

# EUGENIO TIBALDI

## STATEMENT2015

# PRESENTATION

Since 2000 I have lived in Varcaturò, a "peripheral suburban neighbourhood" to the north of Naples. I come from Alba (CN), a small provincial town; I moved there in order to discover and experience the most malleable and fluid place in Italy.

In it I can find the reflections of a silent mutation both in terms of interpretation and reaction to reality; it is a neo-culture capable of influencing and altering socio-economic systems. The suburbs with their "non-boundaries" are suitable for entering into relations with human material according to dynamics that are "different" from central ones, giving rise to adaptive solutions and coexistence between frequently unexpected parts.

They therefore determine cultural conditions that change and influence the way of life of the people who inhabit them and trigger mental dynamics which rewrite the rules of aesthetics and social relations.

For about 10 years I have studied the suburbs and, in particular, their aesthetic outcomes. I document and record the transformations in the relationship between legality, the economy and aesthetics.

I record cultural signs that are necessary and induced by what power imposes and the economy regulates, the communicative codes that facilitate exchange and the alliances between these fabrics in suburban areas.

In 2000 I began to paint views of the suburbs, constrained by the technique of painting to make careful observations; using an almost anthropological method, I sought to understand, from an aesthetic perspective, a territory which was until then unknown to me.

In 2001 I continued my work, recording photographically the way in which the suburbs communicate with its inhabitants through the superimposing of advertising posters: an analysis of the graphics, colours and illegal fly-posting. By using white paint on photographs to cancel the landscape, attention becomes focused on "architectural form" in its totality.

My aesthetic research then shifted, extending to the recording of private economic flows which arbitrarily change the landscape: piles of tyres that re-design the sky-line, heaps of rubbish or shacks used for commercial purposes.

Subsequently I analysed the vehicles, modified and adapted to carry out specific economic activities in the suburbs, studying the techniques and images of street-vendors, then went on to examine the architectural styles that are re-adapted to organise the times of illegal housing and building, and eventually recorded the image of the suburbs that comes from satellite photographs, as evidence of a cultural and logistical change of a territory. The results are "economic geographies" that underline the commercial choices which are decisive for aesthetics.

The structures (such as building sites under sequestration or unfinished illegal concrete buildings), destined to last for only a few months, actually end up becoming a definitive part of the landscape, static evidence of an anomalous situation which, precisely due to its static character, becomes a form of landscape architecture that shifts our aesthetic boundaries.

Then I began to theorise, transferring the rules that regulate dynamic suburbs to my artistic practice. In collaboration with Denis Isaia and the Rasq media collective, I set up, for Manifesta 7, the first workshop devoted to post-design. Following the dynamics and rules of illegal housing in the Neapolitan suburbs, a design of a physical structure has been created. For the last two years, I have been constructing a database which makes it possible to create blocks of flats in post-design, structures which do not follow the precepts of one single architect but which are generated by an intimate and private aesthetic logic.

At the same time I have been designing entire furnishings which bring together the evidence of the historical period in which they were designed and all its displacements (see a bathroom based on a room).

Simultaneously, starting in 2004, I began to define the elements of a new project aimed at outlining the parallels between suburbs in different cities in the world. What I am searching for is an alternative to social growth proposed by suburban areas; although they are often considered to be marginal, they actually represent the main engine and economic support of a "formal centre" which is no longer able to respond to contemporary requirements adequately. The suburbs become the place in which new needs and changes have a chance to develop, becoming the linchpin on which the central economic logics can be reorganised and reinvigorated. The equilibriums are turned upside down. Powers alternate in a continuous dynamic game, where each part strengthens and provokes the other.

Travel underlies this search: in Cairo in 2004/05, in 2006, with the help of Marjetica Potrc, I worked on an analysis of the Barrio in Caracas. In 2008, in collaboration with Platform Garanti, I devised a project on Istanbul, while in 2009 I conducted a study of cemeteries in Buenos Aires. In 2009, in collaboration with Uqbar Berlin, I carried out a study about Bucharest, while in 2010, in collaboration with the Madre museum in Naples and the State Museum of Thessaloniki, I carried out a comparative study between Naples and Thessaloniki.

My hypothesis for suburban parallels over time becomes a logic, a scheme of interpretation which has practical applications and is tangible.

My work is characterised by two fundamental aspects: on the one hand, it is strongly rooted in Campania, while on the other hand, it is aimed at comparison on an international scale, based on the analysis of the "suburbs" as a condition, rather than as a specific place.

The idea is to trace cultural links, to find the connections that do not pass through city or town centres in order to provide an aesthetic representation and propose an evolutionary alternative.

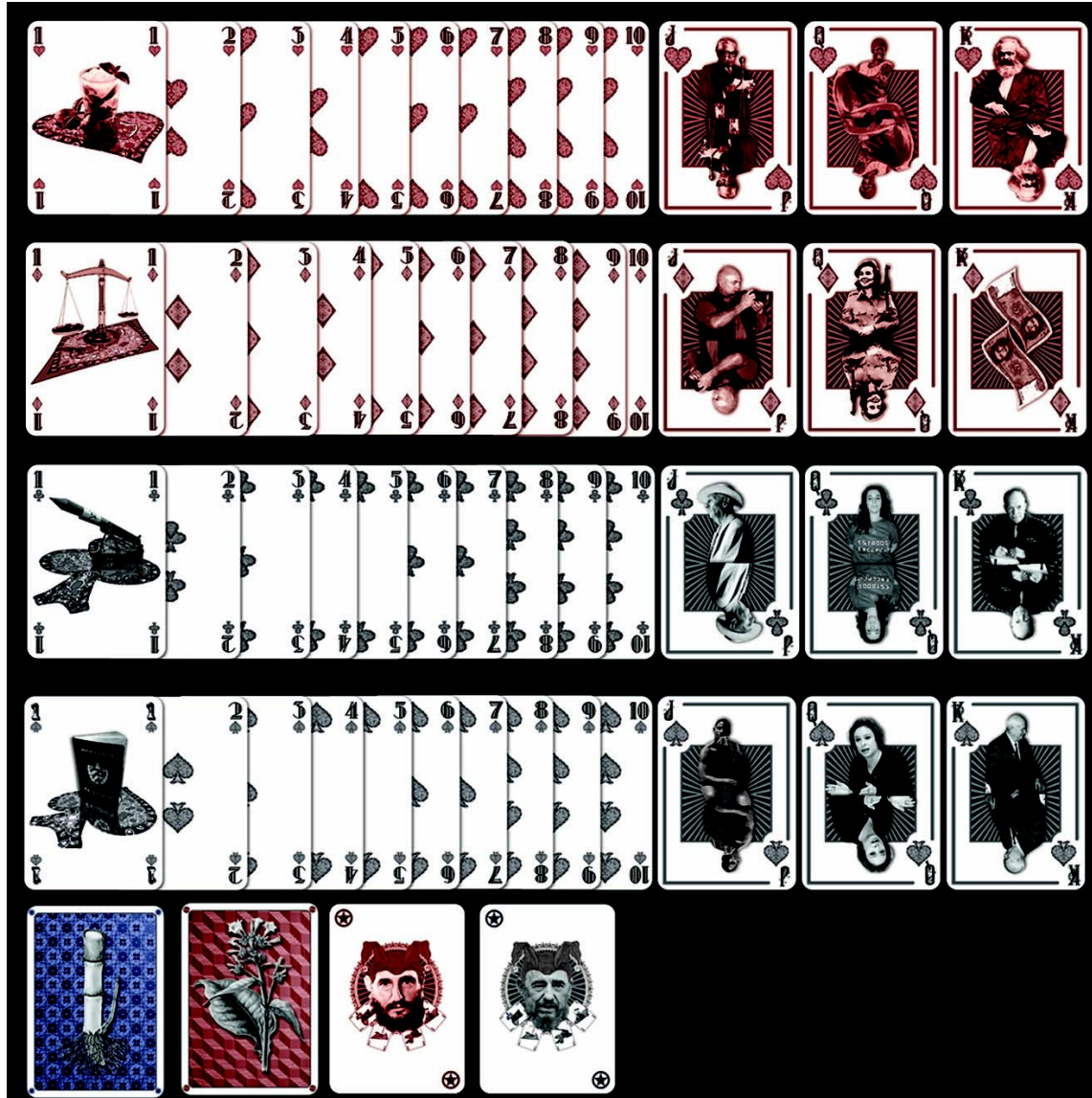
The aim is to observe and record the changes at the same time as they are happening, investigating and bringing to light the images, clarifying the dynamics to which territories subject us and attempting to theorise precepts that can be reapplied.

