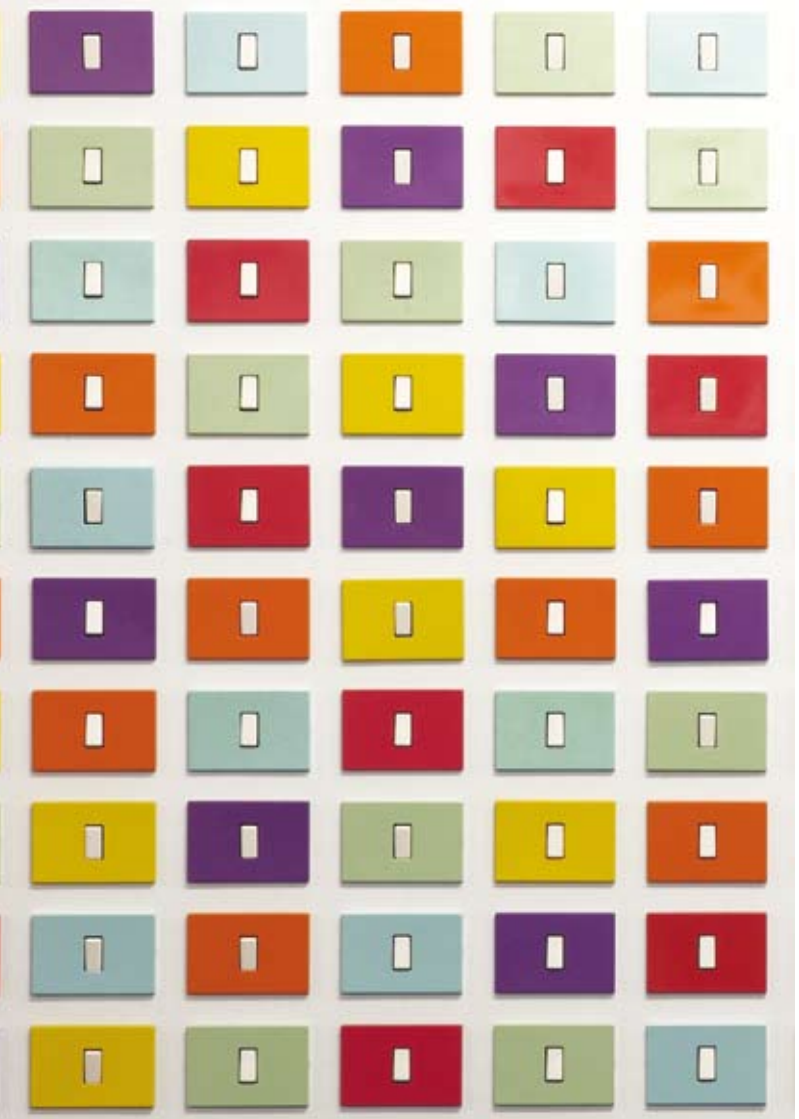


SILVIA IORIO
Odysseia

London, 12 - 21 May 2010
Berlin, 12 May - 3 September 2011



See It, Believe It: Silvia Iorio's Odyssey

Entanglement: two elements linked in such a way that any action of one provokes the immediate reaction of the other, even if they are spatially separated.

When the perception of what an artwork can be changed forever, it began with a journey: that of Marcel Duchamp, who provoked the incredulity and scorn of critics when he *decided* thawt a plain urinal, if turned to the right angle, was a work of art. In so doing, not only did he take a bold decision, as underlined above, but he also convinced the viewer to believe him. The ready-made doesn't work if the public doesn't complete the artist's operation: in short, you have to place some trust in the artist, think as he thought, enter the circle and make everything click into place. Critics, curators, artists and art lovers all over the world still believe Duchamp's paradox today, and have interpreted this simple yet incredibly complex concept in different ways. In terms of the process behind it, all such great artworks require a long period of gestation, an incredible amount of thinking, revising, frustrating dismissals and sudden illuminations. Once again a journey, the outcome of which is not always known. This is the case with Italian artist Silvia Iorio, whose independent practice has always focused on a happy marriage between art and science. As highlighted by the meticulous research carried out by the artist, new developments in the Physical Theory of Entanglement are studied to take communication even further; if action and reaction are closely interconnected as in, for example, activating a light impulse by pressing a switch, this means that finding a way for a photon to carry a message will lead to instant communication. Quicker even than the split second it takes for an email or SMS to arrive: all such barriers imposed by Time will fall.

