

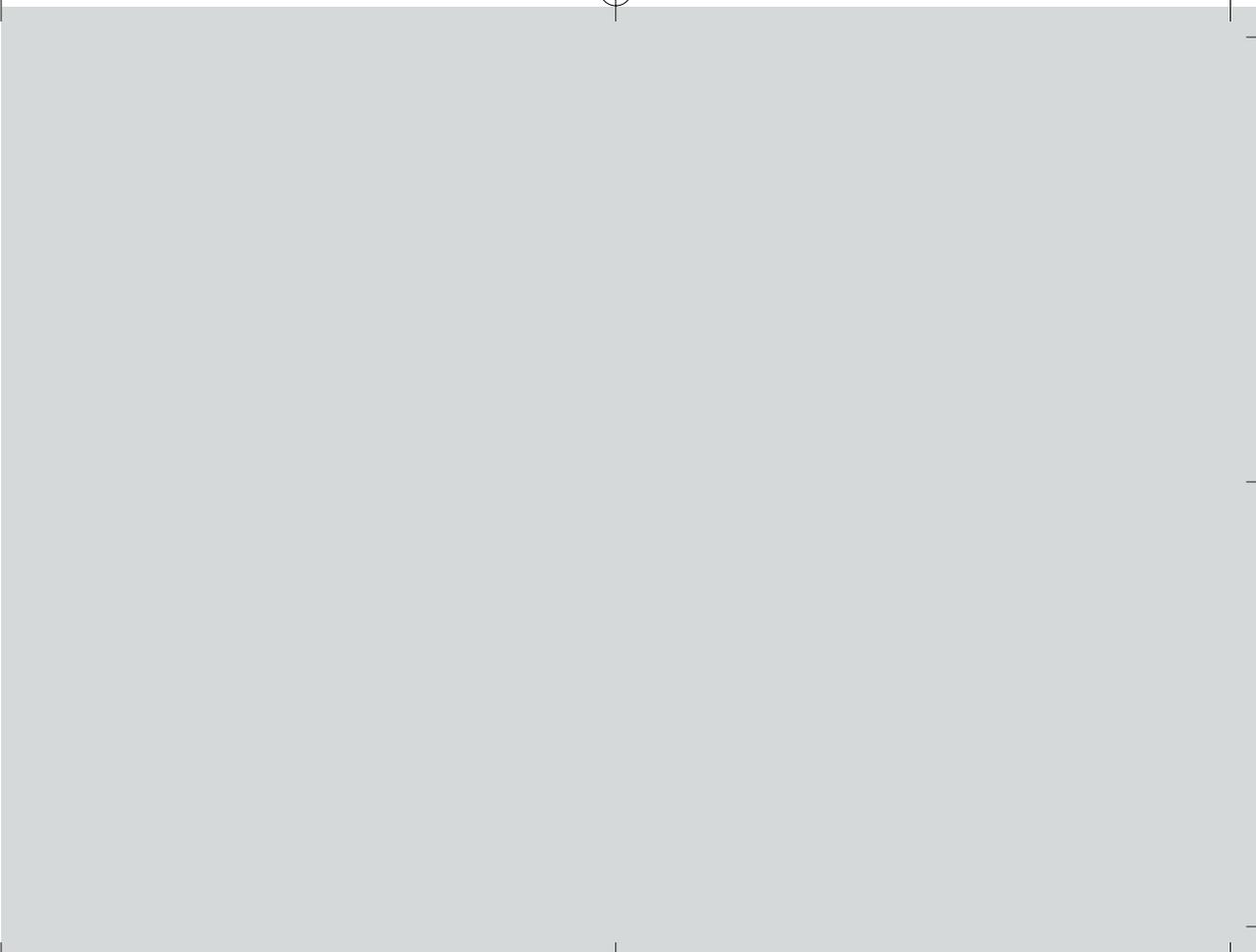
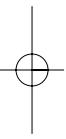
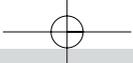
**Buonanno**  
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Buonanno ARTE CONTEMPORANEA

backscape matteo peterlini

backscape matteo peterlini



# Buonanno

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**Matteo Peterlini**

**Backscape**

31 marzo - 18 maggio 2007

TESTI / TEXTS

**Armando de Zambotti**

**Mariella Rossi**

TRADUZIONI / TRANSLATION

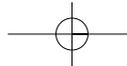
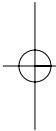
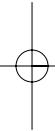
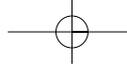
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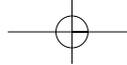
STAMPA / PRINT

