

# **GROSSI MAGLIONI**

Portfolio 2022 - selected works

As a Grossi Maglioni duo, we mostly focused our research on practices within performance, installation and workshop. The link to different fields of study has been the starting point for long term projects in which we found the moment of verification and redefinition of the artistic process in the interaction between the public and context.

Our performance practice is often combined with the production of manipulable objects and installations, devices used in order to share and mediate the experience of our research with the audience and provoke new perceptions and visions. We often create environments in which we invite different groups of people to collaborate with us through workshops, lectures and public events, which we see as an opportunity to open up to the complexity and meanings of the artwork itself and to explore issues of subjectivity as well as education

We are interested in investigating different themes related to society with a research method that focuses on dialogue and investigation of space, images and narration. While in works such as *Lo Sguardo che offende (The gaze that offends)*, we examine the perception of landscapes on that territory in between the objectivity of natural order and narration, since 2014 we have pursued a research on the occupation of public and private spaces named *Occupazioni*.

Our latest projects focus on care relationships and the figure of the mother, by investigating the representation of motherhood and nativity from folktales to archeological research.

# SONO UN UNICO PIANETA SENTIRE

2022

*Sono un unico pianeta sentire* has been presented on the occasion of the exhibition *Il giardino libernautico* at Fondazione Baruchello in Rome.

The sound installation is composed by a video of a cake of soil, a lullaby and a germinating plateau and elaborate the research close to the themes investigated by the artistic duo around the project *Beast Mother*, a work whose aim is to reflect on the iconography of the mother and motherhood connected to elements taken from the animal and vegetal world.

The sound of the installation originates from the collaboration between the musician Eva Geist and Grossi Maglioni



*Sono un unico pianeta sentire, 2022*

Mixed media, dimension variable. Detail exhibition view at Fondazione Baruchello



*Sono un unico pianeta sentire, 2022*

Mixed media, dimension variable. Detail exhibition view at Fondazione Baruchello



*Sono un unico pianeta sentire, plateau, 2022*  
Mixed media, dimension variable. Detail exhibition view at Fondazione Baruchello



*Sono un unico pianeta sentire, plateau, 2022*  
Mixed media, dimension variable. Detail exhibition view at Fondazione Baruchello



*Torta di terra, 2022*  
Video HD. 14'50"

# BEAST MOTHER

2021 - ongoing

The *Beast Mother* project focuses on examining motherhood, care relationship, and its transformative potential. It comes out of several lines of thinking: post-feminist and anthropological discourse, psychoanalytic writing, sci-fi literature and film and their theoretical analysis, and also from our maternal experience and the interaction in a group of artists mothers.

The research unfolds from a suggestive imaginary, from prehistoric ideas in which the female body fuses with animal and plant elements, through ancient mythology and magic, to the visions of sci-fi. We have drawn upon various sources of inspiration: we refer to authors such as the Lithuanian archaeologist Marija Gimbutas, who has devoted particular attention to prehistoric depictions of female creativity and fertility and the Great Goddess cult, Donna Haraway (*The Promises of Monsters*) and Rosi Braidotti (*Mothers Monsters Machines*), as well as Octavia E. Butler's *Xenogenesis* series.

These authors share the view of motherhood as something monstrous and appalling, while also being something that expresses a potential to overcome the boundaries of species. In sci-fi stories there are numerous examples of the birth of a hybrid/extraterrestrial creature, a monster, from the body of a human woman, and also of the coexistence of two different entities in one body.

We are exploring what it means to be a woman, a mother and an artist in the currently precarised and gender-unequal society. Through a feminist approach we can imagine and practice collaboration and contamination as a form of ecology, that we want to develop in our artistic practice.

We are working on the idea of a "plateau" and developing a large horizontal installation, as a ground, made mainly by layers of fabrics, a rocky floor from which monstrous and fantastic female silhouettes emerge, and realizing an immersive audio recording on several channels designed as a sound and textual collage on the theme of the *Beast Mother*.



*Beast mother plateau, 2021*  
Mixed fabrics. Exhibition view at Kunsthalle Bratislava. Photo: Martin Marenčin

*Beast mother plateau*, 2021  
Mixed fabrics. Detail exhibition view at Kunsthalle Bratislava. Photo: Martin Marenčin



# OCCUPAZIONI

2014-ongoing

*Occupazioni* project started in 2014 with *Polisportiva Casalbertone Occupata*, an installation telling the story of an occupied school sports gym in the Casalbertone area in Rome. This work gave life to an ongoing project which investigates how the displacement and settlement of people and groups causes changes into a place, generating new physical and narrative spaces.

*Occupazioni* revolves around an installation made of ropes and tents, and a coming of age story, a solitary journey of a child until he/she reaches adulthood, and he/she meets others like him/her. This narrative follows the different stages of the project and was in part developed together with the people who contributed to the construction of the installation by participating in workshops and meetings.

Over time, the campground that was created gave shape to different sites and scenarios, including a *Tenda dell'accudimento* (*Tent of caregiving*), a *Foresta di mirini* (*Forest of gun sights*) and a *Tenda del dialogo perenne* (*Tent of a perpetual dialogue*), installed for the first time in a public area of the Novo Naseleje neighborhood in Novi Sad, which has since then became the central part of the project.

Under this tent a series of meetings took place, which discussed the representation of identity through the figure of the *Beast mother*, the conflictual/generative relationship between human beings and landscape and the memory of space in relation to trauma.



*Occupazioni: The perpetual dialogue, 2021*  
Mixed media, dimension variable. Exhibition view at Magic Carpets Landed, Kaunas



*Occupazioni: The perpetual dialogue*, 2021  
Mixed media, dimension variable. Detail exhibition view at Magic Carpets Landed, Kaunas



*Occupazioni: The perpetual dialogue, book, 2021*  
fabrics and iron, 30x30 cm. Detail exhibition view at Magic Carpets Landed, Kaunas



Occupazioni: The perpetual dialogue workshop, 2021 during the exhibition Magic Carpets Landed, Kaunas









*Occupazioni: The perpetual dialogue, The Book, 2021*  
Artist's book. Fabrics and iron, 30x 30 cm. Photo: Sebastiano Luciano

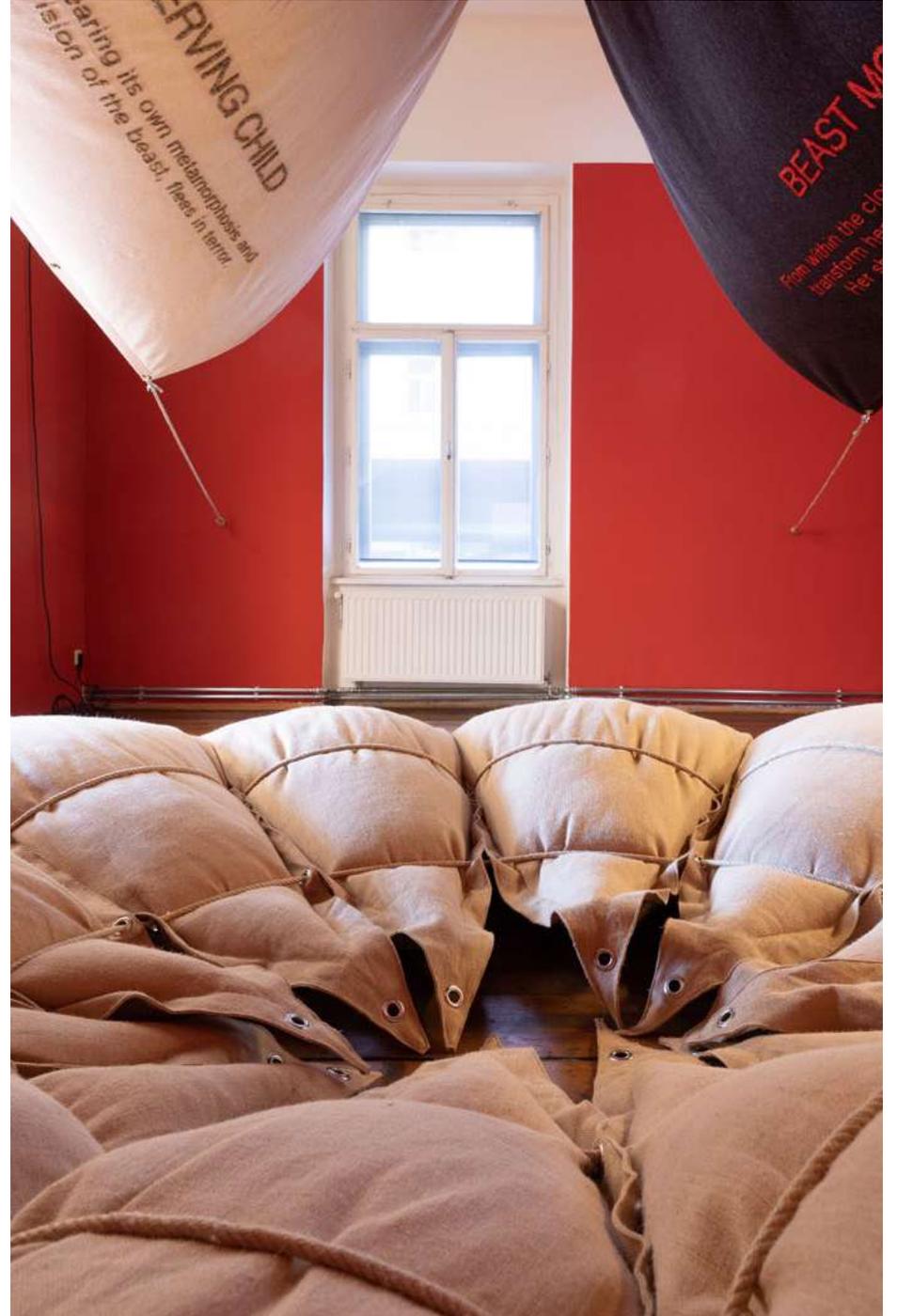




*Occupazioni: the flower, Beast mother and the Observing child, 2021*  
Pillows, textiles, iron, ropes, sound. Installation view at Rotor, Graz, AT. Photo: Thomas Raggam



*Occupazioni: Beast Mother, 2021*  
Tent part of the installation. Mixed fabrics. 260x 260 cm.