Time, however, is an important element and concept for Silvia Iorio; therefore, when she conceived *Odyssey 2010* | *Odysseia 2011*, she chose to re-insert Time into the equation. The other elements of the created artwork are Space, simultaneity, dislocation and, yes, paradox. London was the initial location, in May 2010: *Odyssey*, a panel with 160 coloured switches, was created; and people were invited to activate them during the opening night, on the 12th. No light would turn off at the same time though: the artist stretched the event in Time and Space, by having the Light travel through the Universe for One Light Year. A distance that is unconceivable for a human being, as it is the speed at which the Light travels. Conversely, we can easily understand the concept by looking at the stars: they shine, but the light we see is hundreds or even thousands of years old. Even light from the closest star to Earth, Proxima Centauri, takes 4.2 years to reach us. We perceive it to be immediate, but it is, in fact, dislocated in time[1]. Returning to the journey of *Odyssey*'s Light, through the eyes of Silvia Iorio it reached even the most remote and unknown points of the Universe. The various stages of the journey would have been impossible to document had it not been for the experiences of the people attached to them. As part of the project, the artist created the conditions for those who participated in *Odyssey* to re-interact with the artwork: every 12th of the month, for 12 months, they received an email with questions about what they were doing at a precise time, what they were thinking, and if their mind and body were "connected". How many times are we caught in the middle of doing something, but our mind is elsewhere? Yet, mind and body are closely interconnected, like the switch and the light. Through the answers she received and collected, Silvia Iorio was expanding the concept of dislocation and taking it to new levels.

12 May 2011: the final place of *Odyssey*'s journey is Berlin, where it became *Odysseia*. From the activation of the switches to the appearance of light a year has passed, and the location where this will take place has changed. 160 light impulses, like the number of switches, divided into 21 light terminals, like the number of activators, will go on and off in exactly the same sequence they were activated in London one year before; and the Light's journey in Time and Space will be shown through a wide spectrum of imaginary Celestial Maps. Despite the paradox of distance, the two events, the switch activated in London and the light going on in Berlin, are still closely interconnected. How, we may ask, can this be? Doesn't the distance in time and place make these two events separate? Well, the answer is no. If we talk about Entanglement, we have two *simultaneous* actions happening in a different space and time.

This teaches us a lesson: our ordinary experience of "reality" doesn't allow us to understand what happens in the world on different levels, if we cannot experience it directly. If we cannot *see it*. Seeing is believing, but not necessarily according to Silvia Iorio. In this case, as in the example mentioned at the beginning, *Believing* is the start of a new level of experience.

[1] That many of the stars we see shining in the night sky are, in fact, extinguished. This is a paradox of the distance: their light only reaches us now.











Silvia Iorio Born 1977, Rome, Italy
Lives Berlin, Germany

Solo Shows

2011: *Mathematical Garden*, Hofgrün Berlin, Galerie am Weinberg, Berlin; *Odysseia*, Galerie Mario Iannelli 2010: *The Viewing Cabinet,* Bay Window Project, Fitzrovia - Cleveland Street, London 2007: *Chromatèma*, Artist's Corner, Auditorium Parco della Musica, Rome 2005: *N-Kiloton*, The Venice Biennale, 51. International Art Exhibition, Venice; *Mensura, 3500 cm2,* Rialto Sant'Ambrogio, Rome 2003: *Farmacopea*, Tra-Monti, Palaexpo, Palazzo delle Esposizioni, Rome; Genetix, Experimental Works, El Aleph, Rome; *Genetix, Experimental Works*, Videogalleria El Aleph, Rome

