



Platform

*LIES* stefano cagol

essay by mami kataoka



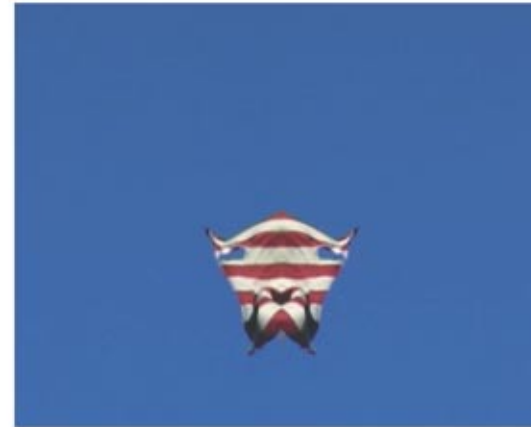
**Whether something is true or not - for Stefano Cagol's "Lies"**

*"It is not the fear of madness which will oblige us to leave the flag of imagination furred"*

André Breton, Manifestes du Surrealisme

In the late 18th century the national flag of the United States of America symbolized independence and freedom. Two centuries later, in the early years of a new century that we all welcomed with hope and anticipation for a new future and a new era of peace, the same flag has become a flag that is probably the most often seen in the media worldwide that questions a new war waged by mankind.

Through its dynamic image of the Star-Spangled Banner, Stefano Cagol's Stars and Stripes questions the world situation in the new century. Despite only minimal digital manipulation of the image by the artist, much is conveyed by the simplicity of Cagol's ploy. What I saw initially was the first version of Stars and Stripes (2000-2002). As the flag flapping in the wind is depicted as a mirror image divided by a line down the middle, my first impression was men's boxer pants with a pattern of the stars & stripes. A Japanese economist once described



humans as "apes in pants", while pants also represent an upgraded version of the fig leaf that Adam wrapped around his loins when he first became aware of good and evil in the world. The adoption of the concept of good and evil by the human race also produced the naked emperor and the hypocrisy of the masses.

Cagol has also been producing a series of videos such as *Digital Wind* (2000-2002) and *Horizon* (2001-2004) featuring double images of cityscapes and natural phenomena. In each case, the real image is depicted with its mirror image, making the observer consider issues of reality and illusion and truth and authenticity. It is, however, unclear whether either image represents the 'true' image. 9.11 represented a moment in which reality transcended films or novels, and the ever-changing images of Cagol's works conveys to us that, regardless of the times or reigning attitudes, the authenticity of an image and good and evil remain variable and continue to fluctuate. Alternatively, our world can be described as being 'surrealistic' as expressed by Breton - "I believe in the future resolution of these two states, dream and reality, which are seemingly so contradictory, into a kind of absolute reality, a surreality, if one may so speak."

In the new version of *Stars & Stripes* created for this solo exhibition "Lies", there is a greater subtlety in the movement of the flag, which emphasizes the changing nature and dynamism of a world that becomes increasingly complex and diverse as it is affected by significant internal and external events. At intervals of between ten seconds and five minutes, *Stars & Stripes* is interspersed with five seconds of darkness as the image changes in slow motion. Distorted and linked images of modern society are superimposed onto the flag as it moves eerily like a jellyfish or a ray, while the constantly changing image at times resembles a

