

## OLI BONZANIGO Périmètre

Oli Bonzanigo's investigation on matter, beside their inherent characteristics, usually extend to their contextual meanings, original geographies and represents them as potential vehicles of cultural contents. In occasion of the exhibition Périmètre, the artist removed all historical and geographical contexts to focus on a formal analogy based on material, linking architectural plans and anatomical sections, between full and empty space, between abstraction and figurative representation.

Through the study of sacred temples' floorplans, the artist observed this recurring empty space present also in the human body structures, mainly to allow vital fluxes to run. The artist describes this particular link between those silhouettes: the empty space.

She therefore developed the hypothesis of an unconscious mimetic relation between constructed space and inner geographies.

These experimentations begun during the project, "O-rien-ta-mén-to" (June 2018, Manifesta 12, Collateral Events, Palermo) in which Oli Bonzanigo was invited to act in the outdoor gym of a high school; in this installation the projection of the shadow of a 5 meter high chair was casted on the ground, and a theatre light embodied a fictional idea of Orient. The viewer, while sitting on the chair, was allowed to be within in the line of the sun motion, and submerged by his/her own breath, thanks to a sound composition which reduced the sound of prayers to a spatial and rhythmic breathing chant.

Through the experimentation of putting together two typologies of forms, the artist proposes a path, a wandering, in an architectural labyrinth and anatomical landscapes of the exhibition, an orientation paradoxically disoriented: a temple, a mosque from here and elsewhere, a heart, a brain, many possibilities that associate and converge, conveying an associative pattern.

Refusing to contextualise those figures, the artist places the viewer in front of himself, facing his own point of view, his own orientation.

We realise progressively that we move away from the cultural contents of the shapes: no matter where the architectures or the body sections belong, as, through their negative and positive spaces, we stand in front of a merging formal language.

The fabric takes multiple forms, unveiling and revealing, not only as a supporting material, but keeping a mobility, actively taking part in the mimetic dialogue. She gives them autonomy as a material and as an art piece.