



## **Clockwork Fortress - New Cycle (by Krebs)** **Original title: Castello a Orologeria – Nuovo Ciclo (di Krebs)** **an exhibition by Dolomiti Contemporanee with the artist of Squadra Cobra**

**Andraz Castle**  
**29 July - 29 October 2023**

**Artists: Sergia Avveduti, Alessandro Brighetti, Paolo Bufalini, Luca Campestri, David Casini, Mattia Pajè, Giulia Poppi, Marcello Spada, Ivana Spinelli, Andrea Renzini**

We are familiar with the Dolomite territory, in which Dolomiti Contemporanee (DC) has been working since 2011, identifying great and exceptional resource-sites, and giving an impulse to their valorisation, regeneration, and transformation, through the techniques and tools of contemporary culture and art. It contributes to the cogeneration of contemporary Landscapes, through a projective vision of Landscape and Heritage. Environmental, cultural, historical, architectural Heritage.

These neuralgic sites, not always fully expressed (sometimes not at all), are not tackled individually, but through an overall vision, an aggregative policy, which builds a reinterpreted, open, living, seminal, propulsive critical geography.

Now, after the first exhibition in 2013, *et un'oseliera et non vi è*, thanks to a reaffirmed collaboration with the Administration of Livinallongo del Col di Lana and the local authorities, DC returns to Buchenstein. Thus, Castello a Orologeria is staged. The spaces of the Castle host the works of the Squadra Cobra, a phalanx of ten artists based in Bologna, who have ascended to Fodom, and have equipped the Castle with a series of installation works, sound reactions, and disseminative interventions, borrowing their themes from the territory and the creative imagination.

### **An extract from the concept (full text on [dolomiticontemporanee.net](http://dolomiticontemporanee.net))**

*[...] Here it is, this New Krebs Cycle.*

*How to say a poetic spiral metabolism. Another reagent is needed.*

*To produce a respiratory chain, which does not mainly concern the plants, but the mental producers, the psychoplasmists, we might say.*

*Suddenly, the Cobra Team breathed Andraz.*

*These contemporary, non-automatic, anti-decorative metabolites. We called them, we affiliated, they came.*

*They started to explore the territory, we started to open it up to them, for them to see it, for them to enter it, for them to treat it, transforming its sediments.*

*A new energy is unleashed here, thanks to the Cobra Squad with DC, in that Manor that, after the mid-15th century, was the home of Niccolò Cusano, a new energy, overflowing from the battlements, descending beneath the peel as it gushes forth, galvanising the pulp, attacking and doubling the nucleus, modifying the bonds, bringing to the surface certain magmatic acids and buried metallic bodies, distributing them in the new rotating orbits, and so on. [...]*

**Partners:** Castello di Andraz, Comune di Livinallongo del Col di Lana, Istitut Cultural Ladin Cesa de Jan, Arabba Funivie, Arabba Fodom Turismo, Vigili del Fuoco Volontari di Livinallongo, Ristorante la Baita, DB Group, Vini Biasiotto, Caffè Bristot, Speck Unterberger

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**Info:**

Dolomiti Contemporanee

[www.dolomiticontemporanee.net](http://www.dolomiticontemporanee.net) – [www.progettoborca.net](http://www.progettoborca.net) – [www.twocalls.net](http://www.twocalls.net)

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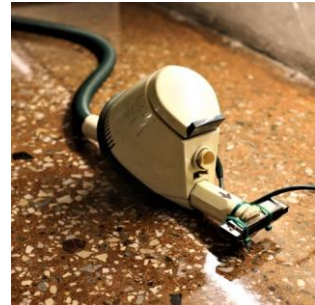
**Andrea Renzini**



**Zilch**, plastic costume, table tennis bats, embroidered parachutes, variable sizes, 2023



**Becco**, hoover component, 20x20 cm, 2021



**Turbo surplus**, hoover, mouth harmonics, digital timer, variable measurement, 2021



**Matancink e Lakè caprieux**, drawing on silk organza, guepiere corset, latex dildo, bracelet, watch, bells, 150x70 cm, 2023



**Tempo**, spray on glass, variable sizes, 2023



**Equivoco**, photographic print and synthetic fabric, 28x28 cm, 2023

Renzini uses different languages with a nonchalant sense of equivocalness and expressive freedom that cannot always be categorised. The works exhibited at the Andraz Castle retain an indefinite aura, but they reveal a great continuity of design and existentiality that binds them to his artistic and life path over time. The large parachutist hanging in the chapel of the castle church is the costume in which Renzini shaped the character Zilch for the music video of the same name of his project Ping Pong, but also the suspension of the work *Matancink* and *Lakè capriccio* consisting of a guepiere holding up a drawing of two Belluno carnival masks (the original drawing is exhibited at the La Baita Restaurant, a short distance from the Castle) is an exercise in programmatic misdirection.

