

CASA MASACCIO
2 MARZO / 20 APRILE 2013
SAN GIOVANNI VALDARNO

FUORI POSTO

OLGA PAVLENKO, FIRENZE UKR
LEK M. GJELOSHI, FIRENZE ALB
MICHELANGELO CONSANI, CASTELLANSELMO IT
LUCA BERTOLO, GIUSTAGNANA DI SERAVEZZA IT
EMANUELE BECHERI, VAIANO IT
ARIN RUNGJANG, BANGKOK THAI
KORNKRIT JIANPINIDNAN, BANGKOK THAI
EIKI MORI, TOKYO JAP
TSANG KIN-WAH, HONGKONG CH
JIRAYU RENGJARAS, BAN CHOT THAI

A CURA DI PIER LUIGI TAZZI

THE BEST PAINTER OF HIS GENERATION

"EVERYTHING DONE BEFORE HIM CAN BE DESCRIBED AS ARTIFICIAL," FROTHED VASARI, "WHEREAS HE PRODUCED WORK THAT IS LIVING, REALISTIC AND NATURAL."

THE FIRST TO USE LINEAR PERSPECTIVE

HE ALSO MOVED AWAY FROM THE INTERNATIONAL GOTHIC STYLE AND ELABORATE ORNAMENTATION OF ARTISTS LIKE GENTILE DA FABRIANO TO A MORE NATURALISTIC MODE THAT EMPLOYED PERSPECTIVE AND CHIAROSCURO FOR GREATER REALISM.

MASACCIO DIED AT THE END OF 1428. ACCORDING TO A LEGEND, HE WAS POISONED BY A JEALOUS RIVAL PAINTER.

THE NAME MASACCIO IS A HUMOROUS VERSION OF MASO (SHORT FOR TOMMASO), MEANING "CLUMSY" OR "MESSY" TOM. THE NAME MAY HAVE BEEN CREATED TO DISTINGUISH HIM FROM HIS PRINCIPAL COLLABORATOR, ALSO CALLED MASO, WHO CAME TO BE KNOWN AS MASOLINO ("LITTLE/DELICATE TOM").

WE KNOW, OR RATHER WE THINK WE KNOW, THAT HE WAS BORN ON
DECEMBER 21, 1401 AND THAT HE DIED, AGED 26, IN ROME.

THERE IS NO EVIDENCE FOR MASACCIO'S ARTISTIC EDUCATION. RENAISSANCE PAINTERS
TRADITIONALLY BEGAN AN APPRENTICESHIP WITH AN ESTABLISHED MASTER AT ABOUT THE AGE OF
12; MASACCIO WOULD LIKELY HAVE HAD TO MOVE TO FLORENCE TO RECEIVE HIS TRAINING, BUT HE
WAS NOT DOCUMENTED IN THE CITY UNTIL HE JOINED THE PAINTERS GUILD (THE ARTE DE' MEDICI E
SPEZIALI) AS AN INDEPENDENT MASTER ON JANUARY 7, 1422, SIGNING AS "MASUS S. JOHANNIS SIMONIS
PICTOR POPULI S. NICHOLAE DE FLORENTIA."

MASACCIO WAS BORN TO GIOVANNI DI SIMONE
CASSAI AND JACOPIA DI MARTINOZZO IN CASTEL
SAN GIOVANNI DI ALTURA, NOW SAN GIOVANNI
VALDARNO

"IO FUI GIA QUEL CHE VOI SIETE E QUEL CH'IO SONO VOI ANCO SARETE"
(I ONCE WAS WHAT NOW YOU ARE AND WHAT I AM, YOU SHALL YET BE)

MASACCIO PROFOUNDLY INFLUENCED THE ART OF PAINTING IN THE RENAISSANCE.
ACCORDING TO VASARI, ALL FLORENTINE PAINTERS STUDIED HIS FRESCOES
EXTENSIVELY IN ORDER TO "LEARN THE PRECEPTS AND RULES FOR PAINTING WELL". HE
TRANSFORMED THE DIRECTION OF ITALIAN PAINTING, MOVING IT AWAY FROM THE
IDEALIZATIONS OF GOTHIC ART, AND, FOR THE FIRST TIME, PRESENTING IT AS PART
OF A MORE PROFOUND, NATURAL, AND HUMANIST WORLD.

TOUR#2 (MAY 5, 2010- MAY 20, 2010)



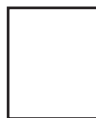
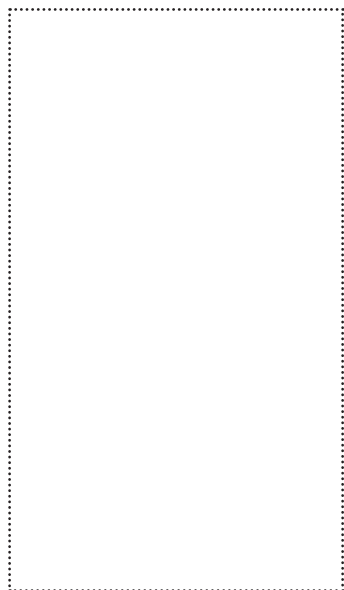
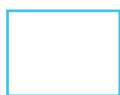
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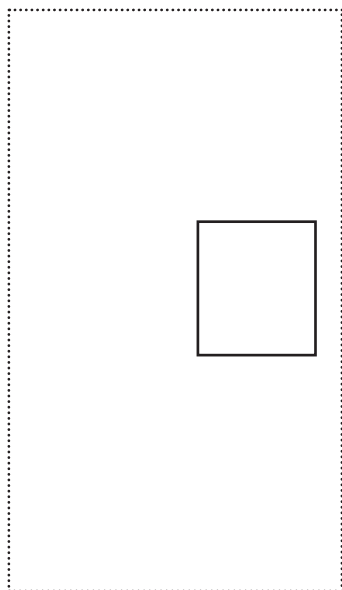
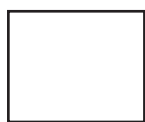
SHANTI STUPA IS A BUDDHIST WHITE-DOMED STUPA ON A HILLTOP IN CHANSPA, LEH DISTRICT, LADAKH, IN THE NORTH INDIAN STATE OF JAMMU AND KASHMIR. IT WAS BUILT IN 1991 BY JAPANESE BUDDHIST BHIKSHU GYOMYO NAKAMURA. THE SHANTI STUPA HOLDS THE RELICS OF THE BUDDHA AT ITS BASE, ENSHRINED BY THE 14TH DALAI LAMA HIMSELF. THE STUPA HAS BECOME A TOURIST ATTRACTION NOT ONLY DUE TO ITS RELIGIOUS SIGNIFICANCE BUT ALSO DUE TO ITS LOCATION WHICH PROVIDES PANORAMIC VIEWS OF THE SURROUNDING LANDSCAPE.

