

Fausto Falchi
Ode an die Freude
opening september 20th

A European flag challenges a line of flames animated by the sound waves produced through the principle of the Ruben's tube, originally experimented in 1905 by the German physicist Heinrich Rubens.

The audio reproduction of the fourth movement of the Ninth symphony by Ludwig van Beethoven makes the waves visible, thanks to the speaker mounted over the edge of a propane-powered perforated tube.

The fabric, designed to be fireproof through a process of reduction of its reactivity to fire, is constantly subjected to incendiary impulses.

The line of flames reacts to the impulses of the piece originally composed by Friedrich von Schiller, inspired by ideals of universal joy and brotherhood, later adopted as the official anthem for the European Union: the visual outcome consists of an interchange of peaks and drops referring to the instability of the financial markets, lately in the spotlight for destabilizing the world economics, challenging the survival of European economic system.

The drama played by *Ode an die Freude* takes to the extreme the durability of the fabric, that keeps together the parts of a whole awfully exposed to the speculations and the assaults of a voracious and parasitical capitalism. Any possible solution still has to come.

In the courtyard of the gallery *Illegal Work* (2011) is exhibited.

If the construction of narrations is the staging of fiction, what we know and what we tell is necessarily only one of the possible reconstructions of events: *Illegal Work* drives a reflection on an uncertain story whose repressed and hidden elements overflow into the present.

Fruit of an obscure finding in a deindustrialized area of the contemporary Milanese suburban landscape – once the terrain of the workers' struggle movement and the frontier of political theory –, the machine distributing bullets to be aimed at the executioner-on-duty exposes us to a critical doubt: the first vending machines introduced by Coca Cola, by which the new-born masses of consumers were pushed toward new lifestyles and models of consumption, experienced uses and reuses.

The machine aesthetic requires a short circuit. It reveals the hidden weaves in the historic fiction and inserts itself as a misleading element within the narration. It is as deceptive as the manipulations operated by the subversive forces, this time modeled by the state, within the activities of political struggle over the course of the Seventies.

Distributing bullets like pop cans; it makes no difference at all. Someone's got to do the dirty job. Whose turn is it?

Pasquale Nunziata

Fausto Falchi (1982, Naples) lives and works in Venice. He graduated at School of Fine Arts in Naples, and then he attended the bachelor in Production and Design of Visual Arts at IUAV, Venice, where he took part in the workshop of Jimmie Durham, Tania Bruguera, Marjetica Potrc, Antony Muntadas e Benjamin Weil. In 2010 he attended FAR, Master in Visual Arts at Fondazione Antonio Ratti in Como, with Hans Haacke as teaching professor, and in 2011 he has been invited at VIR Viagarini-in-residence in Milan. He is member of Sottobosco, a no profit culture association, based in Mestre (Venice).