The other works on display bear witness to his experience in the field of music, from music generated by unconventional instruments such as the improper use of vacuum cleaners or worn-out felt-tip pens used as a sound source, to the use of spray used as an ephemeral narration that traverses spaces, environments and sometimes time.

### Luca Campestri



***Interstizio***, direct print on dibond mirror, 35x50 cm, 2023



***Interstizio***, direct print on dibond mirror, 35x50 cm, 2023

His research makes use of the media of video, photographic and sound installation, focusing on the concept of the spectrum as a compromised presence, a being neither dead nor alive. This is located in the virtual dimension of what is no longer but continues to manifest itself and what is not yet but whose effects precede its enactment: such are the modes of hauntological being, divided between compulsion to repeat and mnemonic disintegration. Thus Campestri's works are often configured as the imprint left by a memory that is dissolving and stage affective places and dynamics of mnemonic and image disintegration.

### David Casini



***Déjà vu IV***, brass, resin, synthetic fur, candied fruit, 103x15x27 cm, 2023



***Emerginox***, brass, 15x9x4 cm, 2023



***Tu non mi conosci***, taxidermied boar's head, quartz crystals, 36x53x43 cm

*Déjà vu IV* is a work on the theme of Still Life, inspired by many pictorial depictions of the past. In this case it is a hanging sculpture, with the classic thin brass elements (which are now part of my artistic language) in reproducing a slender, fragile, light structure that supports organic elements such as candied fruit crystallised with resin, resin casts and cast brass moulds. The colours echo the primary ones, particularly those used in Mondrian paintings.

*Tu non mi conosci* is a taxidermied boar's head whose interior is completely covered in crystals. A hunting trophy and decorative element typical of living rooms until the 1970s, the wild animal's head is placed on the floor, thus losing its ornamental function and instead conveying a feeling of unease. Turning around the head, the viewer will notice that it has been embellished with crystals that compose a shimmering microcosm, at once alienating and fascinating. The hunt, the trophies, the internal investigation, as a fantastic aesthetic speleology, here are fangs turned into gems, a mine mouth, an open maw mine. Nearby is the Fursil. Always wild animals run through the territories; we see them, we hunt them, we eat them; they bring sparkling universes inside: look inside things, wealth of deposits, otherwise you will bump into them from the outside.

*Emerginox* is a wearable sculpture made of sheet brass, inspired by the well-known Victorinox multi-function Swiss Army knife invented at the end of the 19th century. The base is designed to adhere to the back of the hand as if it were a glove-armour, on which the classic removable tools are mounted. In May 2023, Emilia Romagna was hit hard by unprecedented floods and landslides, which affected 37 municipalities, causing 16 deaths and more than 23,000 displaced persons. In the aftermath of the serious cataclysm, the work metaphorically intends to recount the many important actions of help and solidarity on the part of numerous groups of volunteers, who worked, and continue to work, with great participation, to free urban centres from the rubble and clean up the worst-hit areas. In this case, the small tools designed by the artist are silhouettes of tools used in emergencies, such as a shovel, a saw, an axe, but not only: also a corkscrew and a household knife, indicating the collective energy of those who have been able to rediscover, even in such dramatic moments, light-heartedness and the desire to toast.

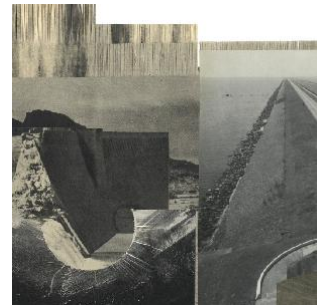
### Sergia Avveduti



***Due giorni di servizio, #1***, graphite on leather, iron, 31x7,5x7,5 cm, 2023



***Due giorni di servizio, #3***, 2023, organ pipe, leather, cement, 112x15,5x15,5 cm



***In lingua matematica***, animation video, 3'45", 2023

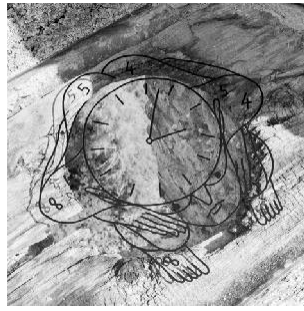
In the video *In Mathematical Language*, my interest in architecture and the mystery surrounding it takes shape. With the tools of animation, the construction and deconstruction of architecture and landscapes takes on a broader valence, also thanks to the presence of sound. The drawings on drums continue this double valence between image and sound, which in this case is placed in a potential dimension, simply suggested by the musical instrument.

