

SELECTED WORKS

GIANMARCO PORRU

GianMarco Porru (1989, Italy) is a Milan-based visual artist. He works with different media including performance, video and photography.

Mingling virtual aesthetics and post-digital culture with visual tropes coming from his homeland and his sardinian ancestors, his research looks into cultural narratives often constructed and transmitted via oral storytelling and manifested in popular material culture, folklore and communitarian knowledge, as well as vernacular museography and its displays.

The research he conducts on these visual archives often originates from an interest in anthropological and ethnographical analyses and methodologies and later develops in the creation of performative actions, immersive spaces and moving images.

His works have been exhibited in several foundations, museums and festivals such as Fondazione Sandretto Re Rebaudengo, Guarene; Piccolo Teatro-Teatro D'Europa, Milan; MAO, Turin; PhotoVogue, Milan; MilanoOltre, Milan; museo MAGA*, Gallarate; Museo Nivola, Orani; Pav, Turin; Museo del 900, Milan; Museo Man, Nuoro; Teatro San Martin, Buenos Aires.

IL CANTO DEL CAPRO

Produced by tspace, MAO, with the support of Multidisciplinary Residency Bassa Sabina TerrArte 2022 in implementation of the three-year agreement MIBACT Regione Lazio - art. 43 "Residenze" D.M. 27th July 2017, concerning arts Residencies for the period 2022-2024.

Curated by t-space

Il Canto del Capro is an installation conceived by Gian-Marco Porru for t-space X MAO. The work encompasses a series of topics from the artist's research and expands a study of Mediterranean mythology that reflects on a religious syncretism spread across different geographical and cultural areas, some of which are represented within the Museum's collections.

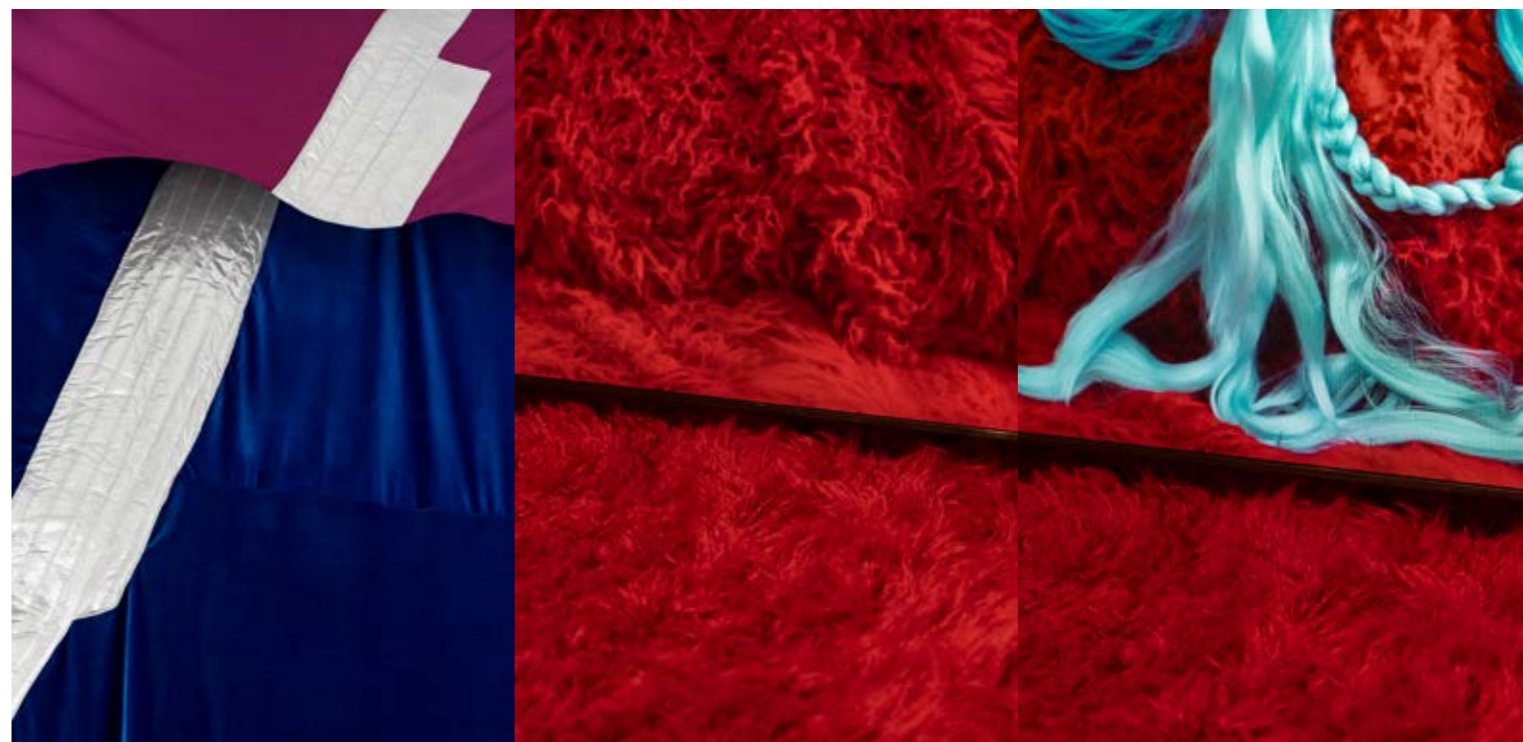
Il Canto del Capro represents a three-dimensional visualization of a hypothetical, fantastic narrative embedded in the process of interpretatio religiosa. GianMarco Porru focuses on a suspended time prior to the accession of the monotheistic cult, and introduces a first-person narration of Water, concerned with rituals destined to propitiate the divinities in charge for storms.