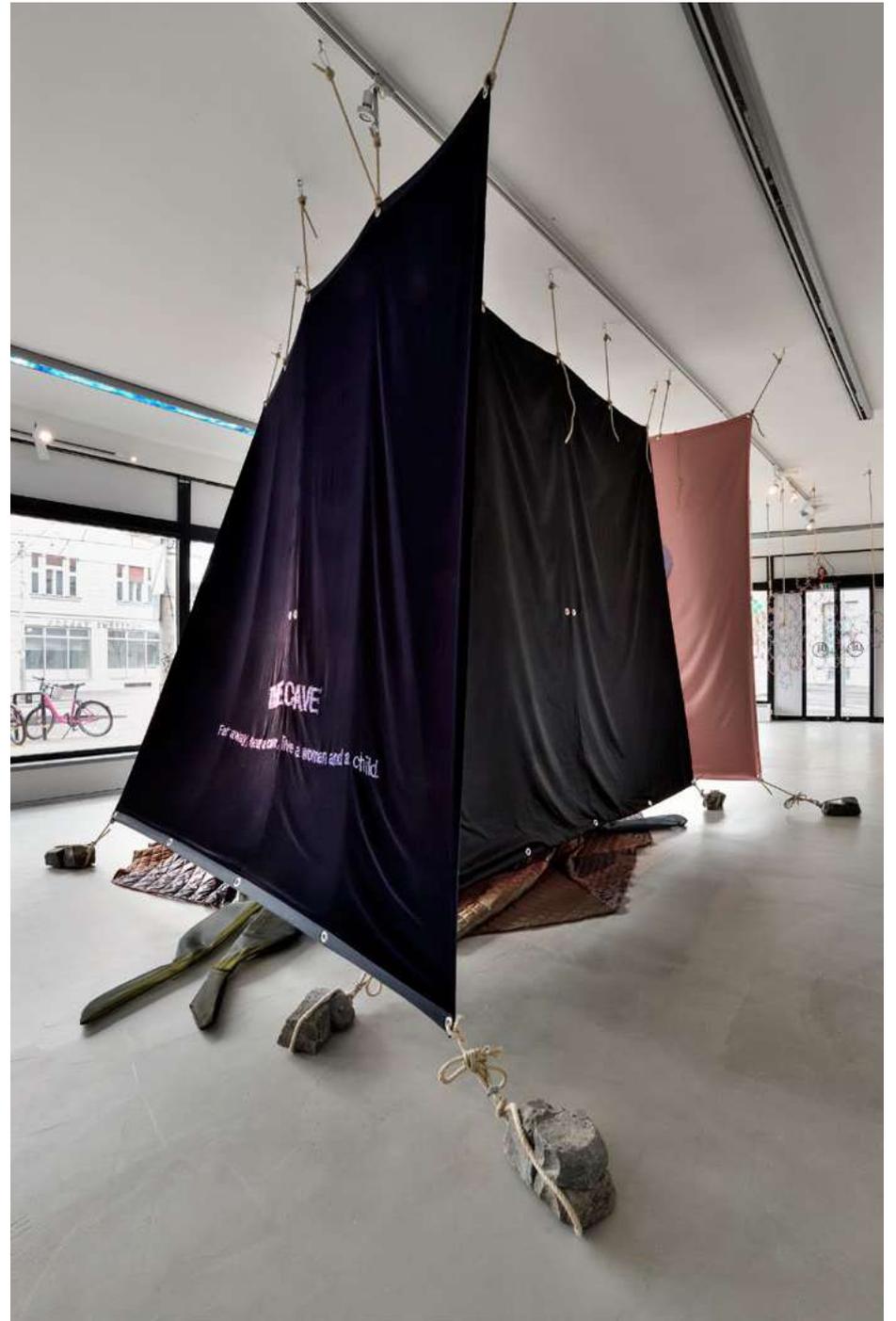


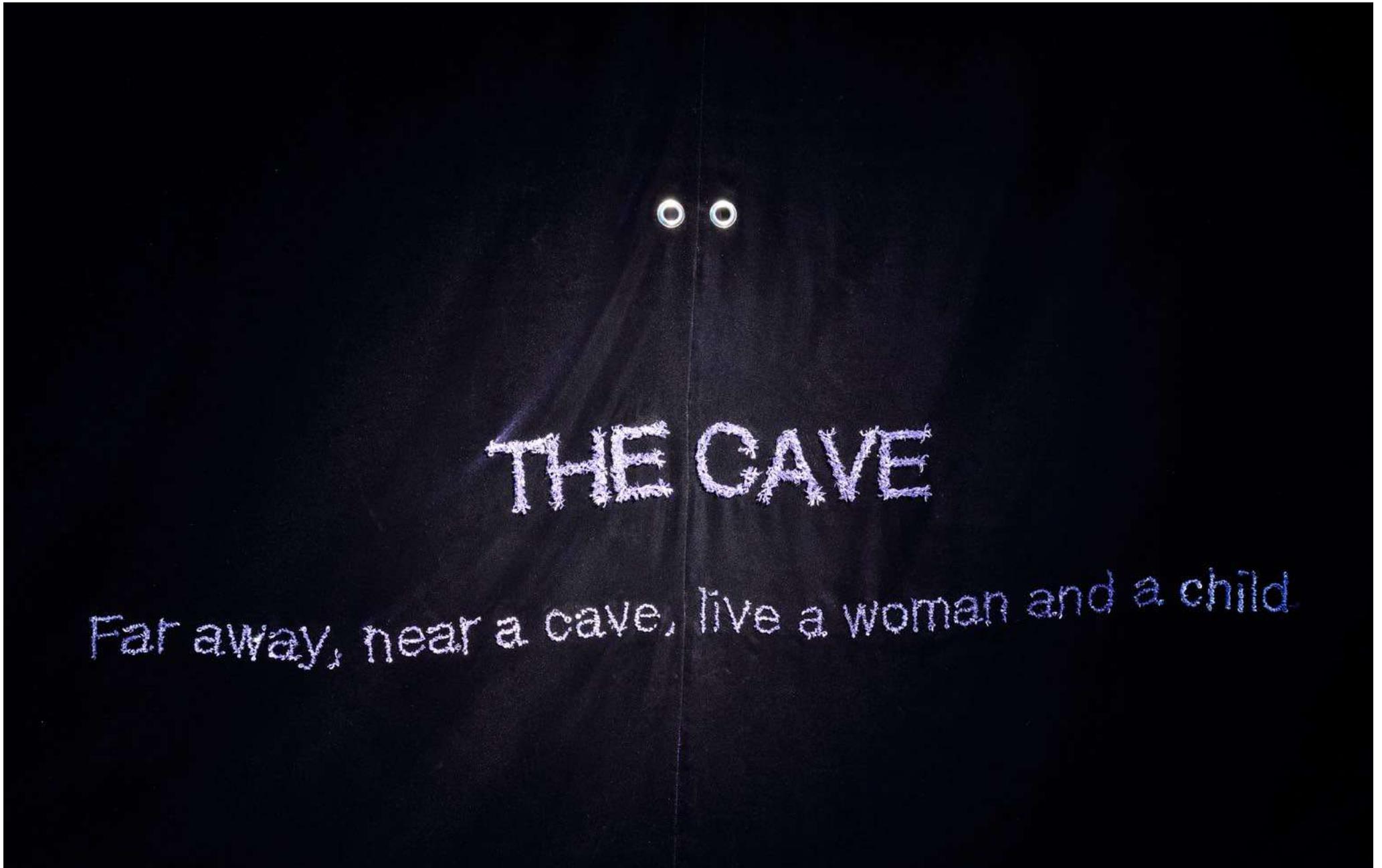


*Occupazioni: Beast Mother, 2021*  
Pillows, textiles, iron, ropes. Exhibition view at Kunsthalle Bratislava. Photo: Martin Marenčin



*Occupazioni: The Cave, 2021*  
Pillows, textiles, iron, ropes. Exhibition view at Kunsthalle Bratislava. Photo: Martin Marenčin