Group Shows

2010: *Sorry, We Are Open!*, London Metropolitan University & Whitechapel Art Gallery, London; *La Festa del Migrante*, Galleria Neon Campobase, Bologna 2009: *Accecare l'Ascolto*, Galleria Vistamare, Artissima 16, International Fair Contemporary Art, Turin 2008: *Clinch|Cross|Cut*, Team 404 & John Armleder, New Jerseyy, 39. Art Basel, Basel; *3500 cm2, Art Poster Project*, Uqbar, Berlin; *Impronta Globale*, ISA Istituto Superiore Antincendi, Rome; *Simboli di Ferro*, MUSPAC Museo Sperimentale d'Arte Contemporanea, L'Aquila 2007: *3500 cm2*, MGLC International Centre of Graphic Arts, 27. Biennial of Graphic Arts, Ljubljana; *3500 cm2, Art Poster Project*, Palazzo Lantieri, Gorizia; *Across Art and Science*, MAKRÁČ Institute of Macromolecular Chemistry, Prague; *Across Art and Science*, Hornické Muzeum Příbram, Březové Hory; *Prospettive Ribaltate*, Czech Cultural Institute, Rome 2006: *Il Video in Tavola: 8 Variazioni sul Cibo*, OffiCina, Italian Embassy Cultural Office, Beijing; *3500 cm2, Art by Way of a Poster*, American Academy, Rome; *European Researchers' Night*, INFN National Institute of Nuclear Physics, Frascati, Rome; *3500 cm2, Art Poster Project*, Assab One, Milan 2005: *1968 | 1978. Il Video Dopo il Video*, Cinema Filmstudio, Roma Poesia Festival, Rome; *L'Esperienza-Divenire delle Arti*, Roma Poesia Festival, Baruchello Foundation, Rome; *Hitchcock Party, Noir Film Festival*, XV Noir In Festival, Courmayeur; *Artisti per Epicentro*, Museo Epicentro, XII Esposizione Nazionale, Gala di Barcellona; *Trilogie & Perspective '05*, Chiostro delle Lucrezie, Todi Arte Festival, Todi; *MFA Collection of Contemporary Italian Art*, Villa Madama, Ministry of Foreign Affairs, Rome; *Esc|atologica, ESC Eccedi Sottrai Crea*, LUM Libera Università, Esc-Atelier, Rome; *An Other Sound*, Zerynthia, RAM Radio Arte Mobile, Sound Art Museum, Rome 2004: *New Year's Eve*, Zerynthia, RAM Radio Arte Mobile, Sound Art Museum, Rome; *Yellow Pages*, Cabinet des Estampes, MAMCO Musée d'Art Moderne et Contemporain, Geneva; *Inside Out*, Red Bull Music Academy, Rome; *Invocazione all'Orsa Maggiore*, Forum Austriaco di Cultura, Austrian Cultural Institute, Rome 2003: *Never Mind Your Step|Yellow Pages|20"*, Kulturhaus, Kunsthalle Palazzo, Liestal, Basel; *Inchiostro Indelebile*, MACRO Future, MACRO Museo d'Arte Contemporanea di Roma, Rome; *Farmacopea*, Tra-Monti, La Notte Bianca, Palaexpo, Palazzo delle Esposizioni, Rome 2001: *L'Evento: il Festival del Futuro Pop*, Capolinea Fu-Turista, Campo Lanciani, Enzimi, Rome; *Arts for New Urban Style*, Stazione FS di S. Maria Novella, ArtPort, Florence; *Visita Guidata*, Museo Trans-Unto, supported by Museo Pecci of Prato, Florence 1997: *Faculty of Sciences,* MURST Ministero Università Ricerca Scientifica Tecnologica, Rome

Special Projects

2007: *C.I.M. Centro d'Igiene Mentale,* Simone Cristicchi's Concert's Set Design, Auditorium Parco della Musica, Rome

Lectures

2005: Four Windows for a Project, Temple University, Rome; *The Phenomenology of Mathematical Beauty*, Baruchello Foundation, Rome; *Proposal of Lecture*, ISFCI Istituto Superiore di Fotografia, Rome; *ITPhenomenology of Mathematical Beauty*, Baruchello Foundation, Rome

Special Thanks to Pepi and all those who gave their invaluable support to *Odysseia* project
© Silvia Iorio, Courtesy the Artist and Galerie Mario Iannelli
Photo Credits: Giuseppe Demita, Fabio Lattanzi Antinori and the Artist
Text: Sybin [Susanna Bianchini]
Layout: BigodinoFont Bb;

GALERIE MARIO IANNELLI BERLIN

Fabrik 66 | Hobrechtstraße, 65
D-12047 Berlin
T.F +49 (0) 30 81492522
www.galeriemarioiannelli.com