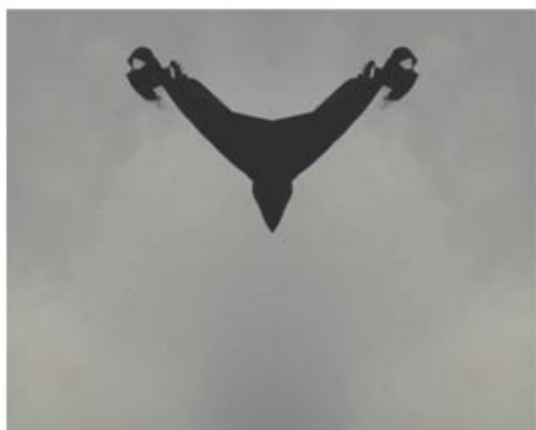
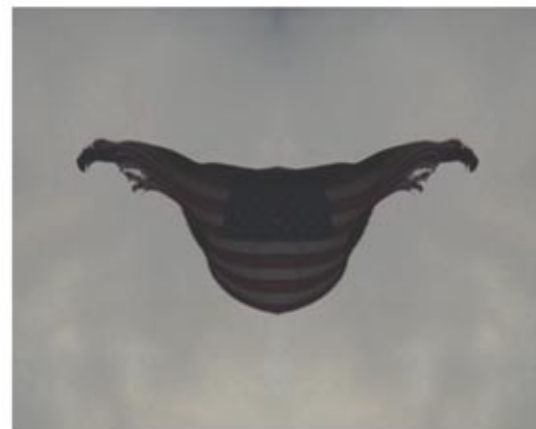


mask worn by a man who is plotting evil. The Stars and Stripes glimmering in the sunlight as it flutters against a background of clear blue sky could also be a symbol of what the Americans call 'justice'. In contrast, as the flag becomes a shadow against the grey sky, it is also reminiscent of a dark cloud looming over society. The soundtrack has been recorded in the streets of New York but as the recording has been adjusted to play at low-speed, rather than representing the cheers and applause rising from a festive parade in Manhattan, the soundtrack conveys a sense of foreboding. At the end of the film, the Stars and Stripes, which represents both truth and lies, begins to move towards the observer. It is as though Cagol is asking us to consider how each of us can remain autonomous and continue to raise the 'flag of imagination' in this world which we are all part of, a world in which truth and lies continually change and in which good and evil have many faces.

**Mami Kataoka** (Senior Curator, Mori Art Museum, Tokyo)









**Mami Kataoka** is currently senior curator at the Mori Art Museum in Tokyo, and from 1997-2002 she was chief curator at Tokyo Opera City Art Gallery. In 2001 she co-curated "My Home is Yours / Your Home is Mine" with Hou Hanru and Jerome Sans. In 2002 she worked with the Barbican Art Gallery in London to produce "JAM: Tokyo-London" which included the work of over forty artists, fashion and graphic designers, photographers, musicians, and performers. In the same year Ms. Kataoka was one of nine curators to develop the exhibition "Under Construction: New Dimensions of Asian Art". She was also the selector, with Hou Hanru, of the Asian galleries that participated in the 2004 ARCO held in Madrid. More recently she has worked on projects with artists: Rirkrit Tiravanija, Santiago Cucullu, Ozawa Tsuyoshi and Jun Nguyen-Hatsushiba.

#### **STEFANO CAGOL**

1969, Born in Trento

Lives and works in Trento. Often works in NYC

#### EDUCATION

1997-98, PHD, Government of Canada Grant Award Holder, Postdoctoral Fellowship, Ryerson University, Toronto, Canada

1993, MFA, Academy of Fine Arts "Brera", Milan / Accademia di Belle Arti di "Brera", Milano, Italy

1989, BFA, Art Institute, Trento / Istituto d'Arte, Trento, Italy

#### RESIDENCIES AND AWARDS

2003, Artist in Residence, Corbyn Street, London, UK

2002, Artist in Residence, Leube Group's Art Program, Gartenau - Salzburg, Austria

2001, Fellowship, ICP - International Center of Photography, New York, USA

1998, Grant Award, Internationale Sommerakademie für Bildende Kunst, Salzburg, Austria

1995-96, Residency Award, Künstlerhaus, Salzburg, Austria

#### LECTURES

2005, MART - Museum of Contemporary Art, Rovereto, Italy, TSM - Master of Culture Management

2004, MiArt-International Art Fair, Milan, Italy

2004, MART - Museum of Contemporary Art, Rovereto, Italy, TSM - Master of Culture Management

1999, Academy of Fine Arts "Brera", Milan, Italy

1998, University of Toronto, Canada, McLuhan Program in Culture and Technology

1994, Civic Gallery of Contemporary Art, Trento, Italy

#### INCOMING SHOWS AND PROJECTS

2005, The Babylon Zoo, solo show, Galleria Oredaria, Rome

2005, Heart, The Passion for Learning and Knowing, 6th International Conference, solo project, Faculty of Sociology, University of Trento, Italy

