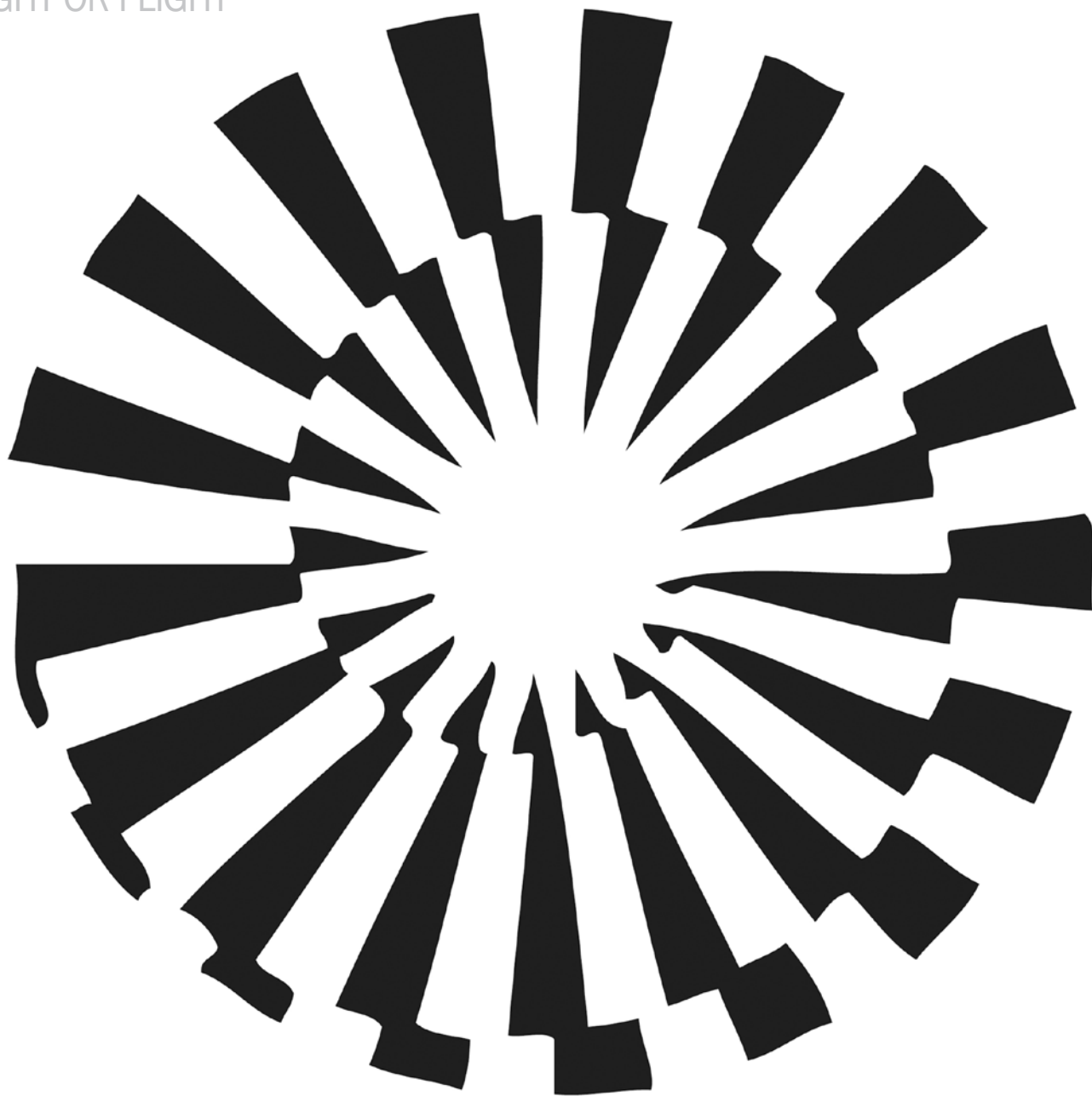


Stefano Cagol
FIGHT OR FLIGHT



F i g h t o r F l i g h t

Stefano Cagol, FIGHT OR FLIGHT, 2011 - Banner on PVC, 1 x 12 m

The animals, when they feel threatened, don't know whether to attack or fly away. From this reaction to fear - called in English Fight or Flight - the artworks and the show keep the title. The oxymoron becomes a slogan of survival in a banner that responds ideally to the front-page headlines screamed by the newspapers that are used to trigger panic.