Dionysus, known in Sardinia as Maimone, according to different versions of the myth is worshiped in the form of a child and underworld deity as Cronus and/or Pluvius – different names of the same god. In the various ancient rituals celebrated at the beginning of the agricultural year, the emphasis lies not so much on the orgiastic aspect of the Dionysian religion but rather on the pluvial one, whose propitiation is essential to obtain abundant rains. This occurs through the representation of the passion and death of a victim symbolizing the death and passion of the god himself.

GianMarco Porru intends Sardinia as a speculative territory to revisit the idea of the authentic and archaic, problematizing the mechanisms of reproduction and representation of national cultural heritage.

The reinterpretation of material culture is envisioned as a path that crosses and questions aesthetic and iconographic stratifications – in archaeology and ethnography. It aims to reframe and reenact mythological and unpublished narratives in potential territories of origin, thus renegotiating the hegemonic narrative.





BIO- LUMINE- SCENZE

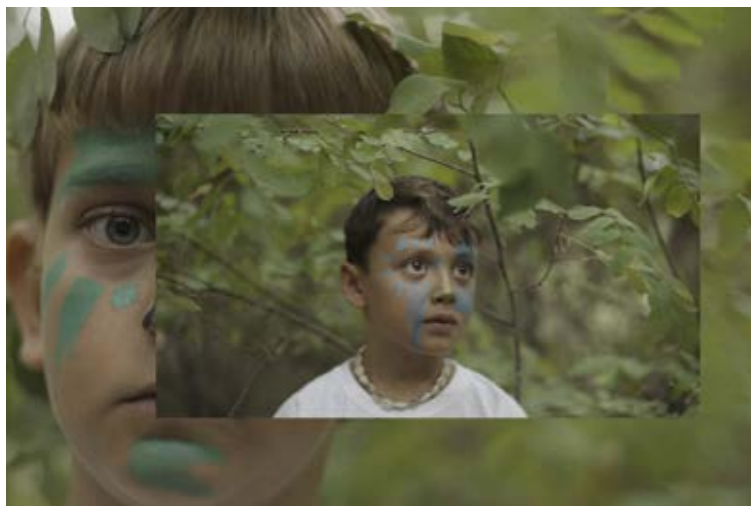
production:
Piccolo Teatro di Milano-Teatro d'Europa
mareculturale urbano

performed at
Piccolo Teatro Grassi (MI)



BIOLUMINESCENCE
2022
duration: 40'
with Cristiana Tramparulo
text by Bruna Bonanno
music and sound design by Elia Pastori
winner of Indagine Milano 2022

Bioluminescence is a multimedia fairy tale whose title originates from the chemical phenomenon of light radiation of certain organisms found in nature, for example, the firefly. This - whose fascination is elected as a pivotal principle of the dramaturgy and the scene - stands as a symbol of the Baggio neighborhood in Milan, the place of genesis and writing of the project. The investigation develops in an attempt to extend the visible beyond the real, questioning and proposing a possible representation of the periphery through the filter and perspective of a fantastic narrative.



SIX TOWELS AND A PLAYLIST FOR AN ORGY

part of in-ruins residency
Polo Museale di Soriano Calabro

Short diary of the residency

I spend The last 10 days of September in Soriano Calabro (southern Italy) as a guest of Signora Bambina. The name spelled with a capital B because her father gave her this name at the registry office on Christmas Day. In short, we are both Capricorn (like Jesus).

In those days St. Dominic dancing in the streets, an earthquake that happened so many years ago. Mr. Martino made mostaccioli for me, the possessed, the church roof, and a long summer until Sept. 25.





ZODIACO

part of in-ruins residency
Polo Museale di Soriano Calabro

Short diary of the residency

I spend The last 10 days of September in Soriano Calabro (southern Italy) as a guest of Signora Bambina. The name spelled with a capital B because her father gave her this name at the registry office on Christmas Day. In short, we are both Capricorn (like Jesus).

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PER MEZZO DI STELLE

THROUGH THE STARS
2021, variable dimensions

foam, moquette, ceramic, glazed ceramic, alabaster eggs.
Video on a single channel.

production:
Museo Nivola (NU), Fondazione Sardegna Film Commission
(CA), Building (MI), Fondazione Teatro di Sardegna (CA)

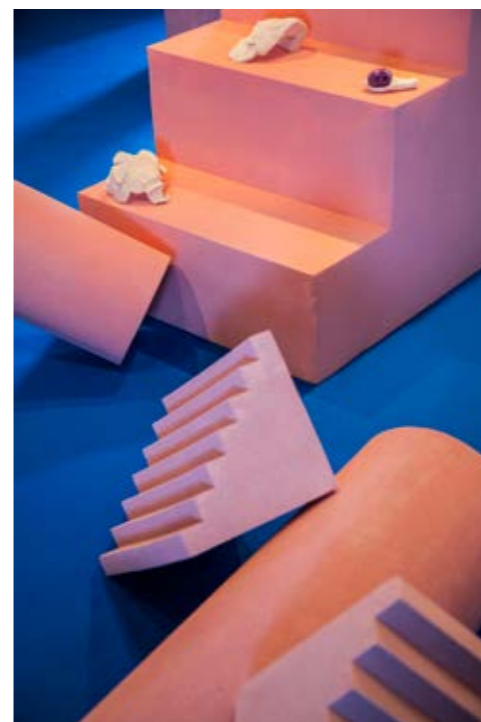
exhibitions:
MEDITERRANEA19 - School of waters
curated by Simone Frangi, Alessandro Castiglioni
and A natural Oasis?.
Torre Guaita, San Marino 2021

