

Gian Marco Casini Gallery

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info

January, 2023

Clarissa Baldassarri

quanto dura una giornata (*how long is a day*)



press release

Gian Marco Casini is pleased to announce the third exhibition of Clarissa Baldassarri, within the spaces of Via Montebello 5 in Livorno from Thursday 17th, November to Saturday 17th, December 2022.

The gallery will be closed to the public for the duration of the exhibition, where the artist will make an action in the space each day.

The gallery will open its doors to the public only on the last day of the exhibition, Saturday 17th, December 2022 from 10 am to 8 pm.

How long is a day?*

What exists between one day and the next?

Why do some days remain impressed in our memory, while others pass by, unobserved?

Were they really that insignificant?

What is significant?

Who establishes these criteria?

“If, in relationship to physical and mechanical forces, we don’t speak and don’t see the need to speak of the psychic and biological moment, that is, of inner reactions, this does not at all stem from the knowledge that these things don’t exist, but from our inability to clarify that aspect of the issue. We therefore omit everything that lies between the beginning and the end and we settle for having established the existence of a link between this beginning and this end.”

Pavel Florenskij¹

If everything depends on our point of view, on the knowledge of our gaze, on our perception, why then do we omit some things as opposed to others?

Why, in a day, do we remember events and not the waiting times in between?

Why are words heard while the pauses between them escape?

Why are we so afraid to stop and give value and importance to transitions? Isn’t it because of these transitions that everything continues to flow?

I am sorry for all the unanswered questions, but this is basically what led me to create this exhibition.

You, then, might ask yourself:

Why did you do all the work in the gallery and not show it?

Couldn’t you have done the work in your studio and shown it afterwards?

Why didn’t you leave it the way you finished it?

A series of questions that add to and overlap with mine.

I don’t know if I’m unable to answer now, or if I’ve deliberately decided not to answer.

I can only say that, in this exhibition, I chose to omit the process, the progress of things.

Why?

But in the end, why do we have to provide answers? Why all the rush to draw absolute conclusions?

Does absoluteness lie only in the ending?

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Isn't it the questions that put things in motion?

Even I've wondered, many times, what you must be wondering – that is, what I might gain by constructing a space and then re-composing it several times, over time.

I probably just didn't get it, and maybe I'll never get it, but that doesn't matter.

I only know that, to do this project, I first paused my daily routine to make space for another one.

My goal was to come into the gallery, to see a day begin, unravel, grow, and conclude. A day, in the truest sense of the word.

Every moment was precious, every pause was valuable, and every movement became meaningful and decisive in giving rise to a new image that composed and decomposed the “linear” form of time.

I first wanted to immerse myself in the duration, to see, day after day, how much even a small gesture can change my space, my work, my gaze.

To see how much every tiny action could change my point of view of a day that, in the meantime, overlapped with and added to the others, seemingly all the same.

So, in the end, what was left?

What remains?

What gains value?

The limits of the final design or the fragments of a month of work?

What coincides with the beginning and where is the end found?

I'll conclude with this excerpt from the book “Lo spazio and il tempo nell'arte” (Space and Time in Art) by Pavel Florenskij:

“There is no dividing line between the different forces, with what is objective on one side and what is subjective on the other. What is objective possesses its own inner side, in the same way that what is subjective can be revealed. There is nothing mysterious that does not become evident and conversely, everything that is evident conceals mystery within itself.”²

Clarissa Baldassarri

¹ Lo spazio e il tempo nell'arte, di Pavel Florenskij, ed. Adelphi 1995. Translation ITA/ENG Rachel Moland

² ibidem

*translated by Rachel Moland



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**L'attimo prima dell'inizio
e subito dopo la fine
2022**

photo prints on paper
35x26,5 cm each

**...una giornata
2022**

fresco on plasterboard, iron
80x66x16 cm

exhibition view "quanto dura una giornata",
Gian Marco Casini Gallery, Livorno 2022

