



fiera internazionale d'arte
moderna e contemporanea

international exhibition
of modern and contemporary art

13/15-05-2022
Bologna

OPLÀ. PERFORMING ACTIVITIES

Oplà. Performing Activities, now in its third edition, is curated by **Silvia Fanti (Xing)**, recognised internationally for her interdisciplinary look at contemporary cultures, with special attention to live arts, an expressive form that has characterised Bologna's artistic scene since the 70s. There are four activities on the programme, by Italian artists (by birth or adoption).

Invernomuto - VERNASCACADABRA

Muna Mussie - Persona

Luca Trevisani - Ai piedi del Pane

Jacopo Benassi - UNISEX

"Working in contemporary art means creating occasions, contexts, and moments that no longer show "what art is" but instead "what art does." Therefore, how did we respond to the request to bring Performance to an art fair without reducing it to decoration or simply feeling out of place? Oplà places performances in a functional context, making it possible to participate in and share the work as it takes place. Rather than presenting individual, finished gestures with a fixed duration, the performance is understood as an activity: the construction of a series of micro-systems of creation, relation, service."

Silvia Fanti

Invernomuto - VERNASCACADABRA

Friday 13, Saturday 14, Sunday 15 May 2022

from 11 AM to 8 PM on the hour

commissioned, developed and curated by Xing

produced by Arte Fiera

Hall 15 loudspeaker system

The ocarina is a wind instrument traditionally made of terracotta. Its name derives from its shape, which resembles a small, headless goose ("oca" in Italian). It is claimed that the instrument was invented by Giuseppe Donati, an artisan in the small town of Budrio, near Bologna, around the mid-19th century, and then it spread to many geographic areas (Austria and especially in South Tyrol, but also in Korea, Japan, Peru, and Hungary). Aside from its use in traditional and folk music, the ocarina appears in some famous soundtracks by Ennio Morricone, in compositions by György Ligeti, in *Capitan Harlock* (a 1970s Japanese anime series), in music by Duran Duran, and in the seminal videogame *The Legend of Zelda: Ocarina of Time*, in which it serves as a time and teleportation machine.



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VERNASCACADABRA, Invernomuto's sound performance for *Oplà 2022*, takes place through the fair's loudspeaker system. It consists in a series of works for ocarina – composed, played, and post-produced by Invernomuto – announced and broadcasted on a regular basis during the opening hours of the art fair.

It is part of an artistic journey through the history of music routes that Invernomuto has been carrying out for years, starting from the sound and the imaginaries that it generates. Specifically, the work runs parallel to *Black Med*, a sound research project on the Mediterranean that Invernomuto started in 2018 (available for online consultation on the platform blackmed.invernomuto.info).

Invernomuto is the name of the artistic personality created in 2003 by Simone Bertuzzi (Piacenza, 1983) and Simone Trabucchi (Piacenza 1982. They work and live in Milan). Invernomuto is the author of a series of research projects structured in time and space, from which cycles of interconnected works derive. www.invernomuto.info

Muna Mussie - *Persona*

Friday 13, Saturday 14, Sunday 15 May 2022

11 AM to 8 PM

commissioned, developed and curated by Xing

produced by Arte Fiera

Hall 15 - Stand F4

Persona, Muna Mussie's activity for *Oplà. Performing activities 2022*, is an ad personam encounter mediated by the practice of sewing in which language is a political-affective space. After extensive work with the digital sewing machine based on the transcription of words and signs in the form of embroidery to be worn, the artist will now challenge visitors of the fair to have their worst defect embroidered on a piece of their clothing. Displaying one's worst can be a way to relieve tension and play with conventions on social occasions focused on value. Ingmar Bergman was a masterful observer of the unconscious, with an aseptic, cold, hallucinated eye. What does the mirror reflect? For the occasion, the artist embroidered the script of the film *Persona* in a fabric book that can be read in the dressing room.

Mussie's research obstinately attempts to escape the literalness of meaning. Her initial works were based on sewing as an artistic tool. In 2007, she developed *FFMM* with Flavio Favelli: a collection of clothing embroidered with dates, places, telephone numbers, plaques related to public or private history, continued with the creation of small paintings or objects along the same line. Ten years later, for *Atlas of Transitions Biennale - Right to the City*, she created a dialogue between her research and more traditional knowledge of embroidery linked to different cultures, resulting in the collective creation of a sewed book of cloth. *Punteggiatura* (Punctuation) is a "social fabric" made with a group of women in Bologna coming from various geographic areas, including Africa, Eastern Europe, Asia,



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and South America. The performance *Curva* highlighted the “automatic soul” of the sewing machine - her creative tool – with a study on hypnotic rhythm. For her solo show *Bologna St. 173* she embroidered on several *nezela*, traditional Eritrean fabrics, the acronyms of groups and political movements formed during the Eritrean diaspora in the ‘70s and ‘90s. Lastly, for *Memory Matters*, the recent project with the Sandretto Re Rebaudengo Foundation for the Democracy Biennial in collaboration with Black History Month Florence, she created the performative installation *Oblio*, in which a group of migrant women sew and unsew the word “oblio” (oblivion) on the façade of a scaffold, thereby becoming a temporary and active anti-monument, in response to historical monuments that are increasingly more uncomfortable and impossible to “wear.”