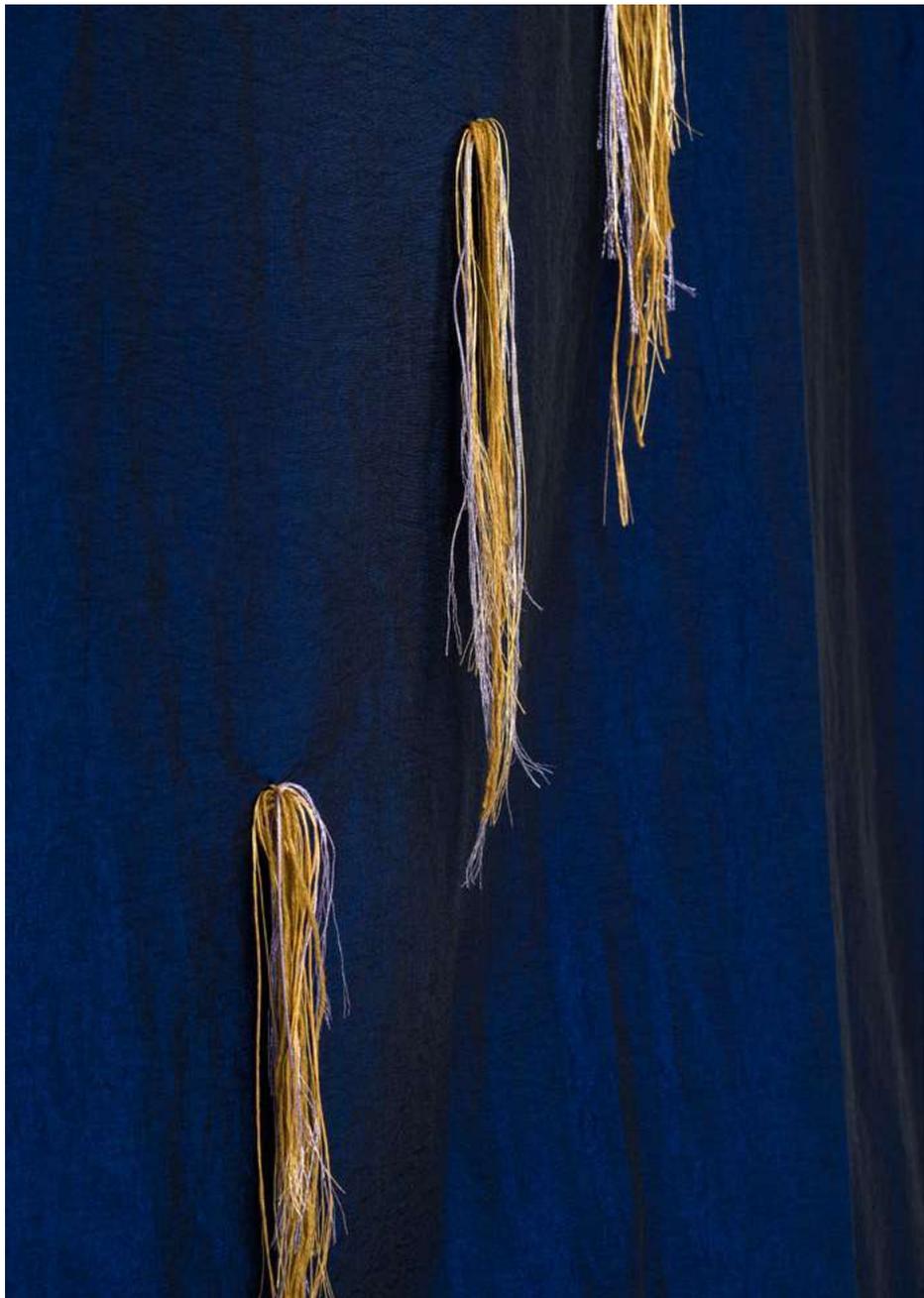


*Occupazioni: The Cave, 2021*

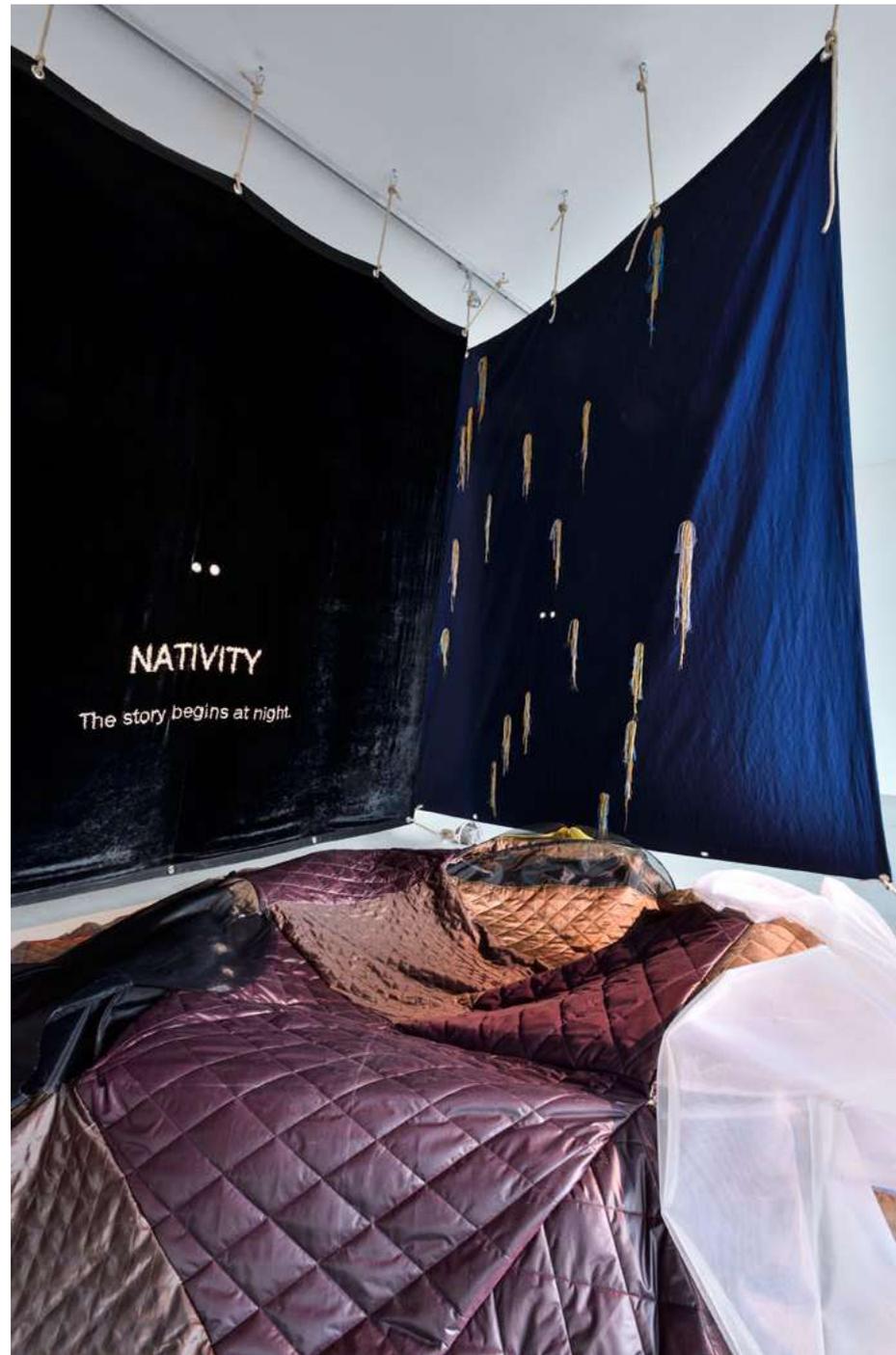
Detail installation view at Kunsthalle Bratislava. Photo: Martin Marenčin

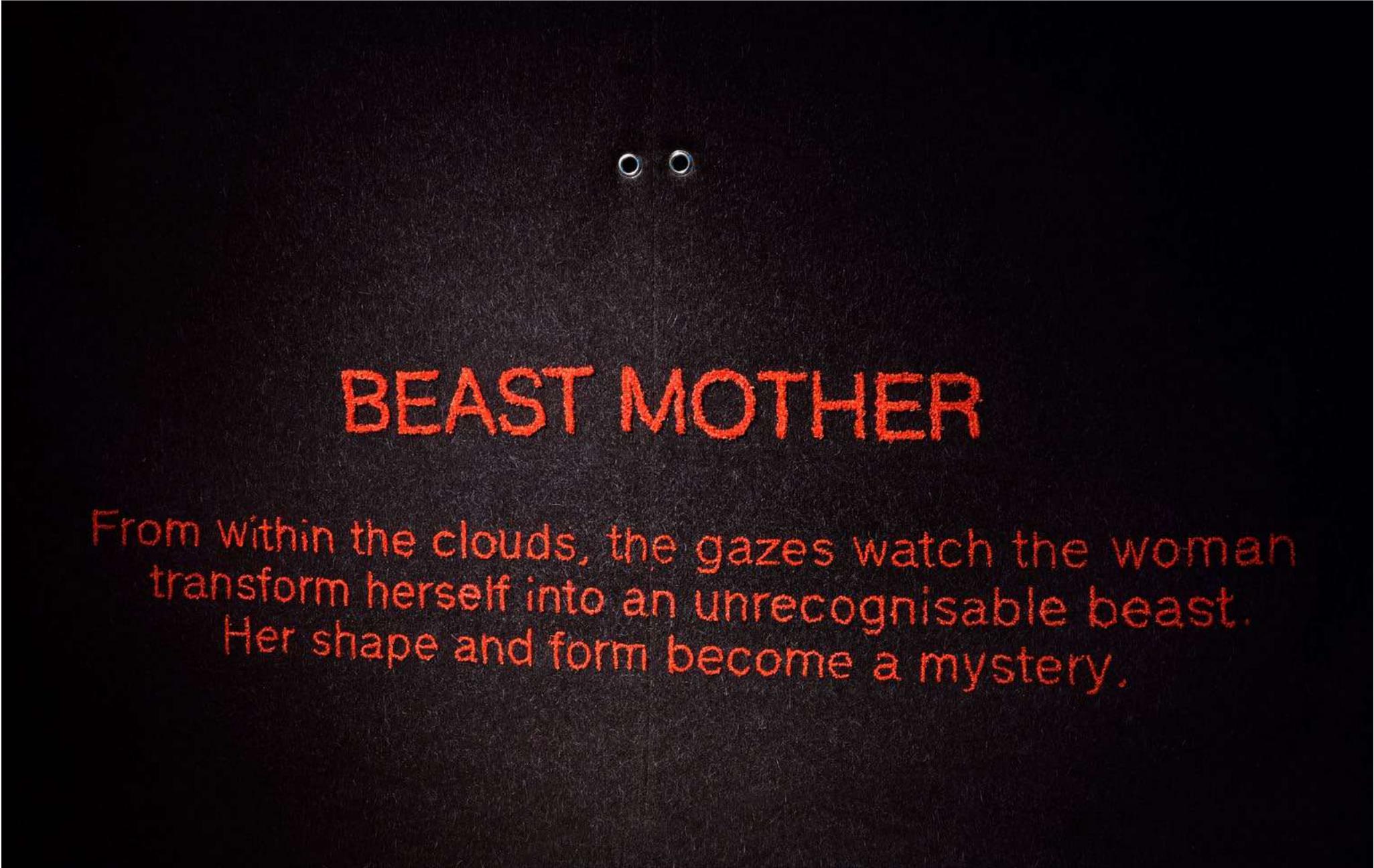
*Occupazioni: The Cave*, 2021  
Detail installation view at Kunsthalle Bratislava. Photo: Martin Marenčin





*Occupazioni: The Cave, 2021*  
Detail installation view at Kunsthalle Bratislava. Photo: Martin Marenčin





# BEAST MOTHER

From within the clouds, the gazes watch the woman  
transform herself into an unrecognisable beast.  
Her shape and form become a mystery.

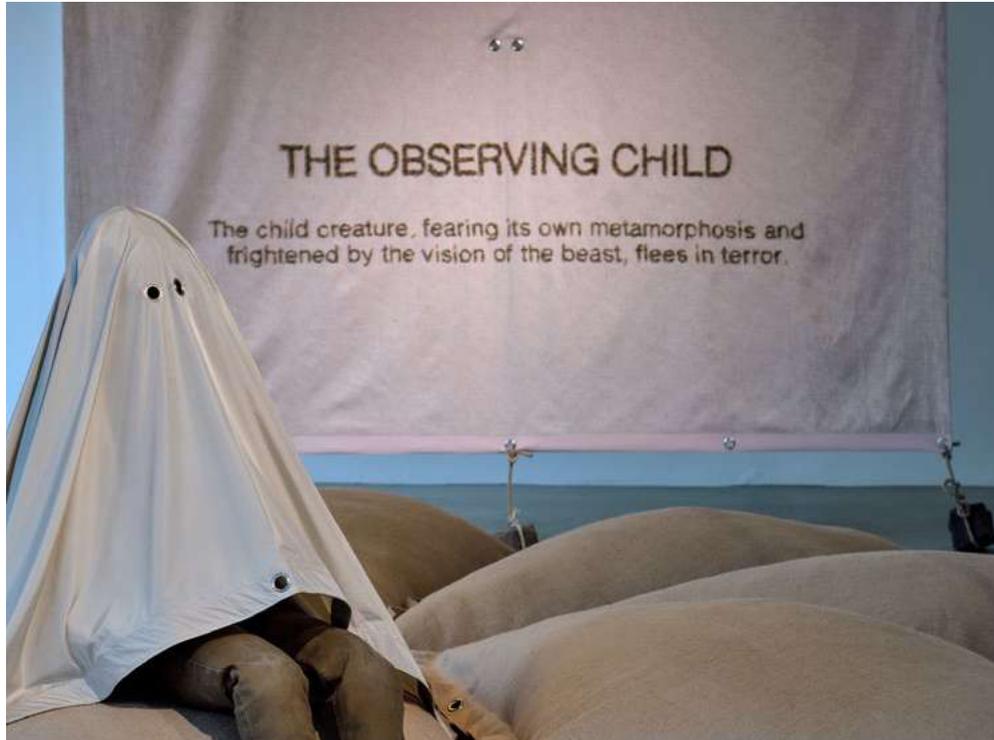
*Occupazioni: Beast Mother, 2021*

Detail installation view at Kunsthalle Bratislava. Photo: Martin Marenčin



*Occupazioni: The Observing Child, 2021*

Pillows, textiles, iron, ropes. Exhibition view at Kunsthalle Bratislava. Photo: Martin Marenčin



*Occupazioni: The Observing Child, 2021*  
Pillows, textiles, iron, ropes. Exhibition view at Kunsthalle Bratislava. Photo: Martin Marenčin





Occupazioni: *The Observing Child*, 2021  
Detail installation view at Kunsthalle Bratislava. Photo: Martin Marenčin





*Occupazioni: The split child, 2019*  
Pillows, textiles, iron. Installation view at Accademia di Ungheria, Rome



Occupazioni: *The split child*, 2019  
Pillows, textiles, iron. Detail installation view at Accademia di Ungheria, Rome



*Occupazioni: Natività, 2019*

temporary installation in the public space of Rome, tent made with the collaboration of the artists Sara Basta, Mariapia Picozza, Guendalina Salini.

textiles, ropes, stones. The artists with their children inside the installation



Occupazioni: *The perpetual dialogue*, 2018  
Installation and workshop. Pillows, textiles, ropes, sound. Installation view at Istituto Svizzero, Rome



*Occupazioni: The perpetual dialogue*, 2018  
Installation and workshop. Pillows, textiles, ropes, sound. Installation view at Istituto Svizzero, Rome



*Occupazioni: The perpetual dialogue, 2018*  
Detail installation view at Istituto Svizzero, Rome



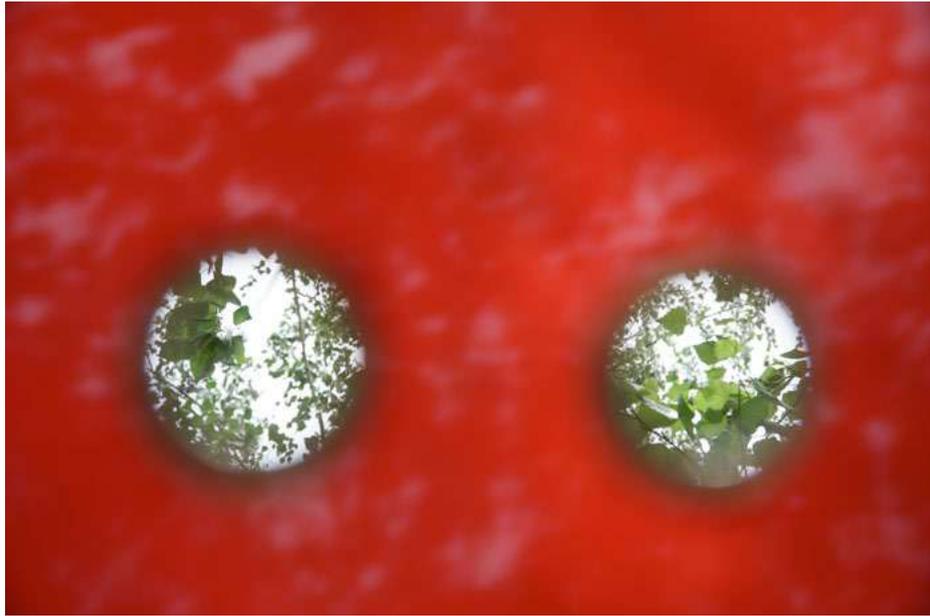
*Occupazioni: The perpetual dialogue, 2018*  
Temporary installation in the public space of Novo Kulturno Naselje, Novi Sad. Pillows, textiles, ropes



*Occupazioni: The perpetual dialogue, 2018*  
Workshop and Temporary installation in the public space of Novo Kulturno Naselje,  
Novi Sad.



