

14.05 – 24.07.2016

Premio Lorenzo Bonaldi per l'Arte Sezione Scuole Curatoriali

DEAR BETTY: RUN FAST, BITE HARD!

curated by Lucrezia Calabrò Visconti

(the projection starts every hour at minutes 10 and 40)

La cara Betty (1909) by **Umberto Boccioni**, displayed in the rooms of GAMeC's Permanent Collection, portrays the artist's beloved dog curled up on a sofa. The subject and style of the portrait reflect a sensitivity far from the dictates of the coeval Manifesto of Futurism, and clue us into an overlooked side of Boccioni that differs from the one officially historicized by art history.

"Run fast, bite hard" may seem like a proposal in the pure Futurist style, but it is the incitement that Donna Haraway, the famous philosopher tied to contemporary technoscience and cyber-feminist theories, has borrowed from the dog sport Schutzhund as the new slogan for living at the edge of the global war. The proposal is to look at the "intra-action" of humans and dogs as an ethical and political manifesto to rethink the relationship between culture and nature, technique and animality, dominant power and "significant otherness".

Dear Betty: run fast, bite hard! is the arbitrary reconstruction, in the Spazio Caleidoscopio at GAMeC, of the hypothetical relationship between Umberto Boccioni and his dog. The voices of the two personalities overlap in a timed video installation that constructs a complex cinematic organism, an almost independent brain that touches a point of "singularity", the moment in which artificial intelligence exceeds human capabilities, so that the animal, the human and the technological converge in an unconscious and immersive techno-animism.

The project is composed of ten video works that propose dialectical narrations, corrupted by the exasperation of historical-political clichés on gender and species, but ready to uproot the ecosystems in which they evolved, starting with Futurism to arrive at neocolonialism. The goals and contradictions of these narrations become entwined and merge together, moving beyond the myth of cultural supremacy as well as the dictates of biological reductionism, in search of an alliance and a strategy of resistance among the species excluded from the dominant techno-culture.

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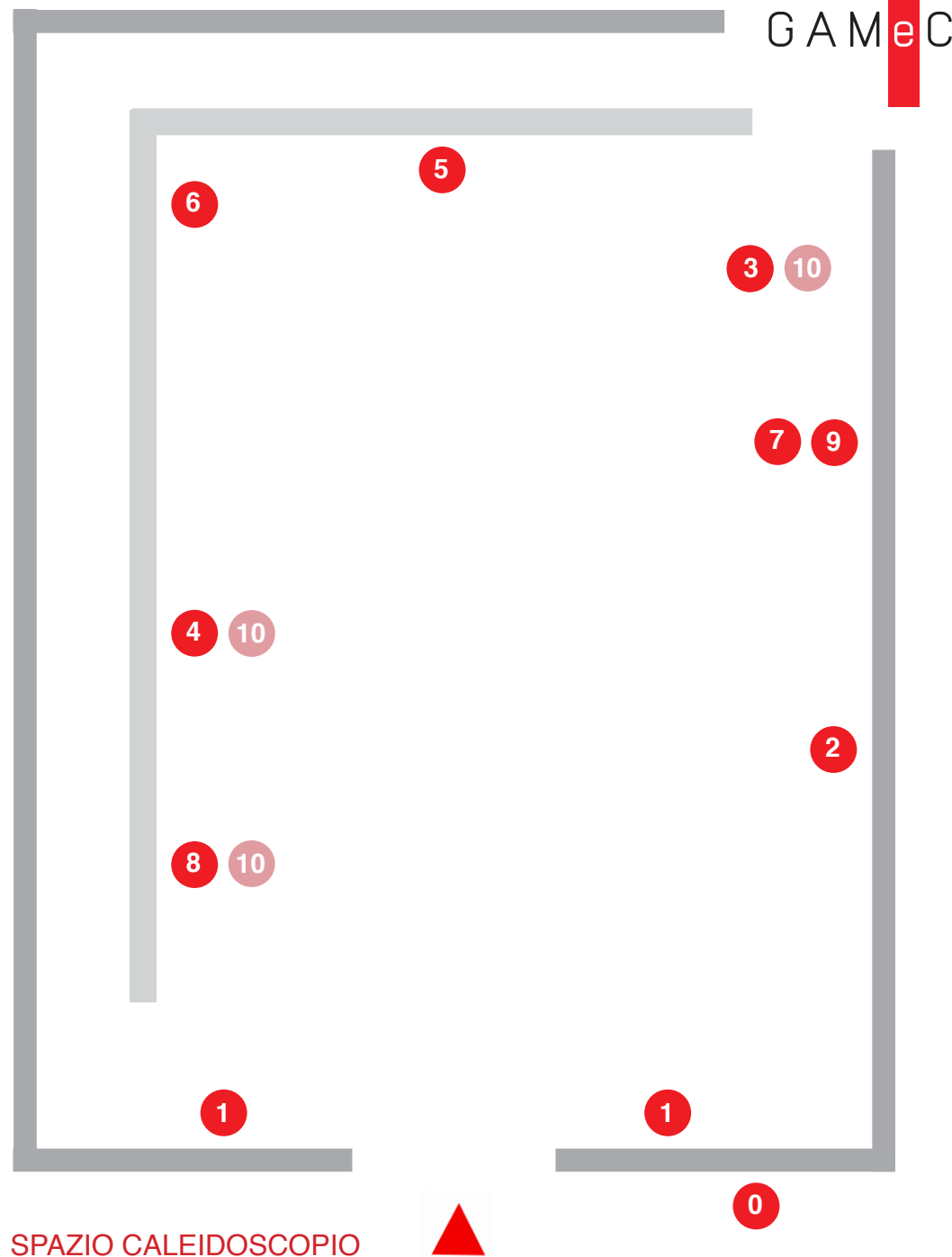
Conall McAteer

