

The Left Out

No show – The dialectic tyranny of visibility

an economART project by Amy d Arte Spazio

based upon an idea by
Anna d'Ambrosio and Emanuele Beluffi

Artists: **Alessio Barchitta, Emanuele Dainotti, Manuel De Marco, Ivano Sossella**

June 20th, 7.30 pm – performance
June 21th, 6.30 pm – exhibition

from June 20th to July 16th, 2018

*What does the refusal mean for the excluded?
What forces come into the field?
What kind of awareness and responsiveness?
Could the negativity of the refusal become an economic figure?*

The great LEFT OUT, the ART, denies itself to the show.

In the society of the positive, things have become nothing more than commodities; they must be displayed to exist, as their cultural value vanishes to the advantage of the exhibit one.

This exhibit value is based solely on the fact of producing interest [...] The exhibited society is a pornographic society, where each subject is the advertising object of itself. Everything is directed to the outside, unveiled, stripped down, undressed and displayed, reduced to a product that is "*devoted, naked and without secrecy, to immediate consumption*" (Jean Baudrillard).

Only the exhibit staging generates value: all autonomous developments of things are abandoned. The commitment to exhibit leads to the alienation of the THING.

The imperative of the exhibition leads to an absolutization of the visible and of the outward. The invisible does not exist, since it produces no exhibit value, no interest.

In 1998, Gérard Wajcman identified the absence as the key object of the century, a symbolic object configured by subtraction, a true factory of mass destruction and of consequent production of absence.

Art too becomes the compensation for a wait that won't come to any visit; a way to play the double role of host, talking loudly and simultaneously keeping silent to create the illusion of a meeting. Humorously, the artist gets to work following the new adage that *those who seek do not find*. In this way, he gets for himself, and at the same time practices, the estrangement from every encounter, the reduction of the real to the plain bulkiness, to the mechanical movement of the opening and closing of a door. The opening and closing of the door of the instant.

This goes towards the construction of unprecedented situations that aim to subvert ordinary relationships, producing amazement and a strong emotional charge on the public. An example, among others, is Christian Boltanski, who placed his work underground so that visitors could not access it, but could only see it through a window.

Awareness

Emanuele Beluffi ([La versione di Beluffi: A Milano vedi mostre e pensi cose](#)) writes:

"In the past two days – better, in these past two evenings – I saw a clear and senseless exhibition, and an unclear but very sensible one [...]" [laverionedibeluffi.wordpress.com](#)

The LEFT OUT exhibition project is divided into two parts:

the first presents **the performative action of the negation to the exhibition** (no Art, no show);

the second **rewrites and reintroduces Art, the true LEFT OUT**, by dialectically deciding how, when and for whom to show off.

A radical iconoclastic choice, in favour of the denied and the removed, tangible in its concrete abstraction. Here artists, public and specialists are the actors of the great game of contemporary art.

In *Memento. L'ossessione del visibile* (Memento. The obsession of the visible), Pietro Gaglianò offers examples of artists, collectives, projects, and works of art that offered transversal glimpses, other perspectives and alternative forms of elaboration of ideas to the

cultural massification raging in every field [...], optimizing the public's experience, understanding how and where to act and what to propose.

The "sovereign space" is claimed, obtained, circumscribed, and protected.

The boundary predicts and evokes the difference between the admitted and the rejected, the included and the excluded [...] Its only existential way is the constant activity of separation. No wonder if the boundary exudes anxiety and stiffens the nerves. All boundaries generate ambivalence, but this is exceptionally productive; any reproduction of the real necessarily passes through this filter. Therefore, the specious nature of the accuracy and objectivity brings out the plots of collective behaviours, as an expression of hierarchies of values inherent in the social structure.

The sociological attention is strictly connected to the problems related to the staging, sharpening the sense of temporal suspension towards a true asynchrony.

Besides the contents of the reactions and of the rejection, the ethnographic analysis of the spontaneous reactions of the public will also allow to study their form.

"Laying eyes on", they say. To lay them down, I might add, is a gesture of respect, not of regret. It implies a decision: the abandonment of the elevated point of view.

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