Abitare connessioni festival, curated by Maria Paola Zedda.
Museo Nivola, Orani 2021

The installation is configured through different elements: a series of simple architectural elements reconstructed in colored foam, a video and sculptures of raw and glazed ceramic. The elements transform the highest room of the Guaita tower in San Marino into an imaginary archaeological site emerging from the sea, a prehistoric and at the same time futuristic space, it is the hypothesis of a lost civilization and a new one imagined. The objects, positioned within this ritual architecture, are symbolic objects and abandoned finds: fragments of wigs, blue marble eggs like the sky ruled like amulets by small hands, out-of-scale jewelry elements used as seats. In the video, without an end or a beginning, a group of people are part of a ritual done for make a scepter called "Pippia de Maju" (Child of May) a double bunch of violets which in the Oristano carnival is used as a sign of good luck to the participants, a clear sign of the link with the coming spring. The installation is an immersive theatrical space that invites participants to spend time, moving the elements and building an ever-changing space.

In the second version designed for the Nivola museum in Orani, the idea of a playground is reaffirmed by placing multiple elements in an external area of the museum, which is always accessible and used as a meeting point for children from the Orani community.

Sardinia is an island that has been frequently occupied and colonized throughout history (Phoenicians, Carthaginians, Roman, Berbers, Spanish and French cultures), and gave birth to a very dense and stratified corpus of feasts and celebrations. This ensemble of aesthetic experiences explain how layer by layer the different cultures influenced each other (from a symbolic, metaphorical and aesthetic point of view) to create something like an "aesthetic of the partnership" modeled by the convergence of ideological elements, certainly not very compatible. The re-reading of the "authentic"; representations of a national cultural heritage, in the form of a three-dimensional collage, aims to make a perspective of nationalistic purity unstable.





LUNARIO

ALMANAC
2021
duration: 35'

production:
Spazio Martin

music:
Elia Pastori

costumes:
lessico familiare

exhibitions:
Spazio Martin, Milan, curated by Spazio Martin

Lunario is part of a long-term research started from the study of the systems of transmission of meaning which, in different forms of collective aggregation, find in rituality the link between community and territory.

By integrating and at the same time resisting a revision operation by Christianity, the carnival tradition of the Mediterranean area has preserved an expressive quality and a dramatic force typical of pagan and Dionysian rituals.

The main reason for the dramaturgical tension is often the idea of sacrifice as an inaugural act for the renewal of a pact between people and that celestial order that governs nature in its cycle of life, death and rebirth.

The double architecture of Spazio Martín and the threshold that defines the entrance as a showcase defines the perimeter of a performative action in tension between representation and new configuration of an unknown ritual. The repetition of simple and linked gestures carefully marks the rhythm of a slow passage from the familiar dimension of a dressing rite to the metaphysical dimension of an attempt to connect with the sky through a simple mirror. Central to the activation of this step is the garment device, taken from everyday life and distracted by the norm to interpret another order.





MEDEA

2021
duration: 30'
with Mariasilvia Greco
winner of Academy Young price

text by Il colorificio
(Michele Bertolino, Bernardo Follini, Giulia Gregnanin,
Sebastiano Pala)

production:
Academy Young

with the support of:
R-Evolution project, Sardegna Film Commission (CA)
Teatro Sanità (NA) Sardegna Teatro (CA)

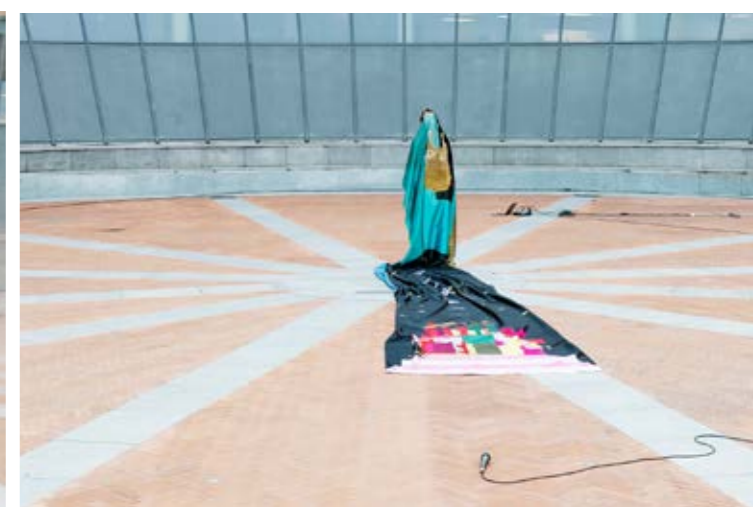
exhibitions:
Museo MAGA* 2021, a cura di Il Colorificio
Gallarate 2021

The Tending of the Otherwise,
curated by Simone Frangi, and Alessandro Castiglioni.
Procida 2022

and tribal organization, Medea has no place in the rich and civilized Greek West. With the change from a matriarchal society to patriarchal society, she finds herself an outcast, an excluded one. Wolf, in particular, disputes the sexism that attributes the killing of their children, citing sources prior to Euripides describing Medea's attempts to save the three sons by taking them to the sanctuary of Hera.