*Occupazioni: The perpetual dialogue, 2018*  
Workshop and Temporary installation in the public space of Novo Kulturno Naselje,  
Novi Sad. Fabrics and artist's book



*Occupazioni: The perpetual dialogue, 2018*  
Detail installation view Novo Kulturno Naselje, Novi Sad.



*Occupazioni: The perpetual dialogue, 2018*

Temporary installation in the public space of Novo Kulturno Naselje, Novi Sad. Pillows, textiles, ropes artist's book



Occupazioni: *Il villaggio dei bambini*, 2017  
workshop and performance at Fondazione smART - polo per l'arte, Rome

## From the press release of Campo Grossi Maglioni:

### In 'Campo', a baumanian reading

*Society is not a mere sum of individuals,  
rather the system formed by their association represents a specific  
reality which has its own characteristics. [...]*

*By aggregating together, by interpenetrating, by fusing together, individuals give birth to a being, psychical if you will, but one  
which constitutes a psychical individuality of a new kind.  
[E. Durkheim]*

Few weeks have passed since the death of one of the most important sociologists of our time, Zygmunt Bauman, whose theories have helped defining more clearly the concept of postmodernity in Western society in the late twentieth century. One of the pivotal contributions of Bauman's thought has been the introduction of the definition "liquid society", conceived to describe some political, economic and especially cultural phenomena that have characterized our civilization in recent decades, mainly after the end of the great ideologies in the 1990s. Indeed, the current "liquid society" marks a shift of the ethical, moral and ideological constituents that have previously governed common thought of human society, by ending precisely the strength of those borders that existed between narratives, favoring instead a new narrative which appears as "fluid", thereby offering the individual a perception of absolute freedom to seek his or her own pleasure, but which instead produces deep unease and unrest.

There is a tension in the work of Grossi Maglioni that seems to relate to Bauman's reflections on contemporary society. Even though the language developed by the artists doesn't originate methodologically from the analysis of cultural phenomena linked to sociological or anthropological research, Grossi Maglioni develop the main subjects of their art from these disciplines, as well as some of their methods of investigation and verification. Such themes are, in fact, those examined and presented in this exhibition, and yet they convey a much more complex and articulated path, resulting from the assimilation that occurred in the time spent tuning the mechanisms of their artistic partnership.

The three areas set up by the artists convey stories of becoming, through a relation with the artworks that prompts a continuous resemantization of meanings and messages. The works presented undoubtedly carry links and cross-references to the lexicon of anthropological research, and could essentially be separated in at least three binary definitions, namely weapon/war, shelter/housing, magic/illusion. These themes become explicit when observing in detail the various components of the installations, that work with the viewer's imagination in the same way the trope of "synecdoche" acts in literature, declaring a part to reveal the whole. The power of Grossi Maglioni's work lies precisely in the ability to start from the archetype and its

negative connotations in the development of human society, in order to reevaluate the concept in a more ironic and social perspective. The gun sights and optic weapons of the series of works entitled "The gaze that offends" are a sarcastic reversal of the use of eyesight; a "look" that is not trained to kill, but rather encouraged to observe and reflect. The large installation meant to welcome visitors at the entrance of the exhibition has been significantly defined by the artists as a great "tent for nurturing". It is a strong and meaningful work, and particularly eloquent because it serves as a redefinition of a constituent value of human society, the need for shelter/housing, and more broadly the need for Heimat (Homeland/Home). The artwork embodies a very topical theme in current postmodern society, where communities, idealizing a mythical pre-globalization golden age of prosperity and harmony, take refuge in their exclusive Heimat, as a safe heaven from external chaos and from the bearers of such disruption. For Grossi Maglioni, the Tent/Home becomes instead a space of welcoming and nurturing and it is redefined as a mobile and nomadic place, able to operate beyond the boundaries of communities.

The artworks/installations exposed in the exhibition certainly do not define the end of a research, but are rather introduced as a further step on a continuous path of becoming and development. Each of the installations presented outlines an ongoing experience, becoming itself the instrument and means for a new investigation into the meaning of the artwork and its function. The works and the artists themselves, in fact, will be offered to the public, to the user (through a series of workshops and meetings that will form a fourth immaterial and collective piece of work), to build up together a common subsequent platform, functional to the elaboration of Grossi Maglioni's procedures and methods employed to the construction of the "CAMPO" (field). As a story on the development of the artwork, the interaction between public and performer/artist will further enrich the meaning of the works on display, providing an additional perspective to their significance.



*Occupazioni: Tenda dell'accudimento, 2017*

Site specific installation. Ropes, stones, mattresses, iron and mixed fabrics.  
Detail exhibition view *Campo Grossi Maglioni* at *AlbumArte, Rome*



Occupazioni: *Tenda dell'accudimento, la mamma-mostro*, 2017  
Enamel on linen and silk. 140 x 140 cm. Part of the installation.



*Occupazioni, 2017*  
Detail installation view *Campo Grossi Maglioni* at AlbumArte, Rome



*Occupazioni: la nascita del paesaggio workshop, 2017*  
workshop during the exhibition *Campo Grossi Maglioni* at AlbumArte, Rome



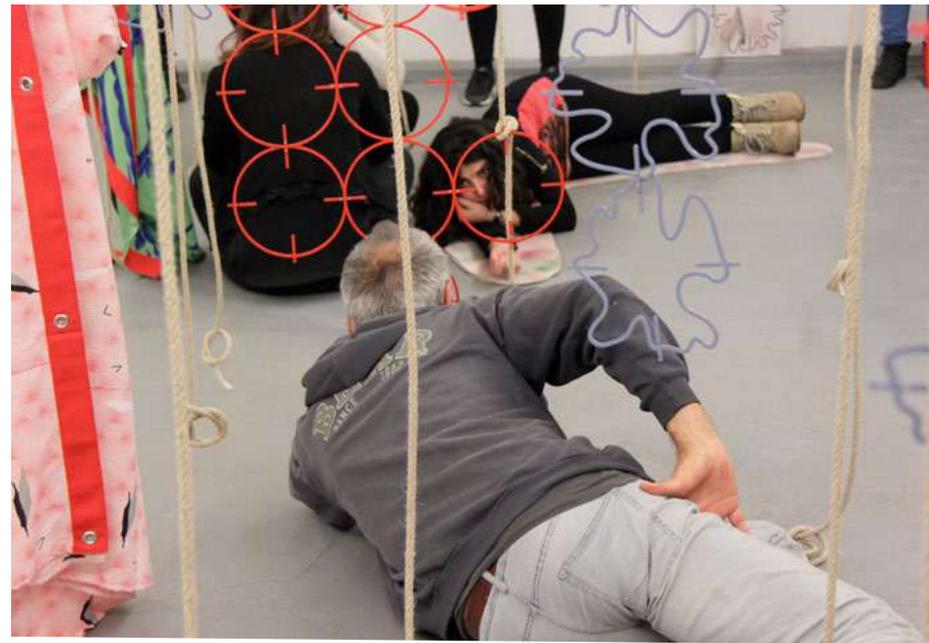
*Occupazioni: La nascita del paesaggio, 2017*  
site specific installation. Ropes, mattresses, stones and mixed fabrics  
exhibition view *Campo Grossi Maglioni* at *AlbumArte, Rome*



*Occupazioni: La nascita del paesaggio, 2017*  
detail installation view Campo Grossi Maglioni at AlbumArte, Rome