ph. Alessio Belloni

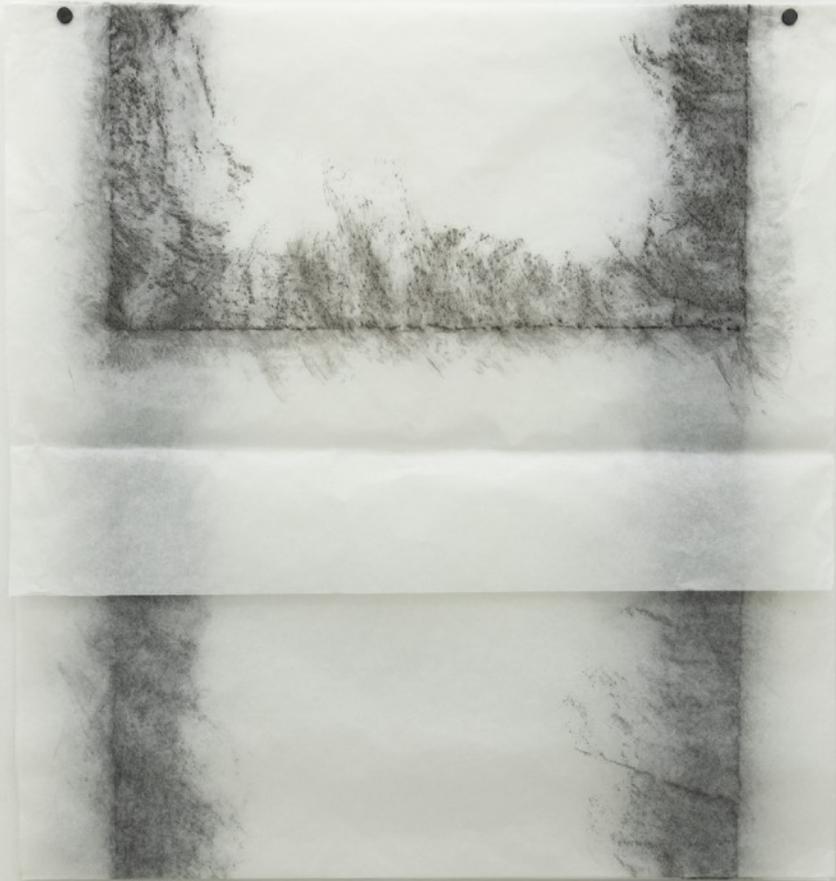


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...una giornata
2022

fresco on plasterboard, iron
52x40x16 cm

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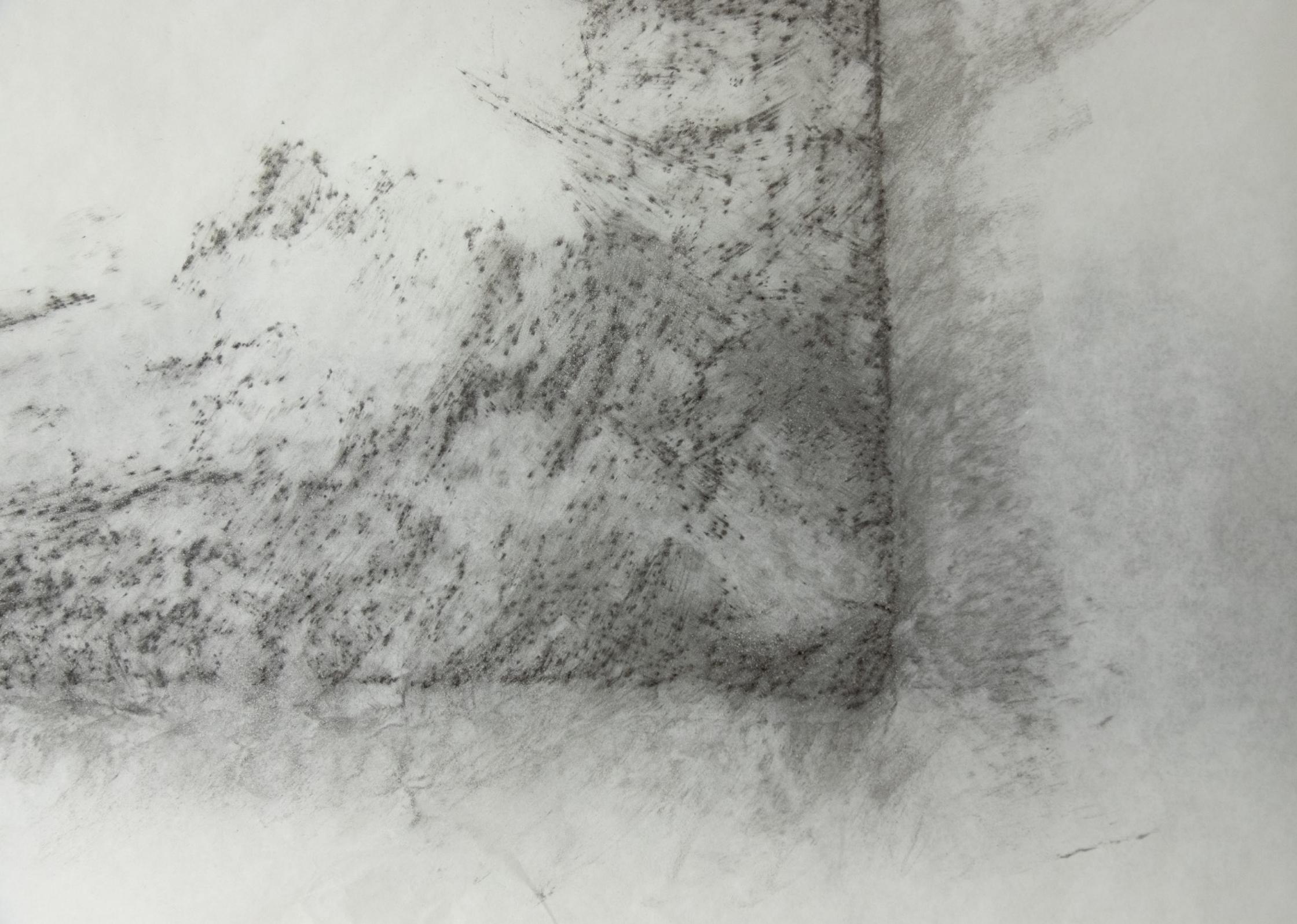


Quanto dura una giornata

2022

frottage, charcoal on paper

100x800 cm



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Clarissa Baldassarri

text by Ilana Weinreich

What exists in the space and time between thing, between people, between starting and ending points?

Letters move barely noticeable. Wander very slowly back and forth. The distance between them changes.

Sometimes it is large, sometimes small, sometimes the characters overlap. The original text is illegible. What emerges is nonsense.

What happens in states of nonsense? When things no longer run or are handled normally? When they break out of the normative frame-work of action?

The artist point us to the infinite possibilities of looking at things outside of systems of rules. Baldassarri challenges us to transcend supposed boundaries and explore the playground beyond.

In her installation Clarissa Baldassarri deals with forms of space and time. The works define the space between temporally and spatially transcended things. The artist always uses different materials and media that best visualize the idea. The works move between order and disorder. Thereby the imagination of the viewers is poetically challenged.

JET LEG occurs when one leaves one's comfort zone. It is not necessary to travel for this. It can also be experienced at home by spending time differently and in otherwise little , different or unused places.