This involves reconstructing an overall image of the "territory" which is frequently new, giving an identity to relations and elevating seemingly random dynamics to actual forms of logic.

I am driven by the desire to define a dimension for contemporary life which I find myself experiencing through these suburban areas, to record and study them as chosen areas for cultural changes, precisely because they are marginal and unloved, free from the weight of historicisation, free from the civic sense and conservation.

EUGENIO  
TIBALDI





### HEARTS

- H**: Nicolás Guillén, poet loyal to the regime
- A**: The salsa dancer, symbol of popular culture
- K**: Carl Marx, revolution's philosophical father
- ASSO**: Mojito, the Havana's symbolic drink

### DIAMONDS

- H**: Alex Castro, artist and photographer loyal to the regime
- A**: Cuban symbol of women's emancipation
- K**: The Cuban peso, symbol of economic independence
- ACE**: The libra, symbol of justice

### CLUBS

- H**: Carlos Franqui, revolutionary poet against the regime
- A**: Tania Brughera, artist held in Cuba
- K**: Eisenhower, american president who signed embargo
- ACE**: Russian missiles in Cuba due to diplomatic crisis

### SPADES

- H**: Boy posing for tourists on its social profile
- A**: Alina Fernandez, ex model, critical against regime
- K**: Khrushchev, Russian secretary at crisi's time
- ACE**: Passport, very delicate document in Cuba

Red Cards represent myth's symbol and revolution's ideals, black cards real life of embargo's years. To achieve winning poker combinations you have to measure out in the right measure myth and reality. Play gives everyone the opportunity to reflect on very sensitive subjects and to lay the foundations for a future that can take the best from the past mixing them whit those of a imminent and inevitable.



BAR INFORMALE  
PARTE DELLA CONSOLLE DJ  
PIANTA PRESA IN PRESTITO

TAVOLO 1  
MOQUETTE NERA  
TAPPETO PORTATO DA CASA  
CUSCINO PORTATO DA CASA  
PEZZO DI SEDIA  
CASSETTA DI FRUTTA  
MATERASSINO TROVATO

TAVOLO 2  
TAVOLO ROTTO CON PIANO  
RIFATTO IN CARTONE  
SGABELLO IN LEGNO  
DONDOLO TYPICO CUBANO  
SEDIA ROTTA TROVATA  
SEDIA PORTATA DA UFFICIO

L'INFORMAL POKER ROOM  
CENTRO CENTRALE  
CENTRO WIFREDO LAH  
AVANA CUBA

TAVOLO 3  
TAVOLINO DELLA VIGILANZA  
IMBALLO DI GIORNALI  
SEDIA ROTTA ADATTATA  
CON MATTONE FORATO  
COPRIVASO IN LEGNO  
CON SEDUTA IN CARTONE  
SEDIA IN FERRO

TAVOLO 4  
4 CUBI IN LEGNO NERO  
TROVATI NEL DEPOSITO  
POLTRONA PRESTATI DALL'  
UFFICIO DI JORGE FERNANDEZ  
SEDIA IN FUSTONE PRESTATI  
DA VILLA CON GIARDINO  
POLTRONA ASSEMBLATA CON  
MATERIALI DI RECUPERO



**BIENAL DE  
LA HABANA  
2015**





ROMENO È GIULIETTA



EUGENIO TIBALDI



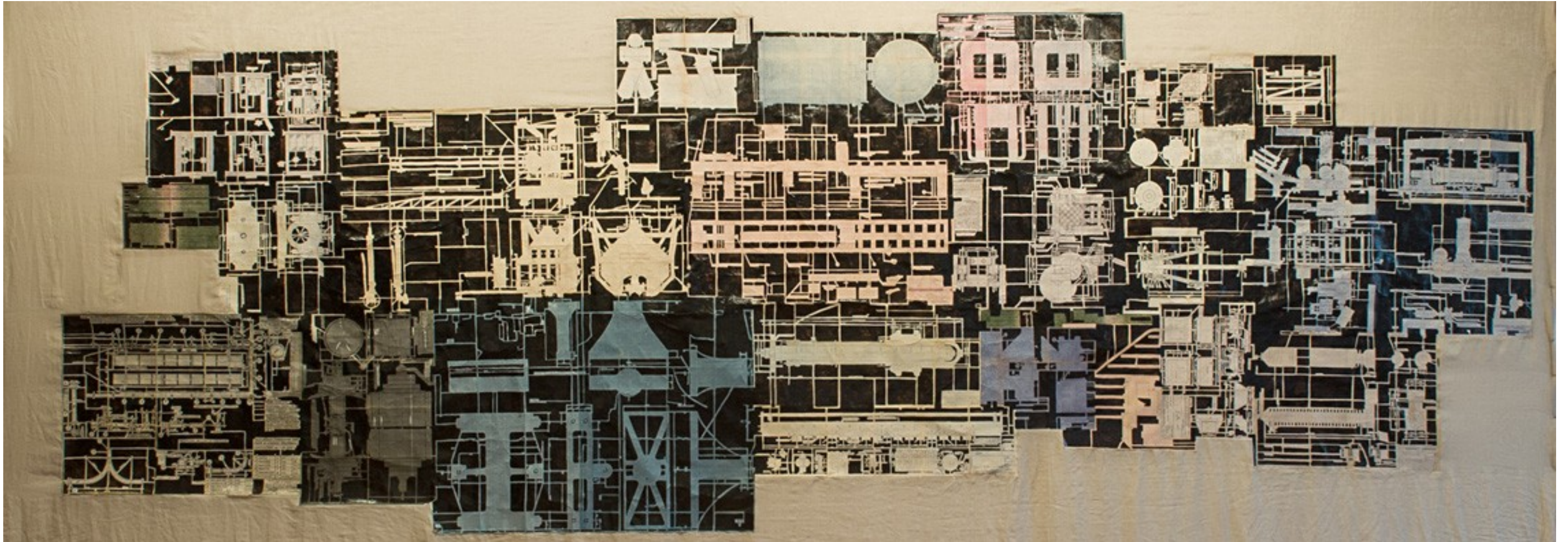
RED VERONA 2015

For the first time in Verona, this artist from Turin, though Neapolitan by adoption, will exhibit works specifically planned and realized for the gallery's rooms; they have a strong bearing on the territory of Verona and its contradictions. Of great impact and full of possibilities, the themes examined by the artist touch on the social and economic-political aspects that transform Verona into an unknowing stage set for the theatre of the conflicts within the human soul.

