

The elements that Benjamin Valenza sets in motion are as much sculptures, as they are words; they come and go, incessant in the invisible space between objects, ideas and public; in between those two lies his field of study. His poems form performances and readings that generate films, performances and sculptures: printed texts, objects wrapped in packaging, containers, moulded items, blue from Nîmes or Genoa, tubular structures, tins and postcards, precarious boats and metal megaphones constitute the material landscapes through which Valenza travels ...

At Komplot will be presented a series of films from CIRCA CIRCA \* and a new production, opened to the public this summer at the South London Gallery, where the artist performs a text or appears in a short poetic burlesque fictions in Sicily and India. The objects and sculptures that appear in films, or are used in the performance, will be reproduced by a vehicular factory producing an unique material, shaped and cast in-situ.

According to the artist, relaxing and being flexible is also a way to expand the medium. Improvising as an actor, managing chance, being a fictor as a poet. The film set deployed by Valenza is fluctuative and performative: lightness of fiction, often hand-held camera; more technology, when it comes to summing up the performance, documentation. In that way, the perspectives multiply and mount according to the changes in public / performer's movements / objects. Never actors have been not actors, but rather a group of colleagues embarked on an experimental adventure.

At Komplot the factory welcomes all kinds of participants, but above all, the musicians of HAYDEE band that gave a rhythm to the production of the factory and composed a soundtrack for the opening night. This almost-not-a-retrospective is an organic machine, like an archipelago of gestures, connected in space by cooking containers, voices, tubulars, an industrial production chain as a network, multilingual and cacophonous, forming a sort of transportable Merzbow Creole.

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