JACOPO RINALDI

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STATEMENT

Jacopo Rinaldi (Italy, 1988). Lives and work in Rome.

Rinaldi is a multy-disciplinary artist. His work is characterized by a reseach-based practice involving public archives, private libraries and databases. This aspect implies an interest in politics and historical events.

His practice encompasses photography, video, installation, drawing, writing and graphic design.

REAL CHERNOBYL

The video attempts to reconstruct the story and the movements of Thomas Garenq, the men who sold to the American televisions ABC and NBC the first video of Chernobyl after the nuclear disaster. Soon this video turned out to be a fake as it was shot in the suburbs of Trieste (Italy).

In an effort to track down Thomas Garenq, the video retraces the places of this international fraud: the hospital of Cattinara, Rozzol Melara and the hotel's rooms of the city center where Garenq stayed and where there were a negotiation with the American televisions.

'Real Chernobyl' was filmed in the summer of 2019, during the warmest June ever recorded.

link: https://vimeo.com/371660502
password: Garenq

VIDEO,
1920 × 1080, 16:9 FULL HD,
29'28", LOOP
2020

MY OFFICE TODAY

Kafka worked at the Prague branch of the Italian insurance company *Assicurazioni Generali*. Unable to extricate himself from work he whishes to move to Trieste at the headquarters of *Assicurazioni* to work in a seafront office. In the meantime he studied Italian and wrote desperate letters about his work. I copied some of his words on the windows. The phrase "mein Bureau heute" (my office today) now sounds like an hashtag. If you type it down on Intagram it seems like the office no longer exist.

Kafka gets off from work at 2:30 pm.
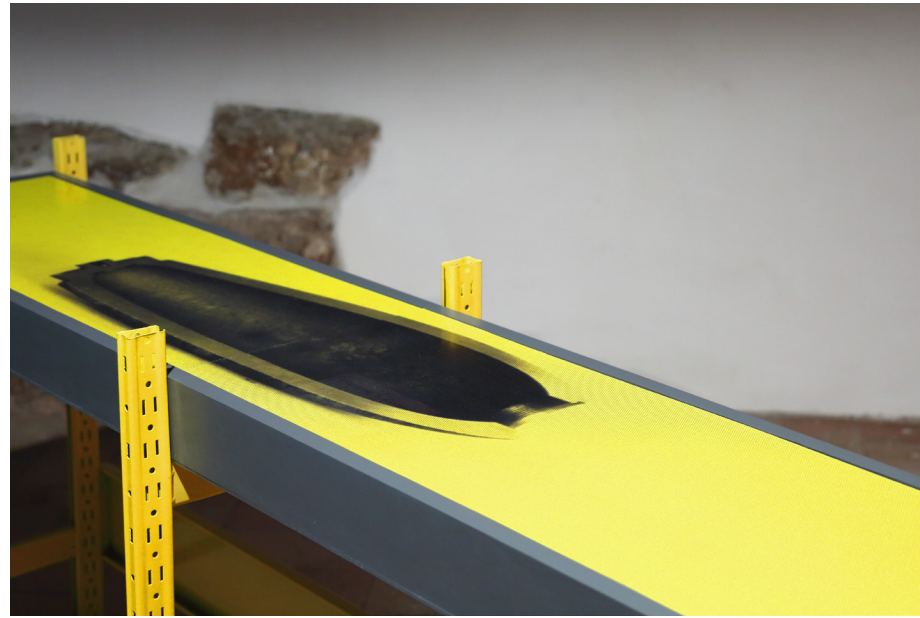
FUTURISMO TRISTE

Despite the strong criticism, Futurist movement developed a theory about istitutions such as museums, libraries and archives. According to the earliest instructions of the Futurist Manifesto, futurist artists claim the need to clear away the past, even when the past involves them: *The oldest of us is thirty: so we have at least a decade to finish our work. When we are forty, younger and stronger men will probably throw us in the wastebasket like useless manuscripts. We want it to happen!*

Futurismo triste (Sad Futurism) is a showcase for the Futurist Manifesto. It's a treason but also the attempt to connect past, present and what can still be futurable.