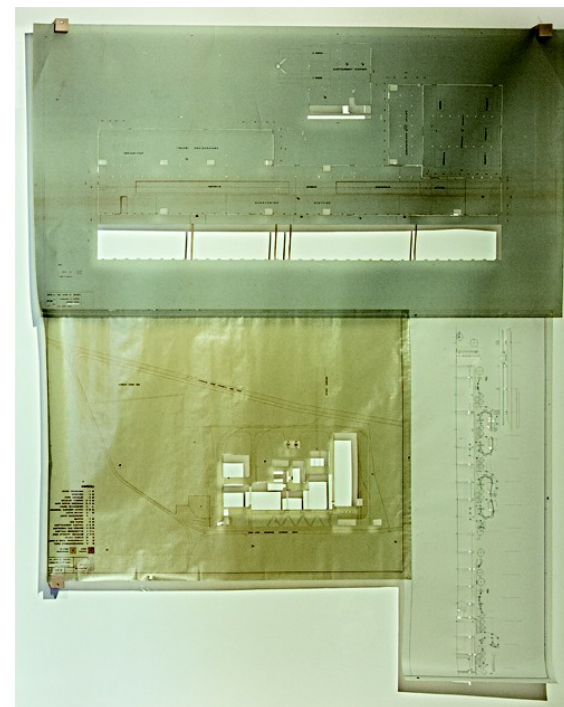
The works in the gallery are structured as an intense and multi-levelled tale. The artist traces an outline in which he suggests, through his own eyes, mental and political conflicts linked to current transformations: individual and social stimuli caused by recent events and seen through past history. These are literary and fantastic narratives able to break down rigorous ideas about what is true or false and to become such real fetishes as to be remembered, celebrated, and shared in the same way as facts that have actually happened. Eugenio Tibaldi's lines, by interweaving the facts and history of Verona with other situations, mark out geographical boundaries that meet and clash with the boundaries of existence.

So among the works on show is the urban view Verona Landscape, an imposing work over 30 metres long in which appear paintings of transfigured and suspended, isolated and re-contextualized buildings on the cusp between reality and unreality. Untitled 01 is an installation consisting of two record players that reproduce a piece of music, specifically composed by Eugenio Tibaldi, recorded on a vinyl disc, and which is a free interpretation of the events of Romeo and Juliet. On the A side is an operatic version by a singer from the Verona conservatory; on the B side is a ballad version interpreted by a duo of Romanian musicians. This reflection on personal and social identity, through a game of fiction and of stereotypes, also represents the evanescent boundary between reality and imagination, which is seen in the Maps installation: twenty-four works made from industrial materials, imitations of the typical red marble of Verona, with a description of the urban outlines of all the other places in the world called Verona





Industrial archeology of a modernist dream is the work that Eugenio Tibaldi has created starting from two companies in the territory: the former Mondadori paper mill and the former Carbon which closed down for different reasons, but both have embodied the modern ideal of well-being, in a city which seems to hang in the balance between opposing forces governing a kind of stalemate. These tensions are identifiable in black-and-white, paper and pitch, travertine and coal, which, according to a historical vision, are bound to mix and inextricably link together. This is what happens in one of the works, where a piece of pitch and coal, detached from one of the furnaces of the Carbon, is disguised in the form of travertine and a piece of travertine is disguised in coal, faithfully copying the grain and color of these materials. Pitch and coal are the cement for large canvases created using the two companies' original design of the machinery used for the assembly line and reassembled to create impossible machines but for that very reason able to overcome the closure of the real. The real emerges thanks to subtraction: cutting the building from the original projects of the Mondadori, the result is not to cancel the presence of the structure, but to increase the strength and sense of loss and absence within the social and urban fabric.







The exhibition marks the evolution of research which **Tibaldi** has carried out for many years now on the relationship between crime, the economy and aesthetics in the hinterland of Naples. Over time, this has led the artist to draw interesting parallels between Naples and other cities in the world where he has set up a series of participatory projects linked to the social dynamics of the local area, such as *Tabula Rasa* for Manifesta 7 in Bolzano, *My personal bridge* on the Galata Bridge in Istanbul, *Transit* in Thessaloniki or *Play Bucharest* in Bucharest. With his attentive but silent gaze, the artist captures the distinctive features of peripheral neighbourhoods which are linked to the idea of social hardship and decay but gradually form their own identity. They are marked as zones containing new centres, “a sort of increasingly visible ‘outside’” of places which, compared to static, unchanging cities, are in a constant state of metamorphosis, becoming the setting for varied human events.

The itinerary of the exhibition is a return journey through outskirts which can be defined as mental places, beginning from a series of codes, applied to everyday objects. The exhibition gives back a sort of aesthetic dignity to these places, analysing their special condition and hinting at further keys to interpretation - to be sought in the artist's background - in an unusual poetics of travel. By opening up new horizons, this poetics creates intersecting relations and inevitable contaminations which pave the way for possible future developments.

In the works **Popup Licola**, painting becomes sculpture. Through a novel and original perspective, with a constructive tension that consolidates the relationship with space, **Tibaldi** offers *frames* of precarious moments of life in the everlasting antithesis between real life and comedy, between the splendour of nature and the havoc wrought by mankind. By varying its *modus operandi*, the artistic quest also extends into neighbourhoods in the outlying areas of Rome which were not explored by the artist who, on this occasion, avoided direct contact with reality and chose these places as a field of research during his residency at the American Academy. Large maps created using satellite images almost turn into an exercise in pure painting which records places that have been broken down into elemental units, emptied of their historical and social significance, in an intentional decision to avoid grasping the profound signs, the true identity of things.

The boundary between the everyday object and the artist's vision tends to blur and the other works in the exhibition, in an ideal mixture between personal experience and the assimilation of the dynamics of urban peripheries, become a pretext for **Tibaldi** to reflect on the uncontrolled informal growth of these places. By ignoring the ordinary principles of expansion, this unfettered expansion has given rise to a dense network of architectural *bubo* – imposing residential centres which are seemingly autonomous of the city. This is because, like *bubo* marginal excrescences of converging areas of matter that needs to be expelled, these places are attached to the main body and, by feeding on the same lifeblood, alter its original appearance.





I nonluoghi sono tutti quegli spazi  
che hanno la prerogativa di non essere  
identitari, relazionali e storici

Marc Augé

When we speak about a “nonplace” often we imagine an anonymous place, lacking in geographic details capable to protecting and supporting it. In this research I have decided to analyze an area geographically magnificent that, for social and political reasons, has become a border territory, a nonplace.