Courtesy the artist and l'Ozio, Amsterdam

Stefano Cagol Fight or Flight

Gli animali quando si sentono minacciati, non sanno se andare all'attacco o fuggire.

Da questa reazione alla paura – detta in inglese fight or flight – prede il titolo la mostra di Stefano Cagol che guarda al mutare dell'opinione pubblica a seconda dell'influenza dei preconcezioni e del panico indotto dai media.

Il titolo diventa uno slogan/metafora di sopravvivenza in un banner che campeggia al piano superiore, fronteggiando un simbolo che racchiude la memoria di una delle reazioni più inaspettate del secolo scorso a un confine fisico e mentale. La strage di Monaco. La spirale di tasti bianchi e neri, simbolo archetipo che evoca rappresentazioni legate alla prima psicoanalisi e alla pratica dell'ipnosi, è infatti il 'logo' delle Olimpiadi estive che nel '72 si sono svolte in Germania e sono state interrotte dal tremendo eccidio della rappresentanza israeliana da parte di Settembre nero, un'organizzazione terroristica palestinese.

Altri rimandi/riflessioni metaforiche sul panico e paure sono presenti nei video al piano inferiore che documentano progetti in cui l'artista ha focalizzato la propria attenzione sull'idea di FLU, che in inglese sta per influenza. Il percorso parte idealmente dal momento di maggiore paura in Europa per l'influenza aviaria.

Cagol l'ha letteralmente attraversata di petto, spostandosi da Trento a Berlino con un furgone "colmo" d'uccelli che si fermava presso le istituzioni culturali coinvolte (galleria Civica di Trento, Museion di Bolzano e Kunstraum di Innsbruck) e presso la Biennale di Berlino, ma anche in luoghi di influenze del passato come la Zeppelin Tribune dei raduni nazisti a Norimberga. Questo andare a fondo nelle paure, le influenze e i poteri della nostra società attuale ha preso forma anche nella scritta al neon di 12 metri fatta campeggiare da quel momento in poi sulla facciata del Beursschouwburg, nel centro della capitale europea, nella città sede della Nato. Il motto che lampeggia, alterna e unisce in diverse sequenze le parole FLU POWER FLU, influenza e potere.

Als dieren zich bedreigd voelen, weten ze niet of ze op de aanval moeten overgaan of moeten vluchten. Aan deze angstreactie – in het Engels fight or flight genoemd – ontleent de tentoonstelling van Stefano Cagol haar naam. De tentoonstelling belicht de verandering in publieke opinie die veroorzaakt wordt door de invloed van vooroordelen en door de paniek die wordt aangewakkerd door de media. Deze titel verwoordt, op de bovenverdieping, tot een slogan/metafoor van overleven, en staat tegenover een symbool dat de herinnering met zich meedraagt aan één van de meest onverwachte gebeurtenissen van de afgelopen eeuw met betrekking tot een zowel fysieke als mentale grens. Het bloedbad van München. De spiraal van witte en zwarte toetsen, oersymbool die voorstellingen oproept die verband houden met de eerste vormen van de psychoanalyse en met hypnose, is namelijk het "logo" van de Zomerspelen die in 1972 plaatsvonden in Duitsland en die onderbroken werden door het vreselijke bloedbad dat onder de Israëliëse afvaardiging veroorzaakt werd door Zwarte September, een Palestijnse terreurorganisatie. Andere verwijzingen naar en metaforische bespiegelingen over paniek en angst zijn aanwezig in de video's op de benedenverdieping die projecten documenteren waarin de kunstenaar zijn aandacht richt op het idee van FLU, dat in het Engels griep betekent. Het punt van vertrek wordt, idealiter, gevormd door een moment van grote Europese angst voor de vogelgriep. Cagol is hier rechtstreeks de confrontatie mee aangegaan, door met een busje "stampvol" met vogels van Trente naar Berlijn te rijden en onderweg te stoppen bij de betrokken culturele organisaties (de galerie Civica in Trente, het Museion in Bozen en het Kunstraum in Innsbruck) en bij de Biënnale van Berlijn, maar ook op "verhitte" plekken uit het verleden zoals de Zeppelin Tribune van de nazibijeenkomsten in Nürnberg. Dit tot op de bodem gaan van angsten, van ziektes en van de machtsverhoudingen van onze huidige maatschappij heeft ook vorm gekregen in het 12 meter grote neonlicht dat momenteel de Beursschouwburg verlicht, in het centrum van de Europese hoofdstad waar de NAVO zetelt. Het knipperende motto wordt gevormd door de afwisseling en tegelijkertijd de vereniging van de woorden FLU POWER FLU, ziekte en macht.