Artists' Book Residency. Viaindustriae, Mahler & LeWitt Studios. Spoleto (Perugia).
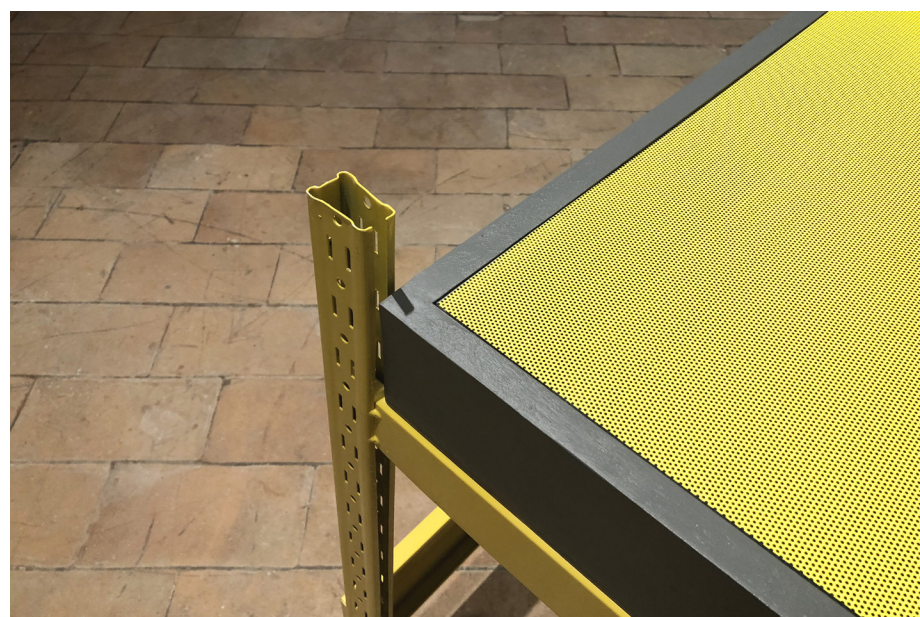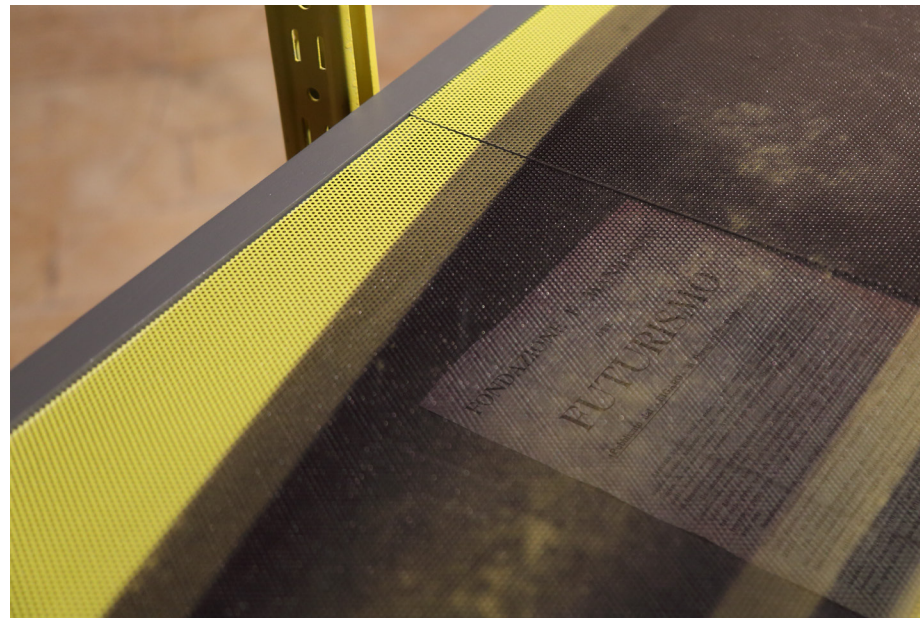
MIXED MEDIA,
FUTURIST MANIFESTO,
METAL,
WOOD,
ONE-VIEW DIGITAL PRINT ON PVC.
PLEXIGLASS
2018

INTERVALLO

Intervallo is an installation site-specific to a train connecting Lecce to Gagliano Leuca in the southeastern province of Apulia in Italy. The work consists of substituting railcar curtains with printed drapes that feature images taken from a 1935 newsreel. From this film I extracted one-second segments and then printed a different film still for each window drape. In the brief sequence reproduced in *Intervallo*, the camera frames an Eritrean moving landscape as seen from one of the Littorina Fiat railcars. To this day, "Littorina" is a common term for this kind of railcar. My impression is that there is a strong affinity between the figure of the spectator and that of the passenger. Recently, I realized that railway terms and film terms have many words in common. One of these is "carrellata," or tracking shot. If we consider the railway's windows as a screen, we can see the tracks as enabling a perfect long take or sequence shot. I think the train in some way prefigured the cinema, and maybe this affinity between video and landscape is what the first newsreels called "cartollina in movimento" (moving postcards).