Licola by the sea, Naples' north periphery: a 4 km stripe of houses completely forehead sea, a quarter joined from a destiny of degradation but cracked between the municipalities of Pozzuoli and Giugliano. The detached houses constructed from some groups of lawyers and magistrates in the 50's and 60's define the building style of the Pozzuoli side, the council housing buildings and some crumbling receptive structures, the part of Giugliano.

From the side of Pozzuoli, one time a place considered elitist, generated by the post-war bourgeoisie, at the beginning of the 80's detached houses were used at first to receive the evacuees of the earthquake and the successive bradyseism, and then definitively occupied from displaced persons. For many years the legitimizes owners could not rid the dwellings and appropriate them again. This phenomenon has carried to a gradual abandonment of the area, to the closing of the stores, to the failure of the bathing structures and to the aesthetic and social drift of the entire area. The Giugliano's part, finding itself in the more external zone of the territory of pertinence, has been immediately thought for the construction of council housing buildings, although in an area lacking in services and assistance and, afterwards, also chosen to be a center for houses container. A political-social choice in the case of Giugliano and a catastrophic event in the area of Pozzuoli have affected, changing the destination of the area, from a place of beauty and almost infinite potentialities to a territory of abusiveness. Licola has become a kind of stronghold, ideal for the residence of irregular immigrants, social needies and little unclear traffics.

For being able to study this territory, from approximately a year I have moved here my house-study taking in rent a detached house forehead sea. The impact is devastating, the border between beauty and disaster is always in front of me, like



two powers perennially in conflict that stretch to cancel and to make useless themselves. The entire spectrum of images turns out in an impressive and aesthetic paradox. The abandoned beach is transformed in an ideal place for the training of the horses managed from camorra in illicit races, a perfect place for the abandonment of any type of waste:

the Mediterranean spot behind the built-up area becomes a rubbish dump and a place in which masking every type of activity, by those of pushing and prostitution to those tied at unauthorised building. This has been possible because of the disaffection from the inhabitants; whoever lives here does not have chosen Licola, we are talking of people who, for personal or economic reasons, cannot live in other places. The question that I set myself is if the inhabitants realize the fortune they have to live forehead sea. I like to think that, in an absurd way, this social paradox offers also to the most needies persons the possibility to have a house "seaside", to get up in the morning and to enjoy a light and a landscape without equals. Me between them, a not common social figure, don't find problems, they tolerate me as a person who cannot damage neither arouse interest.

Two are the reasons that have pushed me towards this territory; first it's the desire, from always brooded, to live in a house by the sea, at least for a period, the second is the will to complete a path on my fear. The historical moment in which we live has taught us to cohabit with the fear and to abandon some things in exchange of tranquillity. So, entire areas of our cities don't come more attended for the risk of bag snatchings, others for the risk of attacks, other in order not to try a feeling of uneasiness and fear, in order not to see. Abandoned to their destiny, delivered to who it is not worried to manage them and to return them an alternative productive territory, is not thought in fact that these places are simply liabilities margins, these areas are deprived of a formal future.

I will remain here for a year, twelve months in which I will increase my aesthetic and perceptive borders from both sides: the beauty and the disaster. At last this plan affords me, through the analysis of the landscape and the architecture, to speak also about the human element. In fact I am firmly convinced that in every human being exists the cohabitation of beauty and disaster, of an absolutely magnificent side and of a monstrous and darken on



INSTALATION VIEW AT EX TABACCHIFICIO  
TOURIN ITALY 2012







The **Umberto Di Marino Gallery** is pleased to present the new personal show of the work of **Eugenio Tibaldi** entitled ***supernatural*** on Thursday 21st October 2010.

Beginning from a disillusioned socio-economic analysis of the suburbs of Naples, **Eugenio Tibaldi** has gradually extended his field of research, identifying the potential hidden within the periphery of metropolises such as Caracas, Istanbul and Alexandria. Simultaneously, he has carefully reflected on the development of architecture and post-production solutions, finding new aesthetics through a process of "post-design".

With the works on display at the **Umberto Di Marino Gallery** the artist has attempted to set up a process of exchange between people and different perspectives: it is a project in which problems linked to marketing, industrial design and contemporary productive dynamics become the form and substance of conceptual formulation.

In the **first room**, a sign taken from a shop selling pet food opens the exhibition with a superimposition of forms, seemingly bereft of logic, caused by the cramming together of stickers of pet food suppliers over the years. Tibaldi therefore adopts the device of barter, taking a spontaneous aesthetic result from a specific peripheral area and giving it new formal dynamics, creating a sign as a replacement for the removed one.

The concept is extended to a more complex context at the end of the exhibition itinerary in the installation

***supernatural***, the production of a perfectly functioning prototype of a bathroom inspired by observation of the life of a Roma community. A system used to overcome the problem of running water, given the absence of a water system, is taken as a model for a design object which acquires all the characteristics of a luxury good. The resin and the accurate phase of post-design create a new product which, while maintaining its original inspiration in the use of recycled materials, transcends its original appearance and is transformed into an aesthetic module. Nevertheless, this initial development brings with it another consequence: contextualised within a gallery, the design object abandons its own functionality and rises to the status of a work of art thanks to conceptual cross-reference.

In the **second room** the video-advertisement of ***supernatural***, made in conjunction with the artistic duo

**Bianco-Valente**, plays on a similar ambiguity and offers a new challenge that aims to create a comparison and exchange of roles and functions: it is a reflection on the idea of relations, not the common notion upon which social relationships are constructed on a daily basis but the one upon which every authentic collaborative relationship is based. In this exhibition, it represents a collective effort of interpenetration into the needs of the other person: the effort of several artistic individualities and a gallery communicating between them and with the outside world, that of craftspeople who pit themselves against highly unusual forms of logic, and that of a sponsor like **Nabilah** whose support is not just restricted to providing an economic contribution but also to offering collaboration during the design phase.

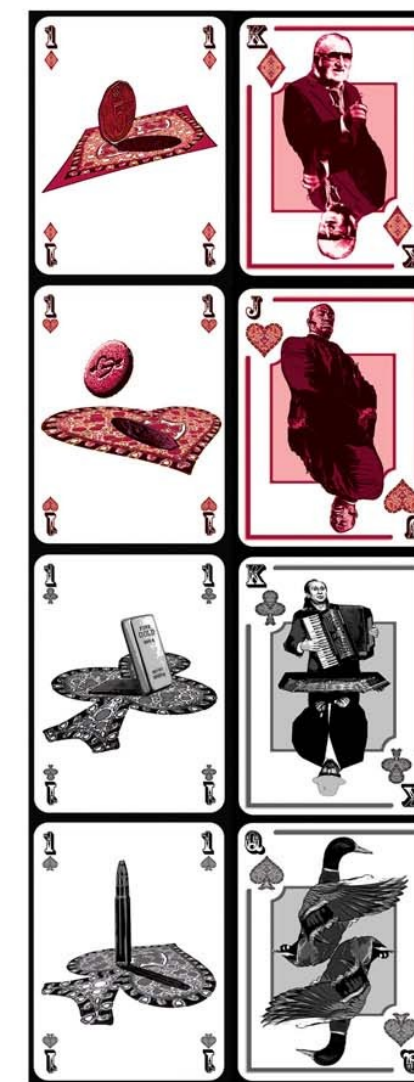




Transit – 4, curated by Adriana Rispoli, Eugenio Viola, Katerina Gregos,  
Project Room Museo Madre, Napoli,  
State Museum of Contemporary Art, Salonicco, Greece.

