

**29/07/2011, a rendezvous in Berlin**  
**July 30 – August 6, 2011**  
opening hours daily 3pm - 7pm

**Opening: Friday, July 29, 2011, 7pm**

**Presentation of a filmic script: Saturday, July 30, 2011, 6pm**  
«On the ripening of times» by M. Nuzzi and A. Cataldo

**Works by**

Adalberto Abbate, Rebecca Agnes, Antonio Cataldo, Lucy Harrison, Federico Lupo, Marko Mäetamm, Mariagiovanna Nuzzi

The key words that connect the works of the exhibition are: limit/ margin/ border/ incorrectness.

**On-line Catalogue:** with a text by Silvia Giambone and Armin Monsorno  
<http://berlinrendezvous.tumblr.com/>

**91mQ Art Project Space**  
Landsbergerallee 54, 1. OG  
10249 Berlin  
[www.91mq.org](http://www.91mq.org)

*a rendezvous in Berlin* is not an exhibition but a project, originated from conversations between artists who temporarily participated to a path, or who share an aptitude and common interests. *Limit, margin, border* and *incorrectness* are the key words from which the works that will compose the visual space of the show arised. The word, used in its effective actuality vis-a-vis the real, is the vehicle that linked the different works. A word embodied in an act of revolt becomes an engraving on stone in "DIES IRAE". Or it sunders into different characters who try to re-enact an opaque moment of Italian history, in "On the ripening of times", where the relation between language and violence is investigated. A violence that we can find in other forms in the obviousness of everyday life, in the instances that convey exclusion and the definition of a norm, in "Geschwister". In "The Absent Collector" the accidental finding of a collection of letters becomes a subjective interpretation, in an attempt to reconstruct the relations that occurred between the sender and the recipient of the missives. Family values are analyzed in "LOVE", where husband and wife wonder about the real meaning of the expression *I love you*. A background buzz that comes from a distant place can become the meeting point among the works, the artist and the public, with "Stealing Sunlight", where traces and fragments of different experiences are mapped on tape.

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Adalberto Abbate  
**DIES IRAE**, carved cobblestone, 7 x 7cm.

The cobblestone is not on the streets any longer, it has become a symbol of the contemporary crisis, it embodies boundless words of revolt, like the scream of anger and the winds of changes that shake the south and the north of the world, in the day of wrath, *dies iræ*.

Rebecca Agnes  
**Geschwister**, two synchronized videos in loop, each 5,11".

A woman enumerates the words to define a man as homosexual, in alphabetical order, as if she were directing all that terms to the man beside hers. At the same time the man lists the words that define a woman as homosexual. Of fundamental importance is the type of relation between the man and the woman in real life; they are siblings. The fact that the filmed persons are gay and that they are connected through

fondness, takes power away from the negative connotation of the word. Words are presented in their "objective" form, just words, that without a system of reference are powerless, the power is just in our view.

Antonio Cataldo and Mariagiovanna Nuzzi

**On the ripening of times**, script: poster, 100 x 21cm; lecture and screening, variable duration.

The work focuses on the recent draft that starts the script for the film-in-progress *On the ripening of times*. The film aims to look at a political moment in Italian history marked mainly by obscurity, that is to say, the period from 1977 to the first half of the 80s. Those who did not endure this period can only understand it through the vestiges that have continued to operate both in law and language. On the other hand, the memories of those who actually witnessed these years, as well as other recordings, writings and traces of this era are fundamental in order to question the authoritative turn of force shaping these events and how this force is still active in the language.

Lucy Harrison

**The Absent Collector**, ongoing project, installation.

The project focuses on the act of translation where the original speaker or writer is no longer present. Words written by one who is now absent, are understood in new ways with no chance of being able to ask the writer what was meant by them. Using a collection of letters and postcards found on a roadside in Sicily, Lucy Harrison is attempting to piece together a narrative of the person who discarded them. The letters are being given to various Italian speakers for them not just to translate, but to interpret and to speculate on what may have been meant and what they reveal about the correspondents' lives and relationships.

Marko Mäetamm

**LOVE**, video, mute, 5.32".

This video deals with family values, trying to visualise one of the most typical relationship, the relationship between a wife and a husband. The place is the most typical for family life, the kitchen. The question is, what is it that we actually say when we utter the words: *I love you?*

Federico Lupo

**Stealing Sunlight**, audio installation, 3 tape recorders, tapes 90", wood.

*Stealing Sunlight* is an implicit tribute to nineteenth century landscape painters of Sicily, often considered "minor" artists and frequently anonymous, that were able to catch in a work the whole light spectrum. Tree tape recorders reproduce some soundscapes recorded in Sicily during the last two years, edited pouring all the tracks an unspecified number of times on different tapes until they dilate, combining audio fragments drawn from anonymous amateur tape archives, answering machines or old tapes.