**Litotipografia Alcione**

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**backscape** matteo peterlini



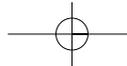
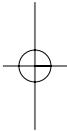
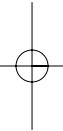


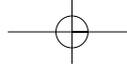
## Backscape.

Armando de Zambotti

Che cosa significa Backscape?

Backscape è “ciò che sta *prima* di tutti i punti di vista” (Husserl)



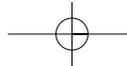
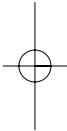
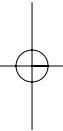


## Backscape.

Armando de Zambotti

What does Backscape mean?

Backscape is “what resides in *front* of all points of view” (Husserl)



## Proprio di fronte ai nostri occhi, appena dietro l'orizzonte

Mariella Rossi

La contemporaneità è l'epoca del nomadismo; ci si sposta in continuazione, si vede in continuazione, eppure in ogni differente paesaggio cerchiamo sempre qualcosa di familiare, il profilo di un edificio, la chioma di un albero. Cerchiamo qualcosa di familiare anche quando osserviamo i paesaggi di Matteo Peterlini, anche se l'orizzonte è infinitamente seghettato e i dettagli non sono delineati. Il nostro sguardo non si ferma, fa oltre, va dietro alla superficie dell'immagine, del paesaggio e identifica un'immagine che prende forma e poi vediamo sempre più nettamente: un campo arato, una città, la campagna coltivata, o forse il filo dell'acqua. Ogni dettaglio acquista senso nella nostra mente attraverso il confronto con ciò che ci circonda. Ecco i suoi *Backscapes*, paesaggi sottesi, interiori, emozionali.

La sua ricerca parte da categorie tradizionali dell'arte come il ritratto e il paesaggio. Ma ciò che traduce al fruitore è un'elaborazione immediata come fosse un riflesso incondizionato. Una serie di immagini diverse del medesimo paesaggio vengono scomposte e ricomposte dall'artista con un software che taglia verticalmente ogni immagine in colonne uguali di pixel che vengono mixati per dare luogo ad un'unica fotografia finale.

Ad ogni battito di ciglia corrisponde una veduta, una diversa porzione di orizzonte, pochi istanti dopo e più in là. L'artista registra, cataloga ogni sequenza di dettagli. E li ricostruisce ordinatamente, in tutta la loro molteplicità, anche se in uno spazio compresso della propria mente. È a questo punto che fissa l'immagine sulla sua retina e l'imprime sulla superficie fotografica. Quando la molteplicità è stilizzata nel suo essere, senza mai dilatarsi nell'astrazione. Peterlini parte infatti da una realtà multipla, la divide in infinite fette e la ricompono multipla in una visione d'insieme.

La sequenza con cui ricostruisce la realtà è precisa, anche se composta da pixel che racchiudono dettagli disomogenei, apici di grattacieli e di vie parallele, o campi coltivati ad appezzamenti. L'orizzonte ideale è raccontato come in una poesia figurata: ogni dettaglio descritto dai pixel è la parola della poesia e ogni fetta di realtà s'interrompe

come s'interrompono le parole. È così nell'inno all'atomica *Bomb* di Gregory Corso dove le parole all'interno si susseguono in combinazioni sempre diverse in un flusso beat capace di muoversi sulla pagina bianca secondo un ritmo tale da farci riconoscere alla fine il profilo di un fungo atomico, ed è così anche con il rincorrersi di frammenti che rendono l'idea finale della linea dell'orizzonte.