There are places which, due to their geographical position, have a delicate historical and political stability. Naples and Salonica are among them: liminal cities, crossroads of peoples and cultures. Naples is the "last European and the first Mediterranean city", Salonica is the gate to the Balkans, a historical junction between the East and the West. Tibaldi takes his cue from these elements and creates a visual palimpsest that combines the different materials collected in the two cities. A bicephalous boat, obtained from the hybridization between a Greek trechandiri and a Neapolitan gozzo, becomes the starting point of his socio-anthropological research. A "celibate machine" whose double bow, hindering its movements, becomes the metaphor of the history of the two cities and of their destinies. The same syncretic-synthetic vision affects the view of the two cities, which blends in a panopticon. In it the artist draws a fictitious skyline of the coastlines of Naples and Salonica united by the port.





Play, Bucharest, curated by, Marina Sorbello, Antje Weitzel

**Transient Spaces - The Tourist Syndrome** is an interdisciplinary project on the topics of contemporary mobility, tourism and migration, encompassing research, theory, practice, through workshops, seminars, conferences and art exhibitions in Italy, Romania, Lithuania and Germany in 2009 and 2010.

In Play Bucharest Eugenio Tibaldi addresses in a transversal way the changes occurred in Bucharest after the revolution that led to the fall of Ceaucescu. An analysis that starts from the architectures produced by the regime as advertisement for Romania as country that could bear the comparison with the European "first world" countries, today a sort of funerary evidence of the past, and ends with a playful display of the informal systems resulting from the liberal new-economy that came about after the regime change. As thread for this analysis Tibaldi chooses to focus on some touristic attractions of Romania today: gambling and hunting. Adopting this perspective the artists does not provide judgement nor claims to understand reality, just offers the possibility to read Bucharest through a game, by engaging in a poker with the city, its open questions, and the intertwined opposites of a place that has managed to reinvent itself.





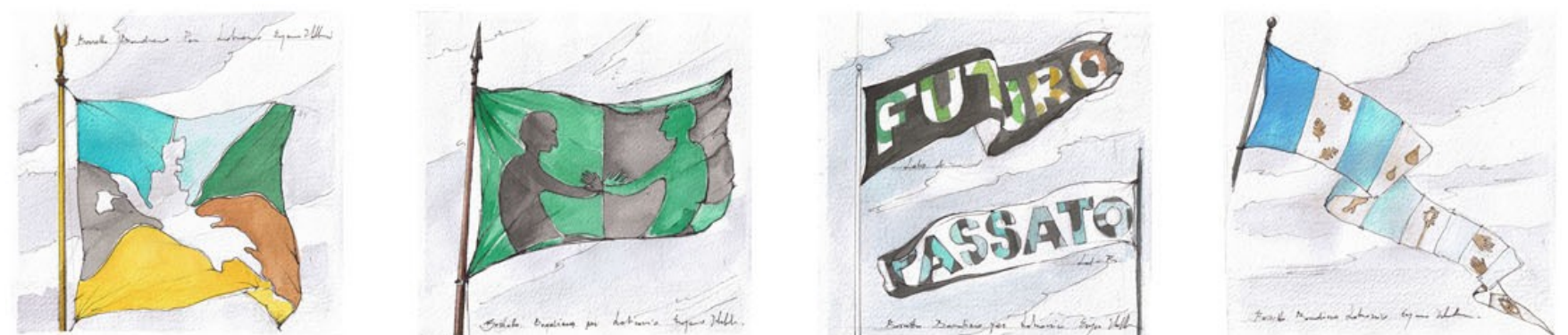
**FORMA:**  
Rettangolare con divisione diagonale  
utilizzata spesso per i centri rurali e gli stemmi.  
Dimensione base 270 cm altezza 170 cm

**COLORI:**  
Bianco  
Azzurro cielo  
Verde bosco  
Giallo antico  
Grigio cemento

**DESCRIZIONE**  
Divisione diagonale degli spazi con al centro una goccia d'acqua stilizzata che unisce e inverte i due colori. Sulla metà a sfondo bianco il bastone di S. Egidio e la corona, simbolo della società laica di Latronico, sulla metà azzurra le tre punte del monte Alpi.

**IDEAZIONE**  
Per la realizzazione di questa bandiera ho deciso di raccogliere le evidenze che mi avete segnalato come fondamentali per la vita di Latronico e impostarli a livello iconografico sui colori sociali del paese. Questa è la bandiera, fra le proposte fatte, che raccoglie tutte le reazioni più descrittive ed analitiche, con meno giudizi personali, che ho ritrovato fra le risposte che ho ricevuto. Come un racconto per immagini ha il fine di raggruppare i punti cardine della società Latronichese in modo semplice e diretto.

Eugenio Tibaldi



## UNA BANDIERA PER LATRONICO

votazione per la scelta della bandiera comunale

incontro con l'artista ed esposizione del progetto il 27-7-2010  
inaugurazione ufficiale 18-8-2010  
spoglio delle schede e nomina della bandiera vincitrice 02-09-2010  
esposizione della bandiera vincitrice 01-1-2011

progetto di Eugenio Tibaldi, curato e prodotto dall'associazione "Vincenzo De Luca"

### PROGETTO

Il progetto "una bandiera per latronico" nasce dall'ambito del ciclo di progetti di arte pubblica "A cielo aperto" promossa dall'associazione "Vincenzo De Luca".  
L'artista chiamato ad intervenire per il 2010 è Eugenio Tibaldi.  
Dopo una prima conoscenza del luogo e delle sue caratteristiche l'artista ha pensato di proporre un lavoro sull'identità di noi abitanti di Latronico e sulla necessità di avere un simbolo che rappresentasse le caratteristiche salienti della nostra cittadina. L'artista ha inviato un questionario in cui chiedeva la collaborazione dei latronichesi ad una descrizione fisica ed emotiva del paese, con le informazioni raccolte ha progettato 5 bandiere che rappresentano la fusione di questi pensieri.  
L'ultimo fedele alla tecnica della post-progettazione rimette nelle mani di tutti noi latronichesi la scelta finale.  
Il progetto offre la possibilità a tutti noi di guardare con occhio diverso il senso di comunità ed il privilegio di scegliere il simbolo che meglio ci rappresenta.

**IL SIMBOLO È UN ELEMENTO DELLA COMUNICAZIONE, ESPRIMENTE CONTENUTI DI SIGNIFICATO IDEALE DEI QUALI ESSO DIVENTA IL SIGNIFICANTE.**

### COME SI VOTA

Con il seguente invito scheda recatevi alla sede della fondazione sita in vico L. Settembrini, 2 Latronico.  
Troverete i progetti originali delle 5 bandiere creati da Eugenio Tibaldi, leggendo le brevi descrizioni scegliere quale sia la bandiera che meglio rappresenta il vostro punto di vista e votarla barrando la casella che contiene il simbolo prescelto.

inoltre nell'ultimo riquadro avete la possibilità di esprimere il vostro voto sul luogo (all'interno del paese) in cui la bandiera dovrà essere esposta

Lo spoglio delle schede verrà svolto pubblicamente durante la festa di s. Egidio la bandiera verrà trasmessa al registro delle bandiere dei comuni italiani ed esposta in paese entro il 1-01-2011.  
Grazie per la collaborazione.

