

# One Page

art  
design  
environment

One page is an idea of Duccio Trassinelli and Demetria Verduci

November 2012  
N. 1 year 2

## New York, Boulder, Moscow, Bologna: last stop Greve in Chianti!

Scholarships provided by the Province of Florence inspired broad international participation and set a record number of applications (453). The invitation was open to emerging artists under the age of 35 to present projects for the reward of an artist residency.

The artists sent their applications by mail or online in the fields of: painting, photography, sculpture and installation, virtual art, and video art.

The initiative is part of a broader project, chianticom - artist residencies created with the purpose of offering a studio for personal research in Tuscany and stimulating new production in the fields of visual arts, writing and music.

The winners were given the opportunity to stay for one month at La Macina di San Cresci in Greve in Chianti and present their resulting work.

Of the 453 total entries, 34 came from Italy and 419 came from foreign artists from 37 different countries. U.S. and Australia submitted the highest number of applications.

The selection committee awarded artists David McQueen and Anna Neizvestnova, "As the applicants who presented the most compelling art/research projects".

**David McQueen** lives and works in Brooklyn New York. He is a 2011 NYFA Fellow in Sculpture. His work has been exhibited at the Bronx Museum of Art, Plane Space Gallery, Parker's Box, Smack Mellon, The Dumbo Arts Center and the Delaware Center for Contemporary Art. He has had several solo and group exhibitions, including: High low Density. Rowan University Art Gallery, Glassboro, NJ (2012), The (un)COMFORT(able) Private Installations in Colorado, New Rochelle's Castle Gallery, NY (2011), Ten Years Hunting (The Trophy Room). Parker's Box, Brooklyn NY (2010) Cloudbursts. Solo exhibition, Cinders Gallery.

David says of his work: As we continue to build the world around us, the landscape of our own creation stands in stark contrast to the natural world in which it exists. For the last 10 years, I have made machines and landscapes that seek to collapse that distance through reconstructed natural phenomena and isolated architectural inventions.

**Anna Neizvestnova** lives and works in Moscow. She graduated in art and graphic design from the Moscow State University. She has worked at the Center for Academic Publishing "Science" and the publisher OGI. She currently works at the publishing house AST.

Her artistic research is focused on new ways to interpret literary texts, formally and conceptually. Anna Neizvestnova has to her credit several group exhibitions including: The scribes, Zverev Center for Contemporary Art, Moscow (2011), Death penalty: PRO and CONTRA, Museum of Political History of Russia, St. Petersburg (2010), Something to do with staples, Gallery Punt, The Netherlands (2010), The funeral of the crisis, Gallery Novoslobodskaya, Moscow (2010), Free Wi-Fi, III International Festival of illustration Moscow State Museum of Contemporary Art (2009).

The vast interest in the fellowship and the strength of so many of the proposed projects inspired additional rewards for a residency to the artists David Hollander and Serena Piccinini. For their particular interest in the materials of our land, the Municipality of Greve in Chianti granted a scholarship to the American sculptor David Hollander and La Macina di San Cresci granted a scholarship to the artist Serena Piccinini for the project "Migration".

**David Hollander** lives with goats in sparse dry Colorado where the Great Plains end and the Rocky Mountains begin. He spent a year and a half living and traveling through Dublin, Bologna, Lecce, Rome, Crete, Paris, Abu Dhabi, and Istanbul. He has also lived and sculpted in Sydney, Australia and Seattle, Washington. His work is in Private Collections and Public Installations in Colorado, New Mexico, Texas, Washington, California, Iowa, Illinois, and Massachusetts, and in Italy, Australia, Turkey and Canada.

**Serena Piccinini** graduated in painting from the Academy of Fine Arts in Bologna and later in anthropological sciences at the University. Among her solo shows in 2012: "E ci tuffammo nel mare di Ascoli" Spazio NovaDea, Ascoli Piceno, by Jack Fisher; "Quando tutto è silenzio le cose cominciano a parlare" Spazio Paraggi, Treviso, Madesani, Galleria d'Arte Contemporanea De Faveri; "(In)Naturale" Palazzo Loffredo



**La Macina di San Cresci** is located within the restored historical complex of the Pieve di San Cresci, overlooking the valley of Greve in Chianti, halfway between two major cities of the Renaissance: Florence and Siena. Residence for artists, gallery and workshop space, comes in response to the trend towards cultural nomadism, to give life to a unique experience. The container of the project is a house, a home, a place that preserves the traces of its own life, permeated by its *genius loci*, but at the same time permeable, a crossing point, constantly in transformation.