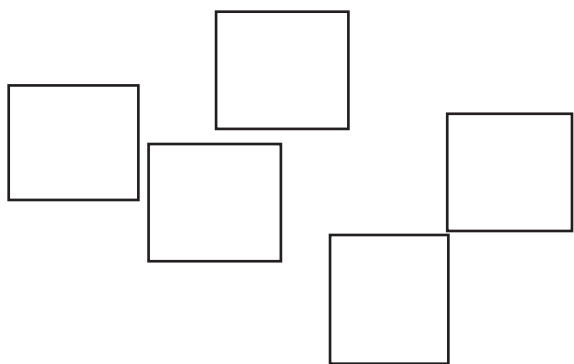
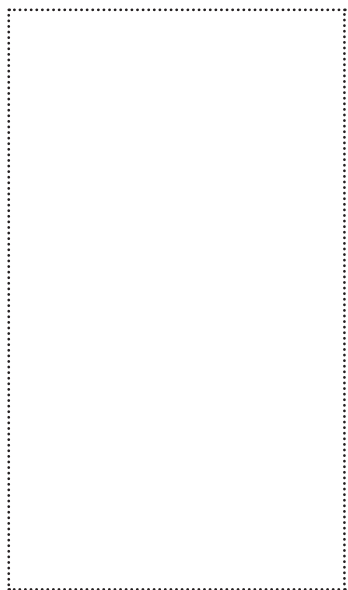
THE SHANTI STUPA WAS BUILT BY BOTH JAPANESE BUDDHISTS AND LADAKH BUDDHISTS. ORIGINAL IDEA WAS STATED BY NICHIDATSU FUJII (FUJII GURUJI) IN 1914.[3] THE MISSION OF NICHIDATSU FUJII WAS TO BUILD PEACE PAGODAS AND TEMPLES OVER THE WORLD AND TRY TO RESURRECT BUDDHISM BACK IN INDIA.

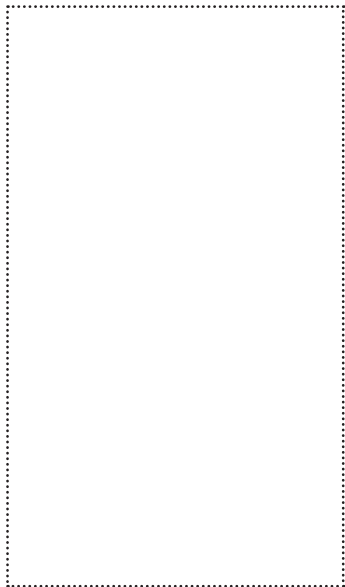
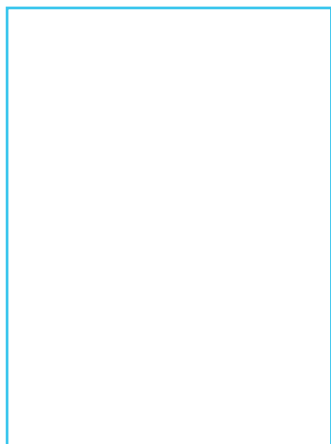
CONSTRUCTION OF THE SHANTI STUPA BEGAN IN APRIL 1985 UNDER THE SUPERVISION OF BHIKSHU GYOMYO NAKAMURA AND KUSHOK BAKULA, A LAMA OF LADAKH FROM NEW DELHI, MEMBER OF THE MINORITY COMMISSION OF GOVERNMENT OF INDIA, FORMER STATESMAN AND FORMER INTERNATIONAL DIPLOMAT OF THE REPUBLIC OF INDIA. THE PROJECT WAS BUILT WITH THE HELP OF LADAKHI BUDDHISTS, WHO OFFERED VOLUNTARY LABOUR, AND JAPANESE BUDDHISTS, WHO CONSIDER INDIA AS THE "SACRED" BIRTH PLACE OF THE BUDDHA. THEN PRIME MINISTER OF INDIA, INDIRA GANDHI, SANCTIONED THE CONSTRUCTION OF A VEHICULAR ROAD TO THE STUPA IN 1984. THE STATE GOVERNMENT ALSO PROVIDED SOME FINANCIAL ASSISTANCE FOR THE CONSTRUCTION OF THE SHANTI STUPA. THE 14TH AND CURRENT DALAI LAMA, TENZIN GYATSO INAUGURATED THE SHANTI STUPA IN AUGUST 1991. THE STUPA IS ILLUMINATED AT NIGHT.

(SHANTY STUPA'S TEXT EDIT FROM [HTTP://EN.WIKIPEDIA.ORG/WIKI/SHANTI_STUPA](http://en.wikipedia.org/wiki/Shanti_Stupa))

