



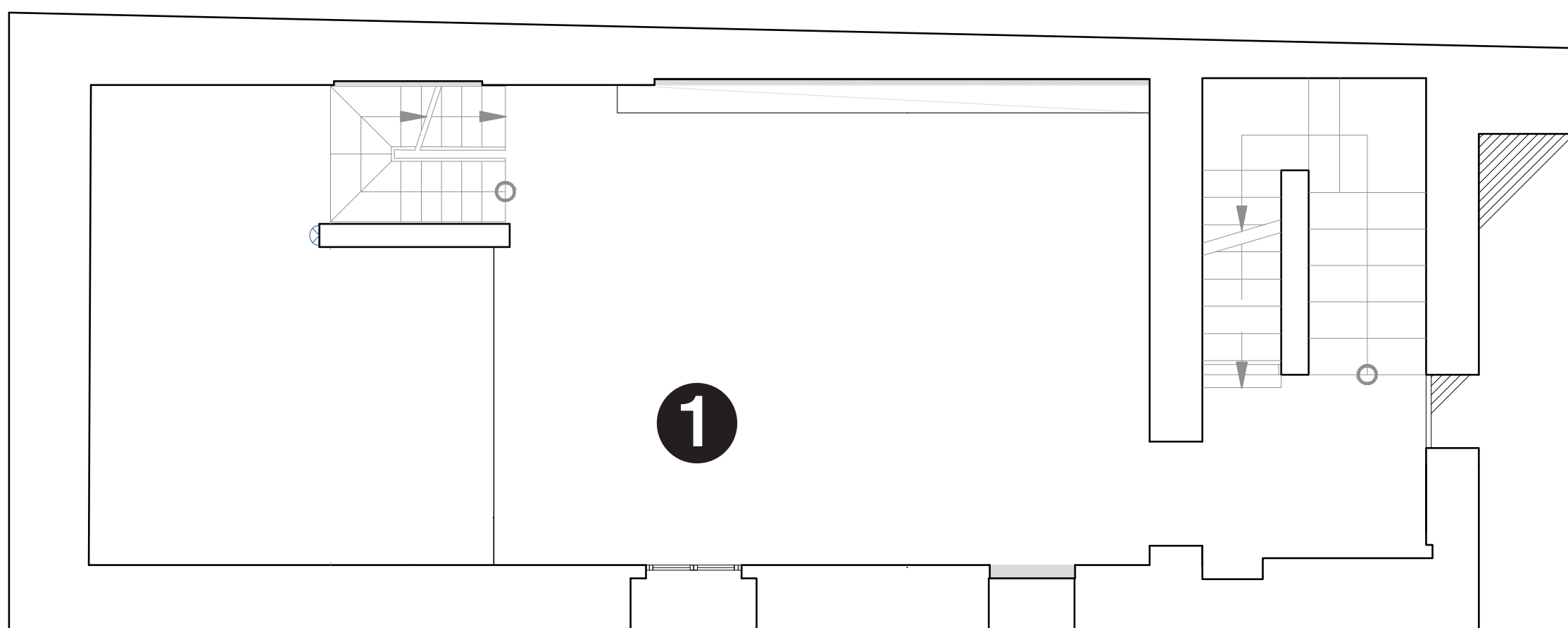
ALEXANDER TILLEGREEN  
**THE UPSWEEP PARADOX**

FUTURDOME

a cura di **Atto Belloli Ardessi**  
**28.03 | 28.05.2022 FuturDome. via Paisiello 6 Milano**

## ALEXANDER TILLEGREEN

### The Upsweep Paradox



#### 1 ***Correspondence (before thought), 2021.***

Sound Installation, 2 channel stereo speaker with subwoofer, 7 min loop.

Voice sample of Mary Vieira extracted from 1969 interview, synthesizer, field recordings.

The sound installation *Correspondence (before thought)* introduces the dialogue with the Brazilian artist Mary Vieira, a red thread within the exhibition. The work is created by processing samples of Vieira's voice with a synthesizer, extracted from a video interview, integrated with audio samples recorded in the spaces of FuturDome.

The artwork can be read like an intimate dialogue, suspended in time, between the two artists, reflecting, both in form and in the words chosen, on themes common to the work of both. Among all: the centrality of the viewer, co-creator of the work, and the accessibility and openness to all audiences.