Quelli di Peterlini sono paesaggi ideali, virtuali. Quando Gilles Deleuze usava questo termine non si riferiva certo ancora ad una dimensione digitale, pensava piuttosto ad un livello ideale di differenza – l'elemento alla base della sua ricerca – che aveva ritrovato nel modo di parlare del passato proprio di Proust, un passato che ha le caratteristiche di essere “reale senza essere attuale, e ideale senza essere astratto”. Virtuali sono allora le opere di Matteo Peterlini non perché generate da un computer, ma perché sono ideali senza essere astratte, perché riassumono in se stesse l'idea di differenza.

Divenendo virtuale come lo definisce Deleuze o ideale come preferisce Proust, il paesaggio non è più attuale, è registrato, è nella nostra memoria, compresso, alterato e in bianco e nero come le immagini fotografiche di Peterlini. In un certo senso possiamo dire che sono fotografie della memoria. Il punto di vista è il suo, ma per non rimanere astratto ha bisogno dell'interazione con l'osservatore stringendo un legame indissolubile per la lettura dell'opera. Ogni singolo dettaglio è al suo posto, ma slegato dal suo contesto spezzettato in parti nascoste e parti visibili: il fruitore è allora chiamato a ricostruire ciò che non vede, ciò che l'autore all'inizio aveva avuto di fronte agli occhi.

Sono iniziazioni alla visione: per questo appaiono come sorte di test, d'immagini disturbate in cui cercare di identificare qualcosa. In un certo senso ci abilitano a vedere a fondo, a vedere dietro (*back*) l'apparenza, “a mettere a fuoco ciò che io realmente ho percepito osservando il paesaggio di fronte ai miei occhi”. Nel suo atto di fondere i profili di infinite foto tessera nel progetto *iotualtro* o il corpo di sei modelle nell'installazione video *V6* vengono a galla la giustapposizione e l'omogeneità tra un individuo e l'altro per mostrare concretamente la sovrapposizione di appartenenze del singolo. Nel video *zerozero* l'artista ha invece cancellato l'elemento fondamentale di un ricordo collettivo – il pallone nella finale dei Mondiali di calcio dell'82 – imponendo di averlo virtuale alla Deleuze, ossia reale ma non attuale e non astratto.

## Right in front of our eyes, just behind the horizon

Mariella Rossi

Our contemporaneity is the epoch of nomadism; we keep on moving as it can easily be noticed. Yet, in each different landscape we always look for something familiar, the profile of a building, the foliage of a tree. We look for something familiar also when we observe Matteo Peterlini's landscapes, even if the horizon is infinitely serrated and the details are not outlined. Our sight does not stop here, it goes beyond, it goes behind the surface of the image, of the landscape and it identifies an image that takes form and finally we can see more neatly: a plowed field, a city, a tillage, or maybe a rill of water. Each detail acquires meaning in our mind through a comparison with what surrounds us. Here are his *Backscapes*, implied, inner, emotional landscapes.

Peterlini's research starts from the traditional categories of art like the portrait and the landscape. But what he translates to the user is an immediate elaboration as if it was an unconditional reflex. A series of different images of the same landscape are taken to pieces and reconstructed by the artist with a software that cuts each image into equal vertical columns of pixels, later on mixed to give place to a unique final photograph.

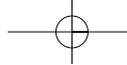
A new sight corresponds to each beat of eyelash, a different portion of the horizon, few moments later and a little beyond. The artist records, catalogues each sequence of details. He rebuilds them in order in all their multiplicity, even if within the compressed space of his own mind. It is at this point that he fixes the image on his retina and impresses it on the photographic surface, in the moment in which multiplicity is stylized into its being, without ever being watered down to abstraction. Peterlini starts, as a matter of fact by a multiple reality, he divides it into infinite slices and resets it in a multiple way within an only vision as a whole.