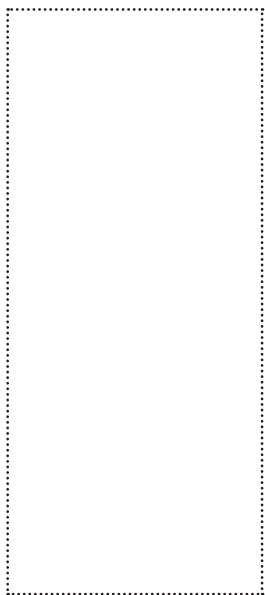


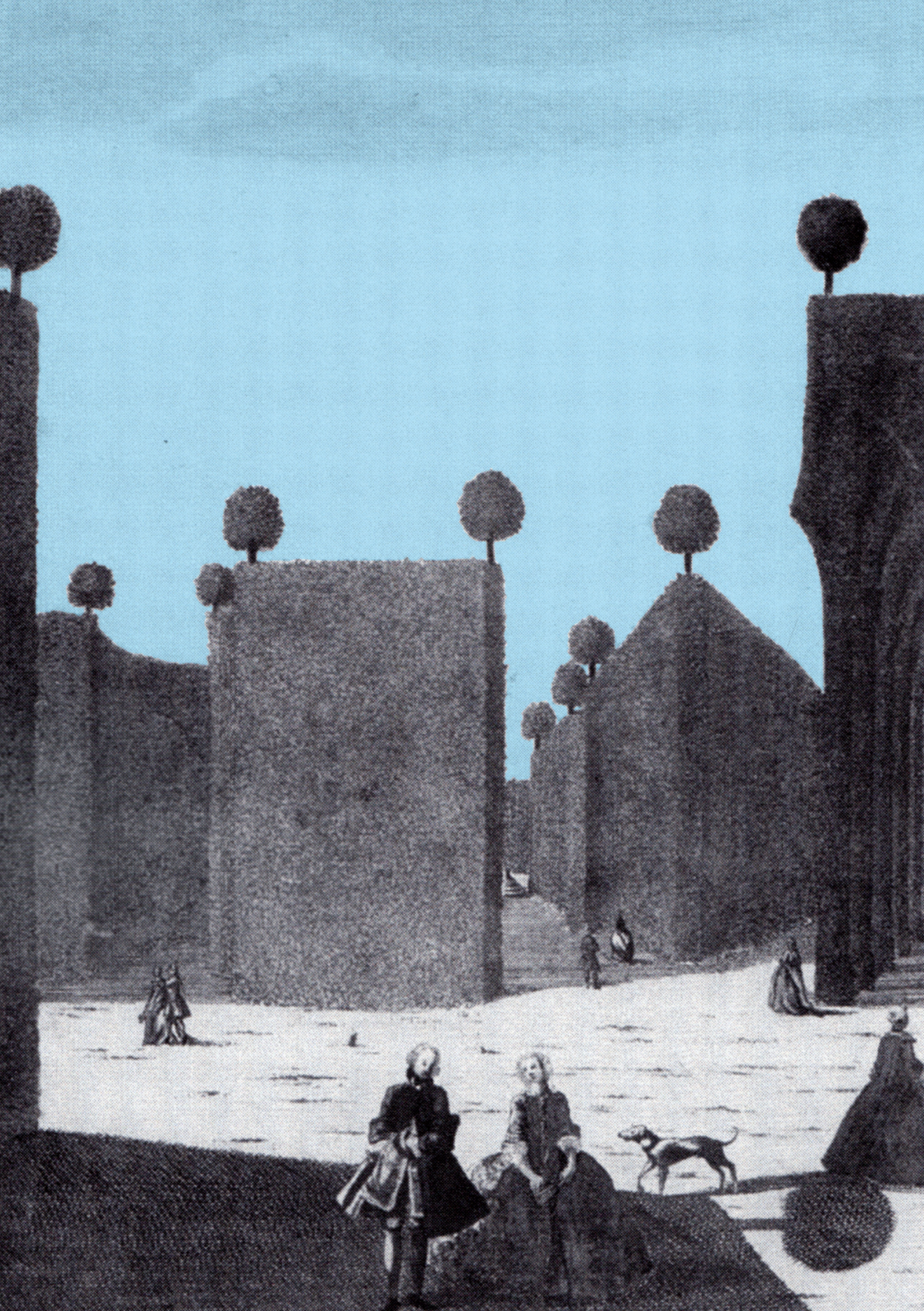


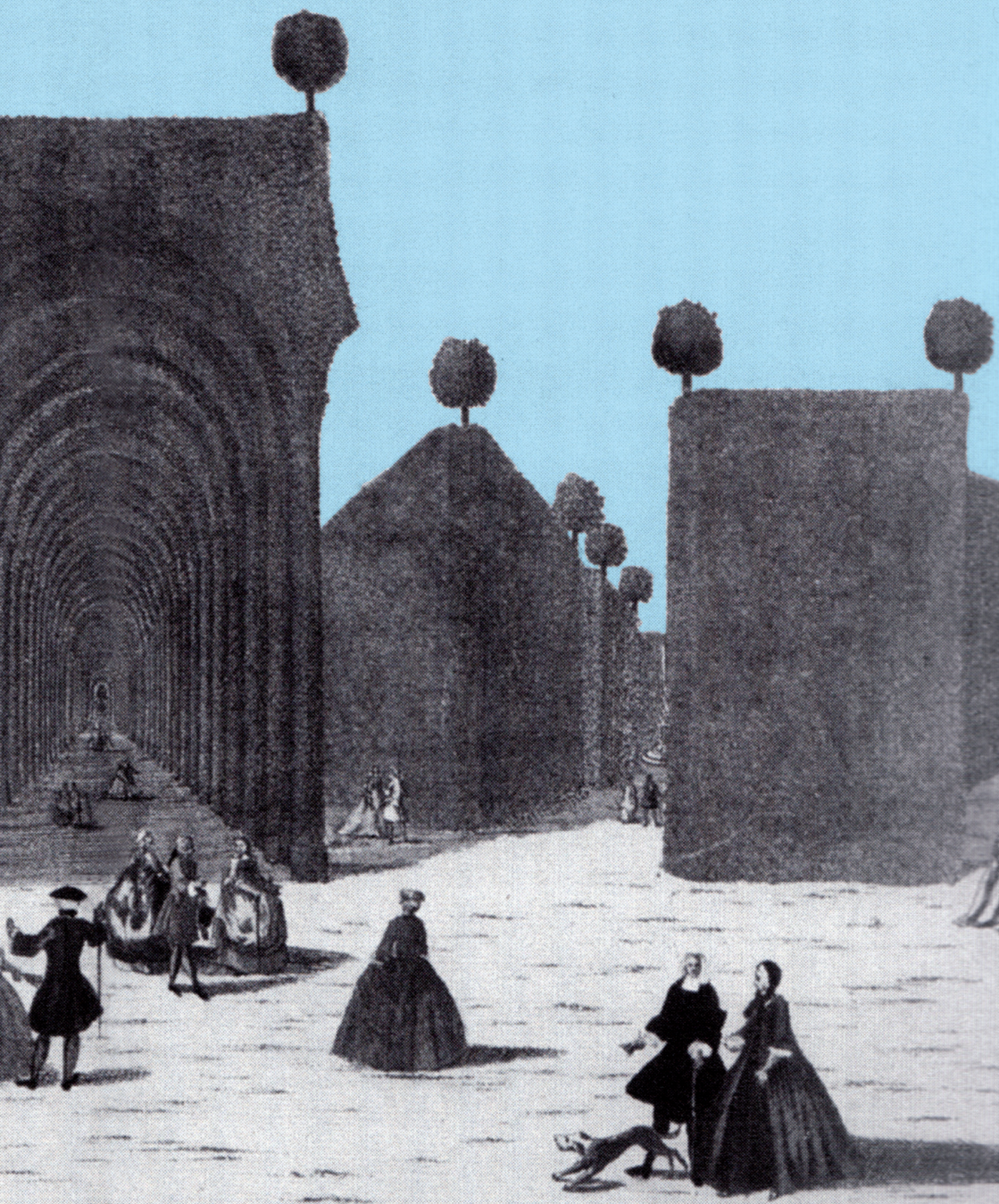














UNKNOWN

UNTITLED





VIOLA



CELESTE

BLU

ROSSO

ARANCIO

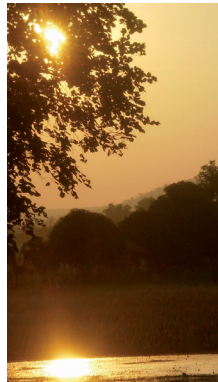
VERDE VERONESE

VERDE MELA

GIALLO



PHOTO: LUCA PANCAZZI





MR. A

AND NEITHER CAN I SEE YOU. DO YOU HEAR THE SOUND OF MY CHAIN? LET ME BUDGE MYSELF A LITTLE SO YOU CAN HEAR IT, THEN, YOU'LL KNOW THAT I'M HERE.

NO, I CAN'T GO ANY FURTHER. I'M AT THE VERY END OF ITS LENGTH.

RIGHT.

DO YOU THINK WHICH IS WORSE; BEING HOMELESS OR TAKING REFUGE IN SOMEONE ELSE'S HOUSE?

WHAT IF THERE IS NO CHOICE?

DO YOU THINK THERE IS A BETTER PLACE THAN THIS WORLD WE, NOW, LIVE IN?

NO, I MEANT A REAL SPACE THAT WE ALL CAN LIVE IN AND A BETTER PLACE THAN WHAT IT IS NOW.

YOU THINK WHERE WE ARE BOTH IN NOW ISN'T AN AWFUL PLACE?

FATE OF WHAT? WE HAVE DONE NO WRONG. WE HAVE INVADDED NO TERRITORY. AND WE HAVE ATTACKED NO ONE.