I Couldn't Help But Wonder

3'30" / 2014

Each of the 94 episodes of the HBO series "Sex and the City" contains a reflection, in the form of a question, posed by the lead character Carrie Bradshaw to the spectator by writing words on her laptop. The reflections are tied to the construction of an alternative scenario to the episode, a "how might it have gone if" aimed at reflecting on clichés about male-female relationships. Conall McAteer took all of Carrie's "couldn't help but wonder" moments, which regularly replicate these stereotyped mechanisms, and digitally compressed them into three minutes. *Courtesy the artist*

GAMeC



1 **BFFA3AE**
Uh Duh Yeah
9'25" / 2010, 10'30" / 2011, 4'55" / 2012, 5'38" / 2014
Uh Duh Yeah is an annual compilation of karaoke videos, composed of all those moments of pop songs where there are no finished phrases, but only a sound from the singer. The disarticulated syntax that ensues is an intonarumori of Futurist memory that feeds on the broadband of the contemporary pop culture. *Courtesy the artists*

2 **Umberto Boccioni**
La cara Betty
1909
The painting portrays the artist's beloved dog Betty curled up on a sofa. The subject and style of the portrait reflect a sensitivity far from the dictates of the coeval Manifesto of Futurism, and clue us into a side of Boccioni that differs from the one officially historicized by art history. *Courtesy Galleria d'Arte Moderna e Contemporanea di Bergamo*

3 **Tracey Emin**
No Love You're Not Alone
3'45" / 2009
The artist is nude in her studio and hugs her cat to the soundtrack of David Bowie's "No Love You're Not Alone", surrounded by moderniques serving as the setting for this poignant moment. *Courtesy the artist and Collezione La Gaia, Busca*

4 **Franco Vaccari**
I Cani Lenti
8'38" / 1971
The leading player in *I Cani Lenti* is the relationship between the camera (the mechanical eye) and the stray dogs observed in slow motion. A short time later Vaccari theorized the "technological unconscious", the idea that the eye of the camera has an independent will and ability to go beyond the human ability to see: the unconscious that is recorded is that of the medium, so "it is not important for the photographer to be able to see, because the camera sees for him". *Courtesy the artist and P420, Bologna*

5 **Ivan Argote**
Two 50 years old white males having emotions
25'22" / 2013
In *Two 50 years old white males having emotions* the camera moves slowly around two men, both white and middle-aged, who are hugging each other. The two figures, representing a class of people generally associated with holding power, constantly change their mood, demonstrating fragility and inconstancy. The drama of the two men becomes an allegory for the weakness inherent in the supremacy of Western power and the limitedness of the stereotypes it proposes. *Courtesy the artist and Galerie Perrotin, Paris*

6 **Tabita Rezaire**
ASS 4 SALE
20'16" / 2015
Tabita Rezaire works with the production of images on a screen as a platform to decolonize cyberspace. In *ASS 4 SALE* the artist constructs the genealogy of the "twerking" phenomenon, starting with the Western appropriation of a tribal practice and moving on to an alternative narration based on aesthetics and a policy of standing up to the hegemony of power in digital interfaces. *Courtesy the artist and Goodman Gallery, Cape Town / Johannesburg*

7 **Yulan Grant**
WE BEEN HERE - STORM
10'38" / 2015
The video is composed of a montage of recordings from newscasts and control towers of catastrophic weather events that have already occurred. The artist attempts to construct a symbolic shared and disenchanted image of the representation of environmental disaster, in place of the apocalyptic paranoia along the lines of a disaster movie: for Yulan Grant, the destructive power of nature and, with it, the apocalypse, must be embraced with open arms by the humans of the Anthropocene. *Courtesy the artist*

8 **Tue Greenfort with Lisa Rave**
Horseshoe Crab Companion Species YOUTUBE SERIES
12'46" / 2013
A collage of YouTube videos explores the co-evolution of the human race and the horseshoe crab, a type of *Limulidae*. These arthropods are considered "living fossils" because of their prehistoric origin and mythical appearance, symbolically tied to the solid cuirass and the fact that they are blue-blooded. Starting in the 1940s, this type of crab was used in medical research to test pharmaceutical products because of the uniqueness of their plasma. *Courtesy the artist and König Galerie, Berlin*

9 **Tracey Moffatt**
Other
7' / 2009
Other is a fast-paced montage of scenes from Hollywood films and TV shows describing the encounter between the West and different populations. The video sketches out a possible story of the mainstream representation of the "other" in the past sixty years of cinematic images, using irony and intelligence to reveal the intricate relationship linking power, cultural norms, transgression and desire. *Courtesy the artist and Roslyn Oxley9 Gallery, Sydney*

10 **Adam Cruces**
Shane (After Jack Goldstein)
54" / 2009
Jack Goldstein's historic video *Shane* (1975), in which a German Shepherd barks to the camera for five minutes, is modified here in a sort of digital "glitch" imposed by the artist. The effect is the transformation of the dog's barking into a synthesized and violent sound, a parody of the original video and an audio disturbance that is repeated in the exhibition. *Courtesy the artist*