In Italy, the train and the cinema were invested with a very violent ideological charge. Trains became an instrument of propaganda, and the cinema was considered to be a military offensive: "cinematography is the strongest weapon" was a slogan used by Mussolini to inaugurate the Italian film industry's new hub, Cinecittà. In newsreels of the 1920s, there is neither silence nor ambient sound; every image is overlaid with a voiceover or musical soundtrack, such that even landscape, war, and the tragedy of colonization, are made into cinematographic fantasies.

In collaboration with
- Archivio Storico Istituto Luce
- Ferrovie del Sud Est

MIXED MEDIA,
DIGITAL PRINT ON COTTON
2017

INTERVALLO

Link: https://vimeo.com/361867315

INTERVALLO

The railway station's first floor of Gagliano Leuca hosts all the original red curtains taken from the train.

ALL THE WORLD'S MEMORY

This video is the result of an audio editing of the Alain Resnais' film *Toute la Memoire du Monde* with clips from Google Data Centers taken from the Official YouTube Channel of the Company. Resnais' film is a documentary made for the French Foreign Ministry about the *Bibliotheque Nationale de France*. A voice over explains the story of human knowledge through the journey of a printed book, from publication to storage in the Bibliotheque - the *Gutenberg Galaxy* where knowledge was once archived. The editing of a voice over from the past and the videos from Google is sometimes an even overlapping, as if the narrator is just talking about the servers and data storage units you see in the images, sometimes it reveals the paradoxes of this revolution from printed books to digital data, from the public archive of the authors and the cultural establishment to the private storage of collective information.
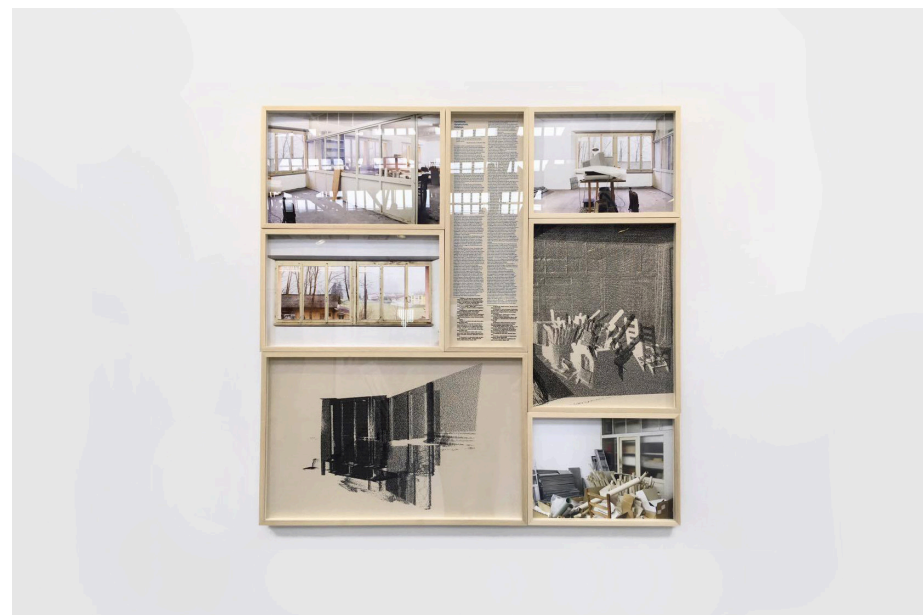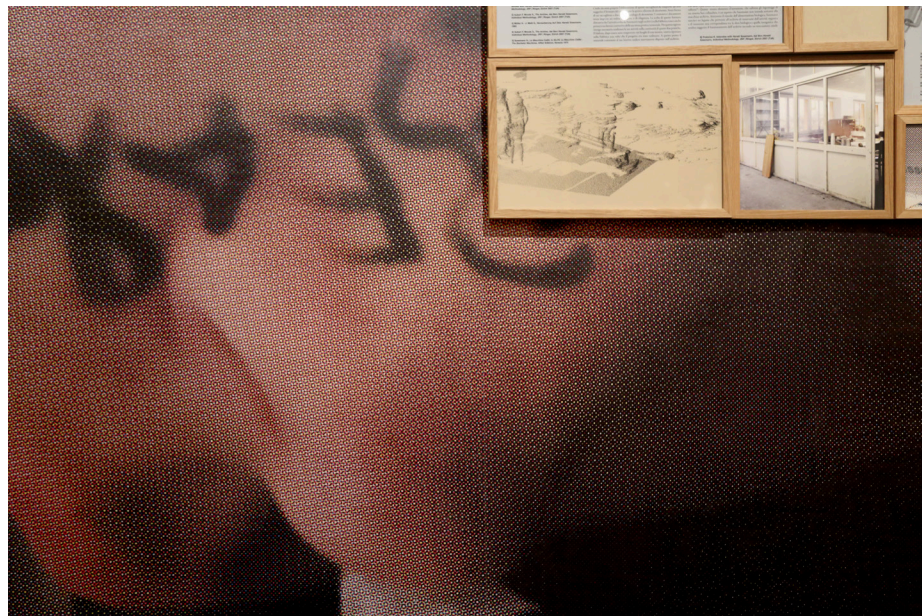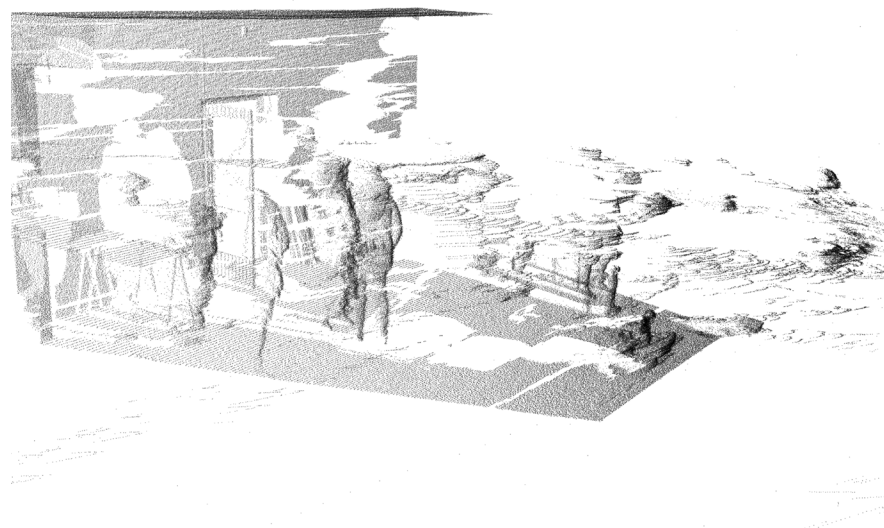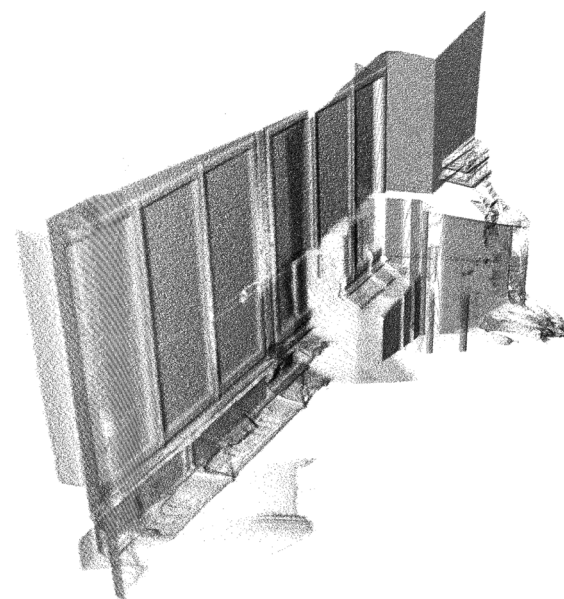.