In the sound, the artist's voice is rhythmic and energetic, superimposed by Tillegreen on immersive sound carpets, it takes on a sculptural presence within the space, activating a way of listening that can also be experienced physically.

*"I don't have problems of country, of nationality. Nationality for me doesn't exist.*

*After all, ideas don't have a gender. Ideas are asexual.*

*The origin of things, the origin of all forms, ultimately comes from movement.*

*You can see it on a plant, if you want. If you look, you see how it's growing and how it makes a movement like this, a spiral. You see it by looking at a leaf. One leaf sprouts here, one sprouts there, and they move all the way to the end. And at the end it's bounded: it doesn't want to go to I don't know where, there's a precise idea that determines its size, the proportions of each thing in the world and its limits, a kind of frame.*

*That's not, however, the starting point for my work. It's something I realize later on and it gives me a certain confidence about what I do.*

*This is the way I feel, to be in harmony with the cosmos, with the cosmic forces.*

*Interviewer: It's curious, movement in your work has to be activated, it doesn't exist in the sculpture itself. It exists, in fact, but the viewer has to provoke it. How is that?*

*MV: Exactly. Let's take nature as an example: an orange or apple seed does not move, it is stationary, but it contains movement. And if people give it the necessary tools to grow, it starts to develop in movement, until it ends.*

*My work ends with someone. A person from the audience is necessary, someone simple or educated. People need to participate to finish the work, the conditions are already there.*

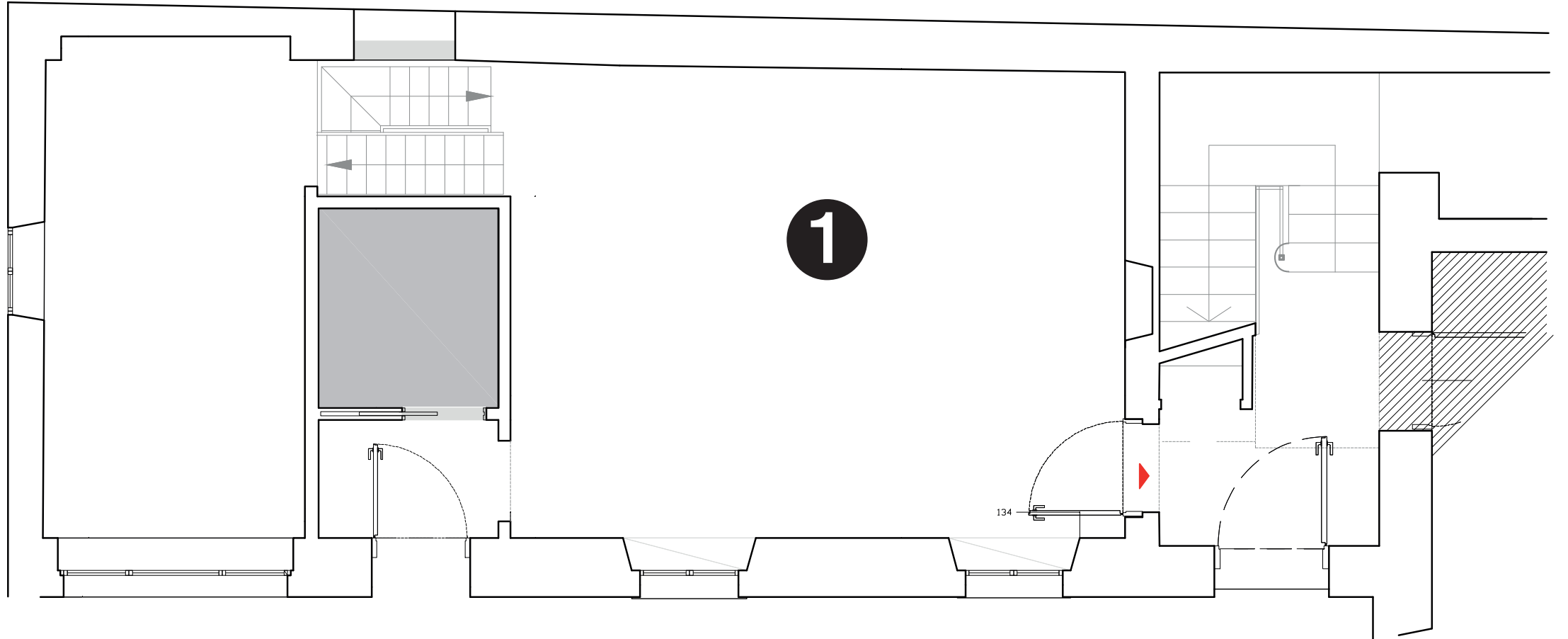
*What is the difference between man and animal?*

*The difference is that man thinks, it's endowed with thought. Before thought, we are animals; not so beautiful, not so relevant."*

Mary Vieira

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#### 1 ***Suspended loop (gathering), 2021.***

Installation, found objects from FuturDome's apartment where Futurists gathered in the 40's (mirror, chandelier, stove grill, window shutter).  
Variable dimensions.