### BANDIERA 1

### BANDIERA 2

### BANDIERA 3

### BANDIERA 4

### BANDIERA 5

### DOVE VUOI ESPOSTA LA BANDIERA

1 - LARGO ELEONORA PIMINTEL (CASTELLO)	<input type="checkbox"/>
2 - ALL'INGRESSO DEL PAESE	<input type="checkbox"/>
3 - NELLA PIAZZA	<input type="checkbox"/>
4 - SU PALAZZO COMUNALE	<input type="checkbox"/>
5 - ALLE TERME	<input type="checkbox"/>

## LATRONICO FLAG PROJECT2010

The idea for the Latronico Project comes from information that I was able to gather on line on this particular lucanian city. The massive emigration phenomena which has affected the entire region, Latronico in particular, has created a relationship of love and hate towards the territory. A clear feeling that is manifested in an apparent "estrangement" from the local citizens of Latronico, a sort of disillusioned perception with the current local events, which is in contrast with the strong roots of local events and activities undertaken by cultural groups present within the same local society and territory. Therefore, I've been inspired, with the help of anyone interested (as long as he or she is the original inhabitant of Latronico) to design and create a flag of Latronico. A flag, a symbol that can be carried along in case of migration which will represent also the cultural and physical recovery of the Latronico. A symbol is a fundamental element of modern communication, it expresses the ideal content of meaning of which it becomes the signifier. THE PROCESS Following is a brief questionnaire that will be presented to the local community; once returned completed it will be used, to create a series of flag sketches, which later on, are going to be submitted to the local community and through a vote, a new symbol of Latronico, will be defined. Any contributed idea will be strictly confidential and anonymous and will be utilized as a starting point, mixed with other ideas, and finalized with my personal vision. A new mail box has been set up, in order to receive all the questionnaires, which have to be sent no later than May 30, 2010. In July there will be an exhibition for presenting the original drawings and sketches. An urn will be set with special cards to be used to mark the favorite motive and cast the vote. The vote will be cast freely and will be managed directly by the association. The votes are going to be closed on the official Latronico holiday of Sant' Egidio. All votes are going to be counted and with the outcome result a new flag will be physically realized. This new flag symbol will represent Latronico, and will be registered, trade marked and adapted as the official City of Latronico flag. From the original flag, three more copies will be produced, which are given as follows: one flag will be delivered to the Municipality of Latronico, one flag will be installed in the flag-mast of the city, and the third one will remain with the local association for documentation. I will issue a disclaimer that sanctions the use of the symbol for everything or object linked to the promotion of the territory by every single citizen. The "post-design" dynamic and process in this case helped me to create a symbol that is the direct outcome of the local citizen and the local social dynamics; a flag that represents the real people with the ability to decree a starting point of a new perspective in the relationship with the territory. TO THE PARTICIPANTS To those who decide to participate in this project, I ask to answer the questionnaire with the utmost honesty and sincerity without any fear. All completed questionnaires that I will receive, they will be absolutely confidential and any idea and opinion received, will be used to the sole purpose to create the flag. Please notice that there is no obligation to answer all questions; answering to only one single question or give a commentary is also a huge contribution to this project. For those who would like to ask a question or for any further clarifications, there will be a link to contact us directly. We give our full availability to answer any questions and to give updates on the project.





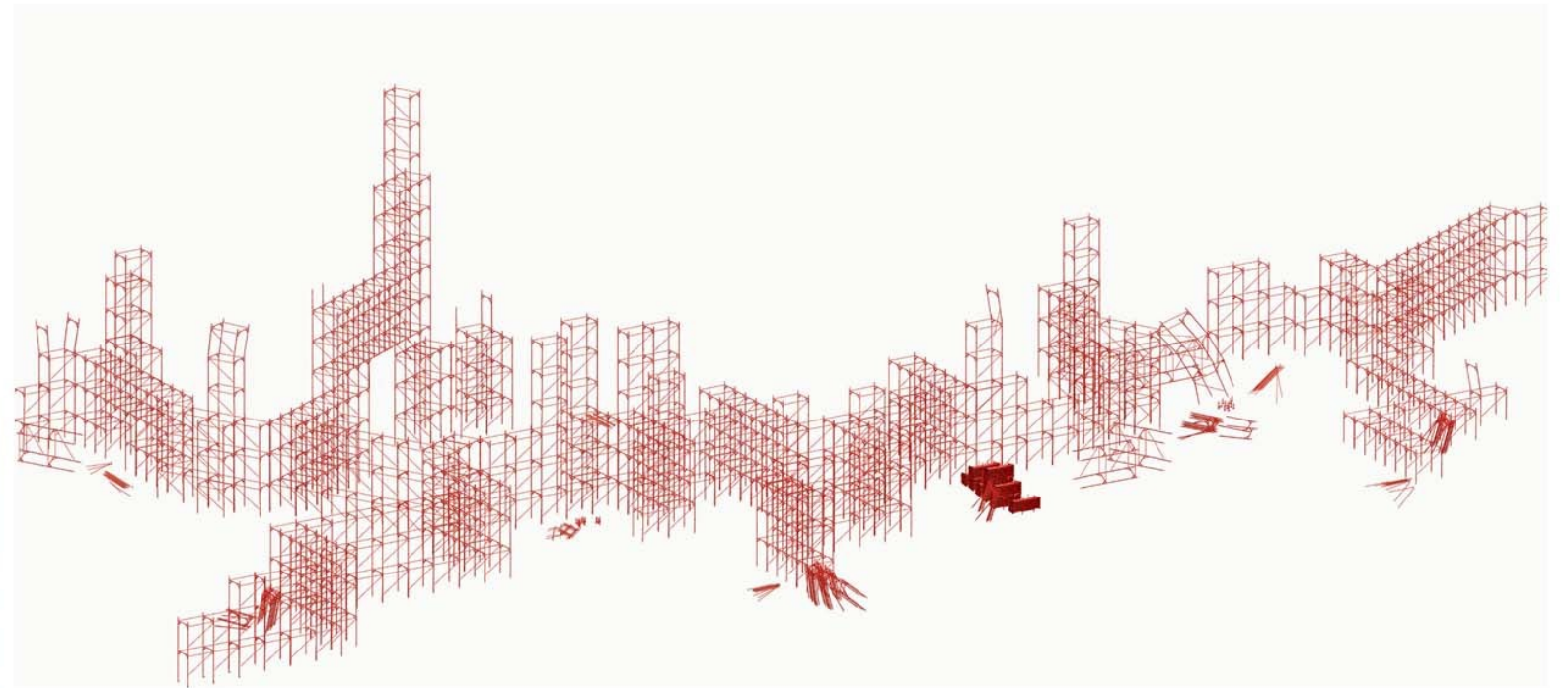
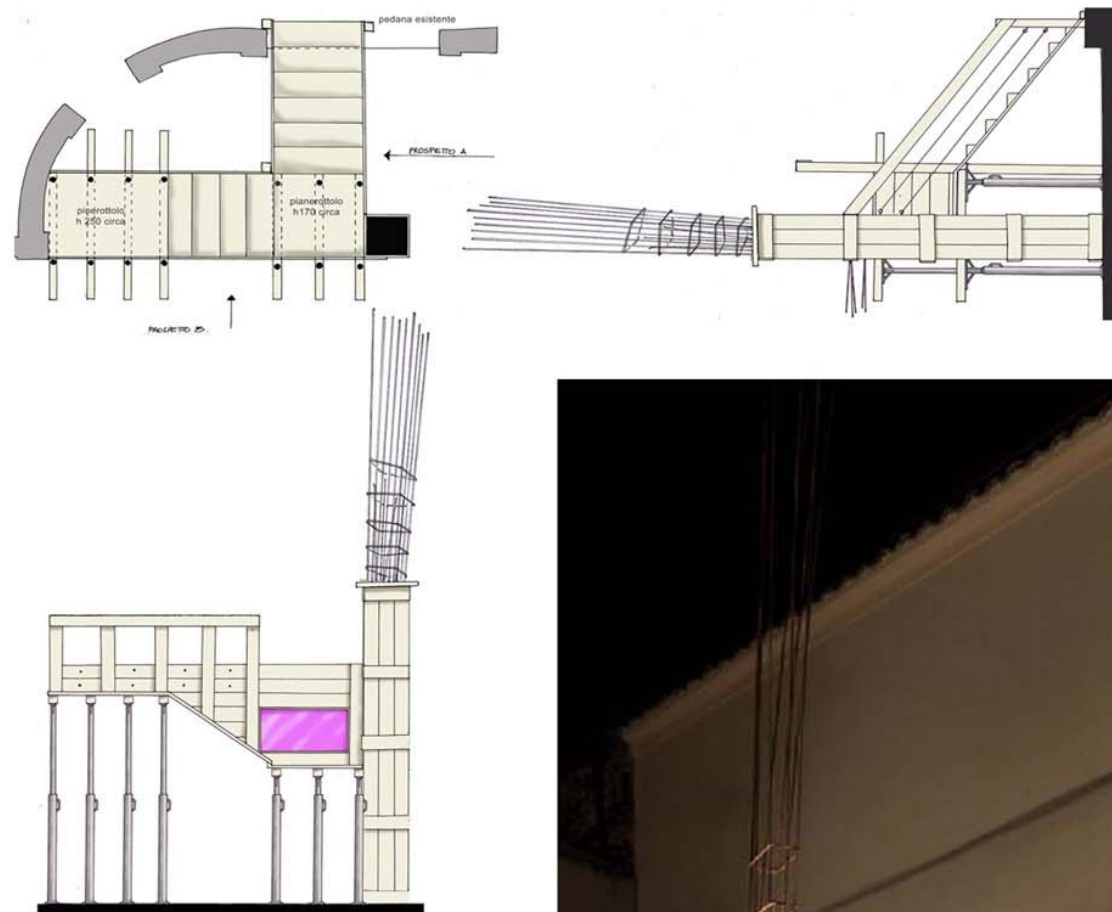
## MANIFESTA 7