BUT MY MEMORY TELLS ME THAT I HAVE NEVER HEARD ANY STORIES FROM ANY OF MY FAMILY MEMBERS THAT WE HAVE ATTACKED OR ABUSED ANYONE BEFORE.

HOW LONG DO WE HAVE TO TRACE BACK TO, THEN?

THAT'S BECAUSE YOU HAVE SURRENDERED YOURSELF TO ALL AWFUL THINGS THAT ARE HAPPENING NOW. YOUR ACCEPTANCE TO THEM HAS OBSCURED THE SITUATION. I WILL NEVER DO THAT. DO YOU REMEMBER THE CROSSROAD AT THE MARKET? MY GRANDDAD TOLD ME THAT THE LAND STARTING FROM THE CORNER OF THAT INTERSECTION UNTIL THE END OF THE ROAD BELONGS TO MY ANCESTORS. I WILL TAKE AWAY FROM THEM WHAT IS MINE.

NO ONE HEARS US.

MR. B

IT'S TOO DARK THAT I CANNOT SEE YOU, BUT I COULD DISTINGUISH THE FADED SPARKLE IN YOUR EYES, THE BRIDGE OF THE NOSE, AND YOUR CURVY LIP FROM THAT BACKGROUND OF DARKNESS. THE NIGHTFALL WITH NO STARS, THE SKY IS DARKENING.

I WILL TRY MOVING ABOUT MY CHAIN TOO. CAN YOU COME ANY CLOSER?

THAT'S FINE, AS LONG AS I CAN HEAR YOUR VOICE.

RIGHT.

I THINK BOTH ARE AWFUL. HAVING ONE'S OWN HOUSE IS THE ONLY BEST OPTION.

THERE WILL BE ONE! IT MIGHT NOT BE TODAY, BUT SOMEDAY IT WILL BE.

YOU MEANT HEAVEN?

I CAN'T THINK OF ANY. BUT, THE WORLD ISN'T AN AWFUL PLACE TO LIVE IN, I BELIEVE.

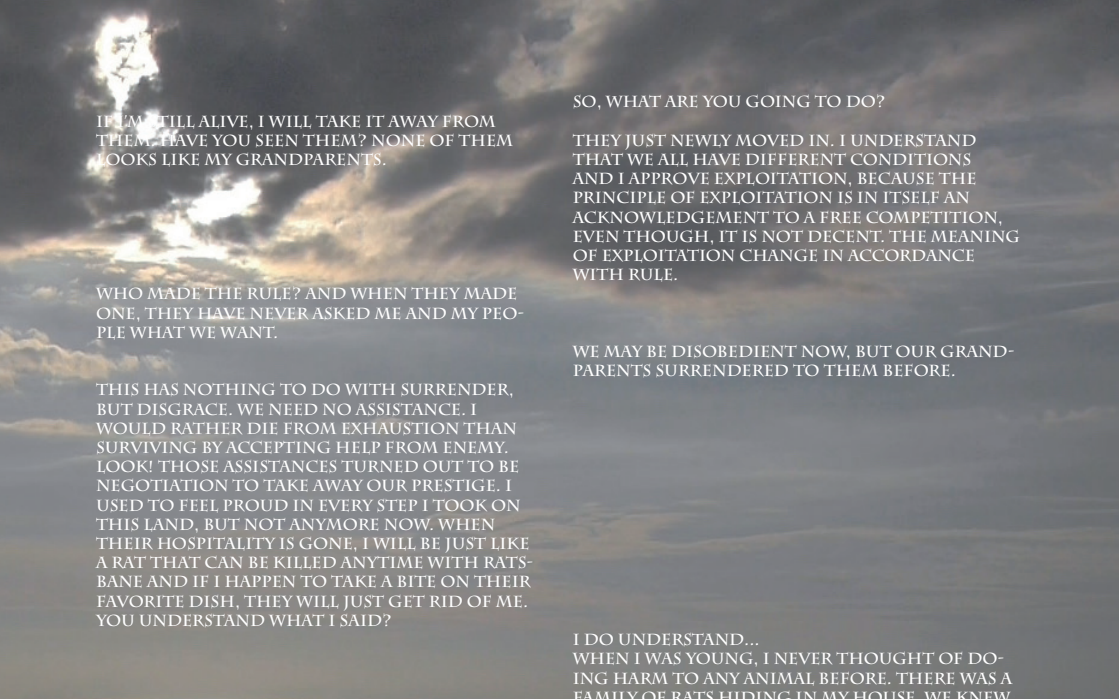
IT IS FATE.

THIS MIGHT BE DESTINED SINCE OUR GRANDPARENTS. IT IS THE CONSEQUENCE FROM THE PAST.

IT MIGHT BE LONG BEFORE THAT.

I DON'T KNOW, REALLY. IT IS ONLY A THOUGHT I NORMALLY USE TO CONSOLE MYSELF WITH. I THINK I COULD TOLERATE AN AWFUL FEELING SINCE IT FADES AWAY THROUGH TIME. BUT, A TERRIBLE THOUGHT IS INTOLERABLE FOR ME, BECAUSE IT KEEPS PILING UP ITSELF INFINITELY WHICH LEAVES ME WITH AGONY. I NEVER WANT TO SINK INTO ANY STATE OF AGONY.

WE ARE BEING TOO LOUD!



IF I'M STILL ALIVE, I WILL TAKE IT AWAY FROM THEM. HAVE YOU SEEN THEM? NONE OF THEM LOOKS LIKE MY GRANDPARENTS.

WHO MADE THE RULE? AND WHEN THEY MADE ONE, THEY HAVE NEVER ASKED ME AND MY PEOPLE WHAT WE WANT.

THIS HAS NOTHING TO DO WITH SURRENDER, BUT DISGRACE. WE NEED NO ASSISTANCE. I WOULD RATHER DIE FROM EXHAUSTION THAN SURVIVING BY ACCEPTING HELP FROM ENEMY. LOOK! THOSE ASSISTANCES TURNED OUT TO BE NEGOTIATION TO TAKE AWAY OUR PRESTIGE. I USED TO FEEL PROUD IN EVERY STEP I TOOK ON THIS LAND, BUT NOT ANYMORE NOW. WHEN THEIR HOSPITALITY IS GONE, I WILL BE JUST LIKE A RAT THAT CAN BE KILLED ANYTIME WITH RATS-BANE AND IF I HAPPEN TO TAKE A BITE ON THEIR FAVORITE DISH, THEY WILL JUST GET RID OF ME. YOU UNDERSTAND WHAT I SAID?

SO, WHAT ARE YOU GOING TO DO?

THEY JUST NEWLY MOVED IN. I UNDERSTAND THAT WE ALL HAVE DIFFERENT CONDITIONS AND I APPROVE EXPLOITATION, BECAUSE THE PRINCIPLE OF EXPLOITATION IS IN ITSELF AN ACKNOWLEDGEMENT TO A FREE COMPETITION, EVEN THOUGH, IT IS NOT DECENT. THE MEANING OF EXPLOITATION CHANGE IN ACCORDANCE WITH RULE.