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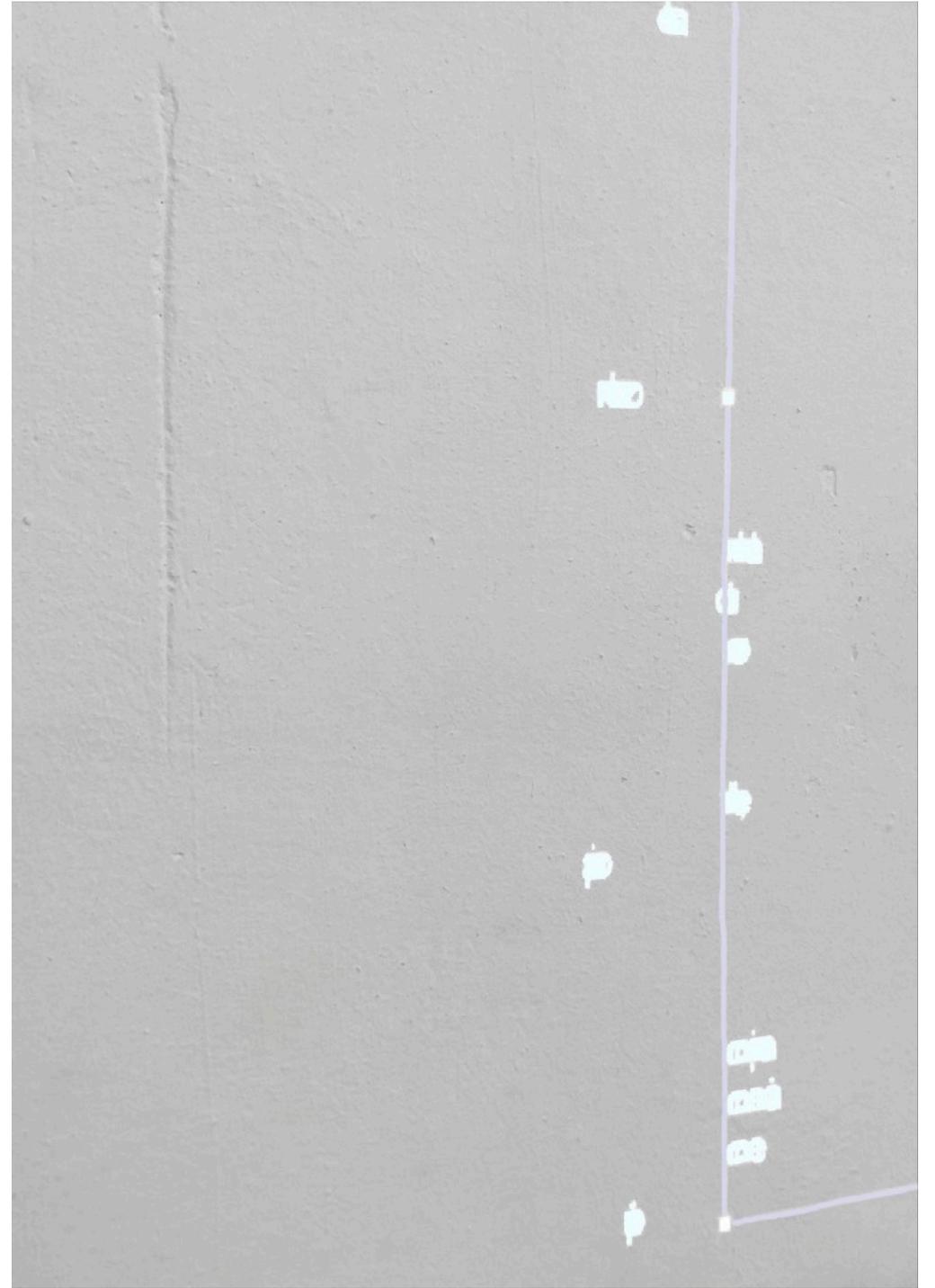
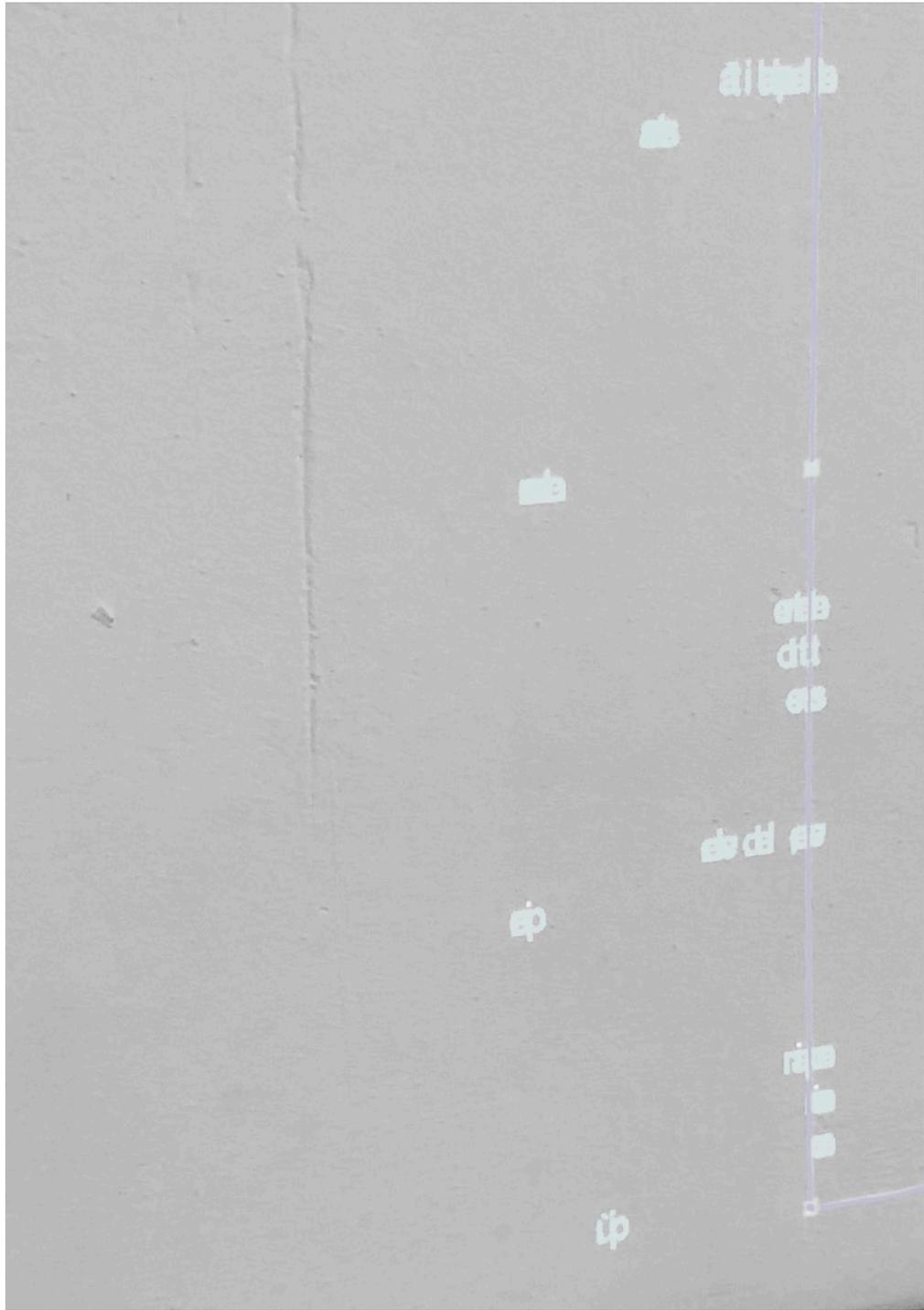
Fra l'in tra mezzo
(between the in between)