Link: https://vimeo.com/170200606
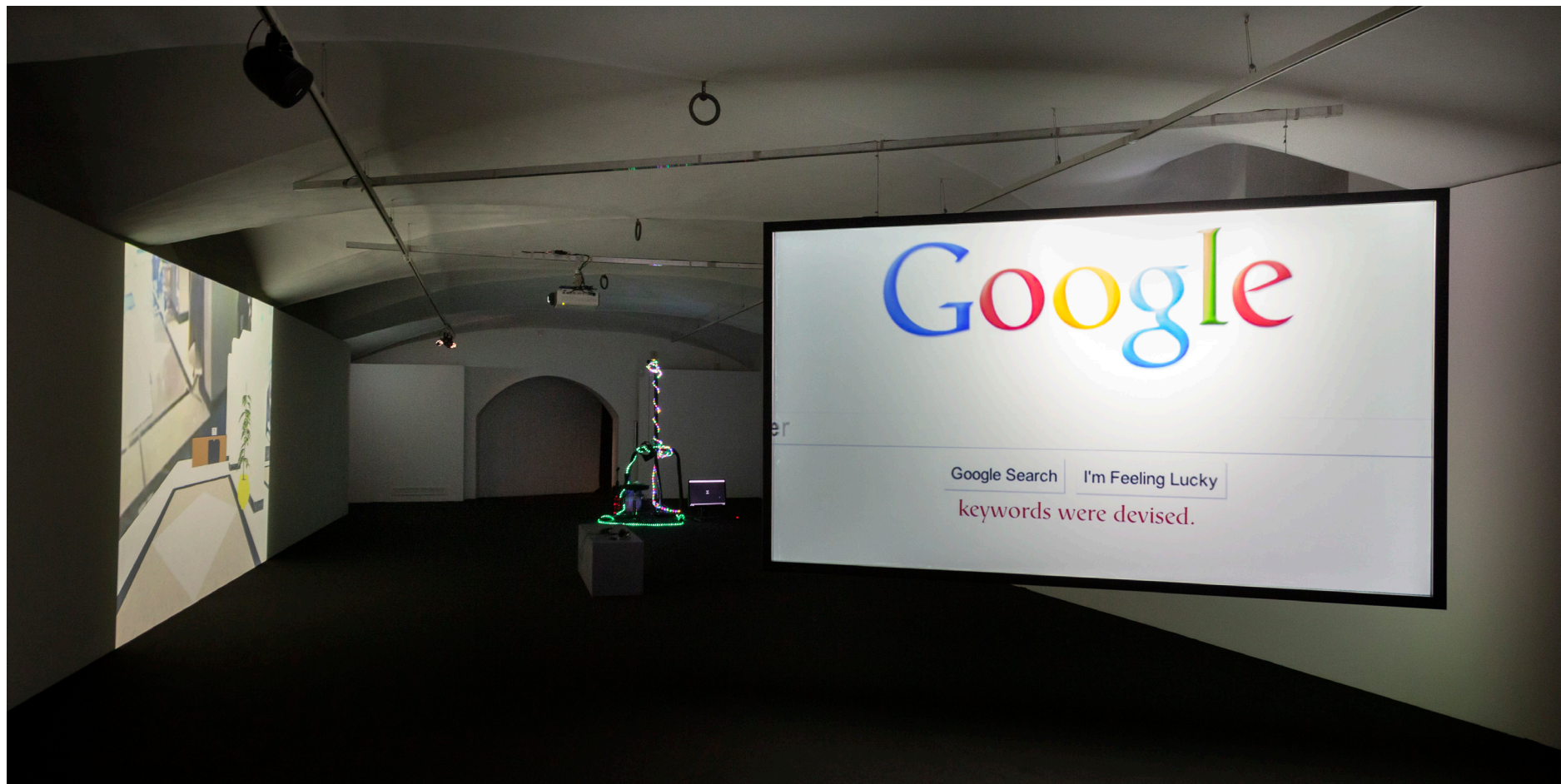
HARALD SZEEMANN IN HIS ARCHIVE

Harald Szeemann in his archive is a research on the relation between memory and architecture seen through the so-called Pink Factory, the Szeemann's archive and studio in Maggia, Switzerland.

MIXED MEDIA,
DIGITAL PRINTS AND WALLPAPER,
variable sizes
2017
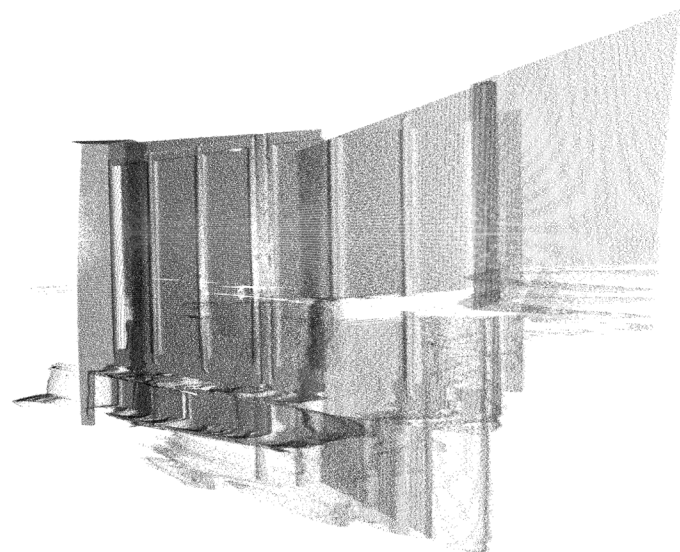
SZEEMANN'S ARCHIVE