#### SELECTED SOLO SHOWS

2005, Lies, Platform, London

2004, Irrational Exuberance, project room: video windows, Stux Gallery, New York

2003, Meta-Architecture. Landscapes & Visions, Palazzo Frisacco, Tolmezzo, Udine, Italy

2001, The fate of energy, Civic Gallery Paggeria I, Sassuolo, Modena, Italy

2000, Contemporanea: Stefano Cagol, MART - Museum of Modern and Contemporary Art, Palazzo delle Albere, Trento, Italy

2000, Spider & Empire, Galleria Estro, Padova, Italy  
2000, Tunnel, Fondazione Furlan, Pordenone, Italy  
1999, The cat's moon, Studio d'Arte Raffaelli, Trento, Italy  
1998, Entropia, Ryerson Gallery, Toronto  
1996, Disintegrazione, Galerie der Berchthold Villa, Salzburg  
1996, Fattore Artificiale - Dirbtinis Faktorius, Arka Galerija, Vilnius  
1995, Sex-Net - Mort Nucléaire, Künstlerhaus, Salzburg

#### SOLO PROJECTS

2004, Tokyospace, Tokyo  
2004, The Wedding Project, Civic Gallery of Contemporary Art, Trento, Italy  
2003, Diary Project 03, Miami  
2003, Dress the Risk, Miss Italy, S. Benedetto del Tronto, Italy  
2003, The Silver Squadron, Galerie im Traklhaus, Salzburg  
2003, Videoartproject1, Antonioli, Milan  
2002, Open studio, Leube Zementwerk, Gartenau, Austria  
2002, Diary project 02, Miami and New York  
2001, Diary Project 01, New York

#### SELECTED GROUP SHOWS

2004, Costanti Diversità. Biennale Europea Arti Visive, CAMEC - Centro Arte Moderna e Contemporanea, La Spezia, Italy  
2004, Moving Pictures. A Video Installation Survey, Artcore Gallery, Toronto  
2004, Medioevo prossimo venturo, Palazzo Pretorio, Certaldo, Florence  
2004, Iterfacies Asteriae, Aстера Multimedia, Trento, Italy  
2004, On Air, La Comunale - Contemporary Art Center, Monfalcone, Italy  
2004, Artcore International, Artcore Gallery, Toronto  
2004, Stop & Stor, Luxe Gallery, New York  
2004, Quadriennale Anteprima, La Promotrice delle Belle Arti, Turin  
2004, Enter. Casoli Art Prize, Barbara Behan Gallery, London  
2003, Art Basel Miami Beach, Artcore Gallery - Toronto, Miami Beach  
2003, Piccole Belve, Museo Laboratorio, Città Sant'Angelo, Italy  
2003, You can find it anywhere. Visioni by Renault, Villa Borghese, Rome  
2003, Travel over video, Joyce & Co, Genoa  
2003, Places of Affection. Luoghi d'Affezione, IKOB - Internationales Kunstszenrum Ostbelgien, Eupen, Belgium  
2003, Public Art project: The Silver Squadron, 30 Jahre Galerie im Traklhaus, Salzburg  
2003, In Faccia al Mondo, Villa Croce - Museum of Contemporary Art, Genoa  
2003, Foto, Galleria Rebecca Container, Genoa  
2003, Warm Up, Galleria Neon, Bologna  
2002, New Italian Space - Nuovo Spazio Italiano, MART - Museum of Modern and Contemporary Art & Civic Gallery of Contemporary Art, Trento, Italy  
2002, Art Basel Miami Beach, Artcore Gallery - Toronto, Miami Beach  
2002, VideoLab, Artissima, Turin  
2002, Mostra d'emergenza, Civic Gallery of Contemporary Art, Castel San Pietro Terme, Italy  
2002, First International Festival of Photography. Viasatellite, Mercati Traianei, Rome  
2002, First Detroit Video Festival, Museum of New Art, Detroit  
2001, Public Art Project: Künstler Brücken. Ponti d'artista. Artists Bridges, Bolzano, Italy  
2001, Panorama II, Tiroler Kunstpavillon, Innsbruck, Austria  
2001, River Run: Paesaggi in movimento, Chiostri di San Domenico, Reggio Emilia  
2001, All'Esedera, Villa Manin, Codroipo, Udine  
2001, S.A.A. Strategies Against Architecture, Galleria Gian Carla Zanutti, Milan  
2000, Dintorni/Umgebung, Galerie Im Traklhaus, Salzburg  
1999, Whichkraft?, Trans Hudson Gallery, New York City

