

Letizia Ragaglia, *Quattro Venti*, Manciano (GR), 2003

Lia Pantani and Giovanni Surace have been collaborating since 1995. Together they create projects strongly centralized on the procedurality of objects and intimately connected to the expository space. In their works, time plays a fundamental role: it can be a second or months, but there are almost always rhythms and cadences that are linked to the context in which they are found, at the same time as altering it. An interval of time inevitably brings changes with it; in fact, another essential component in the work of Pantani-Surace is changes of state, by subtle, poetic, imperceptible phenomena of change. The two are not interested in ostentatious events, but the action of introducing into our everyday life a moment of wonder, of poetry. In this way in 2001 for Calci's Carthusian monastery in the province of Pisa were born projects sensitized to the memory of place, for example an olfactory installation based on the laboratory reconstruction of a dinner that took place on the monastery in 1764 or the realization of a vast brass chandelier, whose lighting elements were made not of crystal but of ice, that slowly melted. In Manciano the artist couple are challenged not only by the urban centre but also by the scenic dimension, drawing up two projects with different temporalities, but with the selfsame purpose of inverting situations and habitual events. "The Dark Conspiracy" is an event that from origins of an implicit and involuntary voyeuristic craving, from an odd inquisitiveness towards the habits of other people, especially in one of the region's villages, where people's lives leave traces everywhere, is palpable in the very air. The out of the ordinary stolen glimpse or eavesdropping gives the opportunity of an artistic intervention that overturns previously held assumptions: the noise and sounds of various houses for a certain period of time become actually accessible to the curiosity of passers-by. A "conspiracy" takes hold of the house-phones of a whole street that for two hours seems tuned in on the only possible frequency. A sound installation conceived for the opening day with the impression of an event, even for a such short time, compels a rethink of a trivial habit. "Bunch" is a poem materialized into a video; it centres around a bunch of flowers placed on an old 1970s game, whose alternating rapid rhythm gradually causes it to self destruct. The frailty of the petals and the poetic image of the flowers conflicts with the violence of an event such as its sharp and alienating soundtrack. Everything is contained in the essentiality and brevity of the action: the opposing feelings that characterize an intense experience, the apparent levity of an emotion that hides its opposite.