Muna Mussie, (b. Keren, 1978), Eritrean artist based in Bologna, investigates the performing arts and the scenic languages to give shape to the tension that arises between different expressive poles, through gesture, vision and word. www.munamussie.com

Luca Trevisani - *Ai piedi del pane*

Friday 13, Saturday 14, Sunday 15 May 2022

12 noon to 7 PM

commissioned, developed and curated by Xing

produced by Arte Fiera

with thanks to Fabio Quaranta

Hall 15 - Area A2

Ai piedi del pane. Luca Trevisani’s new performative activity conceived for *Oplà*. 2022 is dedicated to bread, and focuses on a new series of metamorphic sculptures. For Trevisani, bread is history’s most important technological object, one that many people consider poor and take for granted, but one that embodies incredible power. These are artworks to wear, shoes with soles of bread grafted onto existing uppers, bas reliefs to take for a walk around Arte Fiera, in an act of cultural archaeology that employs irony to challenge our hierarchy of material values. Shoes to put on and activate, a sort of artistic stress test in the halls.

If each sculpture is a distillate of reality, so does a fundamental food such as bread, or the shoe in its functionality, synthesise history, culture, time, and social relations. If hand-made products and gestures are a process of formalisation of the world, a shaping of energies, made through choices of taste, affinity and ideology, Trevisani appeals to invention and to turning things upside down. His wild shoe platform slips in camouflaged, mixing modern and traditional, material and social history, Tom Thumb and fetishism. His organic sculptures crystallise the act of walking while expanding its temporal dimension, experiencing the metamorphosis of bodies.

Ai piedi del pane is a new and consistent chapter in Luca Trevisani’s research: for over 15 years, he has studied the historical characteristics of sculpture in a dynamic laboratory that probes the uncertainties of the material world and our knowledge of things.



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Luca Trevisani (b. Verona, 1979, living in Milan) is a multidisciplinary artist whose works have been exhibited in museums and institutions throughout the world, including MAXXI in Rome, Biennial of Sydney, Manifesta 7 Rovereto, Biennial of Architecture in Venice, MOT Museum of Contemporary Art in Tokyo, Kunsthalle in Vienna, Kunstverein in Braunschweig, ZKM in Karlsruhe, and Magasin in Grenoble. www.lucatrevisani.eu

Jacopo Benassi - UNISEX

Friday 13, Saturday 14, Sunday 15 May 2022

2 PM to 3 PM, 5 PM to 6 PM

commissioned, developed and curated by Xing

produced by Arte Fiera

Hall 18 - Toilette Area

UNISEX is the self-documentation of a real-time action by photographer, artist, and performer Jacopo Benassi. Visceral, all-encompassing, intrinsically performative, Benassi consistently embraces life's contradictions. Like him, his photos are raw and true, smudged by the conflictual vectors that form the whole. About a year ago, he began a path of public self-exposure, with actions in which he gives himself to the viewer: an act of opening toward the outside, that constitutes a new starting point in his career by opening multiple perspectives ("I enter the camera and exit a performer and sculptor").

For *Oplâ*, the project is a "situation" governed by the artist, who, with the expertise and indifference of a janitor of public bathrooms or a cleaner, will manage an automatic live-shooting and audio recording/mixing session twice a day, thereby expanding the bathroom's usual function. **UNISEX** is a rehearsal studio and shared set, a space in which there are no differences of any kind. The performer will intervene with his camera and with sampled sounds of his voice and that of the visitors (if so wish), which will form a refrain of slogans in a rite of sprinkling of coincidental images shot under the automatic flashes attached at his cleaning cart. This occupation of a space relaunches the *FBI - Fondazione Benassi Jacopo*, a new organization that hosts exhibitions, launched a few months ago in the bathroom of his studio in La Spezia.

Jacopo Benassi (b. 1970), photographer and artist, lives and works in La Spezia. Over the years, he has developed a personal style in which depth of field is eliminated and the light of the flash becomes a signature, a stylistic limit that he self-imposes to achieve photos that are raw and without any mediation. <https://www.jacopobenassi.cloud/>



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