



Squaring & Evidence
Produktionsstadien der Klangrede
Serge Baghdassarians/Boris Baltschun & Shingo Inao
7.11.2009-19.12.2009

Why is it possible to present the works of Shingo Inao, Serge Baghdassarians and Boris Baltschun as an experimental form of a new "*Institutio Oratoria*"? The program of the new exhibition at Galerie Mario Mazzoli is articulated, just like the canons of rhetoric, into *Inventio* (the search for ideas), *Dispositio* (the organization and disposition of the shapeless-magmatic material produced by the mind), *Elocutio* (retraceable to language, to the choice, that is, of the means to *ex-press* the ideas) and *Memoria* (memory, namely the phase of withholding that precedes any kind of active transformation of the artistic creation).

Each one of these phases is being pervaded by a sort of tension, which constitutes the foundation of the creative impulse, the essence of art as *Dichtung*: the escape from the potential towards the act. The tension between *Dynamis* and *Energeia*. These phases, however, only represent potentiality. Our program is still bereft of the fifth canon of this new rhetoric of sound: *Actio*. The partaking at the world. The actual *Da-sein*. This requires a *Vor-stellung* (representation). The being-placed-in-front-of... someone who's capable of experiencing the art and sound, of making them his own. An exhibition, an artistic event (Ereignis = er-eignen = to take possession).

Inventio – If a work of art is capable of uncovering a world and putting us in contact with it (like Martin Heidegger wrote in his work *Der Ursprung des Kunstwerkes*), then we also have to let us guide into the laboratory of the mind, namely the place where the artist creates, like an old craftsman. "evidence" by Shingo Inao evokes the locations and sounds of a laboratory, generating not only a sound work, but also the idea of creation in *Dynamis*. A sort of work of art to the square power, where art becomes an image of itself. Meta-art and perhaps – why not? – even meta-thought.

Dispositio – If "evidence" evokes a creative dimension which might even precede the ideal (dianoetic), Inao's "foreground" seems to go one step further, introducing the phase in which one starts acting behind the work of art, behind the ideas, yet remaining at a purely theoretical level. The shapeless material becomes a concept, a precise idea. Arranged and organized *in the foreground*, before the eyes of the mind. The metaphor inevitably falls back to a urban landscape: the temple of human genius and its "disposing."

Elocutio – Generated and moulded, placed before our eyes, the artistic creation fiercely demands to being expressed. Of being born into the world. "squaring" by Serge Baghdassarians and Boris Baltschun, however, prefigures this development in reversed order. One wonders if ex-pression might be possible at all. The creative impulse of art and its propulsive power are still at the core of the work; what has faded is the conviction that art could really get where it wants and should. In this work, indeed, the implosion of the object itself, seen from different perspectives over and over again, seems to allude to a suffocating cry, like a fire that starts declining at the very moment of flaring-up, consuming itself and eventually dying. Art, like a raging goddess, turns its back on us. But the power of the message lies within its own negation. In this time of poverty (*Dürftige Zeit*) and of language emergency (*Sprachnot*), the work of art's necessity to start speaking, to step out of silence and to attain sound – in other words: to explode! – becomes stronger and stronger right through self-negation.

Memoria – Whereas "squaring" by Serge Baghdassarians and Boris Baltschun questions the ability of art to carry an existential message, in "twins" the artists allow us to reach the second level of this "rhetorical consciousness," whereby art once again surpasses itself, becoming aware of itself and of the indigence of its language. It is now aware of its failure in the task of rekindling our vital impulse, of touching us with the language of creation. In the end there's nothing for it but to *preserve* this beating heart; to remember and withhold a message which man – mere spectator – does not understand, in hope of a time that may come.