually? Who try, struggle, fail. Or those who fail through their inability to try. Who cry. Tears are the weight of human sensitivity. A deep burden when they are shed within like infiltrations, building up thick shells. Light and liberating like seeds sown, when they fall copiously, dissolving the inner clouds. Releasing liquid means abandoning our emotions. And in more extreme cases, life. Tears, like sweat and all other bodily liquids that flow through us, highlight our inner quagmires. They are transmitters, reactions to memories that not coincidentally are stored mainly in the head. And who knows if our fluids are also a matrix, like water, of our memory or whether they are able to diffuse it, duplicate it, restoring to us those emotive threads that were out of our reach, intent as we were on documenting, recording. In fact, we now prefer the representation of life to life itself and those who use their mobile phone to record have replaced their eyes with that of the video camera. They replace the fleeting moment with an archive of it and instead of selective memory trust themselves to a metamemory that conserves all and privileges nothing.

Paraphrasing Guy Debord, we all are becoming a show to ourselves: we imagine ourselves as actors of a planetary platform, and if we don't participate we feel left out. Never before has the act of recording moving pictures been so present in our everyday lives and never before has video art been passed in such an undercover way by the current art system. We have become so used to the idea that everything is representation that actual experience, felt by all the senses, loses its power.

In this form, the disturbance function is fundamental for an artist who realises images in movement, and is the risk for an author who intends to improve the experiential character of a physical being, through its recorded documentation.

The result is the trace of something that does not exist anymore, an almost plastic shadow which actually reveals an even deeper absence. And isn't it perhaps true that shadows are an integral and essential part of the sculpture itself, just as they are a witness of the presence of the human body?

Eva Comuzzi | Andrea Bruciati

Artists involved

Simone Berti
Paolo Chiasera
Gianluca e Massimiliano De Serio
Michael Fliri
Francesca Grilli
Orestis Mavroudis
Marzia Migliora
Ottonella Mocellin / Nicola Pellegrini
Nicola Ruben Montini
Marco Noris
Paolo Piscitelli
Luigi Presicce
Maira Ricci
Marco Strappato
Davide Mancini Zanchi