2022

video projection

31' 20"

Exhibition view, Jet Leg, group show,
Lothringer, Munich 2022







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Dove sei?

2022

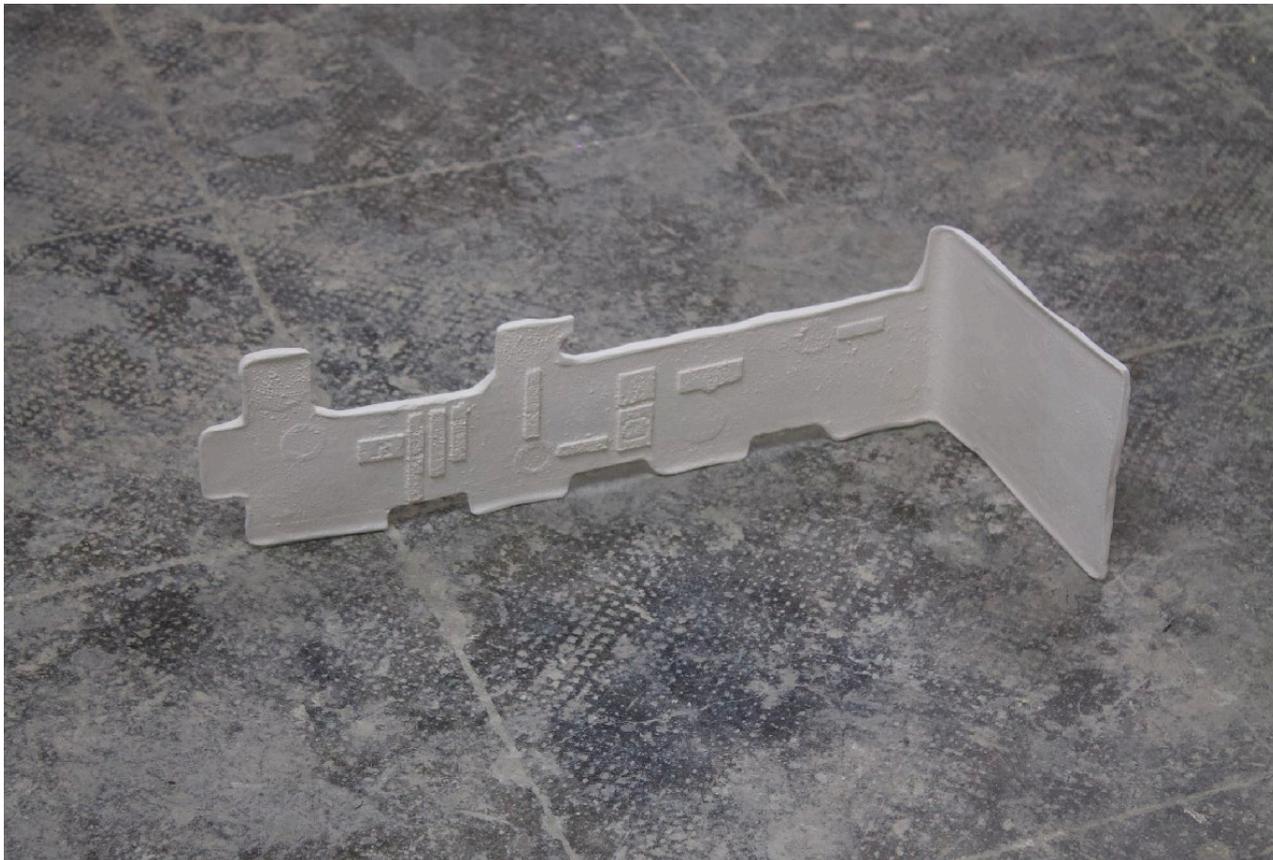
polystyrene

200x45x20 cm

"Ho bisogno di te per poter viaggiare" ("I need you to travel") is the new cycle of works by Clarissa Baldassarri. A project that stems from the possibility of making places travel, overturning their image, paying attention to the concept of fragility, protection and mobility.