1999, Video.it, S.Pietro in Vinicoli, GAM - Gallery of Modern Art, Turin  
1999, Video d'autore, Galerie Esca, Milhau de Nimes  
1999, Atlante. Geography of Young Art in Italy, MACS - Museum of Contemporary Art, Masedu, Sassari, Italy  
1999, Super Mega Drops, Viafarini, Milan  
1998, Laboratorio, Galleria Civica di Arte Contemporanea, Trento, Italy  
1997, Generazione Media, Palazzo della Triennale, Milan  
1996, Adicere Animos. Mostra Multimediale d'Arte Contemporanea e d'Avanguardia, Civic Gallery of Contemporary Art, Cesena, Italy  
1996, Video Forum. 2nd edition, ART 27'96 - Basel Art Fair, Basel

#### SELECTED BIBLIOGRAPHY

##### Books

- 2004, Enciclopedia dell'arte Zanichelli, ZANICHELLI Ed., Milan  
- 2003, AA.VV., Dizionario della Giovane Arte 1, Giancarlo POLITI Ed., Milan  
- 2002, Angela Madesani, Le icone fluttuanti. Storia del cinema d'artista e della videoarte in Italia. Vol. 1, B. MONDADORI Ed., Milan

##### Catalogues

- 2005, essay by Mami Kataoka, Lies, Platform, London  
- 2004, curated by Bruno Corà, essay by Gabriella Belli, Costanti Diversità. Biennale Europea Arti Visive, CAMEC, La Spezia  
- 2004, essay by Letizia Ragaglia, Tokyospace, Tokyo  
- 2004, curated by Andrea Bruciatelli, Antonella Crippa, essay by David Hunt, On Air, SILVANA Ed., Milan  
- 2004, curated by Maurizio Sciaccaluga, Medioevo prossimo venturo, Certaldo, Florence  
- 2004, AA.VV., Quadriennale Anteprima, De Luca, Turin  
- 2003, curated by Angelo Capasso, essay by Micaela Giovannotti, Luoghi d'Affezione. Paesaggio-Passaggio, SNOECK Ed., Bruxelles  
- 2003, curated by Valerio Dehò, Enter. Invito al futuro, DE AGOSTINI-RIZZOLI, Milan  
- 2003, curated by Beatrice Buscaroli, Meta-Architecture. Landscapes and Visions, Andrea Moro ed., Udine  
- 2002, curated by Giorgio Verzotti, Fabio Cavallucci, Giovanna Nicoletti, Nuovo Spazio Italiano, CHARTA Ed., Milan  
- 2002, curated by Alessandra Galletta, Viastatellite. Primo Festival della Fotografia di Roma, Rome  
- 2001, curated by Letizia Ragaglia, Künstler Brücken/Ponti d'artista, Council of Bolzano, Bolzano  
- 2001, curated by Elena Volpato, Pier Giovanni Castagnoli, River Run: Paesaggi in movimento, Reggio Emilia  
- 2000, curated by Gabriella Belli, Luca Cerizza, Giovanna Nicoletti, Contemporanea: Stefano Cagol, MART, Trento, SKIRA, Milan  
- 2000, curated by Barbara Martuscello, Galleria Estro, Padua  
- 1999, essay by Vittoria Coen, Atlante, MACS - Masedu, Sassari, Giancarlo POLITI Ed., Milan  
- 1999, curated by Vittoria Coen, Le vie e le ricerche, Galleria d'Arte Moderna e Contemporanea, S. Marino, MAZZOTTA, Milan  
- 1998, curated by Vittoria Coen, essay by Luigi Serravalli, Laboratorio, Galleria Civica di Arte Contemporanea Trento, TEMI, Milan  
- 1997, curated by Antonio d'Avossa, Visual Rave, Società Umanitaria, Milan  
- 1997, AA.VV., Generazione Media, Palazzo della Triennale, Milan  
- 1996, curated by Alice Rubbini, Adicere Animos, Galleria Arte Moderna, Cesena  
- 1996, AA.VV., Art 27'96 Art Fair Basel, Video Forum, Basel Art Fair catalogue, Basel  
- 1993, AA.VV., Salon Primo '93, Academy of Fine Arts "Brera", Milan

