

TPA-Turin Performance Art

An inquiry beyond exhaustion of proven schemes and creation of new meanings. Centered on promotion and diffusion of performance art, the first edition of TPA Festival shows a general survey on contemporary international tendencies.

Art gets out from all its imprisoning supports in order to step over the line of representation and enter real life. In every problematic aspect, performance is always set as an *avant-garde* instrument. It can reveal spectacular schemes and dig into the reasons of aesthetical fruition. From this particular emptying, future solutions may be discovered, coming to new life thanks to the interaction between artists and audience. This linked activity creates collaboration, causes conflicts, completes the creation and the possible sharing of new meanings and forms. The first edition of this festival, curated by Manuela Macco, shows a deepened look at contemporary international tendencies.

Soledad by **Chiara Curinga** and **Erica Fortunato**, from Italy, presents a reflection on solitude and solidarity. The performers put on two movements, in turns. These actions are destined for exhaustion and failure. Annihilation refers both to a social analysis and to the larger area of aesthetic contents. The performance examines the sense of community that art may create among the members of the audience. The work *Getting inside my computer* by **Nathaniel Katz** focuses on individual relationship with technology and society. Originated as a personal tale, this performance offers a symbolic gift, a sort of teaching to hand down. It's a consideration about the conscience of our bodies in opposition to contemporary life, inevitably plunged in computer language.

Duet **Arri vs Ceccarelli**, with *Birthday Vigil*, works on a troubled vision of present times. A sort of theatre of cruelty exposes the borderlines between cohabitation and violence, generosity and misuse of power.

Manuela Centrone, from France, uses colours. He let them act freely in her performance *EStasi*. They are applied with a syringe, drop by drop, on thin threads. The performer lets them fall, creating an hypnotic fascination on the sheets of paper below.

Burçak Konukman acts violently on carton boxes. In *Hierarchy of Pyramid*, these instruments are bent until they can be inserted in a mailbag. A symbolic reflection on the artist role in consumerist society seems to spring from a weird action, centered on the hard level of introversion.

For Love Only for Love by **Paolo Angelosanto** recreates a distance between artistic gestures and common perception.

Guido Salvini, in the video *Prova di Resistenza (Resistance Test)*, frames a hand that tries to write paragraph 21 of Italian Constitution, while another hand repeatedly tries to block it. The paragraph paradoxically guarantees freedom of thoughts.

Michela Depetris, with *Let the Sunshine*, shows an investigation on biological life. Both concrete and psychological ways are practised in order to analyse time. Life is reduced as a pure respiration. The dialectic movement that links representation and existence is brought back to its zero grade.

Ivan Fassio