

Gian Marco Casini Gallery

contatti

info

17.11 – 18.12.2022

ph. Alessio Belloni

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 Florenskij

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?

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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...una giornata
2022

fresco on plasterboard, iron
80,5x66,5x16,5 cm



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...una giornata
2022

fresco on plasterboard, iron
80,5x66,5x16,5 cm



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

photo prints on paper
35x26,5 cm each



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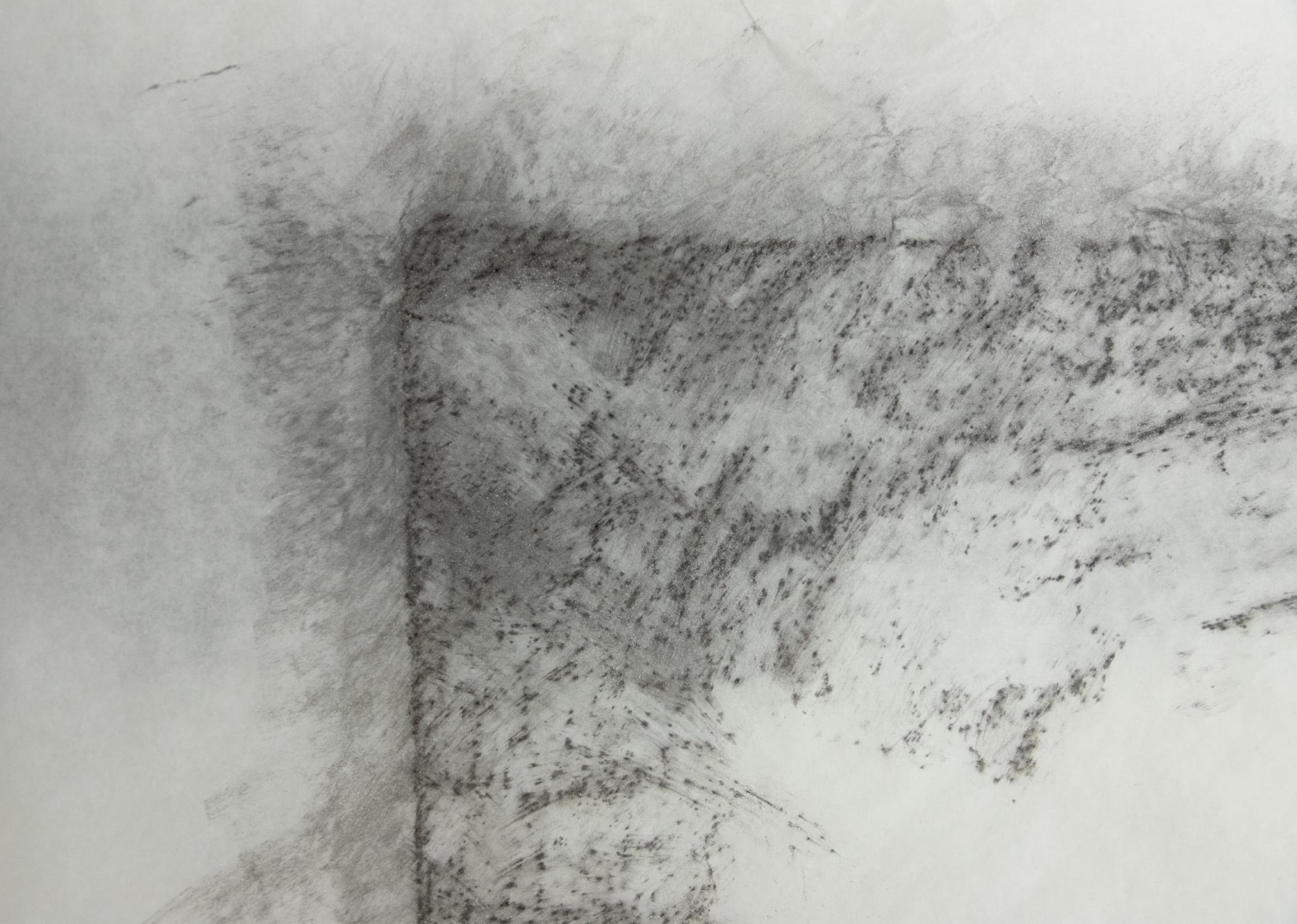


Quanto dura una giornata

2022

frottage, charcoal on paper

100x800 cm



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...una giornata
2022

fresco on plasterboard, iron
52x40x16 cm

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...una giornata
2022

fresco on plasterboard, iron
79x53x16 cm

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...una giornata
2022

fresco on plasterboard, iron
74,5x79,5x16 cm

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...una giornata
2022

fresco on plasterboard, iron
80,5x62,5x16 cm