##### Selected Reviews

- 2004, AA.VV., "Gherkin reflections", Lloyd's List, London, UK, Feb 16  
- 2004, Maurizio Sciaccaluga, "I talenti del made in Italy", Arte Mondadori, Milan, Italy, Jan  
- 2004, Angelo Mistrangelo, "La Quadriennale di Roma in Anteprima a Torino", La Stampa, Turin, Italy, Jan 18  
- 2004, Alessandro Riva, "L'Italia dell'arte è federalista", Sette. Corriere della sera, Milan, Italy, Jan 15  
- 2003, Paola Colombo, "Nuovo Spazio Italiano", Tema Celeste, Italia, #96, Milan, Italy, March - April  
- 2003, Guido Curto, "Mondi post-bellici e riscio nelle stanze dei giovani", La Stampa, Turin, Italy, Jan 25  
- 2002, AA.VV., "Giovane Videoarte Italiana", Flash Art, Italia # 234, Milan, Italy, June - July  
- 2002, AA.VV., "Giovane Fotografia Italiana", Flash Art, Italia # 233, Milan, Italy, April - May  
- 2002, Stefania Michelato, "Raccontami una storia", Arte & Critica #30/31, Rome, Italy, April - Sep

- 2002, Mariella Rossi, "Stefano Cagol", Tema Celeste, Italia # 90, Milan, Italy, March - April
- 2002, Stefano Giordano, "Se la video arte di Cagol vola a Detroit", Il sole 24h: nordest, Milan, Italy, Feb 11
- 2001, Elisa Fulco, "S.A.A.", Flash Art, # 227, Milan, Italy, April - May
- 2001, Orietta Berlanda, "Stefano Cagol", Arte e Critica, Rome, Italy, Jan - March
- 2001, Luigi Meneghelli, "Stefano Cagol", Flash Art, Italia, # 226, Milan, Italy, Feb - March -
- 2001, Andrea Bruciati, "Stefano Cagol", Segno, # 177, Pescara, Italy, Feb - March
- 2000, Francesca Turchetto, "Stefano Cagol", temaceleste.com, Milan, Italy, Nov - Dec
- 2000, Stefania Michelato, "Stefano Cagol e Gea Casolaro", Flash Art, Italia # 224, Milan, Italy, Oct - Nov
- 1999, Joyce Korotkin, "Whichkraft?", The New York Art World, New York, USA, Oct
- 1999, Deborah Everett, "Whichkraft?", NY Arts, New York, USA, Oct
- 1999, Giovanna Nicoletti, "Stefano Cagol", Juliet, # 93, Trieste, Italy, June
- 1999, Fiorenzo Degasperì, "L'arte clicca le pupille. Cagol allo Studio Raffaelli", Alto Adige, Trento, Italy, Feb 19
- 1997, Melissa Garzonio, "Generazione Media", Corriere della Sera: Vivimilano, Milan, Italy, Nov 5
- 1996, Audronė Jablonskienė, "Talismanas nuo mutacijos", Respublika, Vilnius, Lithuania, Feb 21
- 1996, Víctor Arellano, "Stefano Cagol: De los fenomenos nucleares y ...", Artistas Contemporaneos # 1, Mexico City, Mexico