The sequence by which he reconstructs reality is precise, even if made by pixels that enclose not homogeneous details, peaks of skyscrapers and of parallel ways, or tillage and lands. The ideal horizon is narrated as a visual poem: each detail described by pixels is the word of the poem and each slice of reality is interrupted, as interrup-

ted are the words. That is what happens in Gregory Corso's hymn to the atomic *Bomb* within which the words follow one another in always different combinations in a beat flux able to move on the white page according to a rhythm that allows us to recognize the profile of an atomic mushroom. The same goes with the running of the fragments that give the overall idea of the line of the horizon.

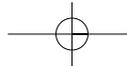
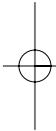
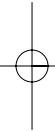
Peterlini's landscapes are ideal, virtual. When Gilles Deleuze used this term he certainly did not refer to a digital dimension, he rather thought of an ideal level of difference – the element at the base of his research – that he had used in the way of speaking of the past, typical of Proust, a past that has all the characteristics of being “real without being present, and ideal without being abstract.” Virtual are then the artworks by Matteo Peterlini, not because generated by a computer, but because they are ideal without being abstract, because they summarize in themselves the idea of difference. By becoming virtual, as Deleuze defines it, or ideal as Proust prefers, the landscape is not present any more, it is recorded, it is our memory, compressed, altered, and black and white as in Peterlini's photographs. In a certain sense we can say that they are photographs of memory. His is the point of view, but in order not to be abstract it needs an interaction with the observer by binding it into an indissoluble tie for the reading of the artwork. Each single detail is at its own place, but untied from its broken context in hidden and visible parts: the user is then called to reconstruct what you cannot see, what the author at the beginning had in front of his eyes.

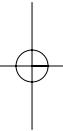
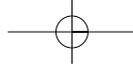
They are initiators to vision: for this reason they appear as sorts of tests, of disturbed images in which you try to identify something. In a certain sense they enable us to see in-depth, to see into the back of appearance, to “focus what I really perceived by observing the landscape in front of my eyes.” In his act of merging the profile of infinite card photos with the *iotualtro* project, or with the body of six models in the video installation *V6*, the juxtaposition and the homogeneity between a person and the other come to surface to show concretely an overlapping of the belonging of each single person. In the video *zerozero* the artist has instead cancelled the fundamental element of a collective memory – the ball at the final World soccer match in 1982 – by forcing the audience to have it virtually depicted, as Deleuze wanted, i.e. real but not present nor abstract.



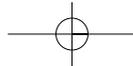
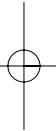
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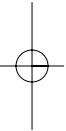
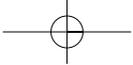
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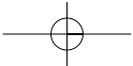
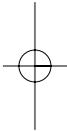
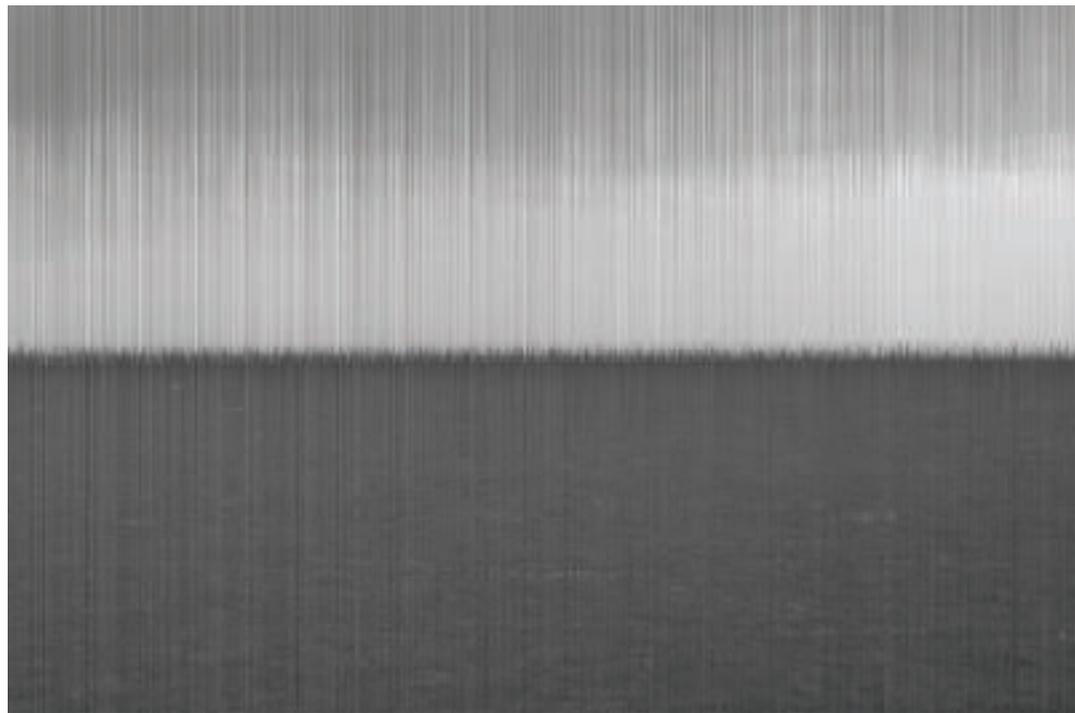