Styrofoam packaging reproduced in ceramic stages the short circuit relationship between the object to be protected and the protection itself. The negatives of styrofoam architecture deported from the place of the cast, in their turn, give life to the possible archaeology of the future.

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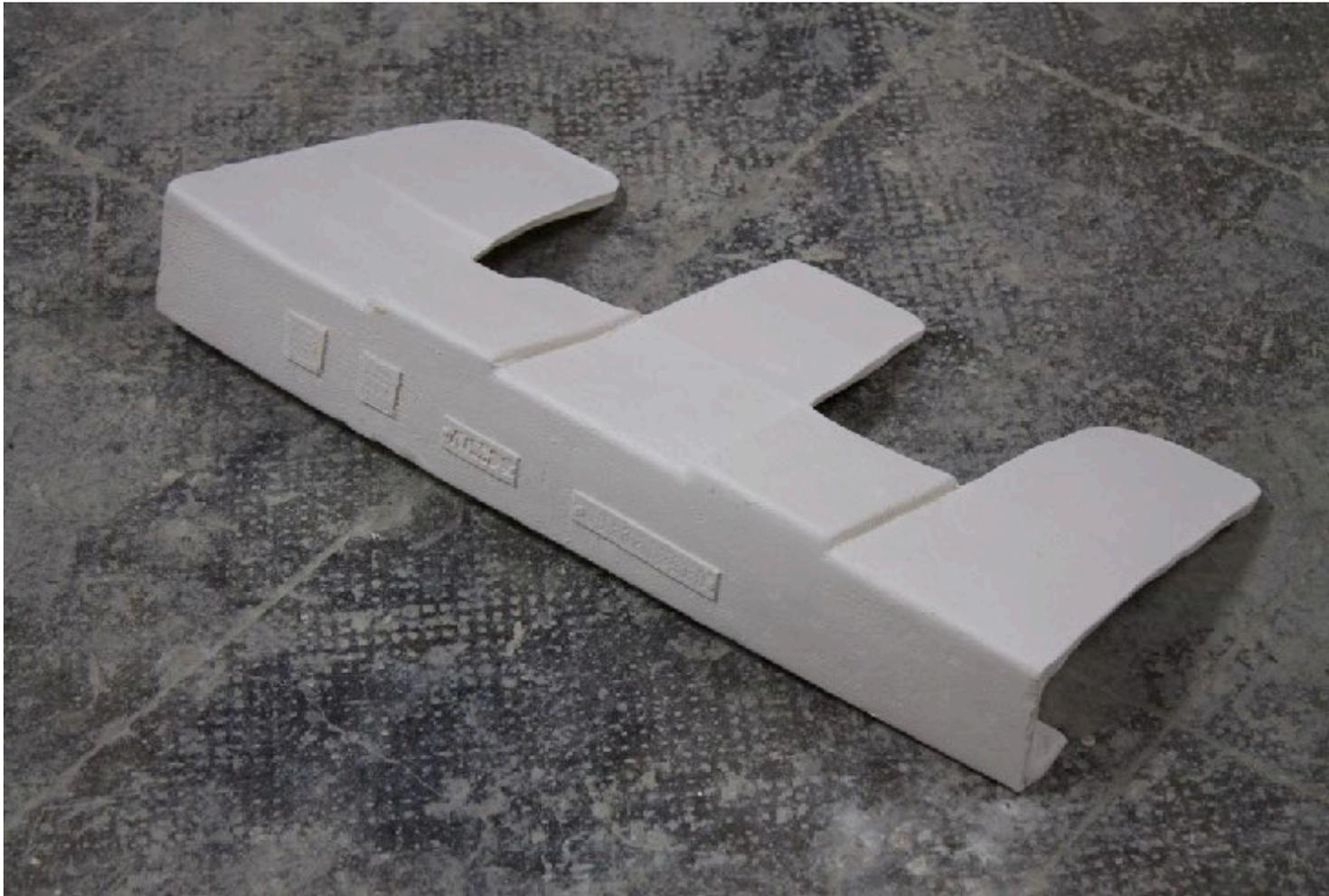


**Ho bisogno di te per
poter viaggiare n.12**

2022

ceramic

51x16x21 cm



Ho bisogno di te per poter viaggiare n.8

2022

ceramic

58x26x8 cm

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ph. by Alice Caracciolo,
courtesy Linea Project ,
Lecce

Lo Spazio della durata

2022

photo print on paper 48x33 cm, polystyrene

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Lo Spazio della durata

Text by Marco Vitale

In "Lo spazio della durata" ("The space of the duration"), Clarissa Baldassarri performs an artistic gesture on a styrofoam parallelepiped, gradually scratching away its surface, repeating the same action countless times. The artist declares her intention: "To dig, to destructure, to fragment a form, not to erase or destroy it, but to look at it from another perspective; to see through the microscopic state of matter and enter into the lasting reality of time." Repeating an action endlessly implies losing oneself in its duration in time. Entering time space means eliminating the ideas of the beginning and the end, erasing the distinction between before and after, past and future.