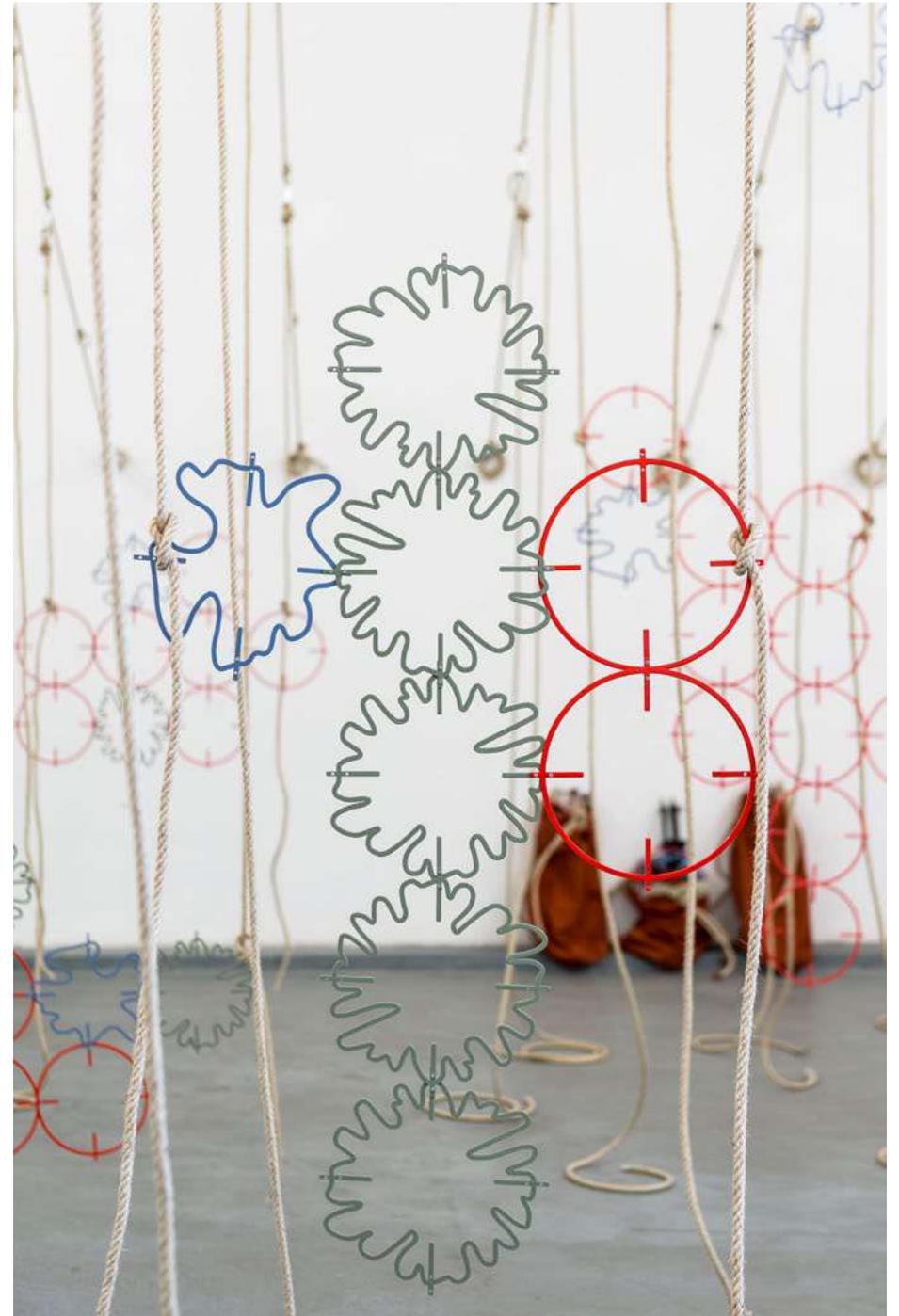
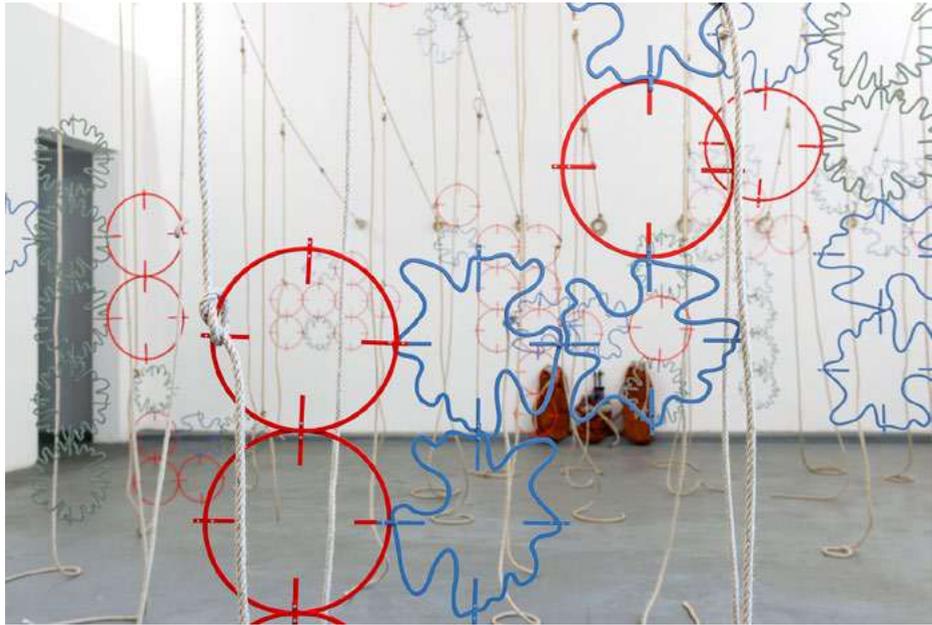
*Lo sguardo che offende workshop, 2017*  
workshop with the students of the Academy of Fine Arts during the exhibition *Campo Grossi Maglioni* at AlbumArte, Rome



*Occupazioni: La battaglia, una sfida silenziosa di sguardi, 2017*  
performance and installation with the students of the Academy of Fine Arts during  
Campo Grossi Maglioni at AlbumArte, Rome



*Occupazioni: La foresta di mirini*, 2017  
site specific installation. Iron, fabric, ropes, mattresses  
installation view Campo Grossi Maglioni at AlbumArte, Rome



*Occupazioni: La foresta di mirini, 2017*  
iron, ropes. Detail installation view Campo Grossi Maglioni at AlbumArte, Rome



*Occupazioni: Ricostruzione workshop, 2017*  
workshop with the public during the exhibition *Campo Grossi Maglioni* at AlbumArte, Rome



*Occupazioni: Tenda delle assemblee, 2017*  
site specific installation. Ropes, stones, mattresses and mixed fabrics  
detail installation view, *Campo Grossi Maglioni, AlbumArte, Rome*



*Occupazioni: Tenda delle assemblee, 2017*  
site specific installation. Ropes, stones, mattresses and mixed fabrics  
detail installation view, *Campo Grossi Maglioni*, AlbumArte, Rome



*Occupazioni: Natività, 2015*

installation view. Ropes, shopping cart, mattresses and mixed fabrics

Francesca Grossi and her daughter inside the installation at Bocs, Cosenza, Italy.

# GESTI DI RELAZIONE

2017

*Gesti di relazione* is an ongoing project about relationship, investigation of images and history. Our interest is to open up meanings of images and iconography, relating individuality with collective imagination and perception of identity, working on the representation of the body and gestures. We are creating a catalogue of gestures by taking images from our personal memories such as historical and political pictures or from other artists works.

For the performance *Gesti di relazione, la ballata*, a site specific work we have presented at Casino Nobile in Rome, we studied the iconography in the context of the museum. We made a collection of gestures from the painting and the frescos of the museum, working on gestures that express power dynamics. The performance was composed by an audio and a dance. The audio was spread through headphones, and was a dialogue between us on meanings of gestures represented in the paintings inside the museum, into images of our family and some intimate episode of our relationship. The audience was wondering around looking for gestures in painting and dance



*Gesti di relazione, Carriola, 2017*  
photo print on paper, cm 160 x 100



*Gesti di relazione, Sfida, 2017*  
photo print on paper, cm 160 x 100



*Gesti di relazione, Amicizia, 2017*  
photo print on paper, cm 160 x 100



*Gesti di relazione, La ballata, Indicare, 2017*



*Gesti di relazione, La ballata, Mostro, 2017*



*Gesti di relazione, La ballata*, 2017  
performance and sound  
performance view, Casino Nobile, Musei di Villa Torlonia, Rome



*Gesti di relazione, La ballata, 2017*  
performance and sound  
performance view, Casino Nobile, Musei di Villa Torlonia, Rome



*Gesti di relazione, La ballata*, 2017  
performance and sound  
performance view, Casino Nobile, Musei di Villa Torlonia, Rome

# ARLECCHINO

2017



*Arlecchino, 2017*  
photo print on paper, 40 x 50 cm



*Arlecchino*, 2017  
fabrics, 30 x 60 cm  
installation view at American Academy in Rome



# LO SGUARDO CHE OFFENDE

2011-2017

Can the gaze literally pierce the landscape?

*Lo sguardo che offende* is a project that begins with a reflection on the vision devices and the sci-fi possibility of the gaze of hurting the observed landscape, and focuses on issue of conflict and mimesis with the landscape.

The final step of the project was the realization of an artist book in 30 copies, (*Lo sguardo che offende, il manuale*) made with two overlapping fabric covers that can be removed and employed by the user. Each book contains an unique mask that can be used for an individual or a team performance, becoming a face mask for camouflage with nature.



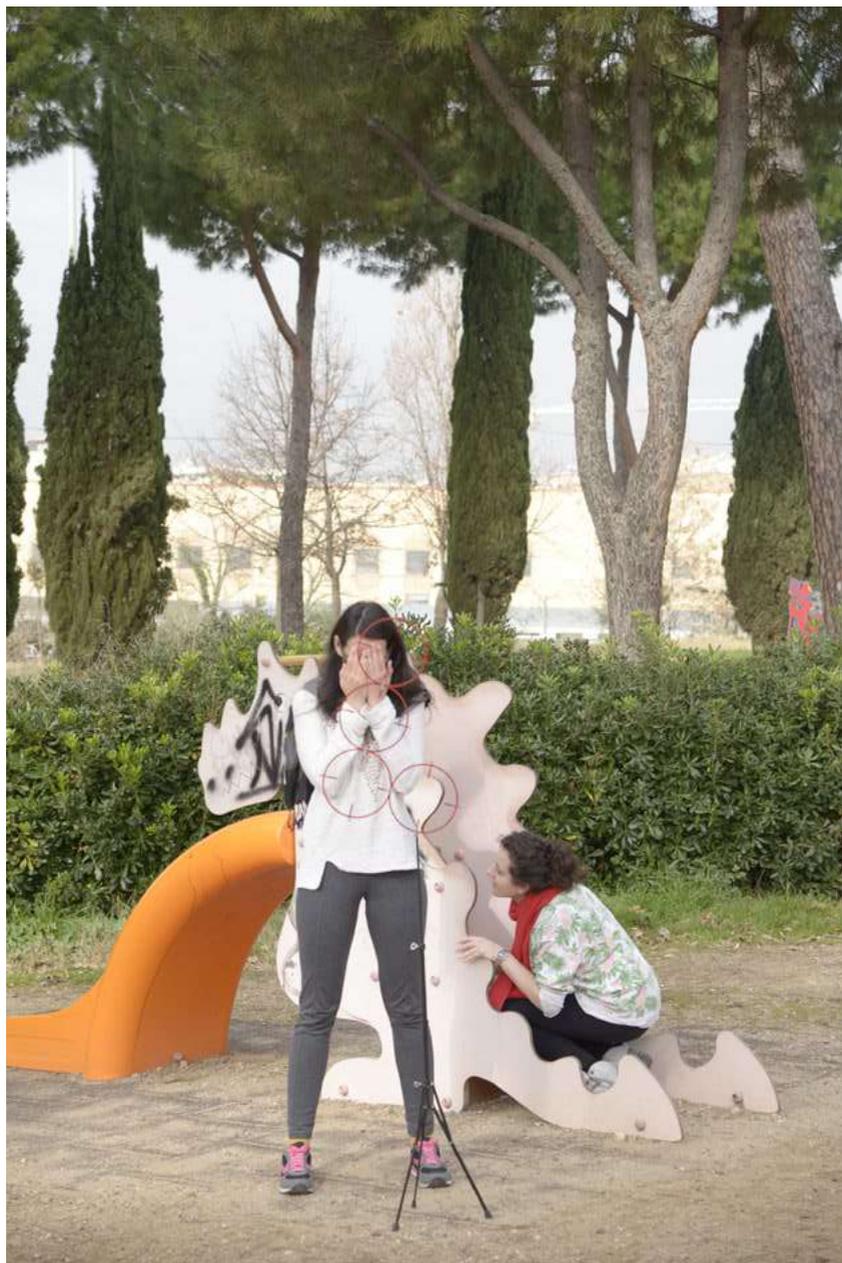
*Lo sguardo che offende, training dimostrativo, 2013*  
performance, Magazzini Raccordati, Milan  
photo courtesy Max Botticelli



*Lo sguardo che offende, target-kit, 2013*  
iron. Installation view at Norrköping Konstmuseum, Sweden  
targets structures realized during the workshop *Lo sguardo che offende*



*Lo sguardo che offende workshop, 2016*  
workshop with the students of the Accademia di Belle Arti di Roma and Scuola  
Romana di Circo, Rome



*Lo sguardo che offende workshop, 2016*  
workshop with the students of the Accademia di Belle Arti di Roma and Scuola Romana di Circo, Rome



*Lo sguardo che offende, i prototipi, 2013-16*



*Lo sguardo che offende, i prototipi*, 2013-16  
photographies, projection  
detail exhibition view *Campo Grossi Maglioni* at AlbumArte, Rome



