

The Journal does not want to be an informative tool for the scheduled events nor has the presumption of "explaining them". The interventions collected here follow the different traces of festival flows and act as aesthetic breviary. As in a map, they represent an erratic path made coherent by graphic signs.

We leave to you, wandering readers and spectators, the task and the pleasure to abandon yourselves in this tangle or to unfasten it.



altofest.net

on the back:
Orbit - by Federica Terracina

In Orbit, a shift in perspective is drawn and territories, plants and guests who live there become subjects. Orbit is an invitation to explore space through open and abstract signs. The composition of the work is the result of an intense journey throughout the landscapes of Basilicata whose borders are redrawn following the places of Altofest Matera Basilicata 2019. An imaginary map for a region that makes itself home while orbiting.

Part 3/4

1	4
2	3

OUR EVERYDAY WOUND

di Vincenza Di Vita

The theatrical act is welded in the same instant and time of the performance; so, it creates a union between time and action. This fusion pacifies the eternal and necessary struggle that arises when a performance is acted on stage. We can imagine it as a metaphorical wound; its symbol is a theatre curtain. It is the empty space created between hands while reaching for applause; It is the spectator's eyelid that opens and closes, meeting and "hurting" the performer with his gaze. «What makes a symbol what it is? What is it that "symballei" (from "syn-ballein": 'to put together', 'to join', 'to pull over'; for the Greeks it is also the 'sign of recognition of the two halves of a broken object')" brings together? This is the crack: it binds by distancing and distances by unifying (Carlo Sini, Bari 1989) ». The symbol exposes the distance, from the very beginning open to diversity: the aforementioned wound, the threshold, the limit, the curtain. Therefore, also according to Antonin Artaud, the symbol becomes the opportunity for infinite perspectives of conflict. But why is it important to hurt? Why do we have to face a wound that takes on meaning (finally!) in everyday life so that we can create and use intimate spaces such as that of a private home?

The famous linguist Tullio De Mauro wrote: "symbolic language arches out of historical time, but, like any arch, it does not stand high in a timeless sky without unloading its weight on the terrain of everyday life and history (Bari 2004)". To understand this point better, it is necessary to rethink the concepts of 'kronos' and 'aion' and adapt them to the code of theatre performance. Once, Carmelo Bene said: "Mine is not theatre! It's aion, not kronos!". 'Kronos' indicates conventional and chronologically established time, while 'aion' is the time molded in the super-temporal instant. 'Aion' can be found in the moment of the scenic action; a moment that is inhabited by the actor's body and the spectator's gaze. 'Aion' embodies a narrative that takes place in the future, or the past, as 'kronos' requires. This is the story of our theatrical everyday life. What happens when this story meets other forms of everyday life that are located in a space that is not strictly theatrical? Can 'kronos', who lives in an inhabited and empty space and is present in each wound of a domestic home, become 'aion'?

The art of construction builds an environment that can ultimately offer itself to the community erected and based on its diversity and dynamic capability to adapt. The community acts as a suture between a building that inhabits the bodies of its hosts and guests. The building is dynamic because it opens and closes itself thanks to various architectural customs. The community of bodies that inhabits the buildings is dynamic and reflects the evolving performative forms that play in human relationships. What happens to the oneness of an individual when they are inside the community? How can relationships be made more formal in an artistic context without losing their authenticity?

* The Italian verb *abitare* means "to dwell", "to live" or "to inhabit" a certain house. While the English verb "to live", recalls the biological root of living and its connection with "life", the Italian word *abitare* has a certain assonance with the nouns *abitudine* (habit) and *abito* (dress, suite, clothes). Its semantic spectrum therefore recalls the bond which connects people with the inhabited place, as if the identity of one depends on and is co-defined by the other.



During Altofest, daily life and artistic process coexist in the same dimension of space and time, a domestic one. Therefore the rhythms that are embedded in the host family are overthrown, producing a shift in their habits. A new set of rituals arise which is shared with the hosted artists. Then the house opens up to the community of the fest and to all visitors who are greeted for the performances. For the donors, an extra-ordinary temporality begins which carries with it a new way of living and "practising" domestic spaces. The artist rearranges what is visible in the house and works with its spaces and objects both by overlooking their function and inscribing them in the fabric of a foreign vision - yet to come and still without a name. The poetic act, performed and received, redirects the direction of our glances shifting them from what is there, in the daily and the present, towards what is yet to be realised, what it might be, the future. Thus, Altofest predisposes a sort of laboratory in which it is possible to cultivate the idea that in a domestic space many lives can arise; other ways of living that go beyond a personal, family, nuclear dimension. A new set of encounter, confrontation, community and social bonds which can also find a space in the intimacy of one's own home; if one is willing to leave the door open. The works in the program explore the most remote dimensions of living, in a path marked by the tensions between four recurring semantic polarities: tamed / wild; legacy / slag; construction / destruction; origin / fulfillment; thus offering us a lens through which is possible to think about different forms and times of a potential living.

JUNKSPACE

Rem Koolhaas

Junkspace is what remains after modernization has run his course, or, more precisely, what coagulates, while modernization is in progress, its fallout. [...]

Junkspace is the body double of space, a territory of impaired vision, limited expectation, reduced earnestness. Junkspace is a Bermuda Triangle of concepts, an abandoned petri dish: it cancels distinctions, undermines resolve, confuses intention with realization. It replaces hierarchy with accumulation, composition with addition. More and more, more is more. Junkspace is overripe and undernourishing at the same time, a colossal security blanket that covers the earth in a stranglehold of seduction... Junkspace is like being condemned to a perpetual Jacuzzi with millions of your best friends[...]