Szeemann's Archive is a project I realized in Maggia, Switzerland. The work is a final documentation of the Harald Szeemann's archive before the conversion of the building. The project consists in a laser-scan surveying of the place where the archive was kept, during the last public opening, in a one day event curated by Alessandro Castiglioni. The work is made in collaboration with the Department of digital representation of the Architecture Academy in Mendrisio, Switzerland. The laser-scan technology has created a digital trace of the space and the people visiting the archive during the survey process. The collected data are processed in collaboration with the Academy of Mendrisio.

In collaboration with the Department of digital representation of the
Architecture Academy in Mendrisio
Laser-scan surveying: Lidor Gilad, Francesco Pusterla

LASER SCAN:
OPTECH ILRIS 36D
2014-2017
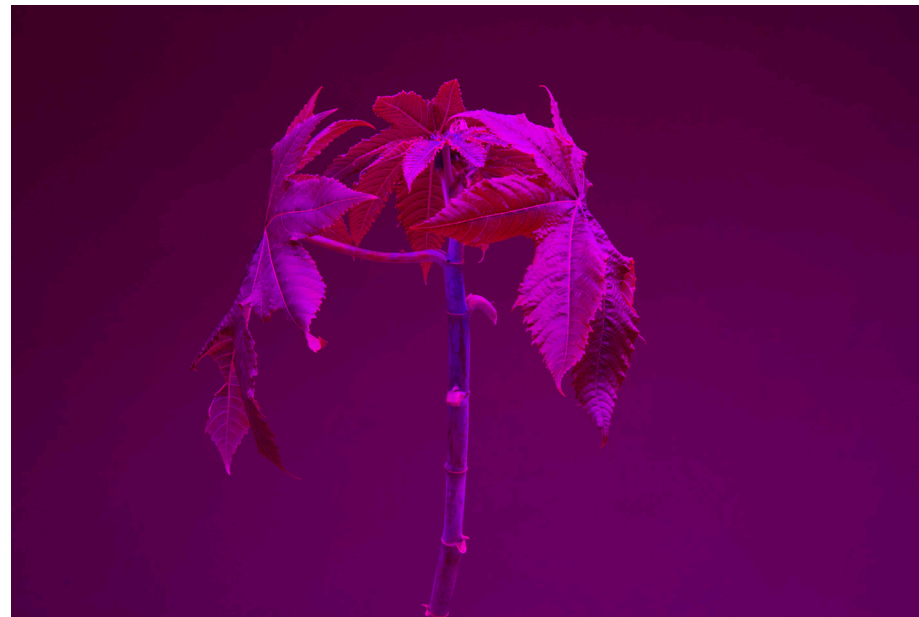
MARADAGÀL

"The installation may be interpreted in a number of ways which go beyond what at first sight appears to be simple botanical interest. The first level of interpre- tation has to do with the title of the work, *Maradagàl*: the name of the imaginary town in which Carlo Emilio Gadda sets his novel *La cognizione del dolore* (*Acquainted With Grief*), 1963. Maradagàl is an imaginary place, but it is also a fictitious reconstruction of Brianza during the Fascist period in the nineteen-twenties, and a sharp criticism of Italy's indolent bourgeois society of the time. In these terms, the plants Rinaldi has selected are an ironic comment and criticism of the bourgeois dimension of the Milanese culture. And the inclusion of a tropical plant in the home, as Penny Sparke points out, is itself a colonial decorative act, origi- nating in Victorian England, legitimising the exotic, aspirational dimension of bourgeois–modernist culture. But there is, in the simplicity of this action, another level on which the work may be read: the tropical plants allude much more specifically to Italian history and relate to Gadda's story, the Fascist years and the country's colonial past, in an intimate way, because the plants in the exhibition are of the species Ricinus Communis, commonly known as the castor oil plant. During the Fascit regime castor oil was a tool used by the Blackshirts to intimidate and humiliate their opponents."

Alessandro Castiglioni, except from "Se la realtà non è solo un fotogramma"

MIXED MEDIA.
METAL STRUCTORE,
CASTOR OIL PLANTS,
HYDROPONICS LIGHTS
2019

ABRASFERA

A detail taken from a Pirelli ad dated 1920 becomes a corporate watermark. This watermark shows two arms in the act of holding and erasing a third one, using a Pirelli eraser. The original picture of the ad is from a drawing by Luigi Daniele Crespi in which the colonial collective imagination of the African population is used for the promotion of a national industry product.