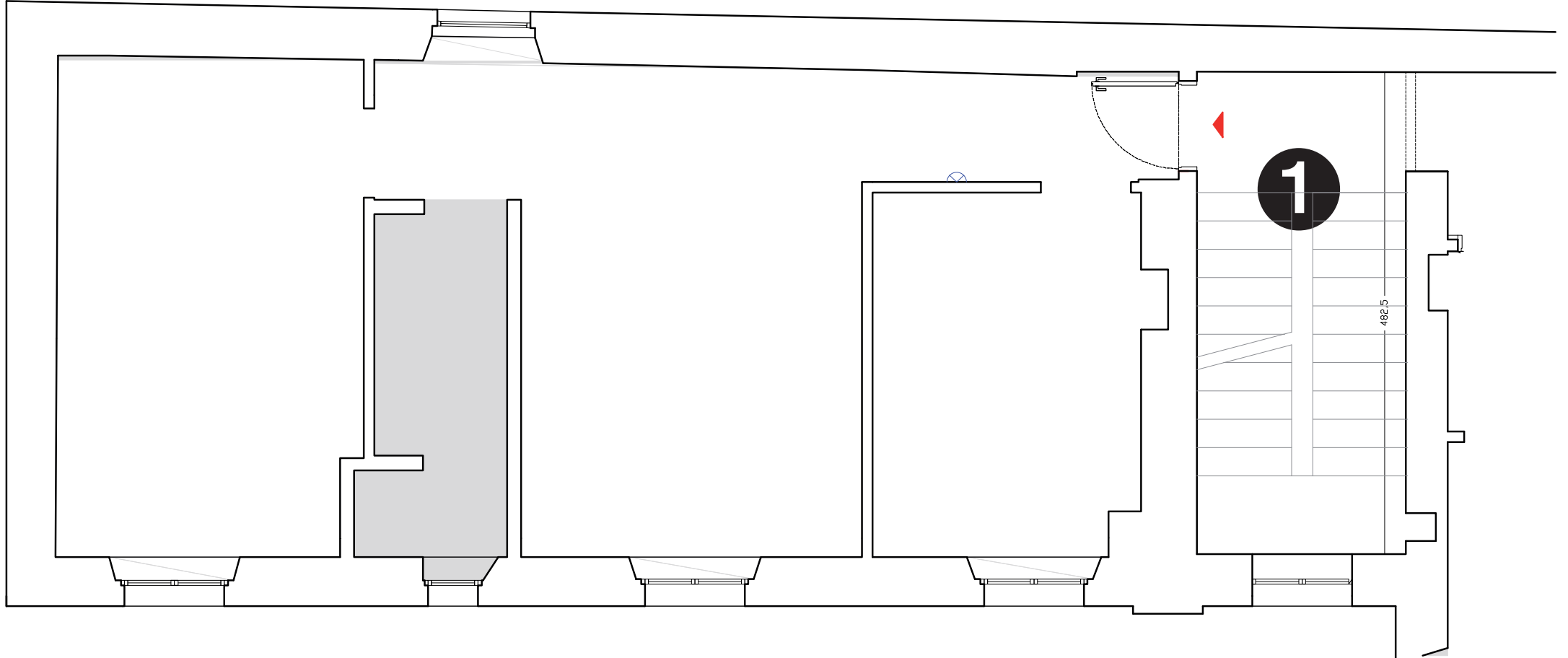
The installation *Suspended Loop (gathering)*, operates a structural translation of the apartment that was a meeting and debate place for the last Futurists in the 1940s.

The work consists of four suspended objects, one mirror, a chandelier, a stove of grill and a window shutter, which reflect on central themes within the exhibition, such as collectivity, interaction and aggregation.