Denis Isaia, in conversation with Raqs Media Collective  
Tabula Rasa: 111 days on a long table BOLZANO/ BOZEN

A workshop in "after-architecture" animated by Eugenio Tibaldi, Naples

Eugenio Tibaldi, an artist based in Naples, is interested in the practice, common in Southern Italy, of "regularising" informal and illegal constructions by drawing up retrospective architectural plans. This practice could be considered a form of "para-design," or "after-architecture." In Informal Tabula Rasa, Tibaldi invites the people working in the ex-Alumix factory during the exhibition – guards, ushers, guides and ticket staff – to build a construction parallel to the long table in Room 124, using unwanted objects and materials from their homes. This construction is then rendered as a drawing, as a collective exercise in "after-architecture". The drawing is exhibited along with the improvised, built form.





"qui è altrove", Palazzo De Sanctis, Castelbasso (TE), Italy, curated by F. Referza, F. Poli.

Radically interpreting the theme *qui è altrove* in Castelbasso, Tibaldi has created an illegal construction in the small piazza across from Palazzo De Sanctis, site of the exhibition. Tibaldi explains: More precisely, my installation was inspired by an attempt by a neighbor to build an illegal extension, scaffolding intended to stay up just a few days, time for the cement to dry, remained confiscated for years. This forced me to deal with it and search for a formal value disconnected from its structural function, de facto expanding my aesthetic borders. The artist continues - For around seven years I studied the outlying areas of the city and in particular its aesthetic issues. I documented and surveyed aspects of the relationship between legality, economy, and aesthetics. I noted the cultural symbols, necessary and caused by what power imposes and the economy regulates. The communicational codes that facilitate the exchange and alliances among these different webs in the peripheral areas ... On the one hand, my work is strongly rooted in the area of Campania, but at the same time is capable of dealing with other horizons since it is based on the analysis of "outlying areas" as the representation of a mental state, a metaphorical place where special dynamics show themselves, more than a specific geographical place. *Geografia economica 02*, an installation created in 2006 for the exhibition *Law of Relativity - la legge è relativa per tutti* at the Palazzo della Fondazione Sandre raphy of the peripheral areas of Naples "elsewhere." The photographic *Aesthetic development* (2008) deals with the more superficially "aesthetic" aspect of the problem. Tibaldi uses thirty snapshots to document the existing relationship between aesthetic conditions and those related to building an illegal construction.

The site-specific installation *Point of view*, in addition to representing a further step in the progress of Tibaldi's development, since it is accessible and practicable, physically supplies an unusual observation point for Palazzo De Sanctis that has housed the exhibitions in Castelbasso for several years now. Metaphorically, I asked the artist, is this a position taken with respect to the places assigned to art and their lack of a raised awareness with respect to the mechanisms that move contemporary society? The artist explained: I actually considered the fact that by mounting this structure in a piazza, it also acquired value as a pulpit from which to say 'things' in addition to looking... What I wanted to do with this installation was to offer, in the metaphorical sense, a point of view on the dynamics of art, as well as the dynamics of aesthetics in general. In other words, offer an alternative







# ESTETIC FASES OF BIRTH AN ILLEGAL HOME

Tavola grafica che studia il rapporto fra estetica e condizioni esecutive.



SUBURB RESEARCH-O1, 2008

photographic print cm 70x100



SUBURB RESEARCH-O2, 2008

photographic print cm 70x200ifts suburbs tree-lined road





My personal bridge, Castello di Terra Murata, Procida, Naples, Italy, curated by Francesca Boenzi, collaboration Plattform Garanti, Istanbul, Turkey

#### PROJECT DIARY:

**1502** Leonardo Da Vinci draws a project for the Galata Bridge. Should it have been realized, it would have been the longest bridge of the times (240m x 24m).