I reworked the image of the arms creating different patterns, potencially infinite networks of hands that hold and erase each other's arms. I stencilied this pattern on the seiling using the soot from a lighter and a metal plate. In this pattern the hands are wearing white gloves.

Watching early Mickey Mouse movies I've noticed that he wasn't wearing gloves. Mickey Mouse started wearing white gloves in 1929 to play the caracter of a snake charmer in a pseudo-minstrel show. Since 1929 Mickey Mouse has always worn his white gloves. In 1933 he explicitly played a blackface character.

MIXED MEDIA,
LASER PRINT ON IRON,
DROWING ON PAPER,
STANCIL AND SOOT
2019
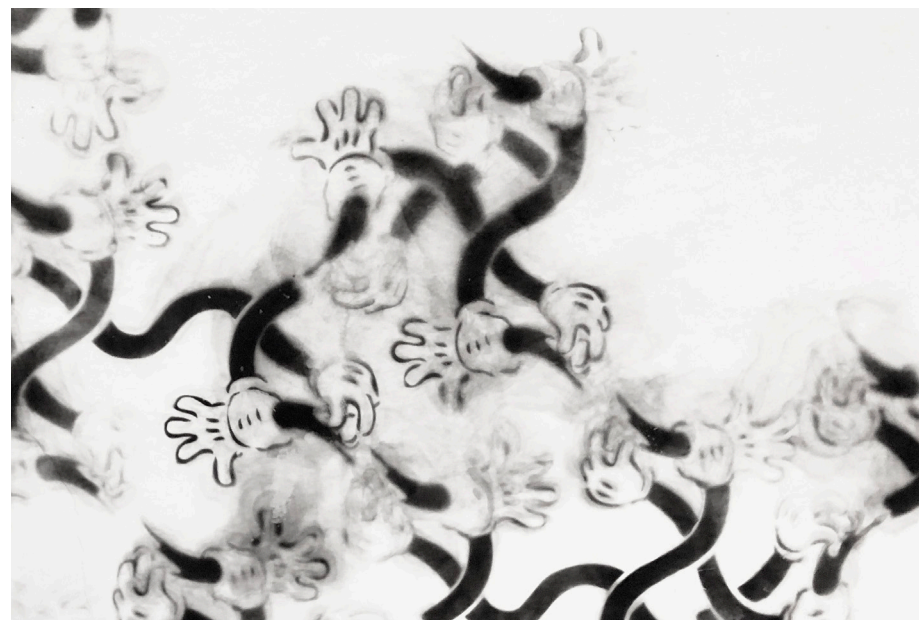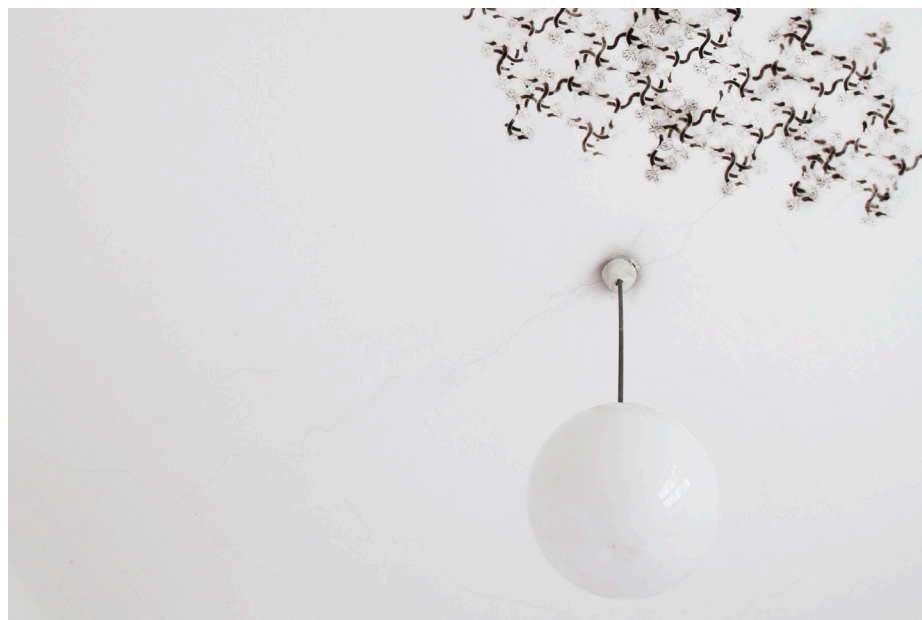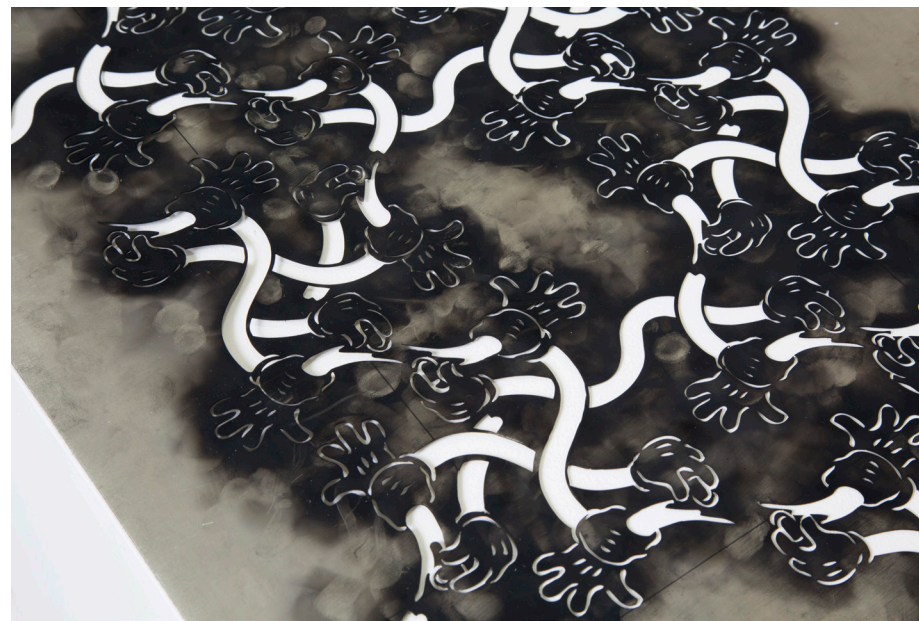
LEE MILLER 1929-1932

