

multiplo _2

“multipli, molteplici moltiplicati”

curated by Stefano Coletto

N.O.GALLERY – VIA MATTEO BANDELLO 14, 20123 MILAN, ITALY

In collaboration with



Press Conference: October 5, 2005 01:00 pm

Opening: October 5, 2005 from 6:00 pm to 08:30 pm

October 6, 2005 - November 18, 2005. From Monday to Saturday – 3.00 p.m. to 7:00p.m. Morning only by appointment. Closed on Sundays.

multiple_2, multipli, molteplici, moltiplicati curated by Stefano Coletto, is the second appointment of the multiple cycle that in this occasion N.O.Gallery dedicates to the video art.

“While the first generation of video collectors appears, the video art remains an expressive means that disconcert the public. Differently from painting, video art, when it is in function, can have a shattering effect. Usually art works make itself show silent and refined on a wall, while video demands attention and never gets confused with the background.” (Edward Lewine,).

In contemporary culture the spread of the resurrections video and cinema is such that every aspect of our society comes metabolize from these instruments that produce representation and shapes of communication. Our perceptive system, that medium with the reality, is so unavoidably conditioned from the habit to the immaterial image that slides.

The multiple in video art has to be rethought in the context of the digital revolution and of the production: in fact with the digital support the retort and the manipulation are constituent of the job realized and their economization is intrinsic to the used technology.

To multiply video works art, produce them with contained prices means to start from an idea of democratic culture, because the spread of works in accordance with this modality offers the possibility to a high number of persons to try aesthetic feelings that educate the individual to the active and aware comparison with the image, from which today we are encircled nearly confused.

We can enjoy at perceptive and cognitive level of a book apart from the possession of the original; of the “Divina Commedia” we do not know the original dantesque code but those verse are accessible to everyone. The art contemporary system must compare it self with this necessity: the multimedia work of art needs the reproducibly cultural value.

The **multipli, molteplici, moltiplicati**, in the nomad condition of the contemporary artist, are the most significant products of this diffuse aesthetic features that breaks away from the unique and unrepeatable object that melts in numerous directions.

multipli, molteplici, moltiplicati, the multiple_2 subtitle, try to show this aspect of the contemporary; they are invertible, exchangeable, because deeply connected, perhaps generating of other terms, but not isolable from this semantic matrix, pain the loss of the representation.

For this exhibition there have been chosen video works of internationally known artists such as

Francis Alys, David Claerbout, Douglas Gordon, Gary Hill, Pierre Huyghe, Joan Jonas, Isaac Julien, William Kentridge, Paul McCarthy, Pipilotti Rist, Anri Sala

courtesy New Museum of Contemporary Art of New York

(Point of View: An Anthology of the Moving Image,

Product by Bick Productions and New Museum of Contemporary Art of New York)

and video works of younger artists such as

Nemanja Cvijanović, Elastic Group, Heinrich Gresbeck, Meta Grgurević, Roberta Iachini, Ajeet Mansukhani, Chiara Passa, Gaston Ramirez Feltrin, Shoggoth, Ries Straver, Nikola Uzunovski.

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