Traditionally, typology implies demarcation, the definition of a singular model that excludes other arrangements. Junkspace represents a reverse typology of cumulative, approximative identity, less about kind than about quantity. But formlessness is still form, the formless also a typology.... Take the dump, where successive trucks discharge their loads to form a heap, whole in spite of the randomness of its contents and its fundamental shapelessness, or that of the tent-envelope that assumes different shapes to accommodate variable interior volumes. Or the vague catches of the new generation. Junkspace can either be absolutely chaotic or frighteningly aseptic [...]

There is zero loyalty - and zero tolerance- toward configuration, no "original" condition; architecture has turned into a time-lapse sequence to reveal a "permanente evolution"... the only certainty is conversion - continuous - followed, in rare cases, by "restoration"... the process that claims ever new sections of history as extensions of Junkspace. History corrupts, absolute history corrupts absolutely. Color and matter are eliminated from these bloodless grafts: the bland has become the only meeting ground for the old and the new.... Can the bland be amplified? The featureless be exaggerated? [...]

Laughable emptiness infuses the respectful distance or tentative embrace that starchitects maintain in the presence of the past, authentic or not. Invariably, the primordial decision is to leave the original intact; the formerly residual is declared the new essence, the focus of the intervention. As a first step, the substance to be preserved is wrapped in a thick pack of commerce and catering - like a reluctant skier pushed downhill by responsible minders. [...] Junkspace is postexistential; it makes you uncertain where you are, obscures where you go, undoes where you were.

from: Rem Koolhaas, *Junkspace with Running room*, Notting Hill Editions, London, 2016.

LEMMARIO

LEGACY / SLAG

by Loretta Mesiti

In ancient Greek, the word *σκῶρ* (*skor*), which means slag, is bound, with an evocative consonance, to the word *σάρξ* (*sarks*), the meat. Both terms name raw materials that are involved in those transformative processes that are peculiar to living bodies. "Meat" represents a genetic memory; a vehicle for the inheritance that we received from our fathers; it is the matter that organizes itself and, moulded in different organs, answers to all the different needs in life. On the other hand, the slag can be identified as the matter that remains confined "outside" the body after the shape and the energy, that were functional to its vital processes, are dissipated. The relationship between slag and life is about space and topology. The slag is produced by spillage, estrangement, removal. The body expels all the materials that are considered worthless, in the same way, that society confines debris and everything undesirable in remote and marginal spaces; out of sight. The matter of the past is not placed in another time, but another space, and stored in peripheral areas that do not necessarily fall under the direction of our glances.

between the cycles of production, distribution and reproduction of our contemporary urban civilization.

When we look at the sky full of stars, a cascade of connections, of possible kinships reaches us like rain; countless stories that could continue in our path. The promise once received by Abraham is renewed and overturned: to the contemporary man, a destiny of heir is revealed. He is called to gather what was transmitted to us by a stream of fathers "as numerous as the stars"(Genesis 26: 4). We cannot save them all. We cannot listen to all of them. René Char wrote that "our inheritance was left to us by no testament". The landscape that welcomes us appears as a stratigraphy of bequests. Beyond this panorama, no unconquered territory awaits to be overthrown. In this space our imagination is called at inhabiting, redefining the boundary between legacy and slag, questioning its necessity and choosing what deserves to remain in the past; but also what must be recovered and brought back to the heart of the present to permeate its transformation processes.

FLASHES OF INSPIRATION

by Pietro Gaglianò, curator, critic and scholar of the languages of contemporary visual art



Jochen Gerz (1940), Square of the European Promise, 2007-2015 public project, Bochum

In the Thirties, Germany, annihilated by the decisions of the Treaty of Versailles, developed a burning feeling of revenge. This rancour represented the roots for the faith that was placed in the führer, prime bearer of the ransom and holder of a renewed feeling of national pride: his plans were never aimed at reconciliation. In 1931 in the city of Bochum, a city in the Ruhr, a memorial of war heroes of the First World War was created in the Christuskirche. This monument exposes precisely the fracture that German people felt against the rest of Europe. On the walls of the tower, a decoration, a mosaic, contains two lists: the first shows the names of the soldiers who died on the front; the second one exhibits the names of 25 nations that were considered enemies of Germany, including France, England, Italy, United States of America, Russia. If we reconsider the memorial after the following events, the Bochum memorial takes a tragic and prophetic character rather than a commemorative one. The destruction of the church in the bombings of 1943 made the shadow of the omen evermore tangible.

The project for the construction of the *Platz des europäischen Versprechens* (Square of the European Promise) by the artist Jochen Gerz (Berlin, 1940) was born from these architectural and moral ruins. The project was inaugurated in 2015 and between 2007 and 2010 the artist called all the citizens of Bochum, Europe and the entire world to be part of the project. The participants were asked to intimately express faith for humanity, opposite to the one revealed by the monument. The participation of individuals was made official when they left their names on a third list, inscribed on the floor of the tower and throughout the entire square: a silent declaration of counter-narration and individual commitment.

Text by Pietro Gaglianò, *La versione di Bruto. Le parole e il potere - Estetica del monumento nello spazio pubblico*, in "Ri-nascite", Firenze University Press, 2014.