#### VIDEOGRAPHY

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- : Lies & Clouds, 20 min./loop, Stars & Stripes 2nd edition, Colour, Stereo, 2004 New York/Trento/London.
- : Tokyospace series, 1 > 20 episodes, Colour, Stereo, 2004 Tokyo.
- : Horizon V, 237 sec. / loop, Colour, Stereo, 2004 New York.
- : REM, 265 sec. / loop, Dvd, Colour, Stereo, 2003 Trento.
- : Grey Energy, 440 sec./loop, Dvd, Colour, Stereo, 2003 Trento.
- : Way Out, 77 sec./loop, Dvd, Colour, Stereo, 2003 London.
- : Stars Ship 1, 330 sec. / loop, Dvd, Colour, Stereo, 2003 London.
- : Stars & Stripes, 582 sec. / loop, Dvd, Colour, Stereo, 2000-2002 New York.
- : Flux O, 197 sec. / loop, Dvd, Colour, Stereo, 2000-2002 New York
- : Flux V, sec.197 / loop, Dvd, Colour, Stereo, 2000-2002 New York.
- : Horizon IV, 58 sec. / loop, Dvd, Colour, Stereo, 2002 New York.
- : Horizon II, 68 sec. / loop, Dvd, Colour, Stereo, 2002 New York.
- : Horizon I, sec.55 / loop, Dvd, Colour, Stereo, 2002 New York.
- : Degree, 77 sec. / loop, Dvd, Colour, Stereo, 2002 New York.
- : The Fate of Energy III, 78 sec. / loop, Dvd, Colour, Stereo, 2002 Trento.
- : The Fate of Energy II, sec.160 / loop, Dvd, Colour, Stereo, 2001-2002 Trento.
- : The Fate of Energy I, sec.140 / loop, Dvd, Colour, Stereo, 2001-2002 Trento.
- : Digital Wind, sec.136, Dvd, Colour, Stereo, 2000-2002 Berlin.
- : Goldfish on the Bridge, sec. 310 / loop, Dvd, Colour, Stereo, 2002 Trento. - Public Art Project, Bolzano, 2001
- : Goldfish, sec.84 / loop, Dvd, Colour, Stereo, 2002 Trento.
- : Spirits, sec.366 / loop, Dvd, Colour, Stereo, 2002, Salzburg, Austria.
- : The Vault of Heaven, sec.82 / loop, Dvd, Colour, Stereo, 1999 New York/2002 Salzburg.
- : I'm a Master, 3 min., double projection, Dvd, Colour, Stereo, August 2000, Trento. - one projection version 2003.
- : The Lake of the Angels, 5 min, Dvd, Colour, Stereo, August 2000, Trento/Berlin.
- : Empire & Spider, 5 min., Dvd, Colour, Stereo, August 2000, New York/Trento. - 2nd edition
- : The Cat's Moon, 3 min., mini Dv, Colour, Stereo, 1999, Trento.
- : Tunnel, 5 min., mini DV, Colour, Stereo, 1999, Trento. - 2nd edition
- : Separazione, 60 sec., mini DV, Colour, Stereo, 1999, Trento. - 2nd edition
- : Spider & Empire (Empire & Spider), 5 min., double projection, mini Dv, 1999, New York/Trento.
- : Becoming an Angel, 70 sec., SVhs/Pal, Colour, Stereo, With Pola Sieverding, 1998, Hallein, Austria.
- : Landscape (Living in the Cities of North America # 7), 10 min., SVhs/Ntsc, Colour, Stereo, 1998, Toronto, Canada.
- : Sleeper (Living in the Cities of North America # 6), 10 min., SVhs/Ntsc, Colour, Stereo, 1998, Toronto, Canada.
- : Sensation (Living in the Cities of North America # 5), 7 min., SVhs/Ntsc, Colour, Stereo, 1998, Toronto, Canada.