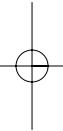
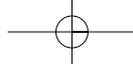
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2006/2007, digital print on b/w paper, cm 60x90



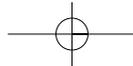
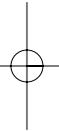


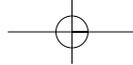
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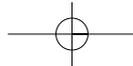
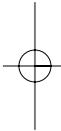
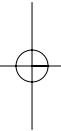
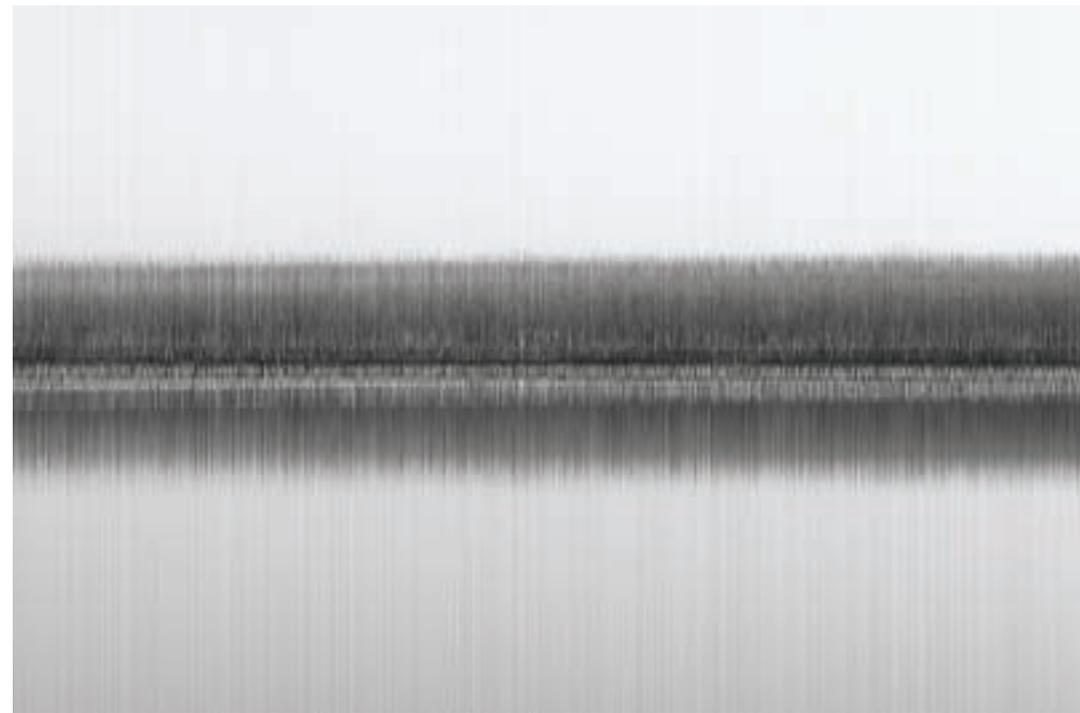