*Two days of service, #3* exhibits the encounter between two elements that constitute in different ways a structuring of the flow of air: the lightness of the robe and the solidity of organ pipes. The fringes of leather and the organ pipe suggest an upward vertical solution, a motion of asceticism. The object, simple and essential, comes to be 'humanised' through the body/cloth association. Once again, the sound and solidity of the object find themselves at a point of confrontation.

**Mattia Pajè**



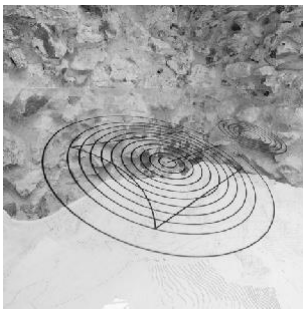
**Everything is possible + Developing higher intuition**, PVC pre-spaced adhesive, variable dimensions, 519 7148, 2023



**Stipsi C**, PVC pre-spaced adhesive, variable dimensions, 2023



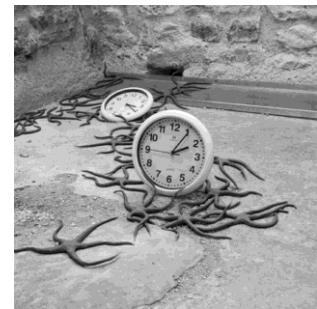
**Stipsi**, PVC pre-spaced adhesive, variable dimensions, 548 4548, 2023



**Apollonius**, PVC pre-spaced adhesive, variable dimensions, 2023



**You can achieve everything which you put in intention**, PVC pre-spaced adhesive, variable dimensions, 2023



**R (+ ore)**, raw clay, wall clocks, environmental dimensions, 2023

*R (+ore)* reflects on the idea of human relationships.

A hundred fragile clay stars inhabit the floor of the former women's prison, clustering around eight clocks. The condition of the stars is fragile and dangerous. Almost certainly many will not notice the sea sky they walk on. They are fresh, worked by tapering to the breaking point the material that is most historically linked to the manual production of human beings. Perhaps a star has been dedicated to each guest in the exhibition, but the possibility exists that it is she/he who destroys it. A cunning obstacle is often concealed by the presence of its seemingly more dangerous colleague. Attentional blindness, typical of those who watch in an orderly and economical manner, as in the celebrated experiment of the gorilla crossing the stage, operates through distraction. Breaking a clay star is no great harm if this is the price of a brief sense of guilt that, in perspective, regenerates one's awareness of one's own body's capabilities. Clocks, different times, run inexorably and witness the slow disintegration of organic matter.

Other interventions by the artist in the exhibition are pre-spaced stickers that take up pseudo-scientific theories. This investigation interests Pajè from both an aesthetic and speculative point of view. The theories he has studied have in fact given rise to a series of graphic elements that have a potential formal value, which can be used as a veritable visual alphabet. Moreover, by placing themselves in a state of ambiguous efficacy, they bring to light central themes in contemporary times, such as the construction of the official discourse on truth and the different and unusual forms of codification of reality, time and history.

About Radionics (image 4): Theorised at the beginning of the 20th century, Radionics is, according to its proponents, a method of energy rebalancing, often involving the use of geometric figures and graphic boards, called radionic circuits. These particular figures release energy allow treatments to be performed at a distance on people, animals, plants, buildings, projects and life situations that are intended to be resolved, improved or amplified.

Specifically, the one on show: the Apollonius Radionic Circuit was created to profoundly cleanse anything from any kind of invasion, radically and definitively eliminating any form of negative influence. On the numerical sequences applied to the models and sessions (images 1, 2, 3, 5):

Numerical sequences were invented by researcher and populariser Grigori Grabovoi.

According to Grabovoi, every system - be it an atom, a cell, an organ or a planet - possesses its own basic vibration from which its form is derived. If for some reason the system breaks down, its vibration undergoes a distortion that is expressed as a deviation from the pre-existing order. Grabovoi identifies individual numerical codes with which one could act on psychophysical disorders or facilitate and amplify situations or desires. Number sequences - again according to Grabovoi - would be used to create harmonic balance and determine reality.

## Giulia Poppi



### **WEICHWEICHWEISSWEICH**

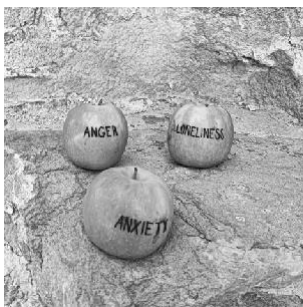
Used iron hydraulic spreaders,  
multi-source audio loops  
110x110 cm each, 2023

Used in the marble quarries, the hydraulic spreaders, iron tools, after use that sees them thrown away like slag, take on a marvellous quality: modelled by the marble and water between violent pressures, they acquire a soft, textile semblance. They become cushions, beds and are charged with an intimate, interior dimension.