The German writer puts forward the hypothesis that heroin intimidated the patriarchy too much and therefore should be silenced. Medea in the Euripidean tale is a subject with an hybrid identity that opposes dominant male phallogocentrism. She is a cunning witch but above all she is foreign, whose otherness is evident in its appearance and in its traditions. In rewriting of Wolf, in fact, it is the Corinthians who stoned the children to accuse her of the act for which she is forced to flee.

The considerations around the identity of a foreigner are condensed into the main element of the performance: a large flag moved by Greco who punctuates its shapes with a choreography of gestures. The flag, a symbol of identity and a manifestation of geographical and national belonging, becomes documentary testimony, canvas and fleece on which the emotional geographies of Medea are inscribed: from the royal palace of Colchis, the firmament of stars, lunar phases symbolic of the journey made, to the Palace of Corinth engulfed in flames in a metaphor for the destruction of power. Stitched by Laboratorio Piroddu - textile and embroidery laboratory in the North of Sardinia that deals with research, restoration, archive and new productions of elements of the traditional costume - the flag is endowed with life. Greco's movements animate the flag, transforming it into a shield and refuge in which to protect themselves, until she turns it into the children that Medea embraces before their death by the hand of the Corinthians. The choreography is guided by a soundscape, created in collaboration with D-Mode, where Greco's voice reads texts taken from "Lunga Notte di Medea" by Corrado Alvaro. From these words emerges a Medea in phugas, identified as a foreigner coming from an archaic land that is not welcomed.



Medea, created in collaboration with the performer and actress Mariasilvia Greco, investigates Medea's journey, shedding light on the condition of "Stranger in a foreign land" which characterized her nomadic life. The performative action, born in the context of the long-term R-Evolution 2021 project supported by Nuovo Teatro Sanità and Sardegna Film Commission Foundation, is aimed at revisiting the myth of the heroine of Colchis with attention to the contemporary, connecting to the research methodology of the artist. Drawing on tales and stories of popular folklore, written myths and oral legends, Porru advances alternative forms of knowledge that resist official historiographies.

Dance, theater and moving image are the languages that build the counter-narratives that start from distant times and geographies and invest in the contemporary era. Medea starts from the re-readings of the Euripidean myth of the poet, writer and playwright Corrado Alvaro from Calabria and the German writer Christa Wolf, as they underline in the character of Medea the construction mechanism of a subordinate otherness. Coming from a country that was considered primitive due to the use of witchcraft

SWEET FRITTERS BALLAD

published on:
Collectible Dry Magazine VOL 18/19

costumes:
Laboratorio Piroddu
Lessico Familiare
Marco Rambaldi
Il Traffico

“Sweet fritters ballad” is a photographic project started in March 2021, is a visual research for which a development with other episodes is planned through the use of performative language and video. The starting point of the work is the carnival in Sardinia, whose territory is historically the subject of infinite theoretical speculations around the concept of “pure”. The title refers to the carnival sweets that the masks eat, and to the only moment where the protagonists, secluded, allow themselves to remove the mask.

Through a free process of reconstruction of some traditional masks, the carnival is investigated in its intimate aspect, in the protection of anonymity, and at the same time in the collective aspect by imagining all the masks as part of a dance.

The research is guided by the “maschera limpia” (clean mask), a very hybrid type of mask, not codified, which was born between the resistance of the ancient rituals dedicated to Dionysus and the new origins of the contemporary carnival. In this passage of time, a new way of masking is configured and contemplates individual variations which include all the elements of contemporary dressing by changing their intended use.

The work consists of a corpus of about 20 images.







LSDP + LSDP (MOON CHAPTER)

2020/2022
duration: 40'

production:

DanceHaus +, MILANOLTRE festival,
Fondazione Sardegna Film Commission

music and sound design:

Gilda Manfrin

costumes:

Fantabody

mua|hair:

Francesca Basilio, Viola Bardella

L.S.D.P. is a project where, through the languages of performance, video and music, I reinterpret and deconstruct Le Sacre du printemps, the work written between 1911 and 1913 by Igor Stravinsky and choreographed by Václav Nižinskij for the company of the Russian Ballets by Sergej Djagilev. In the creative process, Stravinsky's masterpiece becomes an instrument of analysis of practices and forms of aggregation of some Mediterranean communities. L.S.D.P. It explores in particular the pagan celebrations linked to the cycle of the seasons and the events that mark a social and economic transition. The work reconstructs gestures, movements and body languages experienced over time by single individuals or by choral groups on the occasion of these ritual celebrations. The 23 dancers of the DANCEHAUS National Dance Production Center isolate, repeat and rework movement patterns documented in ethnographic museums, in amateur films and in the body and living memory of people.

The video and the performance were premiered at MILANOLTRE International Contemporary Dance Festival of the Elfo Puccini Theater, in the section showcase ITALIA DOMANI / Under 35 on stage.





TIRESIA

2020

production:

Su Palatu contemporary photography

exhibitions:

Fotografia in Marmilla

curated by Salvatore Ligios e Sonia Borsato

catalogue of the exhibition:

MARMILLA, I - Fotografia contemporanea in Sardegna,
2020-2022

curated by S. Borsato e S.Ligios

Text by Sonia Borsato e di Salvatore Ligios

Soter editrice

ISBN 979-12-80236-02-9

Tiresia is the first formalization of a research path started at the end of 2019 on Mediterranean mythological genealogies. Through the languages of contemporary art, the research intends to deepen the liminal notion of border and otherness, that is, that symbolic and material dimension where - in imaginaries and social narratives - mythological figures make their appearance. The figure of Tiresias for example - and the powerful prophecy of this character is linked to a mythological cultural heritage between Asia, Europe and Africa - is included in a very specific way in classical dramaturgies and in oral tradition. Tiresia is one of those “anomalies” whose visionary and hybrid conception allows to escape, in a positive and affirmative sense, the community organizational systems. In this photographic research, the story is guided by the desire to give a possible face to the character of Tiresias, the process of imagination is guided by the enigma of a prophetic spell.