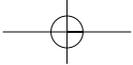
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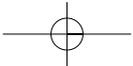
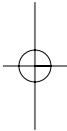
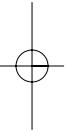


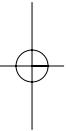
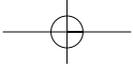
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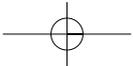
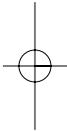
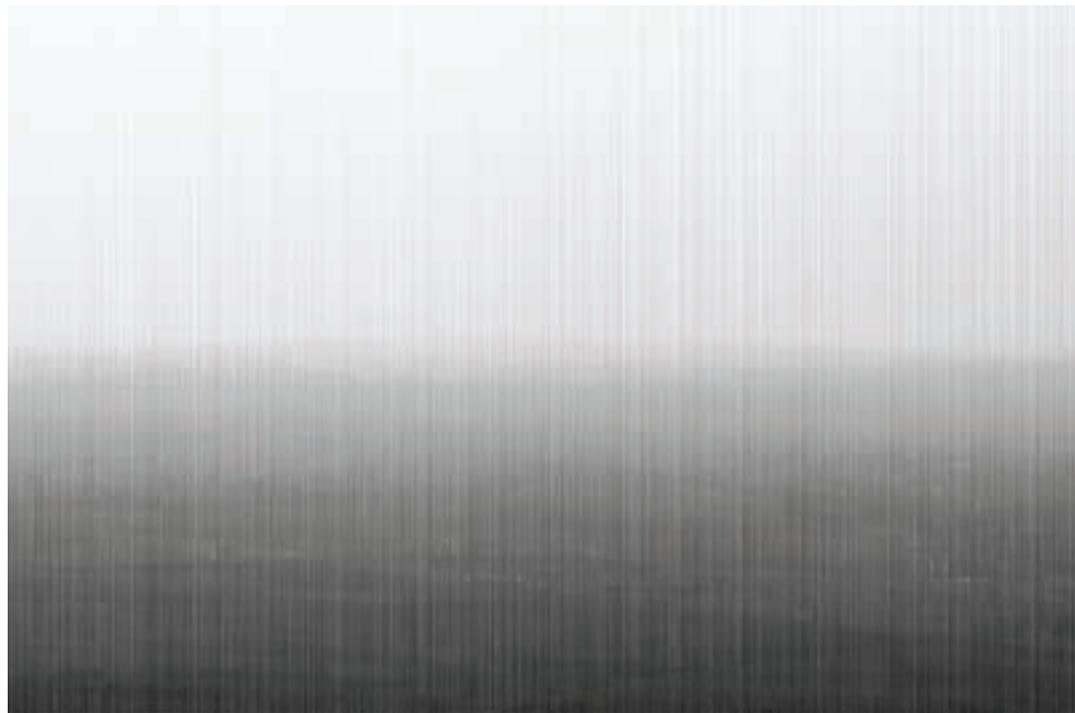


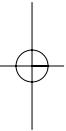
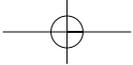
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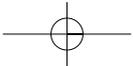
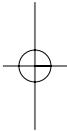