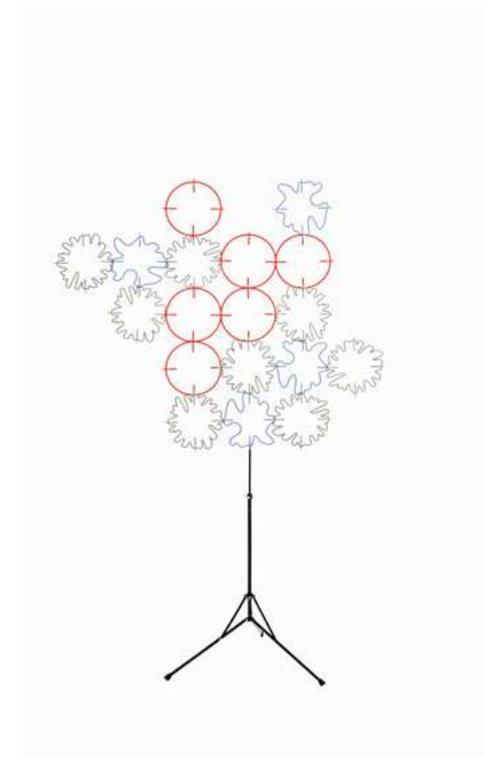
*Lo sguardo che offende, i prototipi, la formula 1, 2013-16*  
cardboard and graphit



*Lo sguardo che offende, i prototipi, la foca, 2013-16*  
cardboard and graphit



*Lo sguardo che offende, i prototipi, il coltello, 2013-16*  
cardboard and graphit



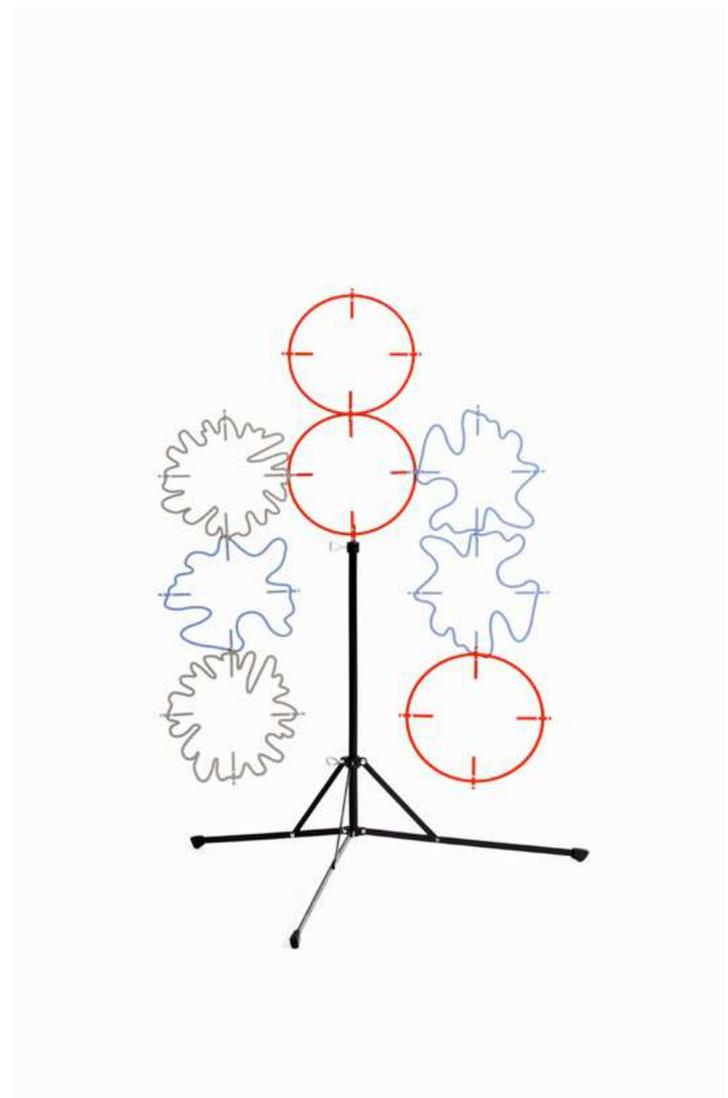
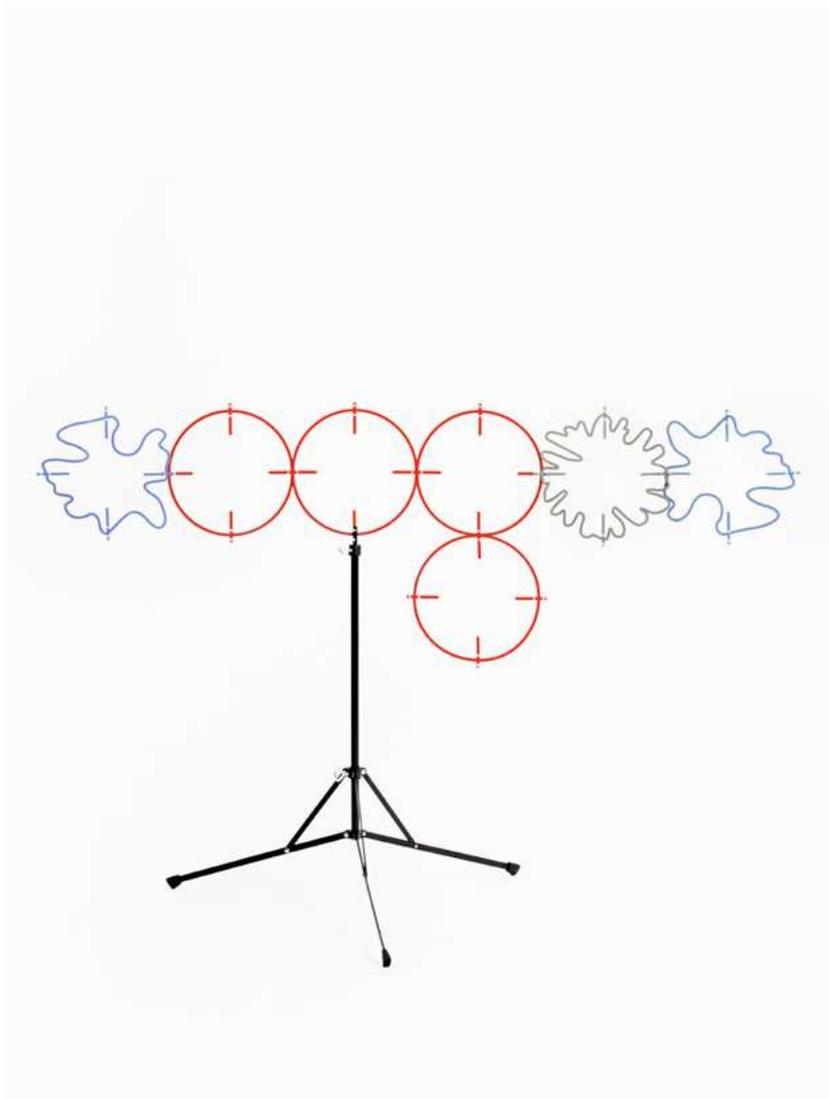
*Lo sguardo che offende, nuvola di mirini, 2017-2019*  
Iron. Dimension variable



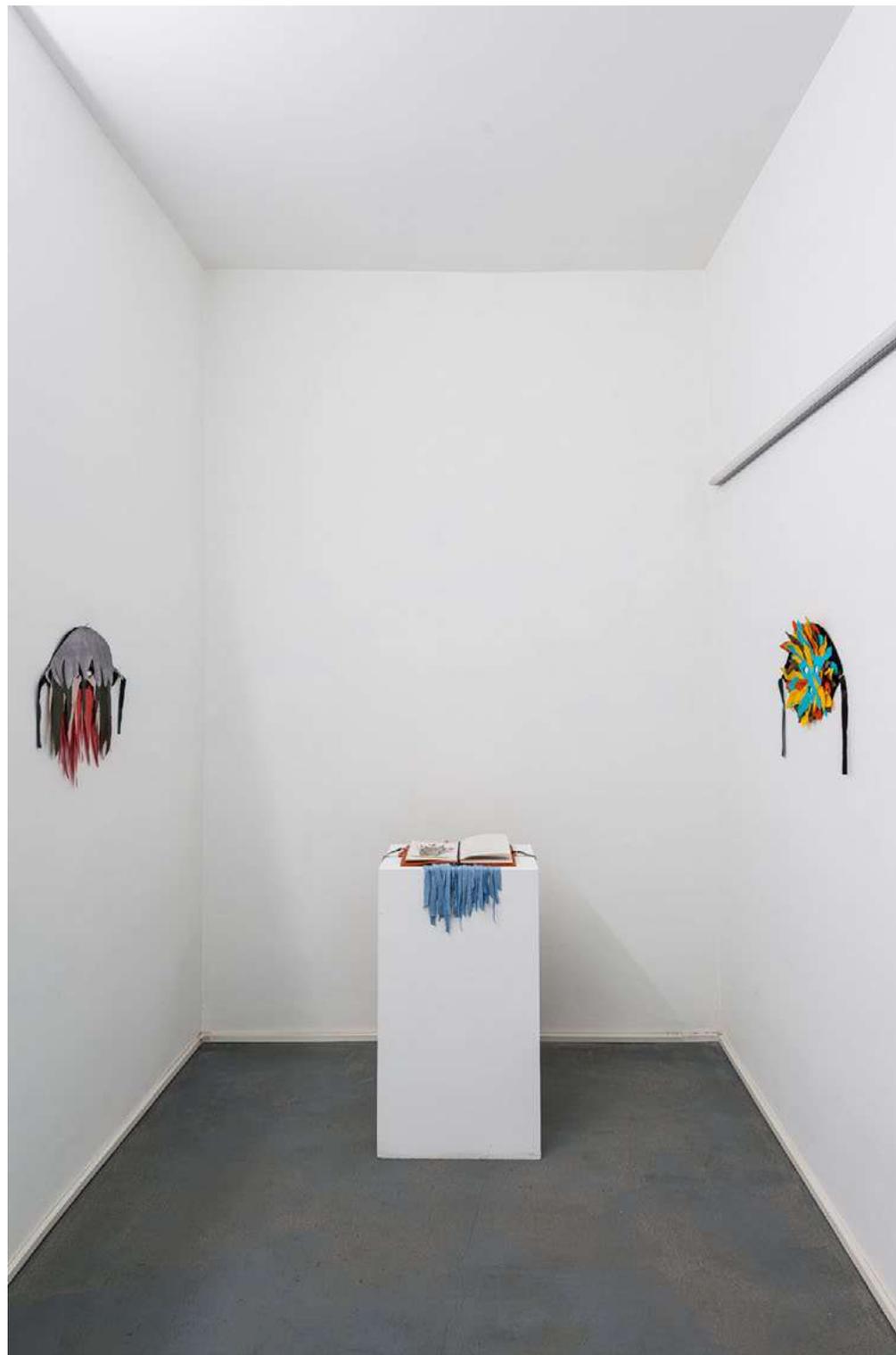
*Lo sguardo che offende, nuvola di mirini, 2017*  
iron, dimension variable  
detail exhibition view *Campo Grossi Maglioni* at AlbumArte, Rome



*Lo sguardo che offende, target-kit, 2013-17*  
iron, fabric, ropes  
detail exhibition view *Campo Grossi Maglioni* at AlbumArte, Rome



*Lo sguardo che offende, nuvole di mirini, 2017-19*  
iron, dimension variable



*Lo sguardo che offende, Il manuale, 2017*  
Artist's monotype in edition of 30, printed  
on cotton paper and mixed fabrics  
35 x 20 cm  
details exhibition view *Campo Grossi*  
*Maglioni* at AlbumArte, Rome





*Lo sguardo che offende, Il manuale, 2017*  
Artist's monotype in edition of 30, printed on cotton paper and mixed fabrics  
35 x 20 cm



*Lo sguardo che offende, Il manuale*  
detail exhibition view *Lo sguardo che offende - Il manuale e la sua genesi*, at Leporello  
photobooks et al., Rome



*Lo sguardo che offende, Il manuale*  
pencil and watercolor on paper  
detail exhibition view *Lo sguardo che offende - Il manuale e la sua genesi*, at Leporello  
photobooks et al., Rome



*Lo sguardo che offende, Il manuale*  
pencil and watercolor on paper  
detail exhibition view *Lo sguardo che offende - Il manuale e la sua genesi*, at Leporello  
photobooks et al., Rome



*Lo sguardo che offende, Il manuale*  
detail exhibition view *Lo sguardo che offende - Il manuale e la sua genesi*, at Leporello  
photobooks et al., Rome



*Lo sguardo che offende, Le maschere, Re Sole e Psicopetalo*, 2018  
photo print on paper, 85 x 50 cm



*Lo sguardo che offende, Le maschere, Statua della Libertà e Mostro della palude, 2018*  
photograph



*Lo sguardo che offende, Il manuale, maschera, 2017*  
fabric, 50 x 70 cm

# MACCHINA DEMATERIALIZANTE E GABINETTO SPIRITICO PER L'APPARIZIONE DI CORPI DISPERSI

2008-2011

The project focuses on the relationship between magic and illusionism, it belongs to the 2006-2011 years of activity when the artists went by the pseudonym 'The Grossi Maglioni Magic Duo'.