WE MAY BE DISOBEDIENT NOW, BUT OUR GRANDPARENTS SURRENDERED TO THEM BEFORE.

I DO UNDERSTAND...

WHEN I WAS YOUNG, I NEVER THOUGHT OF DOING HARM TO ANY ANIMAL BEFORE. THERE WAS A FAMILY OF RATS HIDING IN MY HOUSE. WE KNEW THEY WERE THERE, BUT WE WEREN'T INTERESTED IN ACTUALLY GETTING RID OF THEM. WE LET THEM STAY WITHOUT MINDING THEM STEALING OUR LEFTOVER FOOD. WE ALWAYS CONSIDERED THIS AS AN ACT OF MERCY AND GOOD DEED BUT NOT UNTIL MY BIRTHDAY CAME. MY MOTHER BOUGHT A HUGE BIRTHDAY CAKE WITH LIGHTED CANDLES ARRANGED AROUND IT, ONE CANDLE FOR EACH YEAR OF MY LIFE. WHEN THE TIME TO BLOW CANDLES CAME, I SAW THAT SOMEONE HAD NICKED MY CAKE. I RECKONED IT WAS DONE BY THOSE RATS AND I WAS MAD. I THOUGHT ONLY OF HOW TO GET RID OF THEM ALL.

SO, I PUT SOME POISON IN FOOD AND TWO DAYS LATER WE COULD SMELL THE ODOR OF DECAY BODIES FROM UNDER THE STAIR. MY DAD VOLUNTEERED TO LOOK FOR THOSE CARCASSES WHILE I STOOD OVER OBSERVING HIM FROM BEHIND. WHEN HE FOUND THEM, HE YELLED OUT MY NAME. AND WHAT I SAW WERE CARCASSES OF FIVE RATS LYING ONE AFTER ANOTHER; THE FATHER, THE MOTHER, AND THEIR THREE CHILDREN. I FLINCHED AT THE SMELL OF THE DEAD RATS AND HURRIEDLY WALKED OUT WITH BOTH EYES CLOSED. I WAS UNCERTAIN OF HOW I FELT AT THAT PARTICULAR MOMENT, BUT IT WASN'T A FEELING OF REVENGE. THEN, A THOUGHT CAME TO ME SAYING IT COULD EVEN BE MY LITTLE BROTHER WHO ACTUALLY NICKED MY BIRTHDAY CAKE SINCE I DIDN'T WITNESS WITH MY OWN EYES THE MOMENT WHEN THOSE RATS CAME TO EAT THE CAKE. SO, I WAS DOUBTFUL OF MY OWN JUDGEMENT THAT MY HEART SANK IN DUBIETY. I EVEN QUESTIONED THE EXISTENCE OF TRUE MERCY. DO WE REALLY NEED TO JUST FEEL SECURE EVERY TIME WHEN WE ARE FACING WITH UNFAMILIARITY OR STRANGER WHOM I WOULDN'T CALL ENEMY?

YOU ARE TOO WEAK AND CONFUSED. YOU COULDN'T PUT THOSE TRUTHS IN CORRECT ORDER, THAT IS, ANY ACTION ACTUALLY BRINGS ITS

OWN CONSEQUENCES.

IT'S FUNNY THAT YOU AND I HAVE TURNED OUT TO BE LIKE THOSE RATS TAKING REFUGE IN OTHER PEOPLE'S HOUSE INSTEAD. DO YOU THINK MERCY IS FINITE? THE WORLD WHICH DEPENDS SOLELY ON PEOPLE'S KINDNESS AND MERCY IS THE WORST PLACE TO LIVE IN, I THINK, BECAUSE IT IS FULL OF CONTINGENCY. WE NEVER KNOW IF ONE DAY WE COULD BE ELIMINATED. THAT'S WHAT I TRY TO TELL YOU.

SO, WHO HAD NICKED YOUR BIRTHDAY CAKE? THOSE RATS OR YOUR BROTHER? OR, PERHAPS, IT WAS TOO DARK THEN, WASN'T IT? AND YOU LIGHTED THE CANDLE WHICH STILL WAS QUITE DIM, I RECKON. THEN, THEY BROUGHT THE CAKE OUT WHICH YOU MENTIONED THAT IT WAS HUGE AND, OF COURSE, YOU WERE STILL SMALL THEN. WHAT IF YOU ACCIDENTALLY HIT YOUR CAKE WITH THE EDGE OF A TABLE OR A CUPBOARD. HOW WERE YOU CERTAIN THAT IT WAS DONE BY THOSE RATS? IT IS JUST LIKE NOW. YOU HAVE DONE YOUR BEST NOT TO TOUCH ANYTHING THAT BELONGS TO THE HOUSE'S OWNER. YOU HAVE AVOIDED AND DONE THE BEST WAY TO HONESTLY ACCEPT THEIR MERCY. BUT, HOW CERTAIN ARE YOU TO KNOW THAT THEY WON'T PICK YOU AS SOMEONE RESPONSIBLE FOR A CRIME YOU MAY NOT COMMIT THEN FINALLY JUST POISON YOU TO DEATH? HOW ARE YOU CERTAIN ABOUT IT?

WHAT ABOUT YOUR CHILDREN? YOUR GRAND-CHILDREN?

DO YOU FEEL HOW I FEEL NOW?

WHEN WAS THE LAST TIME YOU MADE LOVE?

WHERE ARE WE HEADING TO?

I FEEL TERRIBLE TO BRING YOU HERE WITH ME.

I UNDERSTAND, BUT I WAS NOT SURE WHETHER THOSE RATS DID IT OR DID NOT DO IT. I JUST NEEDED TO FIND SOMEONE WHO WAS RESPONSIBLE FOR THE CRIME. AND I WAS STILL FULL OF DOUBT THAT THOSE RATS DID IT. I GUESS THE THOUGHT OF GETTING RID OF THEM HAD RISEN UP SINCE THE BEGINNING WHEN WE REALIZED THAT THERE WERE ALSO OTHER STRANGERS LIVING UNDER THE SAME ROOF OF OUR HOUSE. BUT MY PARENTS AND THE REST OF OUR FAMILY NEVER SHOWED OR EXPRESSED A THOUGHT TO ELIMINATE THEM. SO, IT TURNED OUT TO BE ME WHO ENDED UP POISONING THOSE RATS. NOW I'M NOT SURE WHERE MY INTENTION CAME FROM WHETHER FROM DELIGHT OF SYMPATHIZING THEM OR JOY FROM ELIMINATING THEM. IF MERCY IS INFINITY, ELIMINATING THEM WILL CONTRADICT THIS FACT THAT MERCY IS ACTUALLY FINITE.

WHAT IF I DIE FIRST? AND DURING THE TIME OF LIVING, I STILL RECEIVE THE MERCY UNTIL THE LAST DAY OF MY LIFE. SHOULD I ACCEPT THIS STATUS QUO?

I'M UNCERTAIN. BUT, WHAT IF I COULD SURVIVE AND ONLY DIE OF OLD AGE?

BUT, I DON'T HAVE ONE AND NEITHER DO YOU. I'M NOT DISCUSSING ABOUT THIS WITH YOU ANY MORE.

