

Coazione a ripetere_plusvalore e resto

**Maurizio Galimberti_Isobel Blank_Lorena Pedemonte
Tarodo_Vincent De Hoe_Silvia Santinelli_Claudio Fasoli**

Edited by Anna d'Ambrosio and Vittorio Schieroni

The collective exhibition explores one of the most complex manners in the artistic creation: that's the manner of the repetition compulsion, inescapable from the imprinting and from the personal experience of the artist. The concepts "surplus value" and "remainder" of the works determine the "personal equation" of the artist. In the repetition compulsion the dynamic of desire is guided by the logic of lack, which reveals itself negatively with the symptom on the register of reality, whereas on the artistic and imaginary register, it shows itself in a positive way.

The discovery of the symbolic register, as Lacan says, abides by structural laws, similar to those highlighted by F. de Saussure in linguistics and by C. Levi-Strauss in anthropology. The performance of Isobel Blank, during the opening of the exhibition, is the obsessive repetition of everyday actions.

The symbolic primacy allows to set up, with mathematical precision, the study of the art as a language; in this way the logic of lack or incompleteness turns itself into the logic of symbolic chains. At the beginning of the chain there is, in Santinelli's opinion, "the aspiring-winner-sorcerer", alter ego and twin with a gap to fill, because he can't stand the absence of that something or that someone. In the works of Lorena Pedemonte Tarodo, the sign structured as an alphabet of the memory is duplicated in countless alterations that are cloned differently from themselves, creating an identity in the different equality.

So, the repetition takes a universe of meanings. We aren't up against a programmatic thing, but, in a conscious unconsciousness; a sign lets her call another one, and another one and so on. The work almost seems a struggle, emotionally out of control, a dichotomous tension between opposites. The pictures/flash by Fasoli refer to a gap ...way... escape looking for a balance into the unpredictability.

In Maurizio Galimberti's opinion, repetition is Polaroid, because it means "instantaneous" and "instinct". The photography is the means to get control and security. Through the rhythm, movement and dynamism Galimberti mathematically

"scans" the subject and he gets to the lyricism of the work. It's a slow and rhythmic breakdown.

In Vincent De Hoe opinion, the concept of compulsion is ascribable to the "uncanny" as a perpetual return of the equal person to indicate the identification of the double, to the point of a "doubling" of the ego, of an exchange of the ego. All that is disturbing is even demonic.

The concept of repetition compulsion refers above all to the archetype, the instinctual existing model, which is the pattern of behavior. In art the repetition is never a mere duplicate and the "Remainder" is always created. The Remainder is (difference in repetitive equality) the economic "Surplus Value" of the artistic work. The Remainder for the artist is the thing, "das Ding" to Lacan, is the other within the same ... in the vertigo of the boundless.

This collective exhibition is part of the project econom_Art, whose next theme will be "whore art and clients."