It explores the relationship between reality and fiction, and the elusive edge standing inbetween the two realms, namely the unseen. Employing the operative methods of the magician or illusionist, the artists reflect over their artistic work, always based on dialogue and complicity, trying to compare the mystery that lies behind art and that of magic.

The meaning of this work is in the process, based on communicative, performing and illusionist actions, using devices such as the spirit cabinet, the dematerializing machine, the ouija board.

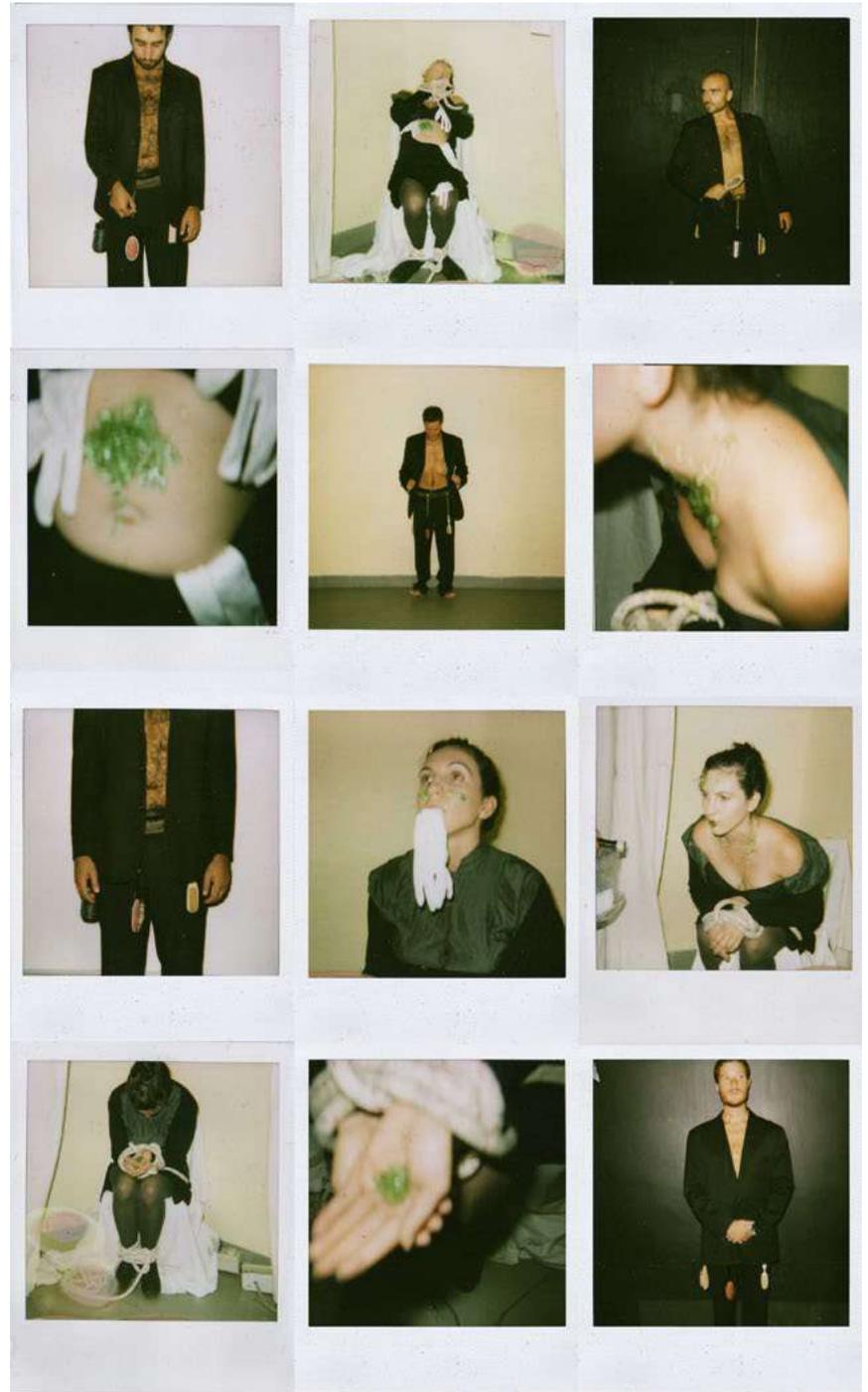
Lýdia Pribišová



*#1 Teleportation, 2008*  
video installation and performance  
video still and performance view Guangzhou / Rome



#2 *Interference*, 2008  
polaroids collage  
photograph from the performance  
Rome/ Guangzhou





#4 *Do spirits return?*, 2009  
poster



# 5 *Séance*, 2009  
performance and installation  
video stills from the video performance at Verkstad, Norrköping, Sweden



*Cinque Dispositivi in Uno*, 2011  
transformable box;  
wood, fabric, photo print on canvas  
160 x 90 x 90



*Dimostrazione di Cinque Dispositivi in Uno*, 2012  
performance and installation;  
wood, fabric, photo print on canvas  
detail performance view at MACRO Museum, Rome



*Do spirits return? Macchina dematerializzante e gabinetto spiritico per l'apparizione di corpi dispersi, 2009-2017*  
fabrics and ropes  
detail installation view *Campo Grossi Maglioni* at AlbumArte, Rome



*Do spirits return? Macchina dematerializzante e gabinetto spiritico per l'apparizione di corpi dispersi, 2009-2017*  
fabrics and ropes  
detail installation view Campo Grossi Maglioni at AlbumArte, Rome



*Cinque Dispositivi in Uno*, 2011  
transformable box;  
wood, fabric, photo print on canvas, 160 x 90 x 90  
detail installation view *Campo Grossi Maglioni* at *AlbumArte*, Rome

# THIS IS AN HAPPENING

2006-2012

The performance was born in New York in 2006: was intended as an answer to the indifference of Chelsea galleries and the gallerists in receiving the two artists. The Magic Duo enters the galleries by surprise, and start cutting out from the guest book a drawing which they had previously sketched. Afterwards the Duo would resell the sketch to the gallerist as an "easy and small form of art" at the end of a magic show.

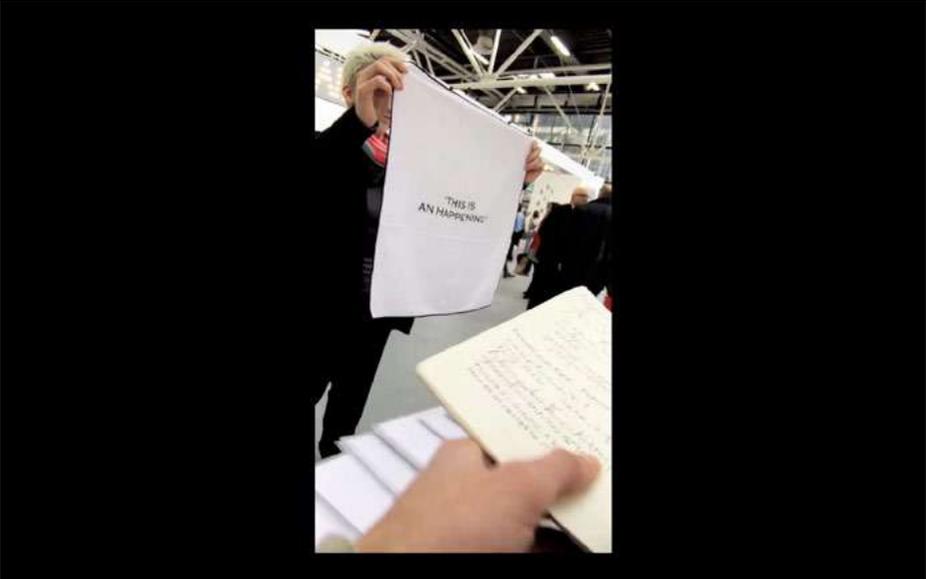
The performance has been repeated in Helsinki, Stockholm and Bologna Arte Fiera galleries.



*This is an happening #1, 2006*  
photo print on paper, 70 x 50 cm  
photo credits: Max Botticelli



*This is an happening, 2012*  
series of 6 handkerchief, silk



*This is an happening, Bologna, 2012*  
still from digital video, 23'35"

# PERFORMANCE SEASON/ PERFORMANCE ART DIDACTIC FESTIVAL WEB EDITION

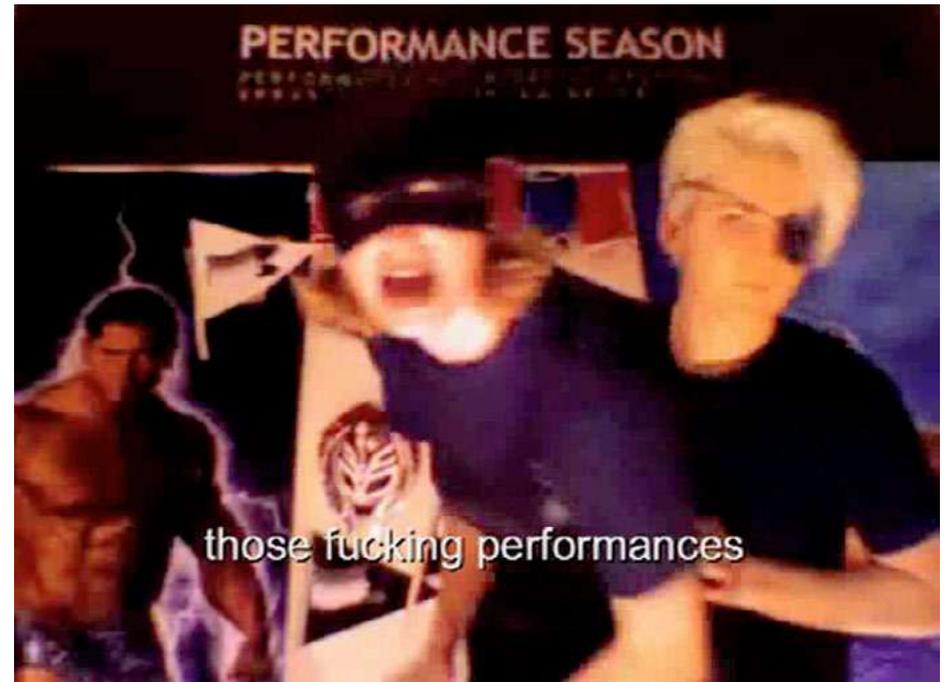
2009- 2010

*Performance Season/ Performance-Art Didactic Festival* is a web festival conceived by The Grossi Maglioni Magic Duo, that involved a series of artists and contemporary art critics.