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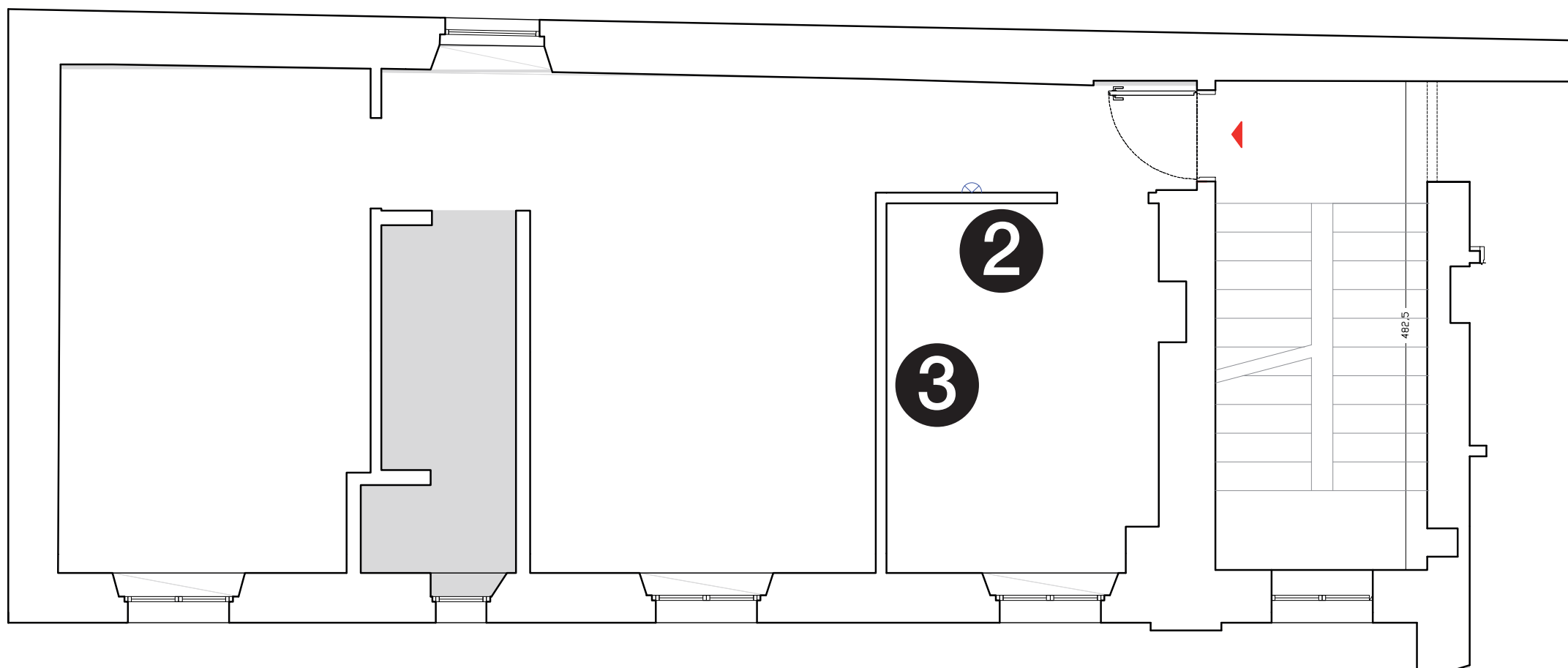


- 1** ***Floor plan - prelude (spatial remembrance), 2021.***  
 Acrylic paint on wood panel.  
 28 x 18 cm.

The work *Floor Plan - prelude (spatial remembrance)* was conceived in relation to the idea of spatial memory, a skill that allows us to construct representations of reality characterized by precise spatial references. For the artist, the painting also reflects a way in which the mind remembers the spaces we inhabit or in which we transit. Through this work Tillegreen thematizes subjectivity in relation to memories, generating a fuzzy and illogical cognitive map.

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#### ② ***An Isisuf curtain (spectrum), 2021.***

C-print, framed.  
50 x 50 cm.

The photography *An Isisuf curtain (spectrum)* was taken by the artist in the historic site of the International Institute of Futurism Studies, renovated in the 1960s by Mary Vieira, who dedicated some rooms to her personal study, now used as archives. The structure of the curtain, the subject of the work, presents a particularly complex opposition of vertical and horizontal linear planes, similar to a sound spectrum. The image also recalls a timeline, evoking a sense of continuity.