## Paolo Bufalini



**Proposal**, pillowcases, cotton, foam rubber, felt, 3d print, arduino, xbee boards, electronics, powerbank, two elements 50x50x20cm each, 2020



**Loneliness, Anxiety, Anger**, Tattooed fuji apples, variable size, 2023

The movement of two mechanised cushions, synchronised by xbee cards, simulates regular, slow and silent breathing. The machine, concealed, stages an ideally infinite repetition, at once harmonious and alienating in its unnatural perfection.

Loneliness, Anxiety, Anger is part of the Fruits series, in which words, traumas and states of mind to be exorcised are tattooed on apples and pears. In the course of the exhibition, the apples undergo a process of organic degradation, thus accomplishing what could be called a sublimation - of the trauma, as well as of the body on which it is inscribed. Each work takes its title from the sequence of tattooed words. Thanks to ixart.net, for the loan of the work.

## Alessandro Brighetti



**Totem de l'Air fraise**, used air filters, pollution, steel structure, 25x25x412 cm, 2022

**Smokeocene**, audio, min. 8:49 in loop, audio system, 2022

The totemic phenomenon is the objectification and fetishisation of a mystical kinship between the human and the non-human, expressed through a form of animistic, reciprocal and mutual respect. The Totem represents the 'dynamic connaturality between man and his environment', a process of identification between human and non-human culminating in the strenuous defence of one's environment.

The foundations of this healthy interaction, in which the ecosystem balance is realised and maintained, however, seem to have disappeared, to the detriment of an idea of Nature no longer understood as 'biological armour', but rather as a value that can only be translated into a bar code.

Totem de l'air fraise is the totem dedicated to the contemporary relationship with the element Air: the air filters used are the tool needed to bring the natural element back to its natural purity. Spirituality in the totem is missing, unavoidable. Completing and complementing the work is a sound installation, Smokeocene, a symphony for coughing, a universal phoneme from the First Industrial Revolution.

## Ivana Spinelli



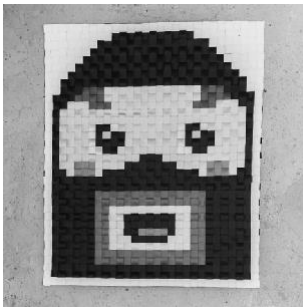
***Il testo respira.***  
***Tenda da roccia,***  
synthetic fabric, spray,  
screen printing,  
180x180 cm, 2023



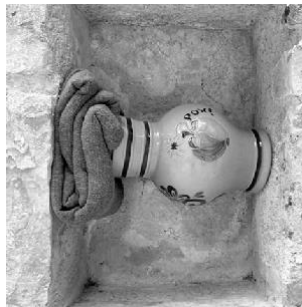
***Presale male presa bene***  
***- affordance (1-9),*** self-  
hardening clay, acrylic,  
various sizes, 2023

The light, multicoloured fabric bears the cryptic and archaic di-signs of 'Zig Zag Protophilosophy'. Marked by an entity that inhabits the past and the future, it moves wherever an air current pushes it. Perhaps castellans outside time and space who live where we do not perceive them. In the rock, in the wind. Suggesting unimaginable, yet possible societies. Climbing on the ground. Between crawling and clinging. The clay sockets suggest a use and at the same time bear the traces, they are footprints. With fingers and nails entering the earth. An attempt to resemble roots.

## Marcello Spada



***Heidi Bandit,*** seat  
belts, 145x175 cm,  
2022



***Heidi Geht Nach***  
***Frankfurt, Bembel per***  
***Apfelwein,***  
environmental  
dimensions, 2023

A 19th century Swiss Heidi, distorted through the Japanese filter of 1980s manga heroines undergoes a new mutation. Through mobile phones and the language of emoji she meets and marries the life of the bandit, the freedom of green pastures being a melancholic memory faded into urban everyday life. Hunted down by the refusing German bureaucracy, Heidi seeks solace in the joys of meadows and pirates. Numerous interwoven belts depict the union of two emoticons: Heidi and Bandit. The particular warp forms large squares, translating the low definition 'pixel' of digital symbols into the analogue world. The hybridisation of two different icons creates an unexpected emotional blend and initiates interesting stories. In the reflections of Heidi Bandit, images of cities, cars and green Swiss pastures mingle, evoking dreams of freedom. It is difficult to say whether Heidi Bandit wears a balaclava because of the cold at altitude or because she is ready to escape the law.

The Bembel and the apple about to explode refer to the use of earthenware in the origins of gunpowder. The Bembel is a glazed earthenware jug used to serve apple wine (apfelwein) typical of the German state of Hesse.