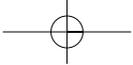
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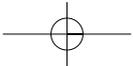
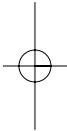
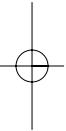
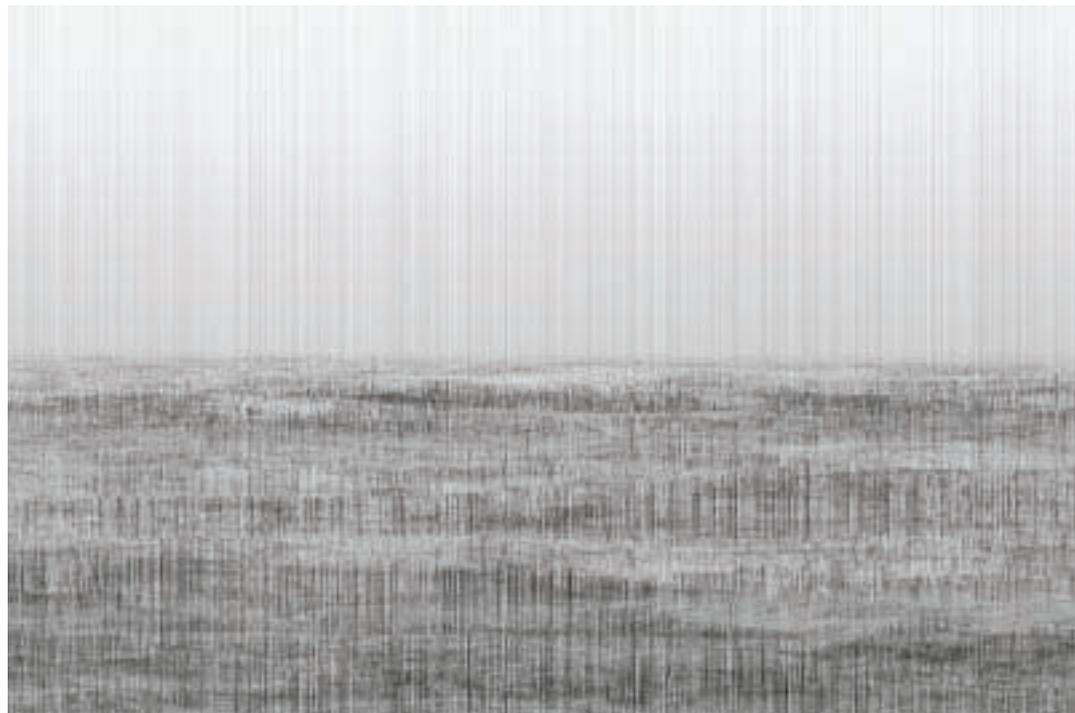


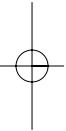
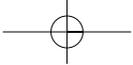
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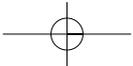
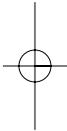
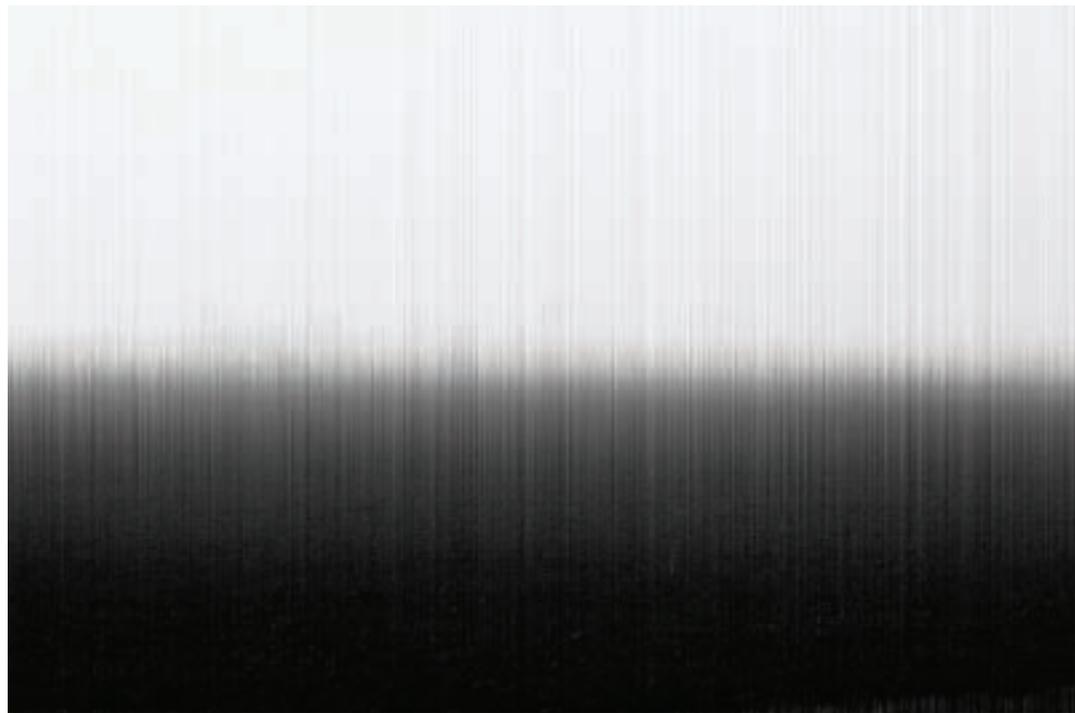