WHAT DO YOU FEEL?

MONTHS OR MORE. YEARS, EVEN. I DON'T KNOW. I'VE STOPPED COUNTING DATE FOR MANY MONTHS NOW. I WILL KNOW ONLY WHEN THE SHIP DOCKS ONSHORE.

PATTANI

DON'T. YOU DON'T NEED TO FEEL TERRIBLE ABOUT THIS.

YOU ARE SMILING, AREN'T YOU?

BUT, I CAN FEEL IT.
I HAVE PEEPED AT YOU ALL MORNING TODAY.

YOU LOOKED GREAT
WITH YOUR BEARD ON.

YES, AND YOU KNOW IT. YOU LOOKED REALLY
GOOD.

OF COURSE. I'M A LIAR.

NOT TOO BAD, BUT NOT SO GREAT THOUGH.

NOT AS GOOD AS YOU THOUGH.

HOW DO YOU KNOW?

WHEN?

THAT'S NOT TRUE.

LISTEN!

YOU WANT?

YOU KNOW?

THEY ALL WANT. ALL OF US WANT.

NO ONE HEARS US.

WE CAN HEAR EACH OTHER.

WE CAN HEAR EACH OTHER.

YES, I CAN HEAR YOU.

WHAT ARE YOU SAYING?

WHY?

WHY? WE ARE HERE TOGETHER, AREN'T WE?

BUT, WE CAN FEEL EACH OTHER.

FEEL EACH OTHER.

I FEEL YOUR TOUCH. I'M CARESSING YOUR BODY.

DO YOU FEEL ME?

DON'T BE AFRAID, PLEASE! NO ONE HEARS US. DO

YOU FEEL ME?

I TOUCH YOU.

I'M CARESSING YOU.

I'M KISSING YOU.

I'M KISSING YOUR EYES.

I KISS YOUR LIP.

YOUR MOUTH.

YOUR TONGUE.

YOUR NECK.

IT'S TOO DARK HERE. YOU WON'T SEE ME.

HAVE YOU, REALLY?

ME?

NO.

NO.
YOU ARE LYING.

YOU, TOO, LOOKED GREAT.

COME ON. YOU LOOKED REALLY GREAT.

NO, I LOOK JUST OKAY.

WELL, I DID PEEP AT YOU TOO.

ALL DAY.

YES.

WHAT?

WHAT?

NO, I DON'T KNOW.

NO.

NO.

I DON'T WANT.

LIBERATING.
YOU?

ME TOO, BUT WE DON'T HAVE TO DO IT.

MAKING LOVE.

BUT, I CAN'T SEE YOUR FACE. I CAN'T EVEN TOUCH
YOU.

FEEL WHAT?

NO.

MAY BE.
TOUCH ME.

IT'S INDESCRIBABLY GOOD.

KISS ME. PUT YOUR TONGUE INSIDE ME.

THIS IS SO GOOD.

YES.

YES.

YES.

YES.

I'M GOING DOWN. AND MY TONGUE IS LICKING
YOUR CHEST.

YOUR CHEST.

I'M KISSING YOUR CHEST.

YES.

YES.

YES.

YES. DO YOU FEEL MY PENIS?

DO YOU FEEL IT?

PENIS.

DO YOU FEE MY MOUTH?

DO YOU KNOW WHAT I'M DOING NOW?

IT TASTES GOOD.

OH, IT IS SO...

YES, TOUCH IT.

I FEEL YOU.

I FEEL YOU.

I WANT YOU.

IT IS INSIDE ME.

IT IS PENETRATING ME.

HARDER!

HARDER?

HARDER! HARDER!

I CAN FEEL THAT WE ARE BOTH ABOUT TO

YES, HARDER.

HARDER!

HARDER!

YES.

YES. DID YOU?

YOU ARE GOOD.

I'M MELTING.

YOUR MOUTH.

YES.
HARDER!

LOWER!

YOUR PENIS.

DO YOU FEEL MY WARM MOUTH?

DO YOU FEEL IT?

MOUTH.

DO YOU FEEL MY PENIS?

I DO.

I DO. DO YOU TASTE WHAT I'M DOING?

SUCK IT.

TOGETHER.

DO YOU FEEL ME?

I SEE YOU.

I HOLD YOU.

DO YOU FEEL MY PENIS IN YOU?

DO YOU FEEL IT?

I'M MOVING.

DO YOU FEEL THE PENETRATION?

YES!

YES, I'M ABOUT TO COME. DO YOU FEEL IT?

YOU KNOW.

YES.

YES.

YES.

YOU CAME?

I DID TOO.

YOU TOO.

WRONG IN THE END? WHAT IF YOU MAKE A
WRONG DECISION?

THANK YOU FOR THIS LOVE MAKING.