HIBERNATION TRAINING

production:
t-space

exhibitions:
<https://www.t-space.it/spin-me-round>

A project of five episodes of 360 panoramic images curated by tspace with Sara Lorusso, Silvia Morin, GianMarco Porru, Giulia Ratti, Luisa Turuani. Spin me round is a project that meditates on 360 panoramic images as a place where things can happen indeed. The performances of 5 artists come alive in the physical space of a photo which calls you to come inside and find your own frame.

Wild animals' habits are reborn and reeducated in the springtime. After an involuntary hibernation or an unexpected pause, which dragged on longer than planned, drowsy, they regain movement, space and time. The flesh awakens to the banquet of senses, while the good weather crawls into the skin like an insect intrigued by something that is yet to occur; it has been happening for years that the youth tightens its calfs and wombs longing after a tastewhich becomes more alive than ever. We use those images that we want to continue existing. Hurray! Can we have the slowness of the hibernation back? We enter the stage from the right side, the one of the days. We exit from the stage from the left side, the one dedicated to the hours, dilated and dense.

Sonia Borsato





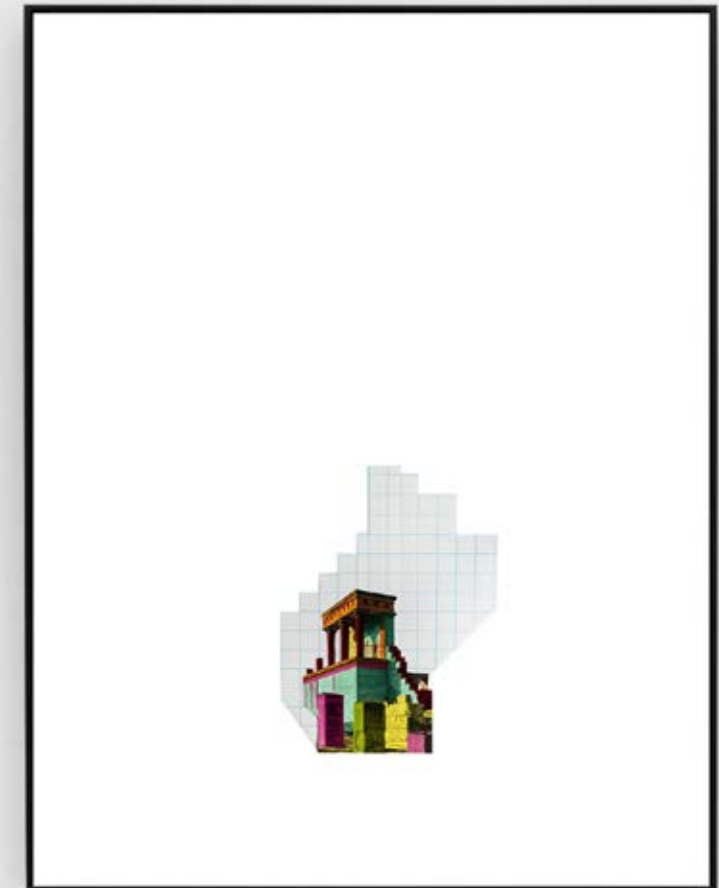
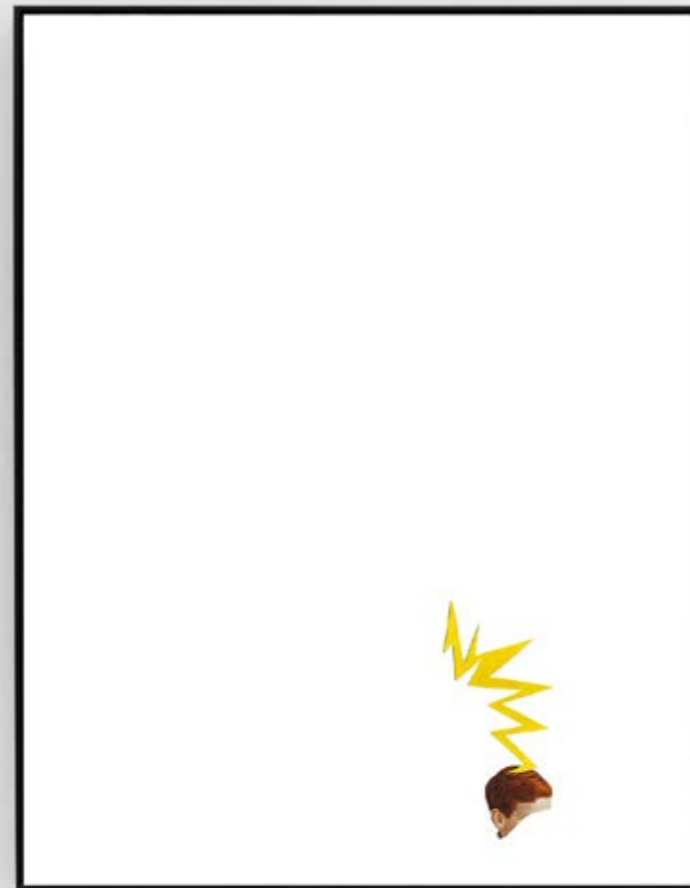
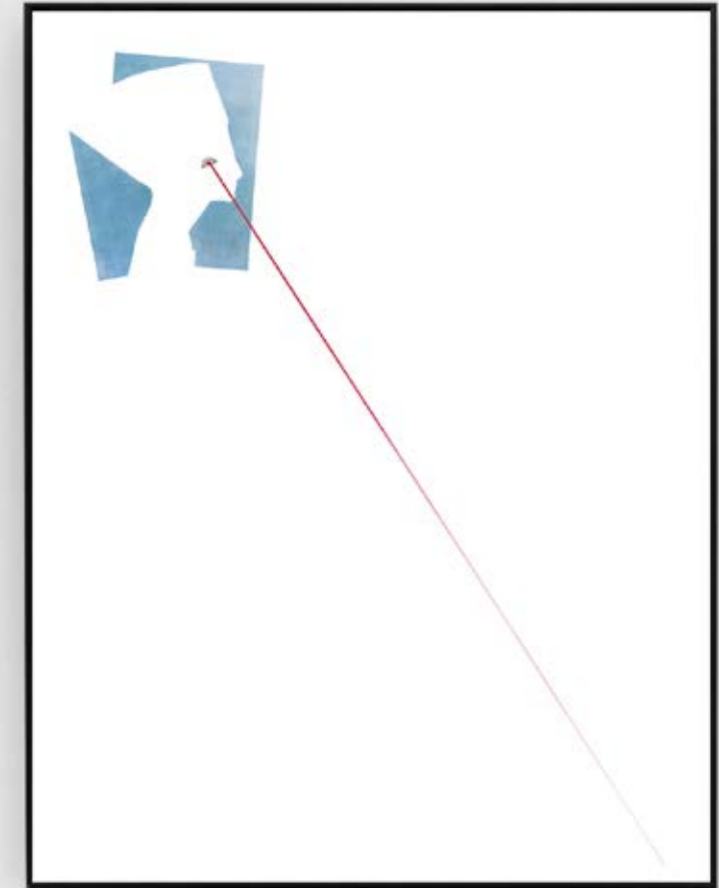
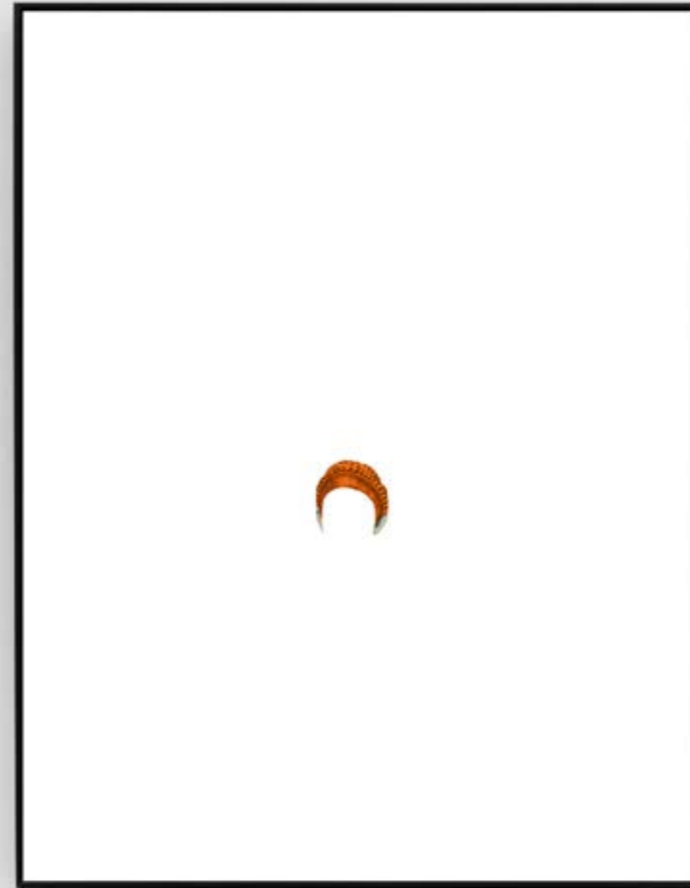
NESSUNO AVEVA CON- SIDERATO QUANTO ACCADUTO IL GIORNO PRIMA

commissioned by:
Museo Nivola

exhibitions:
Project selected for BACK-UP
Museo Nivola
Orani (NU)

NOBODY HAD CONSIDERED WHAT IT WAS HAPPENED
THE DAY BEFORE
2020
digital collage
100x70 cm