The animals, when they feel threatened, don't know whether to attack or fly away. From this reaction to fear - called in English Fight or Flight – the artworks and the show keep the title. The oxymoron becomes a slogan of survival in a banner facing a symbol that contains the memory of one of the most unexpected reactions of the last century to physical and mental borders, to a situation of threat: the massacre of Monaco. The spiral of black and white keys – archetypal symbol that evokes representations related to the first practices of psychoanalysis and hypnosis – are the symbol of the Summer Olympics of '72 that were held in Germany and have been interrupted by the terrible massacre of the Israeli representative acted by Black September, a Palestinian organization.

Other cross references and metaphorical remarks are shown in the videos that document the projects where the artist focused his attention on the idea of FLU (influence).

When there was fear of bird flu in Europe, a van marked with the name of the virus in both English and German—"BIRD FLU" and "VOGELGRIPPE"—along the route across Europe from Trento to Berlin, stopped by influential places: the cathedral of the city of the Council of Trent, a fascist monument in Bolzano, the Nazi Zeppelin Tribune in Nuremberg.

This way of seeing it through fears, influences and power also took the shape of the installation FLU POWER FLU at the Beursschouwburg Kunstencentrum in Brussels. A large neon sign slowly alternates combinations of the words FLU POWER FLU, FLU FLU and POWER. The slogans start with nonsense to trigger a reflection on the ideas of authority and influence/influenza. They do this by blinking from the façade of a Flemish cultural center. The site and the installation represent a landmark in front of the Stock Exchange building in the centre of the capital of the European Union, in the city of Nato.



Stefano Cagol, BIRD FLU VOGELGRIPPE, 2006 / Stefano Cagol, BIRD FLU VOGELGRIPPE (8 episodes), 2006 - DVD, 60 min.

Traveling and standing action, white van, word stickers, sound of birdsong, 3000 metal pins, 10 word combinations, 3000 flyers. Various locations, Trento, Bolzano, Innsbruck, Nuremberg, Off Project, 4th Berlin Biennale, Berlin, Germany. Realized with the support of Galleria Civica di Arte Contemporanea di Trento, Museion – Museum of Modern and Contemporary Art of Bolzano, Kunstraum Innsbruck.

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Courtesy the artist, Galleria Civica di Arte Contemporanea di Trento, Museion – Museum of Modern and Contemporary Art of Bolzano, Kunstraum Innsbruck



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The first and only case of bird flu in Berlin is documented in a collection – that became part of the project – of front pages of Berlin newspapers with alarming headlines: 'Vogelgrippe in Berlin,' avian influenza in Berlin. It is an example of how newspapers emphasized this kind of news, in a climate that created a real pandemic panic in Europe. These headlines came just on March 25, 2008—a day after the arrival of Stefano Cagol's BIRD FLU VOGELGRIPPE van in Berlin ...

