

Valentina Pini | Alan Bogana

«Rimembrana»

28. April – 14. Mai 2021

«Your eye is a camera and your skin is a screen»

Valentina Pini works with analogue material. She produces illusions, triggers curiosities using old tricks. Delicate, intricate visions of seemingly peaceful and unremarkable objects are shown. Moving on a thin line between the recognizable and the indeterminate, she enables us to marvel at their transformation. There is magic, humour, a touch of supernatural.

Alan Bogana's work simulates nature through computer graphics, uses photo luminescent and translucent media, observes the interaction between light and matter. His researches question how we perceive our reality through the eye of artificial, manipulated components. In the form of installations, his multidisciplinary art practice involves sculpture, time-based media and holography.

Perception, speculation, illusion is at the heart of their work.

Both artists are collaboratively creating an installation mixing their concerns and interests, as reflected in the title «Rimembrana». Two Italian words, membrana (membrane) and rimembrare (remember) form an alliance.

Within the walls of nano- Raum für Kunst and on the store shield, you can see various CCTV surveillance cameras installed in different strategic places.

Heat-deformed, smooth and milky plastic surfaces act as screens, dividing space. The cameras' live feeds are projected on some of them with a slight perceptible delay.

Each camera will film, observe and show specific areas: one of the cameras has been permanently half blinded by a laser, another camera points toward a wall of blind spots, etc.

A series of thin black rods representing dead pixels stick out of the wall, pointing at one of the cameras. A sentence is printed on each rod, relating concerns about our perceptions.

A live feed of the cameras will be visible 24/7 through a link on our website and a QR code placed against the window.

Computers act through information given to them. They do not feel... yet. Their cold and factual reactions are the result of specifically implemented data and do not sense or consider an environment outside its limited range of knowledge.

Surveillance cameras are here to spy on everything that moves. They are programmed and placed specifically for us to visualize what their eyes witness, capture. Light flows through them, transmitting and projecting an image on a surface. They set a special out of time, out of control uneasiness and anxiety.

Throughout the art space, a science fictional atmosphere reminds us of futuristic movies from the 60s and 70s. In their stories, notion of time and space, coloured light, new encounters and fantastic

adventures took us beyond our reality. After coming in contact with an alien entity or object, the challenge was usually to interpret and understand its language.

The surface, a membrane in fact, acts as a cradle of knowledge.

It looks like solid liquid, where congealed imprints of different shapes and forms are visible. It has been tampered with, seems to possess organic, hybrid qualities.

Do we fully understand its nature?

Does it have the ability to keep or trap or memorise the impacts left by light waves within its body?

Has this apparently thick membrane interpreted and incorporated camera feeds of its own accord?

In any case, it acts as an intermediary surface showing a distorted glimpse of gathered information. A new imagery of instable visions blurs our perceptions.

We can speculate that the notion of authenticity does not apply anymore. Traces, marks moving on this surface may show second-hand or revisited images. A filtered testimony of past or future reality. Should this reality be accurate, faithful to what we experience in the world we live in?

As if looking through a kaleidoscope, a prism or a piece of magic mirror, we are witness to the indiscernible, the invisible, to concepts existing elsewhere.

Something is given to us. We question it, experiencing confusion, duplicity, wonder.

Space. Time. Matter. Parallel worlds.

Multiple layers of possibilities tend towards the absurd, fascinating and beautiful.

One reminiscences of deep ancestral fears, myths, curious of mysterious avenues.

As doubt compels us to reconsider the meaning of what we see, we may finally choose to take in what suits our feelings, our dreams and expectations, instead of considering the results of thorough analysis and observation.