

About «La Collera delle Lumache»

The idea of «La collera delle lumache» [The Snails' Wrath] was to invite on a precise date seven artists, Pierre Berthet, Viv Corringham, Rolf Julius, Giovanni Morbin, Rie Nakajima, Alessandro Quaranta, and Miki Yui, plus the photographer Stefan Schneider and a small group of people to a place, Villanova, and then all together, artists and non-artists, ascend the path along the right bank of the Pellice stream leading to the Jervis Refuge, at an altitude approximately 1,730 meters. During this shared walk, the participants would encounter interventions and installations by the invited artists.

The ascent is not 'guided' but free, nothing is obligatory, everything is suggested and left up to the curiosity and more or less vigilant eye of the participants. Throughout the entire climb no signage or 'privileged' point of view is imposed by a logo or any other indications. And the artists' interventions are discreet, they try to merge into the landscape, as if they wanted to let the viewers enjoy the pleasure of identifying them as such, to discover them. As we progress, we become accustomed to the exertion and the sense of the experience becomes clear. The pleasure of getting acquainted, of being immersed in such a different environment from everyday life, discovering the sounds, the stream, the foliage of the leaves, the birds singing, and the 'magic' of the woods with its shadows and its less identifiable noises. The sensations and the fatigue of the ascension undertaken together also gives us, the simple viewers, the impression of participating in some kind of collective performance with the interventions of the artists who encourage us to move forward. All this makes it so that an exchange between the place, the participants-viewers and the participants-artists is created, a discreet fusion, a harmony in being together without any real hierarchies. The woods is thick, its noises and shadow-play, helped by the whimsical clouds, become more and more evocative, helping them to also create a sort of empathy with the place, and making us become open and, at the same time, receptive to any unforeseen events.

Thanks to this idea of openness, attention, and acceptance of the unexpected we were able to welcome a new 'guest', probably sent to us by the *genius loci*. First we heard a sound we could not identify because it didn't fit in with the sounds of the woods heard so far. We perked up our ears and only when we saw a horse on the road that descends on the left side of Pellice were we able to identify it: by associating it visually with its source, only at that moment did we understand that sound was a neigh. Where had it come from, and where was that lone horse going?

In this case, as in many of the installations, the complete perception of what we encounter is not immediately given, but one has to approach, look, or listen more closely, without limiting oneself to a first impression.

Instead, it was surely the rain that made the black salamanders come out towards the end of the walk, perhaps to say goodbye to us.

Giuseppe Furghieri, 2016-17

A very knowledgeable musicologist on all the most advanced research since the Second World War to date, Giuseppe Furghieri has written and published several texts and essays on, among others, Rolf Julius, John Cage (he was co-curator of a monograph issue of Riga magazine dedicated to the great American artist), and Albert Mayr. He has been collaborating for some years with the online magazine Doppiozero.

(translated by Laura Culver)