- : The Door ( Living in the Cities of North America # 4), 10 min., SVhs/Ntsc, Colour, Stereo, 1998, Toronto, Canada.
- : Entropia (Living in the Cities of North America # 3), 28 min., SVhs/Ntsc, Colour, Stereo, 1998 Toronto, Canada.
- : The Central Reason (Living in the Cities of North America # 2), 28 min., SVhs/Ntsc, Colour, Stereo, 1998, Toronto, Canada.
- : Entropia # 0 (Living in the Cities of North America # 0), 15 min., SVhs/Ntsc, Colour, Mono, 1997-1998, Toronto, Canada.
- : Living in the Cities of North America # 1, 5.30 min., SVhs/Ntsc, Colour, Stereo, 1997, Toronto, Canada.
- : Sistemi 1997, 5 min., Colour, Stereo, 1997, Trento. - Dvd version 2003.
- : Separazione, 5 min., Vhs/Pal, Stereo, Colour, 1997, Trento.
- : Skin, 10 min., Vhs/Pal- Colour, Stereo, 1997, Trento.
- : Painting, 10 min., Vhs/Pal, Stereo, Colour, 1996, Trento.
- : Es Sturm: Othmar Winkler, 15 min. ca., Vhs/Pal, Stereo, Colour, 1996 Trento.
- : Kiss me, 10 min.ca., Vhs/Pal, Stereo, Colour, 1996, Trento.
- : Ewige Bewegung / Movimento perpetuo, 30 min. ca., Vhs/Pal, Colour, Stereo, 1996, Trento.
- : Disintegrazione, 15 sec. ca. / loop, Super8, Colour, mute, 1996, Trento.
- : Chiaro di Luna, 10 min. ca., Colour, Vhs/Pal, 1995, Trento.
- : Tunnel, 8 min., Colour, Vhs/Pal, Stereo, 1995, Trento.
- : Night Parking, 6 min. ca., Vhs/Pal, Colour, Stereo, 1995 Trento.
- : Monito - Monition: Mort Nucleaire, 56 min. ca., Vhs/Pal , Colour, Stereo, 1995, Trento. - Dvd version 2003.
- : Noiturno, 28 min. ca., Vhs/Pal, Colour, Stereo, 1995, Trento.
- : c.o.n.f.u.s.e.d - v.i.d.e.o., 43 min. ca., Vhs/Pal, Colour, Stereo, 1995, Trento.

#### ARTIST STATEMENT

In my videos and in my photographs I neither violate truth, but reinterpret it through a digital elaboration, through successive minimal remakes until direction and sense of things are changed. Trought this expressive mode, this immediate elaboration, re-create the changed point of view, the mutated values system, the altered balances of our actual society.

Metropolitan landscapes and symbols of our times are often tipped-over and specular from the center: scenery, as well as urban cultural elements, part of our everyday life, recall and become something different, unreal and fluctuant architectural conglomerates or identities on a dynamism of their aspect. Frames remove them from their background, bring them in a suspended dimension and amplify them; in the center new images are born - similar to Rorschach stains or kaleidoscope's moving images - from the fusion of reflected parts. I reproduce a subject which seems to repeat itself but which, as a matter of fact, is always different, in a continuous evolution of its own meaning. An important factor in my research is always to travel. I my works unexpected landscapes and suggestions are protagonists, met during the travel and not forcing the truth. Through digital elaboration I give life to these visions, that influence me through their images and their intrinsic evocations: what I recreate is a new imaginative view where the external space is melted with inner perception.

In my videos, the shots are almost always fixed, but imperceptible movements of the observed or of the observer trigger changes in a stilled setting. Time is altered, often slowed down to show things generally unseen, but at a constant speed and without sudden changes, so that it seems set to its natural passing. Sound is original, too, but is difficult to follow because is modified, accelerated or slowed down. The alteration of temporal dimension is amplified by loop, wich multiplies endlessly the immediacy of the duration. By this way the modification of time coincides with the alienating attitude of the spatial dimension. Photographs are digitally elaborated and produced as lambda-prints mounted under plexiglass, on aluminium sheet or duratrans; they are sometimes video frames. Videos are produced on DVD support and I am the author of the entire process.

In my work, it's important to be site specific, in close contact with the surrounding area. That is why both photography and video establish a relationship of cross-contamination which develops in the expositive space, as in the project I'm a master made for my solo show at MART - Museum of Modern and Contemporary Art in Trento in 2000. I'm also very interested in Public Art, which gives the actual possibility to open a dialogue with the structure of the city: among my various similar interventions there is the great projection of a red fish suspended over a city bridge in Bolzano in Goldfish on the Bridge.

