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# POeTICS

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# OF THe OBJeCT

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Anna Franceschini (Pavia, 1979), *CARTABURRO*, 2018

With this *corpus* of artworks and through her filmic research, Anna Franceschini explores the eclectic artistic and theoretical works by Carlo Mollino, architect, photographer, and artist active from the Thirties to the Seventies. The heterogeneity and the relationship between phenomena, discourses, and techniques emerging from his works are of particular interest, ranging from furniture design to architecture, photography, and skis studies. Inspired by its characterizing formal dynamics, the recurring sinuosity of the lines and the careful construction of the stage are translated into a filmic dimension, a mediatic and temporal transition taking the shape of a video installation composed by movies, bodies, scenographic elements and objects, activated and put onto a stage.

The movies investigate the architectures of gaze. Franceschini explores their emotional and erotic implications, debating the dialect between feminine and masculine gaze in cinema history.

## *CARTABURRO (ARABESCO)*

The face of a girl and the transparent surface of Mollino's tabletop interact with each other in a metaphorical vision. The movie plays with the ARABESCO table's shapes and curves, designed in the late Forties, associating it with a presence, a body. The glass tabletop becomes a display while displaying itself, altering the relationship between subject and object, between the container and the contained. The temporalities become confused and overlapped: the table's arabesqued and sinuous lines disappear in the ethereal shapes of a cigarette's smoke.

## *CARTABURRO (DEVALLE)*

The relationships and exchanges between subject and object are ulteriorly investigated, as the roles of what is observed and what is shown are constantly called into question. Referring to the interiors of Casa DEVALLE in Turin (1939-40), the recording of a *mise en scène* and its theatrical connotations becomes a meta-linguistic reflection on the filmic medium itself. Hands, necks, a torso, parts of a feminine body used to exhibit jewels become the movie's subject. A portrait in the shape of a wardrobe attempts to represent a changing identity through details and objects defining its appearance and aura, similarly to a medial system.

## *CARTABURRO (POLAROID)* *CARTABURRO (prop teatrale)*

A structure recalling the lines of one of Mollino's ceiling lights develops in space, activating its surroundings by reminding us of those changeable sets used by Mollino himself as theatrical or scenographic architectures for his photographs. Again, the reference lies in Mollino's POLAROID portraits and his attention to details in the *mise en scène* of the models. Here it transforms into a body-less erotic movie sustained by a slab, the design of which is inspired by *Milo*, a mirror designed by the architect.

Ornaghi&Prestinari (Milano, 1986 e 1984), *Pensiero*, 2018

*Pensiero* is the visual transposition of a haiku, a poetic composition rooted in XVII Century Japan. Ornaghi&Prestinari have always been interested in experimenting with techniques and materials and investigating the objects' intimate and fragile dimensions. Therefore, they create an extremely thin ceramic basin in which a crumpled sheet is placed. Maybe this is the result of someone's impulsive gesture, turning to another white page in the attempt to find the right way to grasp or outline a thought. The white sheet ends up incarnating the thought, folding on itself at first, attempting to capture something, and then, slowly, unfolding. The empty basin, filled only by the sheet-thought, contains it creating the conditions of its manifestation. Like the traditional haiku, Ornaghi&Prestinari's object-haiku becomes the channel for expression and liberation, both mental and emotional.

Chen Zhen (Shanghai, 1955 – Paris, 2000), *Privacy Prayer*, 1990

*Privacy Prayer* recalls other similar Nineties artworks, which resulted from artistic research focused on the contamination of oriental philosophy with the legacy of European artistic avant-garde, in which everyday objects such as chairs, tables, and beds are set in geometrical polymaterial compositions. Similarly, in *Privacy Prayer*, metallic cutlery is orderly placed in a glass case, which is in turn inserted into a wooden structure sided by painted panels with applied printings of numbers and sentences. By resorting to everyday materials placed on a sort of altar, the Artist connects the physical world to the spiritual and ritual worlds, exploring the intricate (and sometimes paradoxical) relationship between the material and the spiritual, between the community and the individual. In fact, his installations constitute a reflection on the individual and the relationships they form with society, politics, and religion, going as far as questioning the meaning of the presence of Man on earth.

## BOOKSHOP

Maurizio Cattelan (Padova, 1960), *157.000.000*, 1992

Once he moved to Milan, Maurizio Cattelan was stationed in a furniture shop next to a jewelry store. The store was once robbed at nighttime; after destroying the safes, the criminals took the content and fled, without the Artist realizing, despite him sleeping next to the crime scene. The ransacked safe is a minimalistic object and yet, at the same time, violated and vulnerable. The Artist intended to pick it up, transfer it, and recontextualize it in a different space, a museum. The content of the safe included 157.000.000 Lire, from which the artwork's title was inspired. The fragility of an object, generally associated with security and protection, alludes to the museum as a place dedicated to art preservation. The museum, like a safe, can and has to be ransacked: the invitation to the public is to take possession of the exhibited artworks through their gaze, with curiosity, so that they will not remain closed, protected, yet ignored.