It is a place that retains traces of its long life: in the 70s it was the home of Guy Debord, writer, director and French philosopher, author of *"The Society of the Spectacle"*.

La Macina gives artists the opportunity to work for an extended period of time in a social environment that is very different from the usual context of production and distribution of contemporary art. This new experience provides artists with a strong incentive to experiment with new ideas, approaches and methods of production and encourages them to rethink and renegotiate their role in these unfamiliar social and environmental contexts. It also invites the community to respond to creative practices that do not conform to traditional expectations.

The residency program is open to artists and curators (Italian and foreign) and maintains a year round call for entries. Each artist works on his/her personal research through the production of projects created during the period of stay, independently or together with artists from other countries. They interact with each other and explore shared ideas about art and culture through collaboration with guest artists, through *open studios and workshops*.

As an archive of the resulting activities, the publication of a yearbook *"The Artistic Time"* represents each diverse experience.

The relaxed atmosphere of Chianti and the splendid historic building, from the 10th century, form an exciting combination. The history of the building and the delightful surroundings, offer a wide variety of sources of inspiration, where lasting impressions have found a way into the many works of art completed by the artists in residence.

This is a magical place!

[www.chianticom.com](http://www.chianticom.com)

**Saturday December 1, 2012**  
at 11 am

La Macina di San Cresci  
presents  
**"Last stop Greve in Chianti!"**

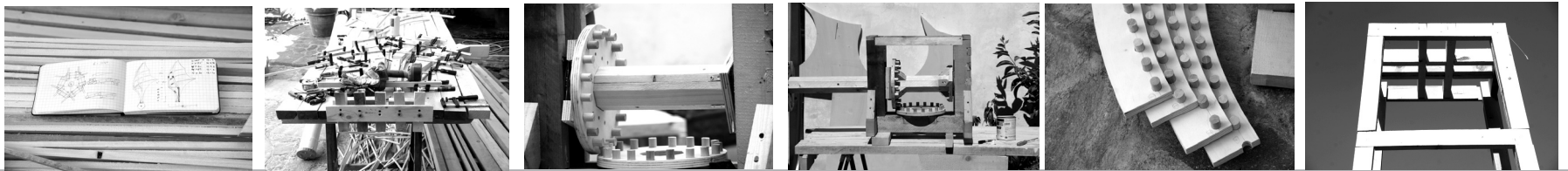
Works made during the Artist's Residency  
David McQueen  
Anna Neizvestnova  
David Hollander  
Serena Piccinini



We thank you :

Famiglia Folonari  
Vivaterra  
Grog Shop





## Windmill for Leonardo (or the impossibility of intentional forgetting)

David McQueen - New York, USA

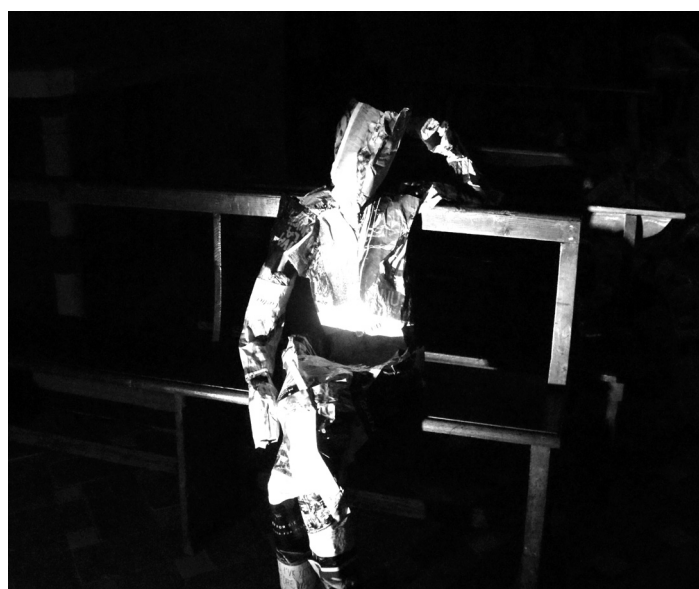
For the past 10 years, I have made machines that mimic natural systems and I have used those natural and mechanical structures as metaphors for the social, economic, and political structures that we have create to mediate our interpersonal interactions. This theme is quite close to my innate studio practice. In my research of the socio-cultural climate and history of Florence and Tuscany, two features spoke to me. Both occurred during the Renaissance, or rather just before, and each has echoed throughout history in such wildly influential ways, that they are now taken for granted and only occasionally re-examined.

