



From left: ZimmerFrei, *Teenage Lighting*, 2006. Video, 11 mins; Gareth James, *Dead Unconscious Desire*, 2006. Installation view at Franco Soffiantino. Photo: Fulvio Richetto.

TURIN

Cesare Pietroiusti and Gareth James

FRANCO SOFFIANTINO
ARTE CONTEMPORANEA

Cesare Pietroiusti begins his and Gareth James's joint effort at Franco Soffiantino with the following words: "I was thinking of a series of works on the theme of non-understanding." The performance is a coming-together in the form of a video of two solo exhibitions. In the video we see the artists sitting in two parallel-parked cars and speaking to each other — neither one, however, hearing, let alone understanding what the other is saying. Only two cameras record the two monologues which in turn interweave with one another to create a surreal dialogue. And it is precisely in the footsteps of the surrealists, and of their *cadavre exquis* game, that the James's first work follows. After a long stay in Turin to become fully acquainted with the city, he photographed a series of tombs in the Monumental Cemetery that he then sent on to his

assistant in New York in order to have drawings made of them. Each of these drawings contains a tiny hole: behind it, the artist has drawn the world he imagines in the after-life. Next come the glass windows of the gallery on which James has sprayed, "Kill the idiots." After performing this act of street art, James tore down the windows, placing them inside the gallery itself. The materials' transparency and the intellectual mechanisms make up a project that intentionally defies the boundaries of comprehension in order to stimulate the viewer and allow him/her to interpret the work freely and prevent the art and its potential from being hemmed in. On the floor below, Pietroiusti hides in a room and waits to meet the viewers and tempt them with a game. A videotaped voice comes from a slightly open door: the viewer has to stop and listen to the voice while it describes a series of objects without naming them. It is up to the viewer, then, to follow the clues and create his/her own imaginative experience, the resulting visions representing a further joint effort: one between the artist and the spectator.

—Olga Gambari