MALEDETTA

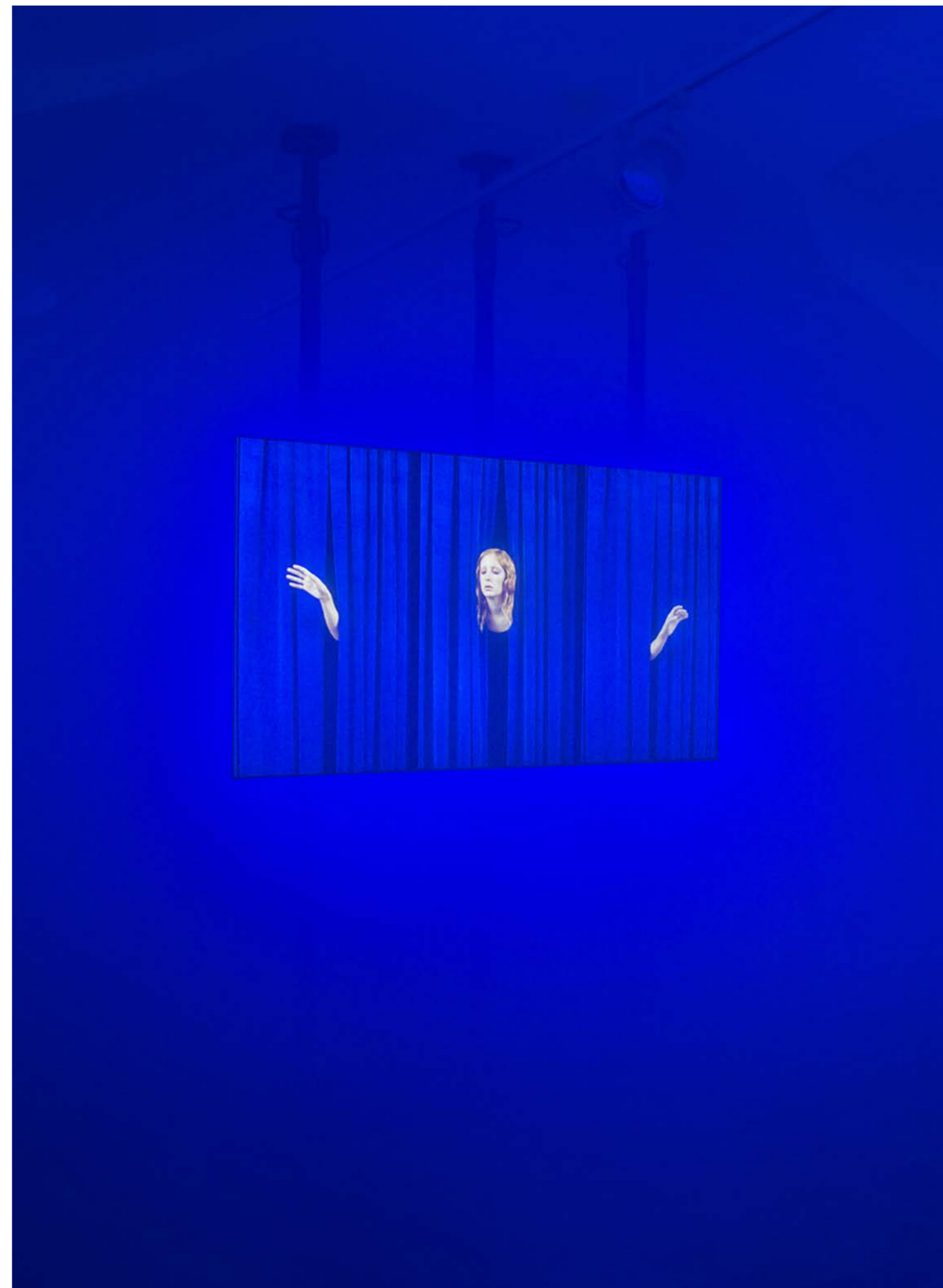
COURSED
2019
duration:12'
video installation in 3 channels UHD