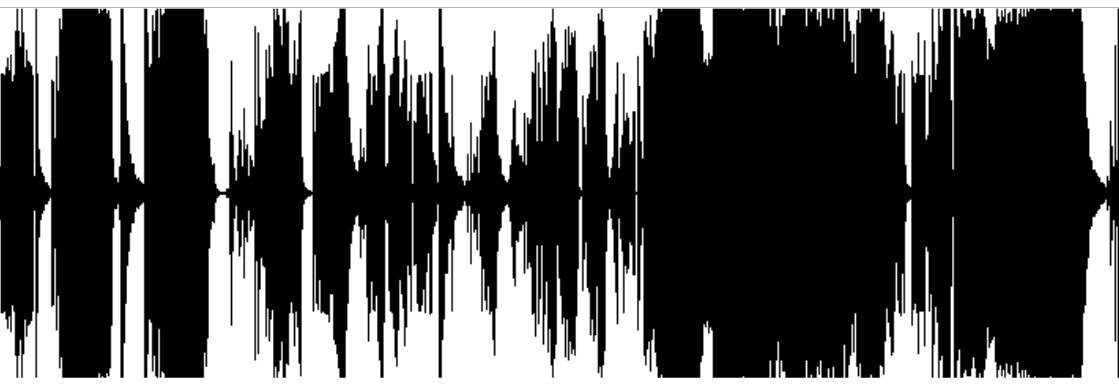
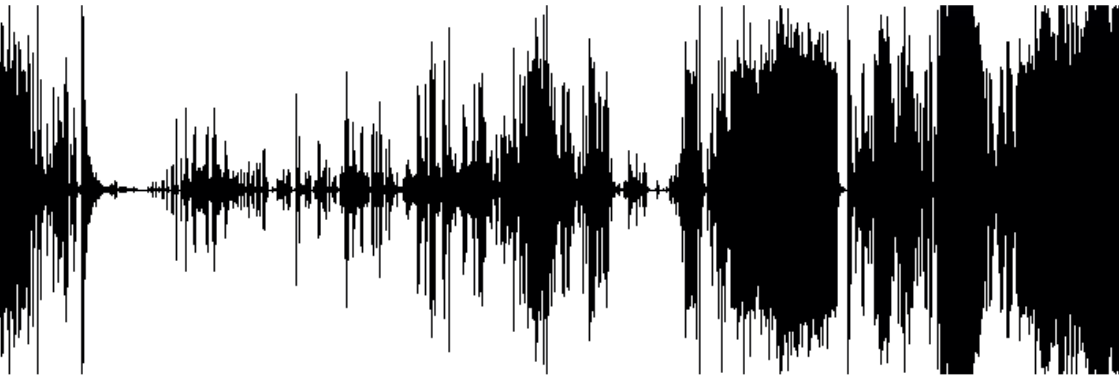
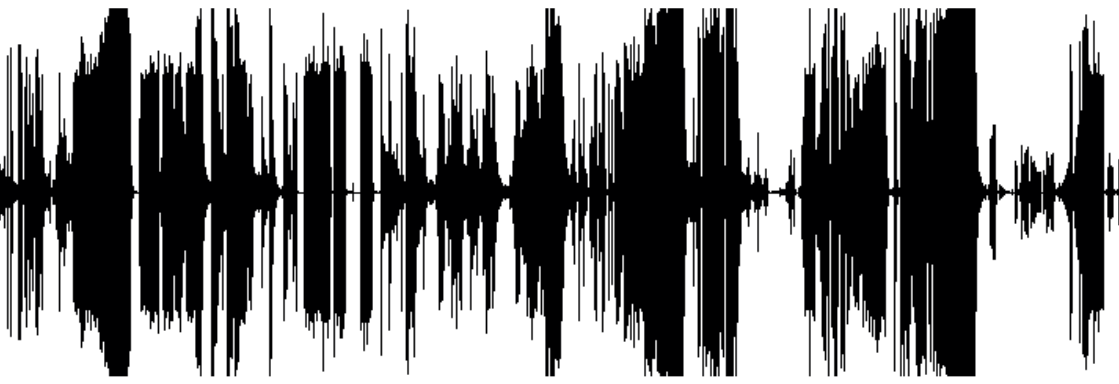
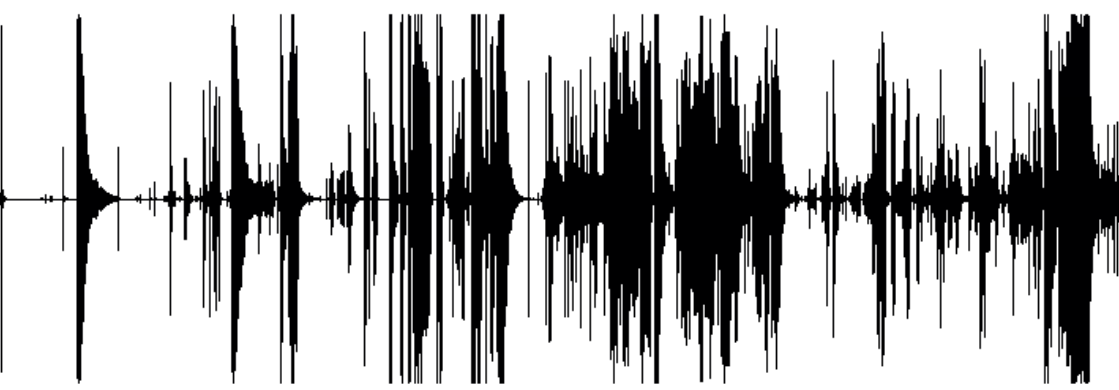
ME TOO. I HAVE LONGED FOR THAT WORLD. IF IT
IS REAL, I WILL BE WITH YOU.

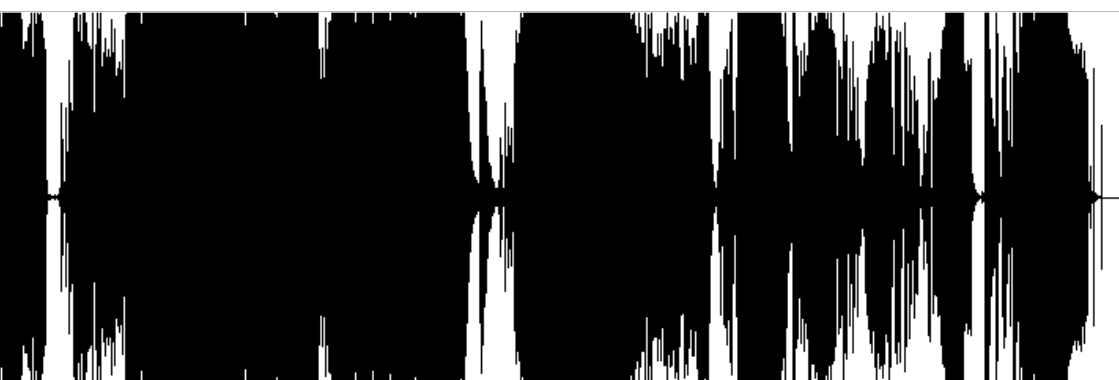
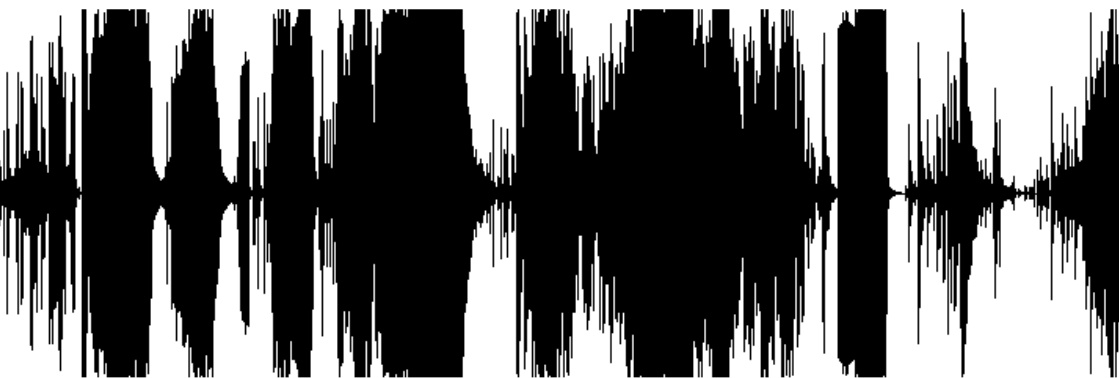
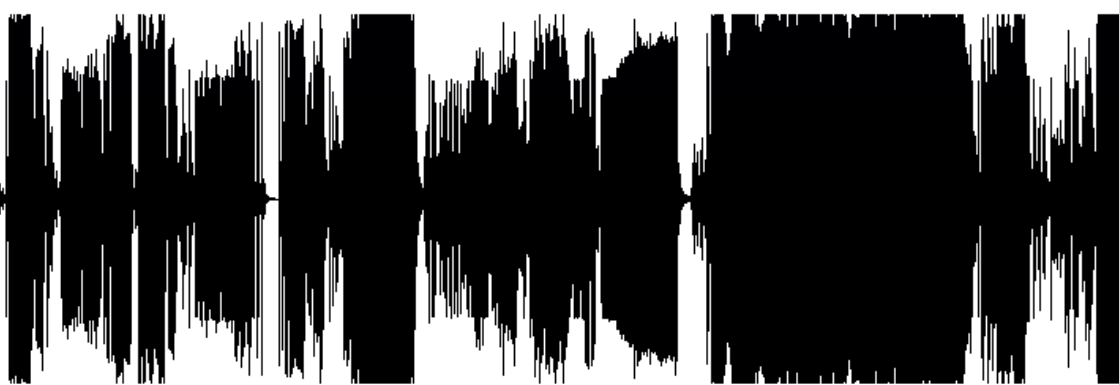
NEVER. I HAVE THOUGHT THOROUGHLY WELL.
BESIDE, NO ONE KNOWS WHETHER ANY DECI-
SION-MADE WILL END WITH SUCCESS OR FAILURE.
BUT I DID MAKE MY DECISION.