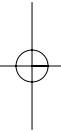
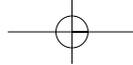
**backscape #9**  
2006/2007, digital print on b/w paper, cm 60x90



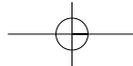
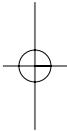
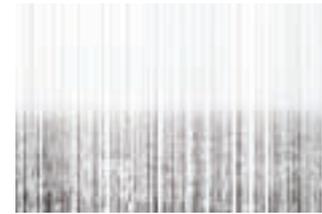


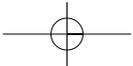
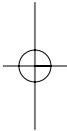
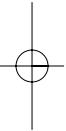
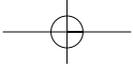
**backscape #8**  
2006/2007, digital print on b/w paper, cm 60x90





backscape  
2006/2007, video





**Matteo Peterlini**

Rovereto, 1970

Vive e lavora a Rovereto / Lives and works in Rovereto

**Mostre collettive, letture e eventi / Group exhibitions, lectures and events**

2006

La Biennale Adriatica di Arti Nuove, San Benedetto del Tronto

DiverseWorks ArtSpace in the Project Gallery, Houston, Usa

Bigscreen Italia, Yunnan Arts Institute YanBoTing, Kunming, Cina

2005

Videonatale, Galleria Civica di Arte Contemporanea di Trento

Hollywood, Q13, Galleria Contemporaneo, Mestre Venezia

Traffic Zone a Venezia, Fondazione Bevilacqua la Masa, Venezia

Trampoline, Broadway Cinema, Nottingham, Inghilterra

Euroscreen21project, Museum Wesel, Lower Rhine, Germany - Art Gallery Verbands-Sparkasse, Wesel, Germany - Fournos Center for the Art and New Technology, Athens, Greece - Unimovie festival-video art section Contemporary Art Museum ex-mani-fattura tabacchi, Pescara, Italy - Kresija Gallery, Ljubljana, Slovenia - Istanbul Contemporary Art Museum, Turkey - Web Biennial 2005 - Schloss Ringenberg, Hamminkeln, Germany - Insa Art Space, KCAF / Seoul, Korea - 2nd Busan Video-festival, Space Bandee / Busan, Korea - Chungdam Art Festival, Seoul, Korea - Galeria e Arteve te Kosoves, Prishtina, Kosova - Goethe-Institut Toronto, Canada - Videominuto, The Luigi Pecci Centro for Contemporary Art, Florence, Italy - Audiovisual Festival zemos98 in cooperation with Endanza, Sevilla, Spain - Loop Video Art Festival at Espai Liceu, Barcelona, Spain - Loop Video Art Festival at Almazen, Barcelona, Spain

Tomorrow Now, Fondazione Bevilacqua la Masa, Venezia

2004-2007

Gemine Muse 2004, Galleria Civica di Arte Contemporanea di Trento, Palazzo delle Albere, Museo di Arte Moderna e Contemporanea di Trento e Rovereto

2003

Peam2003, Pescara Electronic Artists Meeting, Pescara

87.ma Fondazione Bevilacqua La Masa, Venezia, select for group show

Web Biennial 2003, Istanbul Contemporary Art Museum, Istanbul, Turchia

mt0003, International Forum Medienturm, Medienturm Graz, Austria

2002

86.ma, Fondazione Bevilacqua La Masa, Venezia, select for group show

Digital Clip Festival, Galleria d'Arte Moderna di Torino

2000

2000 eventi strade, Rovereto, Trento

**Mostre personali / Solo exhibitions**

2007

"Backscape" Galleria Buonanno Arte Contemporanea, Mezzolombardo, Trento