#### ③ ***An Isisuf marble floor, meeting point by Mary Vieira (apophenia), 2021.***

C-print, framed.  
50 x 50 cm.

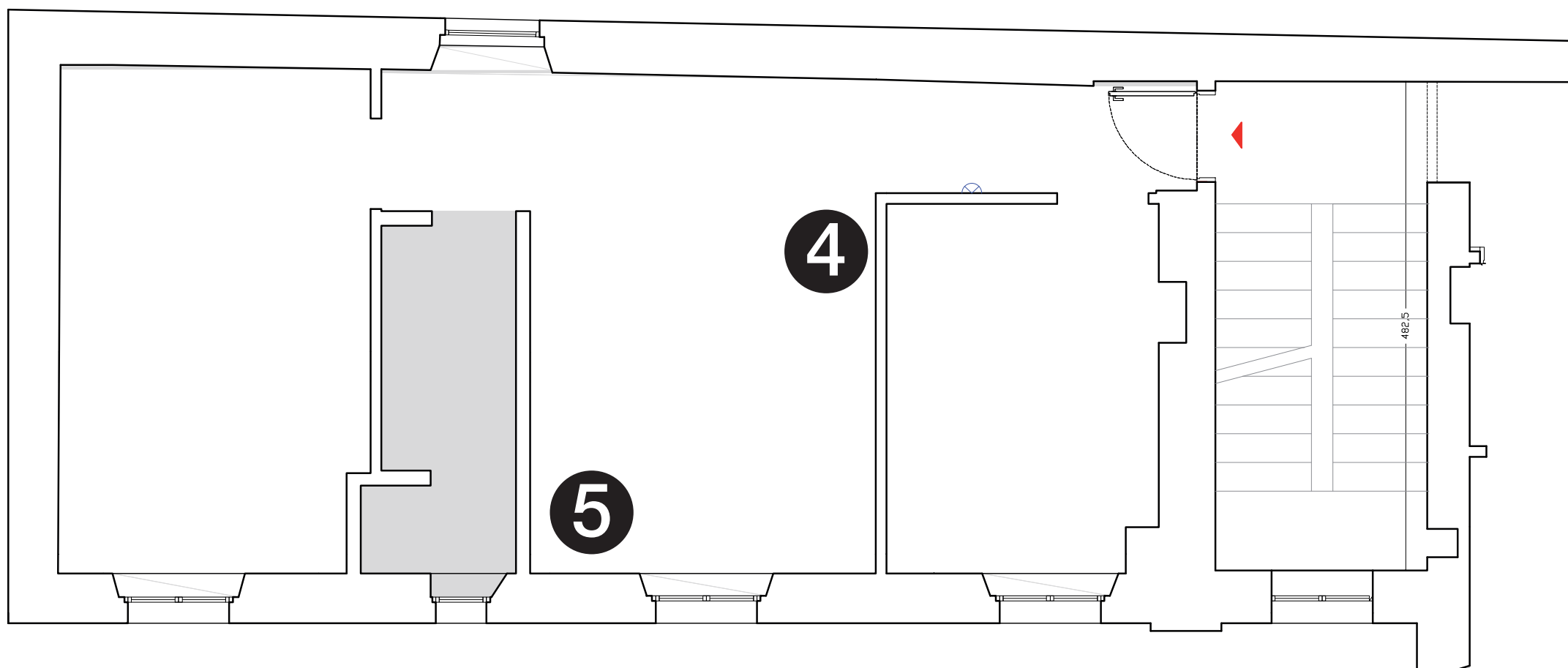
*An Isisuf marble floor, meeting point by Mary Vieira (apophenia)* represents two different formats, placed specularly, of the marble floor of Isisuf's site, designed by Vieira.

The work is created by overlapping two photographs of the floor taken from different angles. The image that is generated is elusive and the patterns of the marble can be interpreted subjectively by each viewer.

The artwork refers, from this point of view, to a phenomenon called Apophenia, the tendency to perceive significant connections between unrelated phenomena, a central theme also for the sound work that employs Phantom Words.

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- 4 MARY VIEIRA.**  
*crossing of opposite directions - 7 conditions of chromatic saturation, 1978.*  
 Silk-screen prints.  
 27 x 70 cm.

- 5 MARY VIEIRA.**  
*polyvolume: surface multidéveloppable, 1966.*  
 56,5 x 10,5 x 1,5 cm.