I'M SO HAPPY.

I WILL MAKE IT REAL AND WE WILL BE TOGETHER







TSANG KIN-WAH
WE KNOW, OR RATHER WE THINK WE KNOW THE FOREVER 27 SILLY TOM
2015, COMPUTER CUT VINYL ON WALLS, DIMENSION VARIABLE

KORNKRIT JIANPINIDNAN
DEEP YELLOW
2012, INKJET PRINT ON PAPER IN PAINTED WOODEN FRAME, 40.5 X 40.5 X 2.5 CM
MAGENTA
2012, INKJET PRINT ON PAPER IN PAINTED WOODEN FRAME, 40.5 X 40.5 X 2.5 CM
ULTRAMARINE
2012, INKJET PRINT ON PAPER IN PAINTED WOODEN FRAME, 40.5 X 40.5 X 2.5 CM
VIOLET
2012, INKJET PRINT ON PAPER IN PAINTED WOODEN FRAME, 40.5 X 40.5 X 2.5 CM
TITANIUM WHITE
2015, INKJET PRINT ON PAPER IN PAINTED WOODEN FRAME, 40.5 X 40.5 X 2.5 CM
STANDING OUTSIDE ONESELF
2015, STEEL ROD, IRON PLATE, MARBLE, BRASS TEA BOX, ASHES, 40 X 40 X 180 CM

LUCA BERTOLO
UNTITLED 12#22,
2012, OIL & ACRYLIC ON CANVAS, 50 X 40 CM
UNTITLED 12#24
2012, OIL & ACRYLIC ON MDF, 50 X 40 CM
UNTITLED, 11#05
2011, OIL AND ACRYLIC ON CANVAS, WOOD, 125 X 111 CM
UNTITLED 12#19
2012, OIL ON CANVAS, 30 X 35 CM
UNTITLED 12#16
2012, OIL ON CANVAS, 30 X 35 CM

EIKI MORI
TOKYO BOY ALONE
2011 1/8 C-PRINT 25, 4 X 30,5 CM
2011 1/8 C-PRINT 25, 4 X 30,5 CM
2011 1/8 C-PRINT 30,5 X 25,4 CM
2011 1/8 C-PRINT 25, 4 X 30,5 CM
2011 1/8 C-PRINT 25, 4 X 30,5 CM
2011 1/8 C-PRINT 25, 4 X 30,5 CM
2011 1/8 C-PRINT 25, 4 X 30,5 CM
2011 1/8 C-PRINT 30,5 X 25,4 CM
2011 1/8 C-PRINT 25, 4 X 30,5 CM
2011 1/8 C-PRINT 25, 4 X 30,5 CM

OLGA PAVLENKO
L'AZZURO È IL COLORE NATURALE DEL CIELO O IL SEMPLICE RIFLESSO DI UNA DISTANZA INFINITA?
2015, DIGITAL PRINT, VARIABLE DIMENSIONS

LEK M. GJELOSHI
UNKNOWN
2008, B/W PRINT, VARIABLE DIMENSIONS
UNTITLED
2008, B/W FILM ON DVD, 2' 50"

MICHELANGELO CONSANI
DAVID (VERROCCHIO) E LA PATATA

JIRAYU RENGJARAS
BAN NAAN
2012, PHOTO PRINT ON COTTON PAPER, 28 X 22 CM
2012, PHOTO PRINT ON COTTON PAPER, 28 X 22 CM
2012, PHOTO PRINT ON COTTON PAPER, 28 X 22 CM
2012, PHOTO PRINT ON COTTON PAPER, 28 X 22 CM
2012, PHOTO PRINT ON COTTON PAPER, 28 X 22 CM
2012, PHOTO PRINT ON COTTON PAPER, 28 X 22 CM
2012, PHOTO PRINT ON COTTON PAPER, 22 X 28 CM

ARIN RUNGJANG
PHAULKON
VIDEO INSTALLATION, EDITION: 1/25 EDITION 1 AP, FORMAT FILE: PRORES H.264, DURATION: 18:10
MINUTES, MEDIUM: DVD PLAYER, PROJECTOR, PROJECTING ON CANVAS
FLOYD PAPER ONE IN PINK AND ONE IN SILVER, EDITION: 1/100 EDITION, FORMAT: A1, MOUNTING: TWO
FACES TAPE

THE FIRST PART OF THE SOUND TEXT, WRITTEN BY THE ARTIST, OF PHAULKON (00.00-12.12) IS INSPIRED BY THE STORY OF CONSTANTINE PHAULKON WHO CAME TO SIAM (TODAY'S THAILAND) AS A MERCHANT IN 1675 AFTER WORKING AS A SLAVE FOR THE BRITISH EAST INDIA COMPANY. HE BECAME FLUENT IN THAI IN JUST A FEW YEARS AND BEGAN TO WORK AT THE COURT OF KING NARAI AS A TRANSLATOR. HE WAS ALSO FLUENT IN ENGLISH, FRENCH, PORTUGUESE, AND MALAY. DUE TO HIS EXPERIENCE WITH THE EAST INDIA COMPANY, HE WAS SOON ABLE TO BECOME A COUNSELLOR OF THE KING. PHAULKON WAS ARRESTED AND EXECUTED ON JUNE 5, 1688 IN LOPBURI BECAUSE OF POLITICAL CONFLICTS IN SIAM AT THE TIME.

PART TWO (12.13 - 17.47), REWRITTEN BY THE ARTIST, IS BASED ON THE SEXUAL CONVERSATION BETWEEN MAX AND HORST IN THE MOVIE BENT. BENT IS A 1997 BRITISH/JAPANESE DRAMA FILM DIRECTED BY SEAN MATHIAS. IT REVOLVES AROUND THE PERSECUTION OF HOMOSEXUALS IN NAZI GERMANY AFTER THE MURDER OF SA LEADER ERNST RÖHM ON THE NIGHT OF THE LONG KNIVES.

EMANUELE BECHERI
IMPRESSION

17/09/2012, 1H: 51 M :19 SEC (STUDY FOR THE MAN WHO LAUGHS, PAUL LENI, 1929)

SPACIAL, THANKS TO:

GIUSEPPE ALLERUZZO, GALLERIA SPAZIO A, PISTOIA
LUCIANO MASSARI, STUDI CAVE MICHELANGELO, CARRARA
VITTORIA CIOLINI, DRYPHOTO ARTE CONTEMPORANEA, PRATO
MERI MARINI, DIE MAUER, PRATO

casa masaccio
ARTE CONTEMPORANEA

