

Giacinto Pannella, detto Marco







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performance

sound, lights, A4 sheets, two ushers

about 15 minutes

2005-6

International Prize for Performance, Dro, Trento, September 2006

Uovo Performing Arts Festival, Milan, May 2007

The audience takes place in an auditorium. The hall's light fades out. A warm light illuminates the empty stage; an audio track, taken from the archive of Radio Radicale, starts.

It's an audio excerpt coming from one of the long monologues of Marco Pannella. The speech was made during a political campaign in which, as usual, the senior leader of the Italian Radical Party practices a hunger and thirst strike.

On one hand the course of the speech points out the relationships between the fasting practice and the use of the language, on the other hand it highlights the automatic and free associative aspects typical of the Pannella's way of speaking.

At the end of the listening — after about seven minutes — two ushers hand out a printed sheet documenting the correspondence between the artist and Marco Pannella.

To: m.pannella@agora.it
From: Nark Bkb <nark@inwind.it>
Subject: progetto sonoro
Cc:
Bcc:

Attachments:

Dear Marco,

Allow me to present myself: I am Nark, but my real name is Stefano Tolio. I am an artist. I sometimes live in Milan and sometimes in Bologna. My research develops among the visual and audio sphere. I work with galleries as well as public spaces dedicated to art. I am writing to ask for your collaboration with my project. I will try to briefly explain my intentions.

I have been an attentive listener to Radio Radicale for many years. I always follow it with great interest: I find it to be a truly unique and admirable experience within the Italian radiophonic panorama. In particular, I have been fascinated by the archival material, which can now be consulted thanks to the web archive and which often returns to your nightly radio programs.

But what strikes me more than anything is re-listening to your long speeches. For me, believe me, these talks are a true aesthetic pleasure that also goes well beyond my interest in the undertaken themes. I become seduced by your way of constructing the discourse: the way you proceed according to the flow of thoughts which winds and then unwinds – now slowly, then suddenly accelerating – like the motion of a spiral. The ideas spring up according to free association, generating pleasant and improvised lighting bolts of sense...

I'm currently working on an audio project that is based precisely on some of your speeches. In the archive, I sought out those you conducted in protest based on the hunger strike. In particular, I selected those moments in which the contrast between your lucid intellectual stubbornness and the biological bodily motives are most evident. Those awkward situations in which the symptoms of self-imposition of an evil nutritional behaviour obviously manifest themselves in the evolving discussion, when the logic of its operation seems to become less distinct. In those moments, the apparently separate planes of body and concept give proof, instead, to their indispensable and binding unity.

For my project, I would like to try to highlight precisely these aspects. I would like to create an audio work that simply gives the spectator the possibility of listening to some of this precious material. I think that simply repositing the recordings in an art gallery – thanks also to the temporal distances that separate us from its original statement – makes an aesthetic fruition of the audio material possible. I am therefore considering what would be the most adaptable form of listening for the purpose of the project: what mostly predisposes the spectator to a relaxed enjoyment that leads him to an attentive, but at the same time meditative, listening experience. Thus the specificity of the material's content is ulterior with respect to the other values (aesthetic) that I would like to show.

What I would like to ask you is very simple: the possibility of using some of your discussions extracted from the archive. The authorization to use some of your monologues in places of art. From me, I want to guarantee the absolute respect for the sources, committing myself to giving them a correct ethical use, deprived of mystification.

As of now, I have identified some audio material adaptable to the aims of the project: a) your intervention from July 7th, 2002 at the Radical Party's congress, for the achievement of the Parliament's plenum; b) the intervention at the press conference on April 7th, 2004 in the case of the assignment of the power of "pardon" to the President of the Republic; c) the successive participation of Radio Radicale from April 10th, 2004, in the debate with Ferrara and Mannoni; d) the telephonic intervention on the same day in Radio Radicale in response to Paolo Guzzanti's editorial in "Il Giornale".

Please feel free to ask me any questions or voice any concerns.

While awaiting your reply, I would like to take the time to thank you for your time and patience.

Sincerely,

Nark Bkb aka Stefano Tolio
via Cipriani, 7
40131 Bologna

Telephone:
+39 328 2260628
+39 051 551368

Subject: progetto sonoro
Date: Fri, 4 Mar 2005 14:22:12 +0100
Thread-Topic: progetto sonoro
Thread-Index: AcUgvSz1EW8pg0XQRmaV3+XBWJfGQQ==
From: "PANNELLA Marco" <mpannella@europarl.eu.int>
To: <nark@inwind.it>

Dear whomever-the-hell-you-are, for the moment, dear Stefanark, I am not an artist. I sometimes live between one place and another. My research is naturally inside those spheres that one sees, that one hates, that one perceives. I am writing to offer my participation in your project. I will not try to briefly explain myself.

1. Thank you because thanks to you, I can learn something more about myself; which isn't at all necessary, but who knows?

2. I suggest you call Diego Galli, whose research appears different from yours, who maybe knows more, or better, about all of the audio-visual material but also paper (it can't hurt!) stored up in the immense non-archive of the Radicals.

3. Disorganized and fairly incomplete are 4,000 hours of my meetings, debates, live phone calls; from the archive and also from the production of Tele Roma 56 and the Radical party, until the point we owned that TV station.

4. I believe the audiovisual material can be useful because through the years a sort of direction (mine) is recognizable, so that a televisional specific emerges, which is then spread in terms of a specific political language: to obtain it, from the beginning of that experience, I have had to "fight" both in the "studio" and "in the open". In synthesis, I had to attempt (and I think I've done it) to maintain the most possible "protagonist's" voice off-stage, inserting on-stage views and also details of the place, of the present or of the...absent, in the filming of meetings and debates; using the same criteria, thanks to the chroma key, or to the endless number of "live phone calls", until retained impracticable and absolutely impracticable for any sort of person, not only politicians.

5. Regarding authorization, you're asking for something that's already yours: my "image" does not belong to me, it's not "depriving" anyone of anything; it comes into play afterwards; only when I'm misrepresented, I feel the need to defend and explain myself.

6. You can reach Diego at the following numbers 0039 347 09 18 5 ■■ and by email at m.die■■■@libero.it.

I'm confident that we will speak again.

Ciao,

Marco

PS: Since I only use the typewriter (rarely with a pen) and I dictated this shit to Umberto Gambini (tel 0032 0478 58 52 ■■■) my-sort of beneficiary, the kind that is normally known as "assistant" or "para-assistant". Also here's the Italian and Belgian cell number 0039 338 11 338 ■■■ and 0032 0479 545 6■■■ of Matteo Angioli, who has fortunately controlled and massacred me for many years. But the absolute best way to reach me is by phone 06 689 7■■■.