The second room of the first floor, structurally central to the exhibition path, presents two works by Maria Vieira.

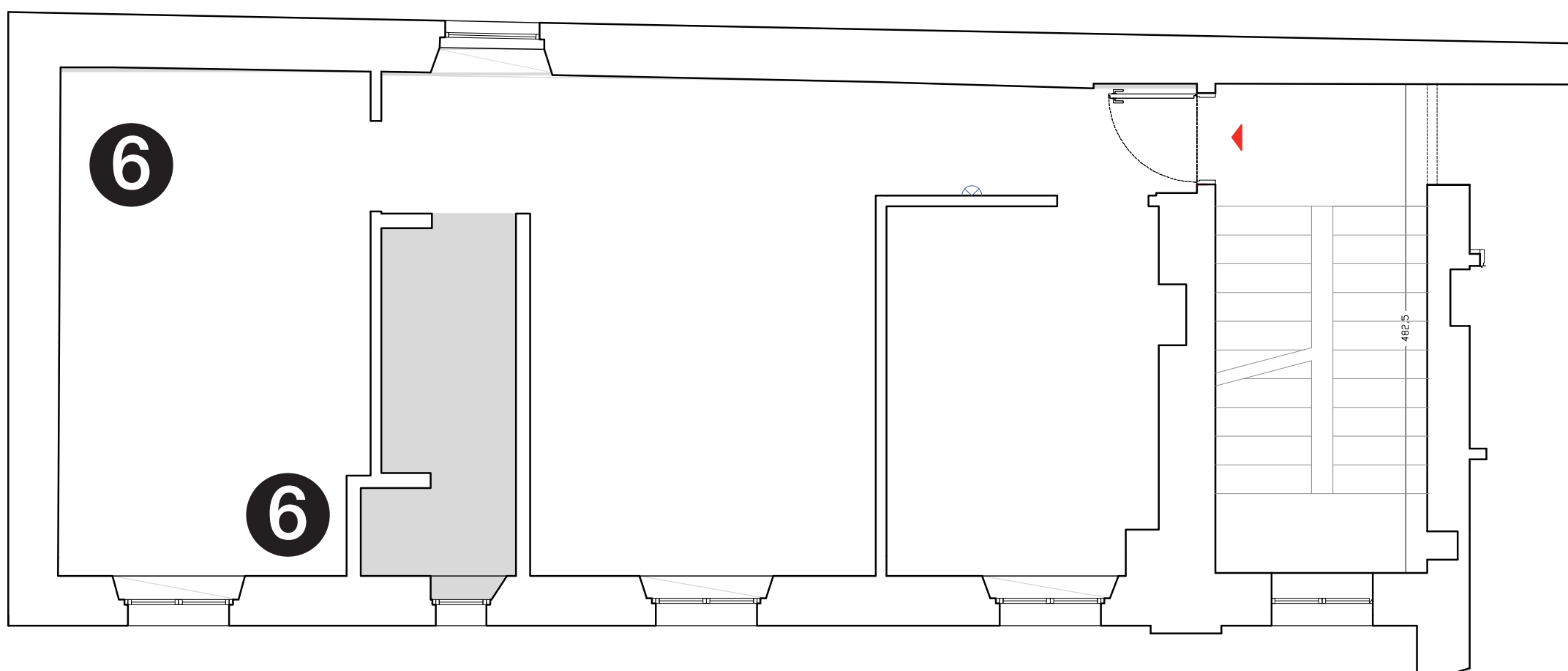
The Brazilian artist's artworks were selected as representative of key themes for the practice of the two artists and for the exhibition.

The silkscreen is extracted from a series of seven colored prints that represent the passing of time in an infinite rotating movement.

Polyvolume: surface multidevelopable, one of the most iconic works by Vieira, reflects on the movement, participation, and the centrality of the viewers. Since the 1950s, the Brazilian artist - at that time permanently moved in Switzerland - has been producing sculptures that she defines Polyvolume, structures composed of thin aluminum plates fixed to a central pin around which they rotate. The aspect that the work assumes is determined by the action of the visitors, who are invited to rotate the elements of the sculpture, operating as co-creators of the artistic process.