**1845, 1863, 1870, 1912** Four different bridges are built.

**1994, December** The fifth bridge, the current one, is completed: 490 m long, 42 meters wide, 3 lanes for vehicles and 2 for pedestrian. The bridge is also crossed by a tram line.

The bridge is a (symbolic) link between the historical part of the city, mostly inhabited by Muslims, where the ancient imperial palace and the mosques are, and the modern districts of Galata, Beyoglu, Sisli e Harbiye. The Galata Bridge is a bridge between cultures. On the bridge: hundreds of fishermen. Under the bridge: scores of restaurants and cafés.

**2007, September** Eugenio Tibaldi spends a whole day on the Galata Bridge with the fishermen, fishes with them and observes their dynamics. He then sells the fishes to nearby restaurants together with the fishermen. He is fascinated by the thousands of cuts modifying the aesthetics of the parapet. The idea of *My personal bridge* is born.

**2008, June 30** Eugenio arrives in Istanbul.

**July 1** Meets a blacksmith, indicated by Plattform Garanti, to realize the first stool for the fishermen of the Galata Bridge.

**July 2-3** Eugenio spends many hours on the bridge and takes many photos of the parapet from atop a ladder, in order to catch all the signs of the fishermen's economy: the final batch of photographs amounts to 2 stripes, 80 meters long. The fishermen watch with curiosity the photographer on the ladder. Some are attentive, keeping the ladder steady. Perhaps by chance, mostly those at Eminonu do this. The people on the European side of the bridge seem more wary.

**July 4** The stool is ready and is carried on the bridge. With the aid of Kerem and Kürşat, the blacksmith, a discussion with the fishermen ensues. Their advice on positioning the stool is taken into account, as well as their impressions and estimations.

**July 5** Eugenio leaves Turkey. The stool's project is gifted to the City of Istanbul, which could decide to produce and steadily set into place a long series of stools, that could be useful to the fishermen's community.





The **Umberto Di Marino Arte Contemporanea Gallery** is glad to present - for the first time in its space in Naples - the solo show by **Eugenio Tibaldi** titled **Points of view** on Wednesday 14th March 2007. Got to his third show after the two ones in the gallery of Giugliano, the artist centres the latest development of his research on the aesthetical-economical and architectural analysis of the suburbs; he doesn't consider a general reality common to our contemporary metropolis, but the sole one of Naples. The sprawling and chaotic development, together with the economies and the peculiar building models created by the needs and the intelligence of the people who live there were a fertile soil, where **Eugenio Tibaldi** built his work on. The artist comes from a completely different society, that of Alba (CN), and this is the reason why he analyses with a different perspective - not critical but scientific and almost anthropological - the new community he comes into contact with. This is the preamble that makes possible to value in a new way a very tormented territory, but this one, at the same moment, in his personal vision, makes a wealth of his own difference, becoming a workshop for experimenting new social and aesthetical models and drawing its own power from the synergies with the city-centre. And so, with its centres of production and its multicultural culture created by the fusion of life experiences coming from distant countries, the Neapolitan suburbs achieve a very original independence, which is experimented by the artist everyday, involving the local handicrafts in his own activity, coming into contact with the different occupations present on the territory. Only at this moment intervenes his action, that clashes with the helplessness of politics in changing the destiny of a reality marked from the unauthorized building, the lack of a town-planning scheme, the indiscriminate accumulation of the rubbish and from all those malfunctions people are accustomed to, that are instead highlighted with all their evidence by the artistic gesture. The use of the white colour, that has always had in the art a strong symbolic value, tries to create an order among the chaos of the constructions, of the street axles and industrial spaces in search of a new aesthetical shape. The achieved image has the power to let us notice the topicality of it, inviting people not to cast this reality into oblivion, but to bring it out as a cultural contemporary landscape. In occasion of the show at **Umberto Di Marino Arte Contemporanea Gallery** viewers can follow the three different stages of **Eugenio Tibaldi's** work. In the first room, they have in front of them an installation made of life belts and rubber dinghies, simply collected by the artist and rearranged in order to create a huge pile - such as those carried by the street vendors - where the idea of lightness and brilliance of the colours mingles with that one of hard work and social injustice. In the second room the installation consists of a paving that occupies the whole space, so that the viewers are obliged to walk on it, observing from the privileged position of the satellite the topographic map, where the artist intervened erasing all the rests of the old society based on a rural economy in order to highlight the buildings risen because of the suburbs' development. Finally, in the last room, the act of creation succeeds in turning the process of analysis of the territory into a definitive aesthetical shape; a particular detail of the satellite map is carved on an onyx slab and changed into a lightbox with the final effect of appearing almost a pure abstraction.





Living in a territory does not always mean recognizing the features of its landscapes and traditions, especially those relative to anonymous places, such as suburbs. Eugenio Tibaldi has got near these places and observed them. They are territories which have not been abandoned, but so deeply lived, as to result overcrowded. Places occupied by a lot of objects which, minute by minute, confirm man's presence silently. His intervention takes the place of nature, making it deeply lived, cancelled to give up the place to the fancies of those that live it. Eugenio Tibaldi behaves like an anthropologist who observes the changes every day and describes the human interventions on the territory. This daily observation goes with photographic shots. Then the image is codified through painting. This is the paint which cancels universal data in order to show the particular ones, typically of the fragments in the world. In the valuation of the landscape it is inevitable the view of a house, with no function, as its completion and its use remain uncertain. In spite of all that, it exists, imposes itself and it's also protected by a watchman. By evoking the idea of abandonment, it overcomes its territory and mirrors a certain will, which seems dominated by the ruinous mistrust of those who live in that territory. The advertising posters form a line along the street and have a strict, clear-cut profile which gets you confused. The messages get entangled, confusing all those who want to read them. So in his different works Eugenio Tibaldi shows their physical presence, which becomes lack of communication. Other times he sees what specific messages are; messages that get effective for the grotesque and paradoxical contribution. Beyond a gate tyres tie up into bundles: day by day, they get more and more, up to cover the landscape. They crowd together and get architectures, artificial mountains. An installation of water-colour paintings sums up a thematic procedure and the constant use of grey makes the advertising messages less redundant. A guard-rail deformed by the violent impact of a car is abandoned and by taking a new shape, becomes a characterizing element of that landscape. The silencers and scraps of engines gathered like shapeless sculptures, series of dustbins that are along the streets: these are the architectures which give life to Landscapes by Eugenio Tibaldi, suburban landscapes, far away from the city centre and close to man, who lives them so deeply as to modify them, revoking whatever historical continuum, constructing a new reality, specific and anomalous, concrete and authentic.





installation, variable dimension  
ANTONIO RATTI FOUNDATION  
COMO



installation, variable dimension  
STATE MUSEUM,  
SALONICCO



installation, variable dimension  
and performance  
KUNSTRAUM KREUZBERG/BETHANIEN,  
BERLIN

installation, 400x400x5 cm  
FONDAZIONE SANDRETTO REBAUDENGO  
GUARENNE-TO



installation, variable dimension  
CAREOF DOCVA VIA FARINI  
MILANO



installation, variable dimension  
and performance  
I.C.C.A. FOUNDATION  
BUCAREST







INSTALLATION A NEW FLAG FOR LATRONICO PUBLIC WORK, LATRONICO PT

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