

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.

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SPACES OF EXPECTATIONS

by Dario Gentili

Today, the acceleration of time has reduced the future to the present. While in ancient times, the past reduced the present to its repetition, today the present has reduced the future to its repetition. By messing up the terms of those categories of modern times with which Koselleck defines the present ("space of experience") and the future ("horizon of expectation"), I would like to argue that our era transforms the present into a "space for expectation". However, since the gap between experience and expectation has been filled until it was consumed, this space remains now without horizon. Our present era seems to be defined precisely by the existence of a "permanent present-future": the disappearance of an "absolute limit" that exists between experience and expectation. Our era, the epoch of neoliberal reason, is clearly expressed by Margaret Thatcher renowned slogan: "There is no alternative". After the fall of the Berlin Wall, this world - the globalized world - no longer needs to expose itself as the best possible world by virtue of being perfectible, by its potentialities or by the persuasive force of its "horizon of expectation". Rather, our world is the only possible one - that is the rhetorical and ideological premise of the art of neoliberal government.

Each expectation no longer requires time for its own realization, it is rather already present in the space itself. The future does not bring anything entirely new to us - every expectation is already predictable: it is already "real" now. In modern times, the future represented a limitation of the present and also a possibility, an alternative to its reality. Today, reality - as concept and space - tends to contain within itself all the possibilities and alternatives. "Augmented reality" not only represents the most current frontier of information technologies but also creates the idea of a present that "spatialises" possibilities and alternatives. The neoliberal slogan "there is no alternative" is comparable to today's "augmented reality". The existence of this "augmented reality" saturates the space of the present by introducing the future into it. The present, a "space of expectation", includes the future within reality itself. Similarly, the so-called "economic" crisis that we are still going through, which is clearly an "art of government, consists exactly in the neutralization of the alternatives that the future could bring. In today's world, financial speculation can be considered as a form of prognosis about the future, an investment that consumes future horizons and mortgages any expectation, reducing it to mere projection in order to confirm the reality of the present.

Is it true that today we have lost the future? Yes, certainly it is, if we understand the future in the modern sense and consider it like the "time" that configures the present as a "new" space of experience. Instead, today the future is already present in the space of reality. Therefore, questioning the future also means to question what future do we live in our present space; or perhaps what remains there. So, we must change the order of discourse. We usually conceive "possibility", but also the "alternative" itself, as notions strongly permeated with temporality. What if we thought about them as spatial dimensions? What if we conceived the subtraction of function and functionality - precisely what allows the neoliberal space of expectation to mortgage the future - as the opening of possible and alternative spaces? And what if these alternative spaces of expectation were already part of real spaces: spaces that are in disuse but also those where the habit use has determined a dwelling? What if our use of space, rather than giving it a reality, would provide it with margins of future?

Taken from: D. Gentili, Spaces of expectation, in "aut aut", n. 368, 2015, pp. 105-119 [modified].

* 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.

LEMMARIO

GENESIS/
COMPLETION

by Loretta
Mesiti

The word *genesis* carries within itself the root γέν- [gen-] of the Greek verb γίγνομαι [gignomai] which means "to be born". The *genesis* is about the biblical story of creation: the beginning of all the stories. But, since before, *genesis* embraced a mystery that in the process of *becoming* has inscribed in itself is inscribed a direction for the future; *becoming* is indeed directed towards the event of birth. A similar inclination is revealed in the word *natura* (nature) that in ancient Latin is the future form of the verb *nasco* (be born). Like every birth, *genesis* is the continuation of someone's story in someone else's life. In the Jewish tradition Toledot, literally "generations" or "descendants", indicates one of the liturgical moments that mark the reading of the Torah. The thread of history unfolds from

generation to generation, from father to son. The story from Isaac, son of Abraham, continues in the story of Jacob, son of Isaac, son of Abraham; and then again in Joseph, son of Jacob, son of Isaac, and so on ...