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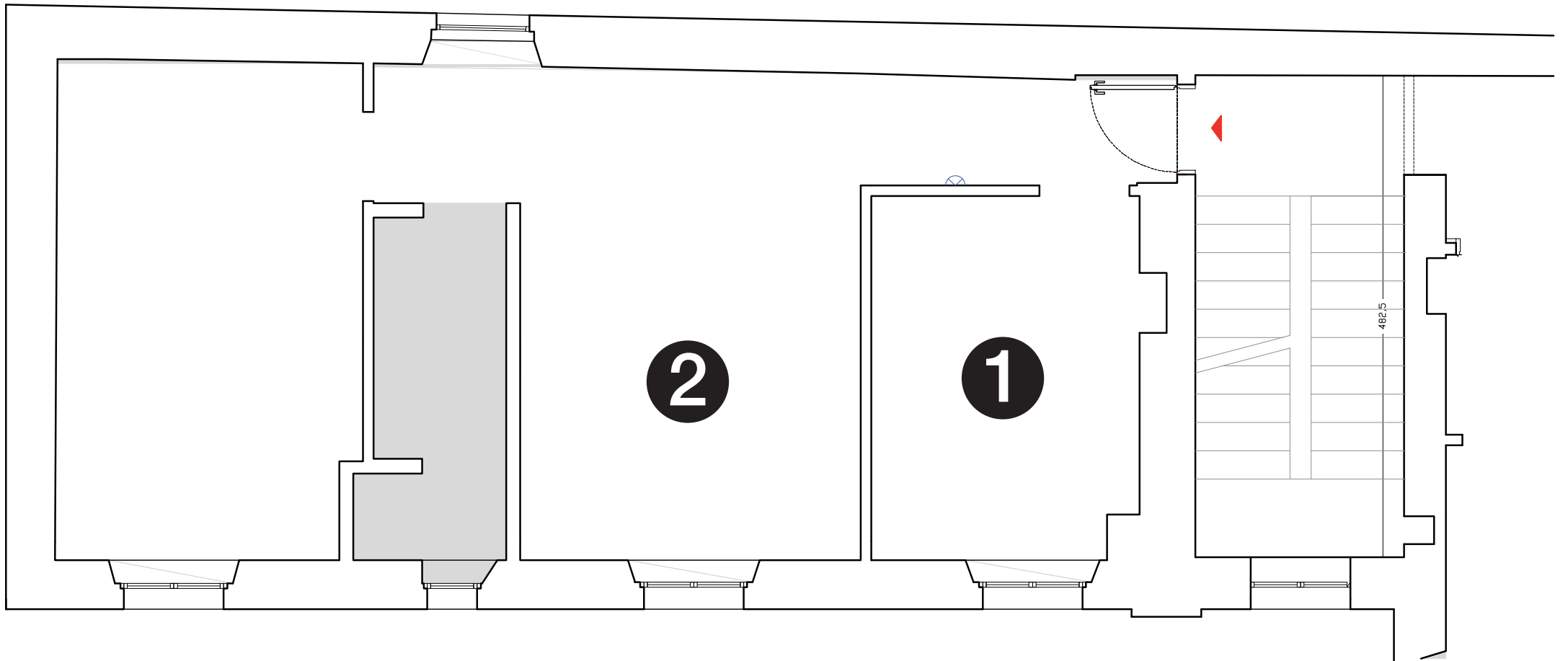
- ⑥ *Situated states (absorption and shift), 2021.***  
 Installation, wood plates and mannequin heads found at FuturDome.  
 Variable dimensions.

L'installazione *Situated states (absorption and shift)*, is composed of two mannequin heads and wooden plates, objects found in the FuturDome warehouses. The artwork refers to the psychological states of deep listening and absorption in the auditory process. The two heads, at opposite ends of the room could also be perceived with a more political tone, to which work also refer, a state of situationality and cultural incorporation that does not allow us to interpret the world in which we find ourselves.



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- 1** ***A+A (five phantom streams for FuturDome), 2021.***  
 4 channel sound installation, 13 min. Played in loop with “Dopo”. Phantom Words out of recorded voices of FuturDome staff.
- 2** ***Dopo, 2021.*** 2 channel sound installation, 3 min.  
 Played in loop with “A+A”.