The festival promotes historical/critical/methodological research around performance art with a focus on OLP (on-line performance) testing and development.

This is to say, to determine how OLP could open new perspectives in the practice of contemporary art, as well as on the relationship between notions of "public" and "private," and on audiences' expectations of artists, while mediating these investigations through a approach that could be called "didactic".

*Performance Season 09/10* was available on-line, making it possible to participate in the performance program and all festival activities. The program includes performances and curator interviews in streaming, an on-line archive, participating artists' presentations and discussion forums on performance art themes.



video still from *Performance Season open call* (starring Valerio Marini) and video still from *Powwow*, press conference (Grossi Maglioni performance as festival's presentation)

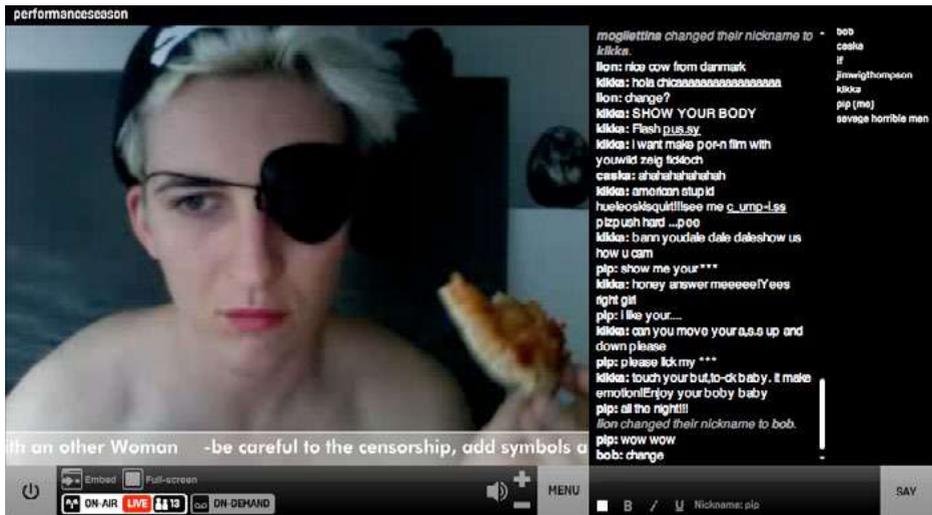
# BAD\_W.H.0R,E\_D,S

2010-2011

BAD\_W.H.0R, E\_D, S is a project born like an on-line performance realized for Performance Season web TV and later became an interactive installation.

The on-line performance was a sort of erotic chat in which the performers, exposed to the webcams in different disguises and camouflages, asked to the audience to participate using offensive words to see them undress.

Viewers participated in a challenging game, everything by linguistic tricks.



BAD\_W.H.0R,E\_D,S, 2010  
 online performance  
 video stills from the on-line-performance on the *Performance Season* web-channel



BAD\_W.H.0R,E\_D,S in lecture, 2010  
 installation  
 exhibition view at Verkstad, Norrköping, Sweden

# THE BOZARKS

2009

"Bozarks" is an old way of calling female fighters.

In this performance, presented at the Correspondance 2.2 exhibition, the duo competes in a punch-up, urging the audience to bet on who will win the game by removing the opponent's mask.

The participation of the public, inspired by the violence of the struggle, warms the artists who become more aggressive the more motivated. Thus, performance changes and has unexpected effects.



*The Bozarks, 2009*  
polaroids collage  
photograph from the performance

# THE ZIG ZAG WOMAN

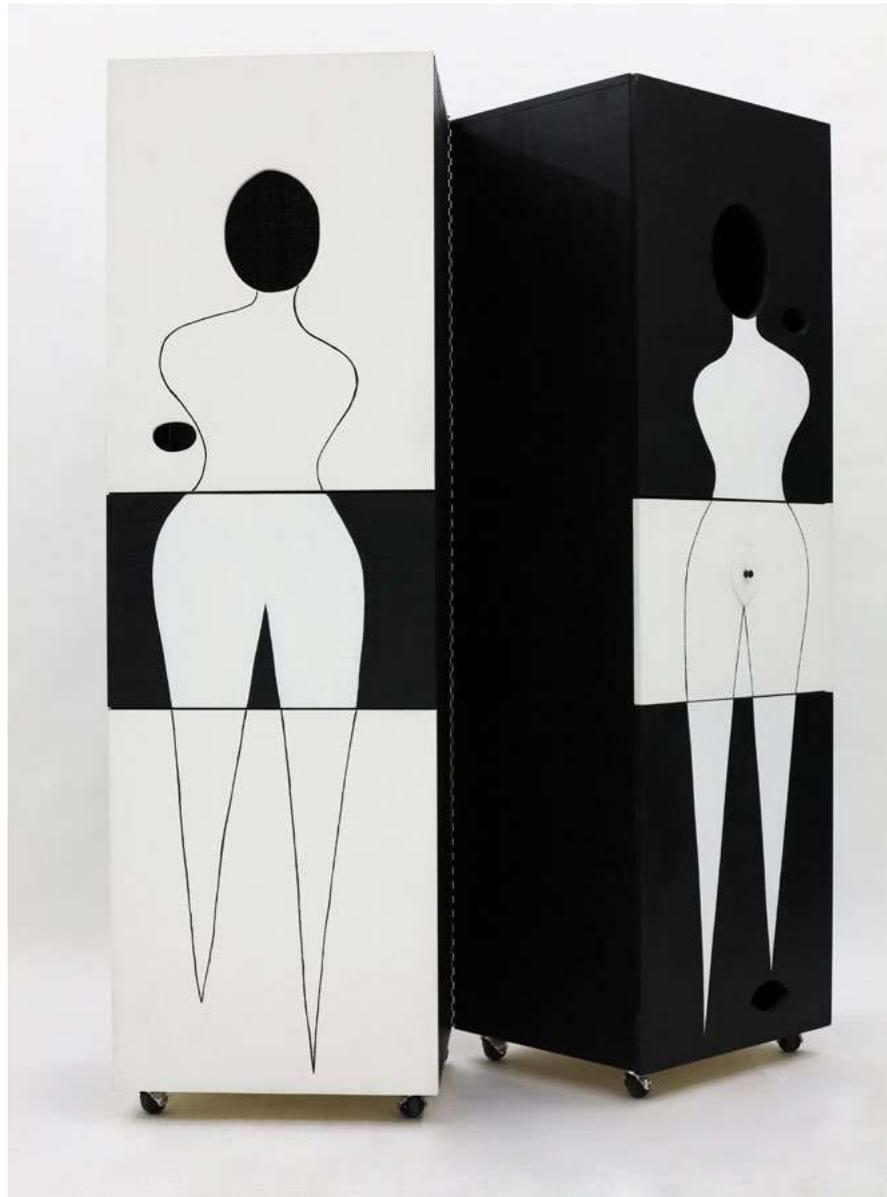
2006-2007

The Grossi Maglioni Magic Duo references the famous trick of the illusionist who cuts his assistant in three parts, and focuses on the part containing the pelvis of the woman.

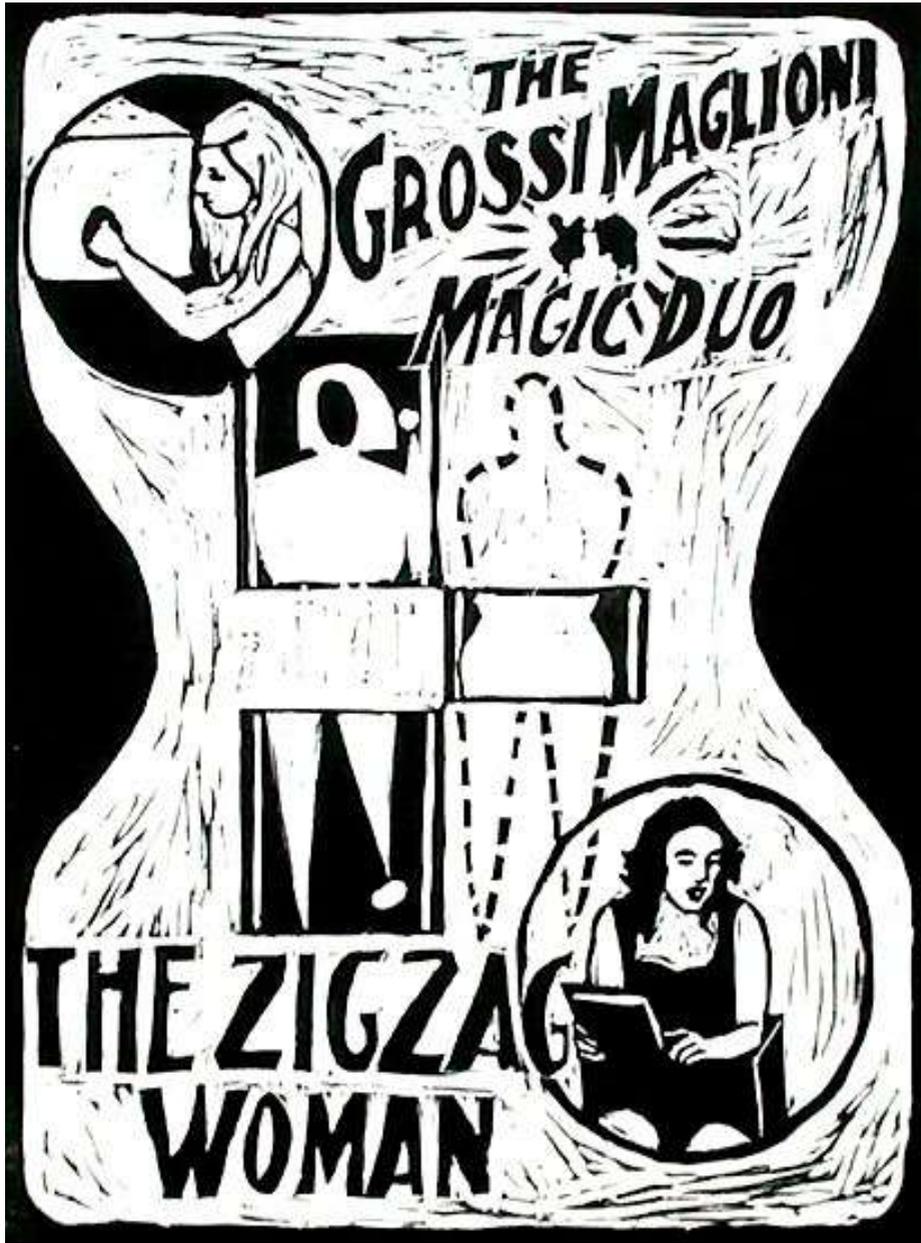
A magic box contain the performer's two pelvises, audience members are encouraged to put their hand inside the box in order to excite the performer, who is virtually connected to the near box, and in the process of reading the 5th chapter of "Actual and Virtual" from Gilles Deleuze's Conversations.



*The Zigzag Woman, Magic box, 2007*  
wood, fabric, video, 190 x 120 x 50  
detail installation view *Campo Grossi Maglioni* at AlbumArte, Rome



*The Zig Zag Woman, magic box, 2007*  
wood and fabric, 190 x 120 x 50 cm



*The Zig Zag Woman, performance poster, 2006*  
linoleography on rice paper



*The Zig Zag Woman, 2007*  
performance