Thus, the change of shape through action does not change the thing, but only the way we visualize it and, consequently, the way we call it. The name changes, the substance persists intact. "



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Data dell'immagine: mag 2018 © 2020 Google

Data dell'immagine: lug 2017 © 2020 Google Italia

Data dell'immagine: lug 2017 © 2020 Google Italia

Entropia.

text by Clarissa Baldassarri

What is time? What is its dimension? Where are we in relation to it and where is it in relation to us?

This exhibit presents works created during quarantine. By this, I'm not saying I want to address the lockdown per se, but rather to show the reflections and sensations that were born while experiencing and experimenting with a different time. A time that showed us its dimension from another point of view, demonstrating how it is not just us that are moving toward it, but it that flows toward and onto us in shifting ways, despite an apparent state of stillness.

Nothing is still and everything is moving, but it is precisely because of our inability to see the smallest changes that we feel we are living in a stopped, stuck, and catalogued time.

*“If I observe the microscopic state of things, then the difference between past and future vanishes. The future of the world, for example, is determined by its present state, though neither more nor less than is the past. We often say that causes precede effects and yet, in the elementary grammar of things, there is no distinction between cause and effect. There are regularities... symmetric between future and past... in a microscopic description, there can be no sense in which the past is different from the future.”**

The physicist Ludwig Boltzmann, following his reflections and studies, disclosed that entropy exists because we describe the world in a blurred way, and that the difference between past and future refers only to our blurred view of the world.

With these works, I want to highlight this formless nature of time, and how the movement, mixture, and overlapping of elements in space can change the shape and meaning of things, even though we apparently don't realize it.

**from “The Order of Time” di Carlo Rovelli*

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ph. by Francesco Levy



Entropia
exhibition view “Entropia”
at Gian Marco Casini Gallery, Livorno 2020

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Entropia n.2 2020
laser print on plastic sheet,
steel cable



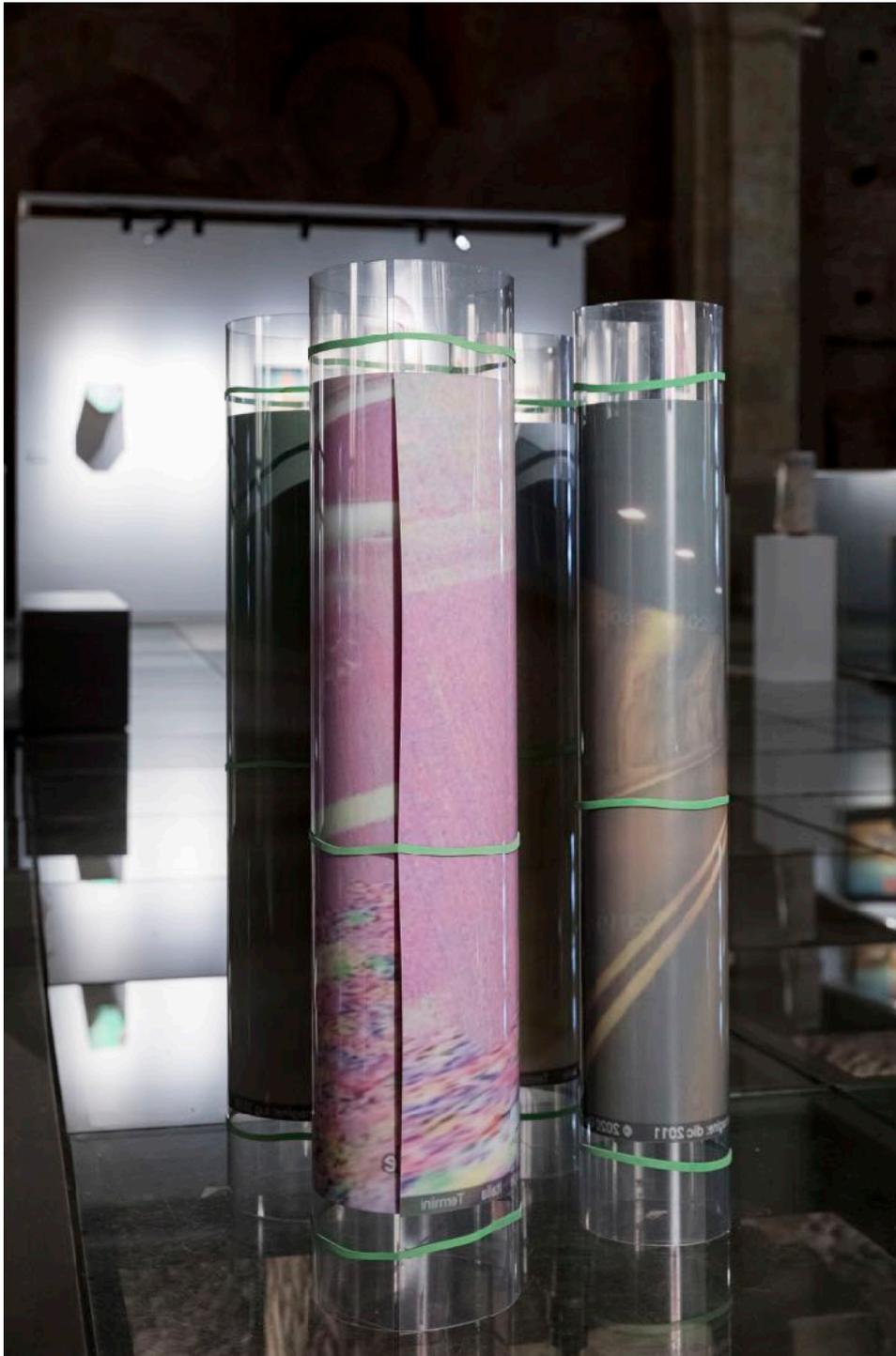
392 km 2020

color video

4 h 8' 12"

ed. of 3 + 1AP

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Ricordi mobili di un fermo immagine 2020

print on PET foil

93x20 cm circa each

exhibition view “Stasi Frenetica”, curated by Ilaria
Bonacossa, Palazzo Madama, Turin 2020