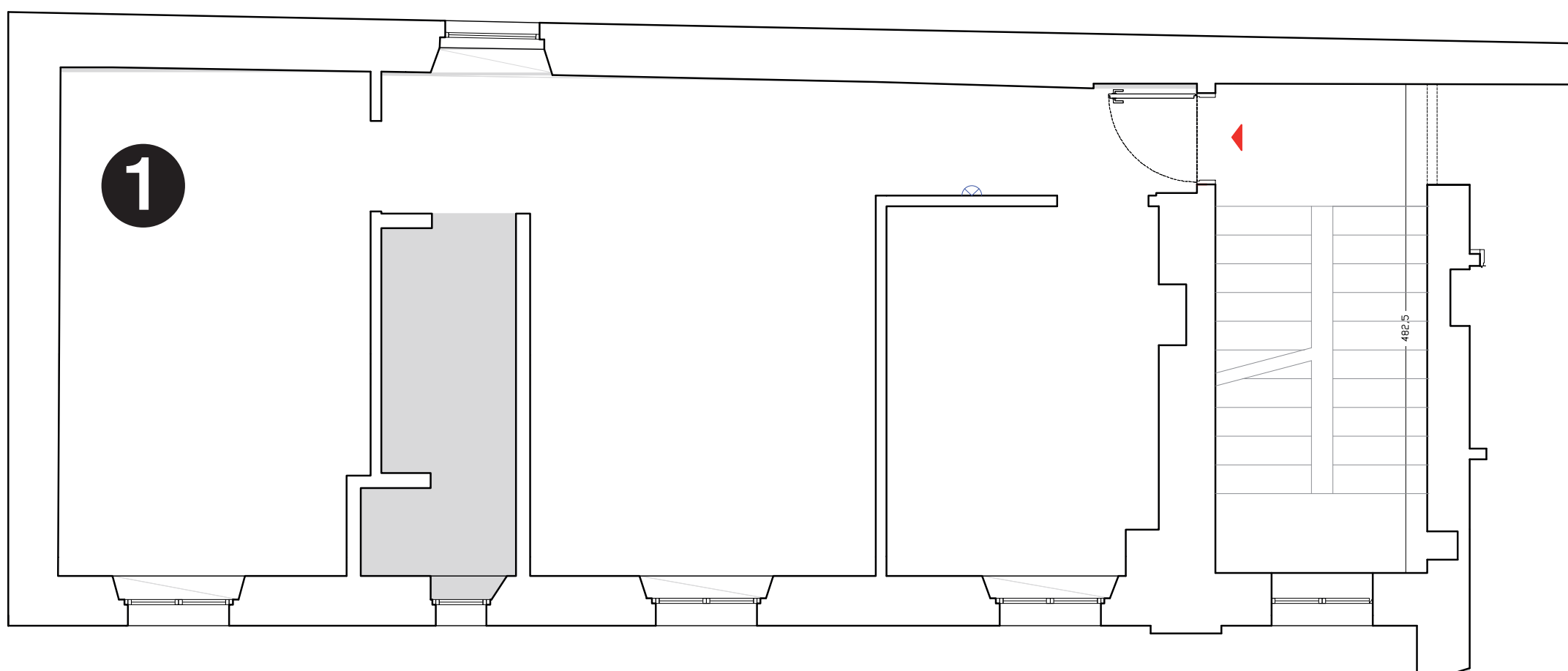
A+A (five phantom streams for FuturDome) e Dopo are new and site specific versions of Tillegreen’s sound installation based on the psycho-acoustic phenomenon of Phantom Words.

These installations are born from words of different languages and origins that the artist records or samples, transformed and repeated according to specific processes until they become abstract, no longer recognizable in their original form. The listener identifies words in the piece that are not necessarily present, based instead on his or her own linguistic background, unconscious mood and subjective mental state at the specific moment of listening. Furthermore, the experience of the words is strongly influenced by the listener’s physical movement in relation to the speakers. The audience is therefore central, becoming co-composer of the work.

A+A is composed of 5 Phantom Words that the artist created from recordings of FuturDome staff voices. Dopo is composed by a Phantom Word that comes from the same word.

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#### 1 ***Graphic score (architectural echoes and mutations), 2021.***

Acrylic, spray paint, pencil, oil stick on raw linen.  
200 x 65 cm

Graphic score (architectural echoes and mutations) is a site-specific painting made using stencils used during the restoration of the original decorations of the exterior walls of FuturDome, which are also visible from the window of the room where the work is placed, which also serves as a perspective telescope for the fruition of both elements.

The graphic layout overlaps and intertwines recall the way in which sound is composed, and suggests similarities with the way in which digital music programs represent sound in blocks and two dimensional graphics.