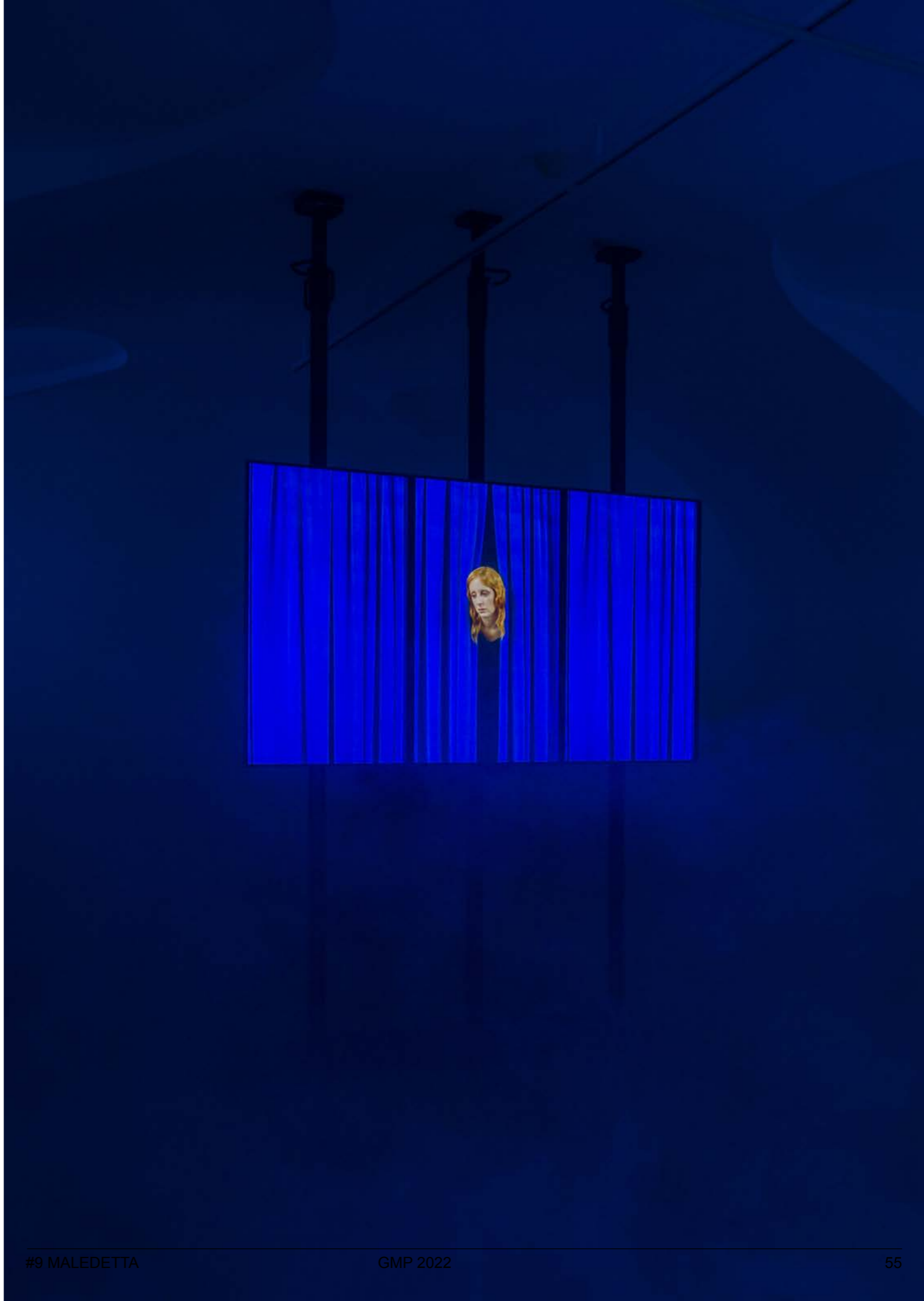
production:
t-space

exhibitions:
Maledetta, tspace, 2019, curated by tspace
Badly Buried, palazzo Sandretto Re Rebaudengo, Guarene
curated by Jade Barget, Naz Cuguoglu, Alice Sarmiento

MALEDETTA narrates the tragedy of Medea, a figure from Greek mythology. Medea is the daughter of King Aeetes of Colchis, where Jason and the Argonauts journey to claim the golden fleece. A magical being, deft in the art of potions and poisons, Medea often came to Jason's aid, going so far as to murder her own brother for his sake. When Jason abandons her to marry Glauce, the daughter of Creon, King of Corinth, Medea is seized with passion and murderous rage, driving her to kill her own children.

In the work, her story is narrated through a hypnosis session that unfolds across three screens: one for each hand, and one in which the head hangs, quiet and still as a hunting trophy. By hiding her body behind a curtain, the work suggests the presence of a puppeteer, echoing the latter half of the myth wherein Medea is revealed to be instrumental in an elaborate plan hatched by the gods. In this state of severance and connection, the figure can only gesture yes or no, as a voice offscreen (or, perhaps, coming from above) describes the curse she must bear.







SENZA TITOLO (MOLTO VICINO AL CIELO)

UNTITLED (CLOSE TO THE SKY)
2018

production:
Ministry of Cultural Heritage and Activities and Tourism
(MiBACT) General Directorate for Performing Arts and GAI
with the support of moving-up project

exhibitions:
Museum of Sant'Eustorgio
Portinari Chappel, Milan, IT

PAV, Turin, IT

<https://www.youtube.com/watch?v=qmCoRUGyhUw>



Seven dancers dance, without beginning or end, inside of the evocative ambiance of the gate chapel. The dancers fill the central space with continuous and repetitive movements, creating an axis that originates from the performers and touches the stars, passing through angelic dance that is manifested in the drum and the open oculus at the apex of the cupola. Untitled (Very Close to the Sky) is a performative, project fruit of research on cultural narrations that take into consideration magic as an instrument for the understanding of ordinary phenomena. It is the desire to execute an act of magic, a rhythmically insistent score that moves in imitation of the celestial order and hypothesizes the formulation of a calendar. Senza Titolo (molto vicino al cielo) takes from a primitive sky that seems like a solid and very close cupola, where darkness alternates with sunlight, following a rhythm, guessing the changes in order to indulge the cyclicity, with the ever-present fear that it could be interrupted. Untitled (Very Close to the Sky) is a reflection on a two-speed, temporal order, a dis-alignment that is rectified for a moment.





SENZA TITOLO (MA DI UNA ORDINARIA MAGIA)

exhibitions:
Furla series #01
É il corpo che decide
curated by Marcello Maloberti

UNTITLED (ABOUT ORDINARY MAGIC)
2018
duration: 50'

A dancer balances a glass of water on his head. He tries to find the balance of the glass with very slow movements and position changes while maintaining a very high level of concentration, such that the magic is not interrupted. The performance, which was presented at the Museo del 900 (Milan) in dialogue with works by Jannis Kounellis, presents itself as an interruption in the museum route; an imminent danger, a cheap illusionist's show. The look of the audience is fixed on the glass and on the hypothesis that this balancing act can be terminated, thus exposing the failure of the illusionist. Untitled (but of ordinary magic) builds an illusion, it asks questions of the truth shown before the eyes; it charms the spectator's gaze, which is looking for the charlatan's trick.



L'ULTIMO NUMERO DEL MAGO

THE LAST TRICK OF THE MAGICIAN
2018

exhibitions:
VIR-Open studio
Via Carlo Farini, Milan, IT

“L’ultimo numero del mago” (the last trick of the magician) is a installation strictly connected to the performance Senza titolo (ma di un’ordinaria magia). A few days later the presentation of the performance at Museo del Novecento, ViaFarini in residence opened to the public: the choice of presenting the same work is an ideal attempt to expand the illusion of the glass in time and space, once again for magic.

The illusion show ends with the disappearance of the magician. Nothing remains of the illusion just few contour elements.