*Stefano Cagol*

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LIES is a project about the difficult moment we are living, about the difficult international reality.

It's a large video installation, a wall-projection. There is only one element on the sky's background, but there are many different meanings, always changing. In his video Stefano Cagol elaborates the symbol of the American stars & stripes flag; he takes it out from the context and duplicate it, while time is slowed. In this way the flag stirred by the wind becomes something menacing or the exact opposite, takes on the aspect of a butterfly and of a heart, or instead of armorial bearings. So its message is continuously transformed. The extreme, continuous and complex mutability of the image symbolizes the unsafe situation we are living, puts into evidence the uncertain change of values in our difficult reality, contradictions underlined by the title LIES.

The video is 25 minutes long and looped. It's composed by fragments, that are of various length, between ten seconds and five minutes. There are five sec of black between a fragment and the other, but the sequence has not a narrative development. Fragments are always different, the background of the sky, the distance of the flag, light, rhythm are different. Near the end of the video there are two fragments with the flag on a grey cloudy background. The end is sudden... in 30 sec it develops through a zoom on the flag and at the same time through a blurring, so the image invades all the screen. The sound is created by the original sound of the of New York roads, but it's slowed down and altered by an outer space reverb.

« The continuous aesthetic mutability of a flag - in this case the American one - moved by the wind make me think about the changeability, the insecurity of ideals, of promises, of truth that all seem wrong, that all seem LIES. It makes me think how harshly a man can fight and die for the simple name of one flag. At this moment, I think in particular about the States, they try by any means to convince the world that their projects of war are only for truth and for peace... » Stefano Cagol

This exhibition is the first step of a public art project about the symbol of the flag, which will run through other cities with the collaboration of international art spaces in Tokyo and New York, and of the Civic Gallery of Contemporary Art in Trento where the first version of the video was showed for the group show New Italian Space.

lies  
STEFANO CAGOL  
essay by Mami Kataoka

04.02.2005 > 12.03.2005

curated by Sheila Lawson  
PLATFORM - LONDON

press and communication by  
Platform, London  
Leila Mai, Tokyospace  
e-flux, NYC

translations by Anny Ballardini

web:  
<http://www.liesproject.com>  
<http://www.tokyospace.com>  
<http://www.stefanocagol.com>

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LIES SERIES, 2004/2005.

All the video frames published on the catalogue, are produced  
as lambda print mounted with plexiglas and dibond, 100 x 120 cm, edition of 3.

LIES, DVD -R, pal and ntsc vers., 25 min./ loop, Stars & Stripes 2nd edition, Colour, Stereo, 2004 New York/Trento/London, edition of 6.  
Images, shooting, sound, editing, post-production by Stefano Cagol.

thanks to some friends  
and supporters:

Fabio Cavallucci, Bologna  
Pier Luigi Tazzi, Florence  
David Elliott, Tokyo  
Johnnie Walker, Tokyo  
Alberto Di Mauro, Tokyo  
Enrico Vattani, Tokyo  
Fabio Bartolini, Trento  
Umberto Menapace, Trento  
Lucia Farinati, London  
Richard Crow, London  
Fabrice Marcolini, Artcore, Toronto  
Marina Covi Celli, Oredaria, Rome

Andrea Viliotti, Asteria, Trento  
Emi Avora, London  
Eric Van Hove, Tokyo  
Diego Cagol, Trento  
Angelo Filomeno, New York  
Micaela Giovannotti, New York  
Joseph Dalle Nogare, Bolzano  
Chiara Zampetti, London  
Mr. Mondials  
David Hunt, New York  
Giordano Raffaelli, Trento

and special thanks to

Sheila Lawson and  
Mami Kataoka

to my parents  
Giulietta e Fabio Cagol  
and to  
Mariella

## Platform

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Platform is a project space co-ordinated by Sheila  
Lawson which shows work by artists from abroad and  
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