The Medici Family and the birth of modern banking is the first of these themes. At the risk of stating the obvious, our global financial systems are in crisis. In the US, banks and financial institutions are largely responsible for the systemic liquidation of capital from individuals and small companies and shifting the bulk of our wealth into the hands of a few by illicit if not illegal means. These "means" evolved from the most rudimentary of financial instruments ie "interest" into some of the most convoluted and manipulative ie "the credit default swap." This path is a one that I would like to explore by starting at the beginning.

The notebooks of Leonardo are the second well I am drawing from during the fellowship period. Specifically, I am fascinated by Leonardo's mechanical drawings of architectural and mechanical systems and the places where those drawings are used to try to understand natural and physical principles. Further, once understood, the learned principles are then employed to invent, and re-shape the then modern world.

For the fellowship period, I am proposing to use Leonardo's drawings and methodology to examine the origins of modern banking and then use those principles to reinvent or represent both the most simple and the most convoluted financial instruments and hopefully the path that has led us from the former to the latter. As I re-read this proposal I am somewhat horrified as to how dry half of my source material might read. As such I feel the need to re-iterate that the re-invention and re-imagining that I am proposing is only successful when paired with a natural system that acts as a metaphorical twin for the societal system-in this case banking- it is referencing. The actual work arising from this process would be a large sculptural installation that would harness the ideas and drawings of Leonardo and the natural landscape of the region to invite viewers to reconsider the mechanics-both physical and figurative-of the world in which we live.

My project for this residency would be to use Leonardo's drawings of wings and machines and construct a windmill. Rather than create an electrical current, this windmill would take the natural movement of the wind and actuate a series of gears, gradually transferring the linear motion of the wind into the delicate flight of a passing bird. While there are no actual drawings of windmills in Leonardo's sketchbooks, the blades of the windmill, the birds themselves and the mechanics of the machine itself would be based on Leonardo. The final piece, ideally, would be both beautiful and absurd, as the structure and the sheer size of the sculpture will dwarf the surprising and relatively minor flock of birds. It is here that the larger metaphor exists as we have allowed the bureaucracy or our lives, our governments, our corporations and especially our banks to grow beyond what is actually conceivable. So much so that it is almost impossible to see the smaller wonders they stand behind.