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19 09 26
12/09/20

19 22 6
12/09/20

19 34 46
12/09/20

6
0

19 48
12/09/20



Riflesso silenzioso di una sonora immagine

text by Francesca Carpani Glisenti

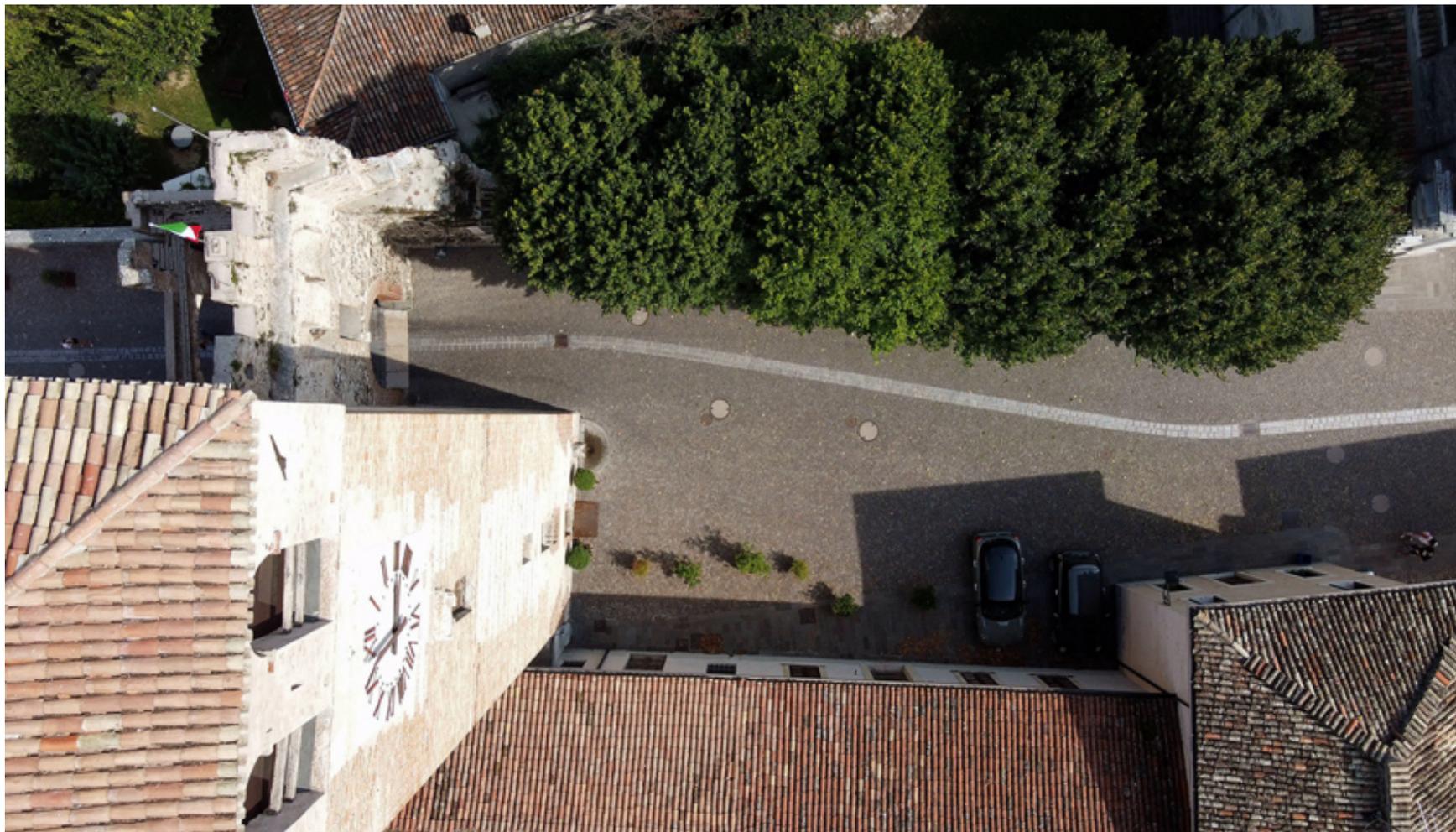
"Riflesso silenzioso di una sonora immagine" by Clarissa Baldassarri is an investigation into the perceptual limits for looking and listening beyond physical sensory barriers.

Baldassarri has brought the reflection of the sounds of the lake of Castellaro Lagusello along the road that connects the entrance to the village to its surface of water, as an inaudible but visible sound path.

The 4320 transcribed data represent the sound intensities recorded by a sound level meter for twenty-four hours; they are numerical traces of an invisible sound which, like its image, manifests itself imperceptibly.

During the inauguration, the frequencies of the lake were projected in real time on the facade of Villa Arrighi; a thin line in continuous movement changed the architectural aspect through a silent sound design.

The installation on the ground allowed syncing with that slow and silent tempo that acted upon the work, slowly fading the numerical tracks until they were cancelled, leaving only a "sound" image to remember.



Riflesso silenzioso di una sonora immagine

installation view

Una Boccata d'Arte, curated by Fondazione Elpis in collaboration with
Galleria Continua, Castellaro Lagusello (MN) 2020

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Ausiliare per conoscere (To support in order to know) | Clarissa Baldassarri in conversation with Marianna Agliottone

M.A. Clarissa in which way the sense perceptions which have not been satisfied in us can find proper evidence when facing the installation which you have conceived for the "Chiesa delle Scalze"?