I started this work by putting together various frontal pictures of Lee Miller, shot by Man Ray during their time together from 1929 to 1932. I was familiar with each photo on its own but by putting them side by side I came to realize they all had a certain formal severity, and a tendency to repeat gestures. I find this eccentric, especially considering what defines surrealist photography. I see a reflection on the left corner of Lee Miller's pupils that seems to confirm my intuition: each and every picture has the exact same reflection, which lead to the hypothesis that each has ben shot in the same place, with the same lighting. This pushed me to overlap the pictures using the aforementioned reflection as a pinpoint around which faces from each photo stand almost still, unchanged, while the body appears more dynamic, uncertain. Through this juxtaposition I tried to make perceivable the idea of a palimpsest, that becomes the way we look at the past, our posthumous view.

Link: https://vimeo.com/232953121

DIGITAL VIDEO, HD, 1', 53"
2017

BRITISH PURCHASING COMMISSION

This work is about the design and the process of creating bombs trough the lent of the British Purchasing Commission, a United Kingdom organisation of the Second World War also known as the "Anglo-French Purchasing Board". This organisation was based in New York City where it arranged the production and purchase of armaments from North American manufacturers.

CERAMIC,
CYANOTYPE ON WOOD 40CM X 60CM EACH,
2019

Estasi di S. Teresa d'Avila, Gian Lorenzo Bernini, Santa Maria della Vittoria, Roma

S. Sebastiano, Numa Boucoiran, San Luigi dei Francesi, Roma

S. Giovanna nella Gloria, Etienne Parrocel, San Luigi dei Francesi, Roma

LIGHT METER

The title itself has a double meaning: besides being the photographic light meter, it is also the lighting device with a timed switch, used to light famous works of art up. Devices that have been included in this shooting are some of the light meters that can be found in churches around Rome.

Beside each shot of a light meter is the name and artist of the work of art, the pictorial cycle or the sculptural group that is lightened up by each meter. Choosing to focus the sight on the devices allows me to give them a certain autonomy and integrate them as volumes in a spatial context strongly defined as the baroque one is. Camo colors and fake marble try to soften their own presence only to show turn into an awkward attempt to find their right spatial location.

The purpose of these devices is to create a privileged field of sight, a dark space where the viewer should look. Viewing times are weighed by how much viewers are willing to spend. This relationship between light and time is what grants a field of sight.

The research I did moves the opposite way, trying to force the presence of what is out of sight, of a suspended blind spot.

PHOTO SERIES
2013