## Canto III Limbo

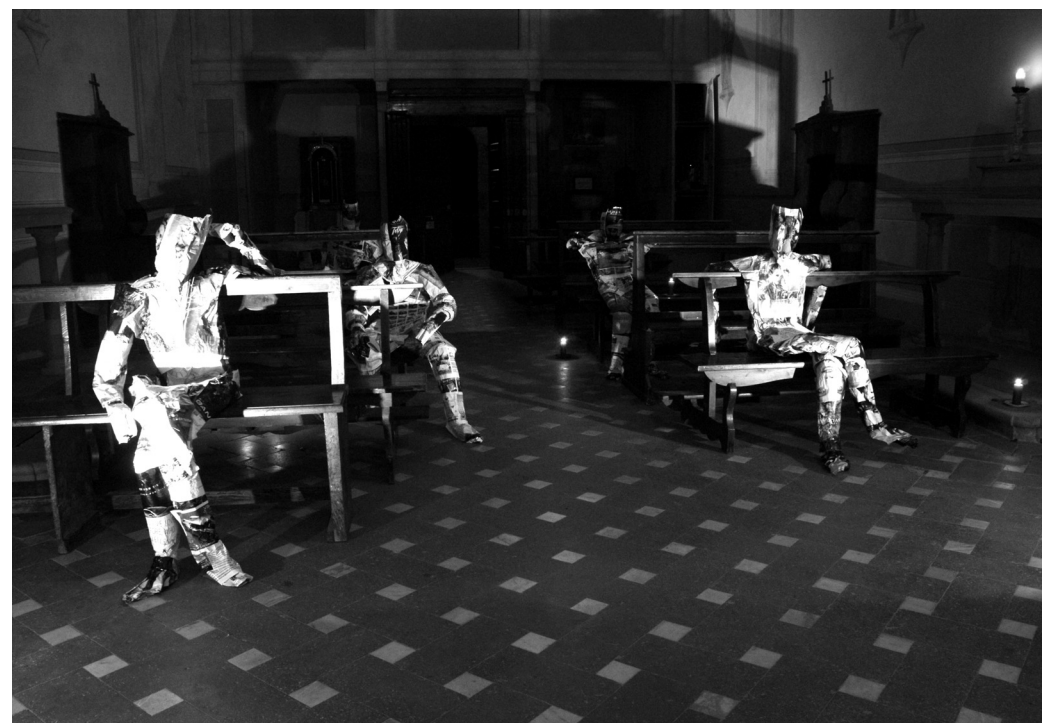
Anna Neizvestnova - Moscow, Russia

By the instrumentality of the rapid technological, informational and social progress of our existence, growth of our well-being and the guarantee of our future, we are caught up in a pitfall of seeming security. Substantiality was replaced with the fictitious tangibility of promotional videos, fake emotions of popular MTV clips and colorful spreads of glossy journals. Our desires, thoughts and intentions can be predicted by looking at yesterday's pages of Esquire magazine. Behind the imaginary wall of our prosperity and social security, we lost the ability to act, our lazy relaxed mind is no longer able to manage the reality of the crisis. The literary text - a special internal reality shows itself through its own semantic signs. It needs no embellishment, no visual additions or explanations. Artist book confronts the reality of plastic simulated with the reality of literature, engaging in a complex game interactions, contradictions, or conflict. These two realities lie in parallel planes, but they both have paper reality.

Why does humanity need a system of signs as complex as language? If we assume that human language is a form of cultural replacement for the signal-based communication of animals, why does it serve to transmit a multitude of complex emotional states that do not play any role in the self-preservation of a species?

What is the purpose of poetry? Why is man in need of experiencing emotions such as sadness, longing, and nostalgia for the past? What makes us empathize with long dead characters of ancient epics? Why do we expect a literary work to follow the rules of style and composition? And how are the criteria for assessing those qualities derived?

But language can build falsely structured theories as viable as well as false. Working with paper, I found its property to express the fragility of such false and fraudulent theories and values.







## Perishable fragments

David Hollander - Boulder, CO - USA

My project is been the construction of raw clay sculptures placed into the environment around La Macina di San Cresci. As the works are released from my hands, the work of sculpting will be taken over by the environment, both natural and human. We can choose to protect these artifacts or we can let them crumble away. The sculptures are been built in clay and not fired, they are been placed into the landscape and the cityscape in their raw state so that the weather and the actions of people will continue to shape them. Time has shaped the fragments of ancient sculpture and architecture in Italy into the forms we know today- the Belvedere torso, colossal Constantine's hands and head. My sculptures will begin as fragments of the body, hands, heads, legs. My sculptures will then slowly melt away into the earth, crumble, be picked up by people and taken home, knocked over, or protected. The raw clay being so susceptible to damage will function to speed up time, to show the decay of art in time, and to show how the actions of the natural world continue to sculpt the works as they sculpt the landscape. The raw clay will magnify the care or disregard of the Italians, immigrants, and tourists who interact with it.



## Migration

Serena Piccinini - Bologna, Italia

The project starts from the consideration of thinking about territory as a relational place, where space is lived in, imagined and learned about in many ways, even fantastical, this highlights the significance that space has in the social memory.

According to phenomenology, a creature in the world cannot be separated from the way we know it and see it. Through its being inhabited, the world has a meaningful context. I think that living is not to simply occupy a territory but rather that a space is by its nature a raw material. In this way we organize what surrounds us. Man through his actions is interwoven in the environment, so there is no relationship with the world at a distance. I'd like to create new ways of seeing familiar landscapes and think about the possibilities to ensure that the land and nature are returned to us in a different way, through the elements that I choose to use in my work: lightness, imagination and dreams. My project is the migration of a flock of rare Trampolle of the Snows (Nevricus Lungus), fantastic birds, small but with long legs to cover large distances. The Trampolle unlike other birds are always looking for new cold/snowy areas.

The movement of this flock occurs periodically with the onset of warm weather and the consequent melting of snow, which is indispensable to the survival of this species for mating, nesting and breeding. The news of the sighting of one of these flocks in the heart of the Tuscan countryside was extraordinary. Their arrival is expected at the Parish of St. Cresci around November with cold currents and heavy snowfall in the area at that time. It will be a great opportunity to observe these animals up close and gather information on the composition of flocks.

