



fiera internazionale d'arte
moderna e contemporanea
international exhibition
of modern and contemporary art
13/15-05-2022
Bologna



Xing presents

ARTE FIERA 2022
Oplà. Performing activities
curated by Silvia Fanti/Xing

Invernomuto - VERNASCACADABRA
Muna Mussie - PERSONA
Luca Trevisani - AI PIEDI DEL PANE
Jacopo Benassi - UNISEX

Bologna 13+14+15.5.2022

The third edition of **Oplà. Performing Activities**, a live arts format conceived by Silvia Fanti/Xing, returns to **Arte Fiera 2022**. On Friday 13, Saturday 14, Sunday 15 May 2022 Bologna Art Fair will host a new series of performance activities, created for the occasion, by four personalities of the contemporary Italian art scene: **Invernomuto, Muna Mussie, Luca Trevisani** and **Jacopo Benassi**.

Working in contemporary art means creating occasions, contexts, and moments that no longer show "what art is" but instead "what art does." How to respond to the proposal to make performance part of an art fair without reducing it to decoration or simply feeling out of place? Oplà. Performing activities presents performances in a functional context, making it possible to participate in and share the work as it takes place. The performance is understood as an activity: a series of micro-systems of creation, relation, service. (Silvia Fanti)

PROGRAM:

Muna Mussie

Persona

Friday 13, Saturday 14, Sunday 15 May 2022

11 AM to 8 PM

Hall 15 - Stand F4

commissioned, developed and curated by Xing

produced by Arte Fiera

Persona, Muna Mussie's activity for *Oplà. Performing activities 2022*, is an ad personam encounter mediated by the practice of sewing in which language is a political-affective space. After extensive work with the digital sewing machine based on the transcription of words and signs in the form of embroidery to be worn, the artist will now challenge visitors of the fair to have their worst defect embroidered on a piece of their clothing. Displaying one's worst can be a way to relieve tension and play with conventions on social occasions focused on value. Ingmar Bergman was a masterful observer of the unconscious, with an aseptic, cold, hallucinated eye. What does the mirror reflect? For the occasion, the artist embroidered the script of the film *Persona* in a fabric book that can be read in the dressing room.

Mussie's research obstinately attempts to escape the literalness of meaning. Her initial works were based on sewing as an artistic tool. In 2007, she developed *FFMM* with Flavio Favelli: a collection of clothing embroidered with dates, places, telephone numbers, plaques related to public or private history, continued with the creation of small paintings or objects along the same line. Ten years later, for *Atlas of Transitions Biennale - Right to the City*, she created a dialogue between her research and more traditional knowledge of embroidery linked to different cultures, resulting in the collective creation of a sewed book of cloth. *Punteggiatura* (Punctuation) is a "social fabric" made with a group of women in Bologna coming from various geographic areas, including Africa, Eastern Europe, Asia, and South America. The performance *Curva* highlighted the "automatic soul" of the sewing machine - her creative tool - with a study on hypnotic rhythm. For her solo show *Bologna St. 173* | بولونيا شارع | بولونيا شارع, she embroidered on several *nezela*, traditional Eritrean fabrics, the acronyms of groups and political movements formed during the Eritrean diaspora in the '70s and '90s. Lastly, for *Memory Matters*, the recent project with the Sandretto Re Rebaudengo Foundation for the Democracy Biennial in collaboration with Black History Month Florence, she created the performative installation *Oblío*, in which a group of migrant women sew and unsew the word "oblio" (oblivion) on the façade of a scaffold, thereby becoming a temporary and active anti-monument, in response to historical monuments that are increasingly more uncomfortable and impossible to "wear."

Muna Mussie (b. Keren, 1978), Eritrean artist based in Bologna, investigates the performing arts and the scenic languages to give shape to the tension that arises between different expressive poles, through gesture, vision and word. She began her artistic career in 1998, as actress/performer with Teatrino Clandestino and Teatro Valdoca. From 2001 to 2005 she was an active part in the research collective Open, the project that marked her desire to investigate her own ways of being on stage. Since 2006, she has conceived, staged, and interpreted her own works. Her recent productions, including the installation and performance *Milite Ignoto* (2015), the performances *Oasi* (2018), *Curva* (2019), *Curva Cieca* (2021), and *PF DJ* (2021), investigate ghostly apparitions and minor history. She designed the *FFMM* clothing collection with Flavio Favelli (2007-2009). Among her international theatre projects is *Monkey See, Monkey Do* (Chapter I-II, 2011-2012). Her object interventions include *Punteggiatura* (2018), a project based on the