The story of *Genesis* does not describe the creation according to its being or its state, but according to the future to which it addresses itself. The narration is delivered, transmitted and bequeathed to those who follow.

If we consociate the word *completion* to the word *genesis*, then the two terms might sound like the starting point and the arrival point - of the biblical story, of individual life, of history intended as a one-line pathway. The question seems to be defined as the relationship between the beginning and the end; birth and

death. On the other hand, we can also understand both -genesis and completion- as crossroads, as interruptions in our historical path, as a new beginning, as the points where history can restart elsewhere, or otherwise, can take a new direction.

In the same moment in which our work is in front of us, defined and independent, it becomes clear that it does not need anymore our intervention to take shape and our presence to be completed. Then, time opens up as a suspended region: plain, undefined and discontinuous. Here, each element welcomes us with the promise of revealing a new possible direction.

The German word *Ursprung* tends to describe the word "origin" intended as a spring, a source, a place of origin; in that, we find inscribed the idea that the origin involves an in-rise, a gap, a jump (in German *sprung*). At the onset, the beginning does not begin: it forgets the waiting to take back the jolt and ignores what precedes itself, without erasing its furrow.

The disturbing story of the birth of Adonis by Myrrha continues to question us representing the unbridgeable leap that genetics takes at the heart of each generation. The myth tells us that a boy, famous for his prodigious beauty, was born from a long chain of painful and obscure events. Myrrha's incestuous passion for her father, the deception that brings him to consume it, the father's uncontrollable anger after that he realized the crime that he had committed, without knowing. Then, the girl's escape through different territories, going from one nation to another, only to protect herself and the fruit of her union. Until she arrives in a land without men, wild and fertile, out of every border. Here, she gives birth to a baby while turning into a tree and, as Ovid tells us in the Book X of *Metamorphoses*, various divine creatures and plants rescues the baby while furrowing her mother's trunk.

FLASHES
OF INSP
IRATION

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

In the beginning there was the name of a woman.

Tale of people, of things and ideas have always conditioned the names attributed to them. Thus, the love-stories of the God Zeus with princesses - either deceived, preyed on or seduced - reveal the name of a distant key to unlock the remote past. The abduction of the Phoenician princess by the God who transformed himself into a bull is only a short episode in the tormented relationships of the civilizations born on the coasts of the Mediterranean. History is illuminated by myth. Mythology has given them many names such as Iole, Telephassa, Europa, Ariadne, Phaedra, and Helena. Either abducted or sometimes fugitive, or departed to find their lost ones, but all women that have triggered oscillations

"between Asia and Europe: and with every oscillation, a woman with her a band of predators in pursuit, passing from one coast to the other" ¹. Is this not history? At an undefinable point in this oscillation, Europa - the daughter of the King of Tyre - starts out on her journey on the back of her captor. Riding on a god in the form of a bull, she travels towards a frontier land, wild and unnamed. It is now that we should "remember that the same term

Europa was the terrain to the west of Ancient Greece, where the sun hides in a land of shadows. For the Greeks, Erebus was the territory of the dead, of obscurity and the incomprehensible" ². The name of a woman. A tale made of names; of men overwhelming women and of other men, but also a tale of this sea surrounded by territories of exchange, of abductions and of pillage of goods and culture, something still not resolved today.



Rembrandt van Rijn (1606 - 1669), *Il rapimento di Europa*, 1632 olio su tavola, cm 78,7 x 64,6 J. Paul Getty Museum, Los Angeles.

¹ Roberto Calasso, *Le nozze di Cadmo e Armonia*, Adelphi, Milano 1988.

² Pietro Gaglianò, *Memento. L'ossessione del visibile / The Obsession with the Visible*, Postmedia Books, Milano 2016.

Taken from: Pietro Gaglianò, All'inizio dell'Europa (o verso la sua fine), for the exhibition by Giuseppe Stampone - Europe vs. Europe, at the "Marie-Laure Fleisch Art Gallery", Bruxelles, 1916.