C.B. This project is an invitation: an invitation to reflect on the position we decide to have in the perception of reality and on how and on how much we use sense perceptions to decode reality. To be fully aware of the space we occupy, of the way we occupy it and which consequences our behavior determines in time is the issue to ponder, the sense perceptions I would like to linger upon and consider. I am not interested in sense perceptions which linger on surface reality. I am very curious to know what we are able to perceive further and beyond and what not. What we want to listen to and what we do not want to hear. The sound system in the confessional, for example, requires further listening and, in addition, the abolition of the unnecessary in order to catch the real content of the word. Besides, to observe is a choice as John Berger says. And in my view, what happens in the sight dimension is exactly what happens in the dimension of sounds.

M.A. Are you looking for a spiritual dimension in your life beyond the physical outlook of things?

C.B. Yes! The spiritual dimension of reality is what I have always cared for since I started my artistic itinerary: that phase in my life coincided with the moment when my eyesight started to be poor. Exactly then I perceived that the physical, visible dimension cannot be all that really exists. I realized that the visible world, what appears to us has limitations that cover the endless possibilities of the invisible.

M.A. What is the role of the concept of passage in your project at the Scalze? Is it correct to state that the installation would not be complete without the passage of the public which is something you have included since the planning phase?

C.B. I would say it is basic. This project is based on the importance of going through, of crossing, of leaving and being visible traces, a lasting, indelible line which is written in time. The public is coauthor of the work in that their movement and flow highlight the various works, even if they don't realize it in the immediate since the traces they leave are as vivid as silent. The line of the sound level meter, which is written in real time, records in an indelible way all the intensities of a given moment out of which a numerical archive originates to register all the intensities that have been reached. The same happens in the work with grating.

M.A. Concluding, is the texture of participation and relations with the public an integral part of the project for Le Scalze and in general of your artistic research?

C.B. I deeply desire and look for a participation of the public but I wish to achieve this in a discreet way, without depriving the public of the freedom to choose how to act and intervene.

M.A. Is it a way to keep your eyes focused on the evolution of what we live and face in life?

C.B. Definitely yes! Art and life coincide. And art must be a resource, a contribution, a support to focus our attention on reality.

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Sound Data Logger 2020
sound level meter, video projection
exhibition view “Ausiliare”, curated by Marianna
Agliottone and Rosaria Iazzetta, Chiesa Le Scalze,
Naples 2020

ph. Iolanda Pazzanese





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**Ausiliare (from site specific work at
San Giuseppe degli Scalzi, Napoli)**

2020-2021

painting iron sculpture, sound

173x37x11 cm

1 h 31' 13"





I do not believe it is possible to build a new world, but I do believe in the power of the gaze to make its surroundings new.

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Promise Land
2019
bleached beeswax
various sizes



Eikona

text by Alessandro Demma

The question of the image, in our era, becomes a figure of great theoretical, aesthetic and cultural interest, a symptom that imposes itself on our attention in the present moment, that of the comparison of the phenomenon of the social and anthropological image, with the image now diffused and produced by the media universe that has transformed the society of machines into a "society of the image". This definition takes on a complex meaning that runs through evolutionary experiences in the technical and technological field and that calls into question the entire relationship between the image and its cult, between icon and idolatry.

A debate on the conditions of the icon, of the image, which lives in a state of hyper-consumption and hyper-aesthetics on the one hand, of simulacrum, of phantom on the other, which pushes us to reflect on the abandonment of reality and on the increasingly intense search for the symbolic value of the human being. As Ernst Cassirer pointed out in *Philosophy of Symbolic Forms*, man lives in a "symbolic universe" and language, myth, art and religion are parts of this universe, are the different threads that "weave the symbolic network, the complex fabric of human experience. Man, thus, can no longer confront reality directly: he cannot see it, as he used to, face to face. Physical reality seems to recede in proportion to how much man's symbolic activity advances". Clarissa Baldassarri's project *Eikona* was born precisely on these issues, on the reflection and staging of the iconic and an-iconic dimension of the work of art. Baldassarri's work moves among the uncertain paths of sensory perceptions, in the spaces that surround, envelop and reflect our body, in the physical and spiritual dimension with which our existence is forced to constantly confront.

The one built by the artist is a multi-perceptual world that defines some fundamental aspects of our "being in the world", a "meta-sensory" theater in which the relationship between the artist, the work and the spectator is strongly staged, starting from the design and process surface of a thought that becomes form and substance. Theoretical reflection and visual creation, therefore, intertwine in a space that is not a representation of reality, is not separated from life but is itself reality, a total space of reasoning and traces of existence, a "meta-iconic universe" to explore, always ready, however, to abandon the reality of things to verify the symbolic value. Clarissa Baldassarri works on the fundamental meaning of the stratification and deconstruction of matter, memory, image, on the overlapping and decomposition of time and space in the "production" of the work. The icon, then, the heroine of the history of the human being, is deconstructed, emptied, investigated and recoded, it is invoked in its presence-absence, in its physical and symbolic void that generates new energies, new forms and new possible dimensions.



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Altarino n.1
2018

concrete, glass, painted iron
24x92x46 cm, 23x23x4 cm

exhibition view “Eikona”, curated by Alessandro
Demma, Gian Marco Casini Gallery,
Livorno 2018

ph. Francesco Levy





Limite cieco
2017

plexiglass, iron and Holy Bible
view at Parco Parco d'Arte Quarelli (AT)



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RO 12: 9-21
2017
engraving with
Braille Writing Slate on PET foil