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practice of sewing, and *Bologna St. 173* (2021), her solo show at Archive sites Milano, also presented at Savvy Contemporary Berlin, on the concepts of home, citadel, fortress and freedom. Her recent project *Oblio* (2021) introduces her research on public art. Her work has been presented at Art Fall/PAC Ferrara, Xing Raum and Live Arts Week Bologna, Sandretto Re Rebaudengo Foundation Turin, Marino Marini Museum Florence, Workspace Brussels, MAMbo Bologna, Mantica Cesena, Santarcangelo Festival, Viafarini Milan, Ipercorpo Festival, Museion Bolzano, Festival Pergine Spettacolo, Sale Docks Venice, ERT Bologna, Manifesta 13 Marseilles, Happening! festival NAM Not A Museum Manifattura Tabacchi Florence, Zona K Milan, Short Theatre Rome, Savvy Contemporary Berlin, Democracy Biennial Turin.
www.munamussie.com

Luca Trevisani
Ai piedi del pane

Friday 13, Saturday 14, Sunday 15 May 2022
12 to 7 PM

Hall 15 - Area A2

commissioned, developed and curated by Xing
produced by Arte Fiera
with thanks to Fabio Quaranta

Ai piedi del pane. Luca Trevisani's new performative activity conceived for *Oplà* 2022 is dedicated to bread, and focuses on a new series of metamorphic sculptures. For Trevisani, bread is history's most important technological object, one that many people consider poor and take for granted, but one that embodies incredible power. These are artworks to wear, shoes with soles of bread grafted onto existing uppers, bas reliefs to take for a walk around Arte Fiera, in an act of cultural archaeology that employs irony to challenge our hierarchy of material values. Shoes to put on and activate, a sort of artistic stress test in the halls. If each sculpture is a distillate of reality, so does a fundamental food such as bread, or the shoe in its functionality, synthesise history, culture, time, and social relations. If hand-made products and gestures are a process of formalisation of the world, a shaping of energies, made through choices of taste, affinity and ideology, Trevisani appeals to invention and to turning things upside down. His wild shoe platform slips in camouflaged, mixing modern and traditional, material and social history, Tom Thumb and fetishism. His organic sculptures crystallise the act of walking while expanding its temporal dimension, experiencing the metamorphosis of bodies. *Ai piedi del pane* is a new and consistent chapter in Luca Trevisani's research: for over 15 years, he has studied the historical characteristics of sculpture in a dynamic laboratory that probes the uncertainties of the material world and our knowledge of things.

Luca Trevisani (b. Verona, 1979, living in Milan) is a multidisciplinary artist whose works have been exhibited in museums and institutions throughout the world, including MAXXI in Rome, Biennial of Sydney, Manifesta 7 Rovereto, Biennial of Architecture in Venice, MOT Museum of Contemporary Art in Tokyo, Kunsthalle in Vienna, Kunstverein in Braunschweig, ZKM in Karlsruhe, and Magasin in Grenoble. In addition to awards and shows in major art centres and museums, he has published several books, including: *The effort took its tools* (Argobooks, 2008), *Luca Trevisani* (Silvana Editoriale, 2009), *The art of Folding for young and old* (Cura Books, 2012), *Water Ikebana* (Humboldt Books, 2014), *Grand Hotel et des Palmes* (NERO Editions, 2015), and *Via Roma 398. Palermo* (Humboldt Books, 2018). He has written texts and essays on the works of artists such as Francesco Lo Savio, Luca Vitone, Giovanni Anceschi, Gianni Colombo, Liam Gillick, and Mark Manders. He teaches at IUAV in Venice and at the Free University of Bolzano. His research ranges between sculpture and video, and crosses borderline disciplines such as performing arts, graphics, design, experimental cinema and architecture, in a perpetual magnetic and mutant condition. In his works the historical characteristics of sculpture are questioned or even subverted, in an incessant investigation of matter and its narratives. Trevisani's research is that of an explorer: a freethinker who studies the most diverse and eclectic forms of plastic language with curiosity – but also with detachment – acting on them from the inside although never aspiring to possess them definitively, instead seeking to reveal (and, if possible, to modify) their microphysics. Above all, conserving absolute passion for the practical and social utility of his work and for the great questions that it cultivates: perhaps the real significance of someone who conducts artistic research with authority.
www.lucatrevisani.eu

Invernomuto
VERNASCACADABRA

Friday 13, Saturday 14, Sunday 15 May 2022
from 11 AM to 8 PM on the hour

Hall 15 loudspeaker system

commissioned, developed and curated by Xing
produced by Arte Fiera

The ocarina is a wind instrument traditionally made of terracotta. Its name derives from its shape, which resembles a small, headless goose ("oca" in Italian). It is claimed that the instrument was invented by Giuseppe Donati, an artisan in the small town of Budrio, near Bologna, around the mid-19th century, and then it spread to many geographic areas (Austria and especially in South Tyrol, but also in Korea, Japan, Peru, and Hungary). Aside from its use in traditional and folk music, the ocarina appears in some famous soundtracks by Ennio Morricone, in compositions by György Ligeti, in *Captain Harlock* (a 1970s Japanese anime series), in music by Duran Duran, and in the seminal videogame *The Legend of Zelda: Ocarina of Time*, in which it serves as a time and teleportation machine. ***VERNASCACADABRA***, Invernomuto's sound performance for *Oplà* 2022, takes place through the fair's loudspeaker system. It consists in a series of works for



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ocarina – composed, played, and post-produced by Invernomuto – announced and broadcasted on a regular basis during the opening hours of the art fair. It is part of an artistic journey through the history of music routes that Invernomuto has been carrying out for years, starting from the sound and the imaginaries that it generates. Specifically, the work runs parallel to *Black Med*, a sound research project on the Mediterranean that Invernomuto started in 2018 (available for online consultation on the platform blackmed.invernomuto.info).

Invernomuto is the name of the artistic personality created in 2003 by Simone Bertuzzi (Piacenza, 1983) and Simone Trabucchi (Piacenza 1982. They work and live in Milan). Invernomuto is the author of a series of research projects structured in time and space, from which cycles of interconnected works derive. On a common theoretical basis, Invernomuto tends to think in an open and rhizomatic manner, developing different outputs that take the form of moving images, sounds, performative actions and publishing projects, within the framework of a practice defined by the use – as diffuse as it is precise – of different media. Reality is observed according to documentaristic principles and interests, but for the purpose of creating an imaginative and almost abstract representation, which offers wide margins for reflection and critical interrogation. In particular, Invernomuto investigates subcultural universes, moving through different practices, in which the vernacular language is one way of approaching and appreciating oral cultures and contemporary mythologies, observed with a gaze that aspires to be cross-fertilised and regenerated by it. The declared inauthenticity of some of the materials used plays a fundamental role in this process, which underlines not only the real but also the fictitious and distorted nature of the realities that Invernomuto explores. Both artists also develop individual lines of research, with the musical projects Palm Wine and STILL. The year 2021 includes participation in the Liverpool Biennial 2021, 58th October Salon-Belgrade Biennial 2021, Pompeii Commitment, Pompei, and Live Arts Week X Bologna. Solo exhibitions include: The Green Parrot, Barcelona (2021); Auto Italia, London (2020); Galleria Nazionale, Rome (2019); NN Contemporary Art, Northampton (2019); Pinksummer, Genoa (2019); Artspeak, Vancouver (2015); Marsèlleria, Milan and the ar/ge kunst, Bolzano (both 2014). Their work has also been exhibited at the 58th Venice Biennale; Tate, London; Manifesta 12, Palermo; Villa Medici, Rome; Alserkal Avenue, Dubai; Kunsthalle Wien, Vienna; Nuit Blanche 2017; Paris, Museion, Bolzano; Kunstverein München, Munich; Bozar, Brussels; FAR°, Nyon; Centre d'Art Contemporain, Geneva; Bétonsalon, Paris; Italian Cultural Institute. Addis Ababa; American Academy in Rome, Rome; PAC, Milan; Vleeshal, Middelburg; Centre Pompidou, Paris; Fondazione Sandretto Re Rebaudengo, Turin; Hangar Bicocca, Milan; Netmage 07/09, Bologna; Premio Furla, Bologna; No Fun Fest 2009, New York; Biennale Architettura 11, Venice. Invernomuto is represented by Pinksummer, Genova.

<http://www.invernomuto.info> <https://blackmed.invernomuto.info>

Jacopo Benassi

UNISEX

Friday 13, Saturday 14, Sunday 15 May 2022

2 PM to 3 PM, 5 PM to 6 PM

Hall 18 - Bathroom area

commissioned, developed and curated by Xing

produced by Arte Fiera

UNISEX is the self-documentation of a real-time action by photographer, artist, and performer Jacopo Benassi. Visceral, all-encompassing, intrinsically performative, Benassi consistently embraces life's contradictions. Like him, his photos are raw and true, smudged by the conflictual vectors that form the whole. About a year ago, he began a path of public self-exposure, with actions in which he gives himself to the viewer: an act of opening toward the outside, that constitutes a new starting point in his career by opening multiple perspectives ("I enter the camera and exit a performer and sculptor"). For *Oplà*, the project is a "situation" governed by the artist, who, with the expertise and indifference of a janitor of public bathrooms or a cleaner, will manage an automatic live-shooting and audio recording/mixing session twice a day, thereby expanding the bathroom's usual function. **UNISEX** is a rehearsal studio and shared set, a space in which there are no differences of any kind. The performer will intervene with his camera and with sampled sounds of his voice and that of the visitors (if they so wish), which will form a refrain of slogans in a rite of sprinkling of coincidental images shot under the automatic flashes attached at his cleaning cart. This occupation of a space relaunches the *FBI - Fondazione Benassi Iacopo*, a new organization that hosts exhibitions, launched a few months ago in the bathroom of his studio in La Spezia.

Jacopo Benassi (b. 1970), photographer and artist, lives and works in La Spezia. Over the years, he has developed a personal style in which depth of field is eliminated and the light of the flash becomes a signature, a stylistic limit that he self-imposes to achieve photos that are raw and without any mediation. The subjects photographed are highly disparate ranging from the underground and international music scene – starting from his experience at the B-Tomic club, which he manages with some friends – to portraits of models, actresses, artists, designers published in the most important magazines, as well as investigations of the body, including self-portraits, documentation of sexual encounters, and ancient statuary. Benassi is also occasionally a performer and musician. His experimentation with performance is always linked to music and is mediated by the photographic image, the subject and object of his research. Recent solo shows: *PAST* (2021) at the Francesca Minini Gallery in Milan, *Vuoto* (2020) at the Centro Pecci in Prato, *CRACK* (2019) double exhibition at CAMERA – Italian Centre for Photography in Turin and at the European Photography Festival in Reggio Emilia, and *Bologna Portraits* (2019) at Palazzo Bentivoglio in Bologna. He has exhibited for *FotoGrafia - International Festival of Rome* (2009), *Vade retro. Art and homosexuality from von Gloeden to Pierre et Gilles* (2007) at Palazzina Reale in Florence, *Aphotography* (2005) at the Changing Role Gallery in Napoli, *Artissima* (2006-2007) in Turin. He has worked with directors and writers such as Paolo Sorrentino, Daniele Cipri, Asia Argento, and Maurizio Maggiani, and with creative director Federico Pepe (for *COCO*, a music and videoart project, and for publications by Le Dictateur). In 2011 he opened *Talkinass - Paper and Records* and produced magazines and live CDs of artists on the underground scene. An



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active self-publisher, he has created limited-edition publications and a magazine produced in real time at the Palais de Tokyo in Paris. He has participated in events such as *No Soul for Sale* (2010) at the Tate Modern in London, curated by Maurizio Cattelan and Massimiliano Gioni. Recently, he has concentrated on creating performative and photographic displays on Live Shooting, resulting in the solo show *Hunt me down* (2021) and collaborations with some protagonists of the Italian performance, visual, and music scene: Lady Maru for *Brutal Casual* (2020), Kinkaleri for *No Title Yet* (2017) and *ONCE MORE* (2020), Sissi for *Rollers* (2019). In 2009, the 1861 United Agency published *The Ecology of Image*, a large monograph of Benassi's works. He also published the photographic books *FAGS* (NERO, 2020), *Dying in Venice* (Bruno, 2015), *Bologna Portraits* (Damiani, 2019), *Mis Q Lee* (Quinlan, 2018), and *Gli aspetti irrilevanti* (Mondadori, 2016) with Paolo Sorrentino. He released the LPs *ONCE MORE* with Kinkaleri (Xing, 2021) and *Benassi plays Benassi* (2019), a sonic and photographic self-documentation of his body, with remix by Khan of Finland and Jochen Arbeit. He has worked with numerous magazines in Italy and abroad, such as: Rolling Stone, GQ, Wired italia, Wired U.S.A, Riders, 11 Freunde, Crush Fanzine, Dapper Dan, Vice, Almaviva/Le Figaro, Gioia, and Purple.fr.
<https://www.jacopobenassi.cloud/>

Arte Fiera Info:

tel 051/282111
opening hours 13-15 May 2022 11 AM – 8 PM www.artefiera.it
Facebook @artefiera | Instagram @artefiera_bologna
Hashtag #artefiera2022

Where

Quartiere Fieristico di Bologna, Halls 15 + 18

Web:

<http://www.artefiera.it/progetti-speciali/progetti-in-fiera/opla-performing-activities/9068.html>
http://xing.it/event/472/opla_performing_activities_iii

Press Kit:

<https://bit.ly/3x7jbPG>

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