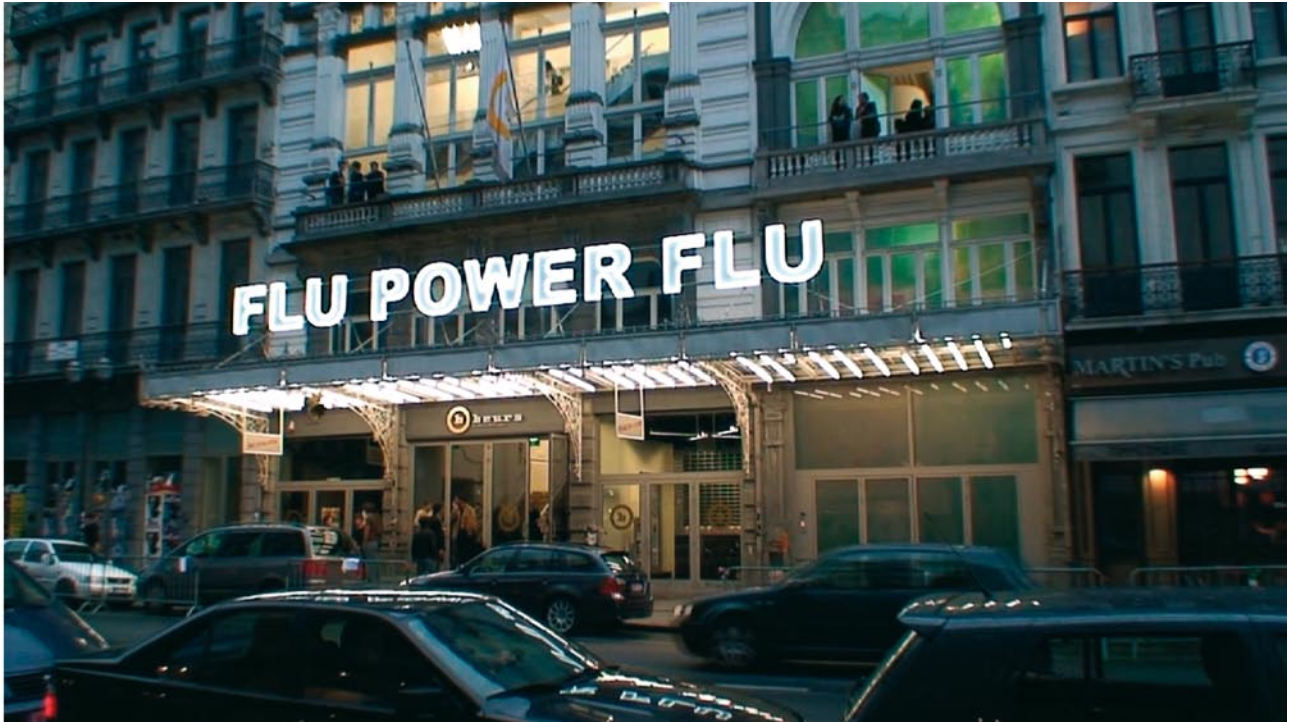
Courtesy the artist, Galleria Civica di Arte Contemporanea di Trento, Museion – Museum of Modern and Contemporary Art of Bolzano, Kunstraum Innsbruck



Stefano Cagol, Brussels Trilogy: FLU POWER FLU, WAR GAME, MANIFESTA, 2007 - HD video on DVD, 6 min. each

The series of video captured sudden actions happened in front of the Public Art intervention FLU POWER FLU in Brussels during the days of its installation. The video War Game captures a feminine military march. Emphasized by the slow motion, it is accompanied by an electronic voice, hypnotic and obsessive, repeating English words of three letters (diverse and opposite to each other like 'war,' 'sex,' 'lab' ...) combined with the word 'game' to create ambiguous oxymorons, like the ambiguous attraction to war. The video Manifesta captures a orderly political demonstration marching in front of the installation FLU POWER FLU and in front of the Stock Exchange building. The video FLU POWER FLU documents a spontaneous and ephemeral parade on skates running along the street enlightened by the neon writing.

Courtesy the artist and Beursschouwburg Kunstencentrum, Brussels



Stefano Gagliardi, *FLU POWER FLU*, 2007 - Semi-permanent site-specific installation, neon tubes, 3 blinking phases of 5 seconds each, Plexiglas, aluminum structure, 1.5 x 12.5 m
Beursschouwburg Kunstencentrum, Brussels, Belgium

A large neon sign slowly alternates combinations of the words FLU POWER FLU, FLU FLU and POWER. The slogans start with nonsense to trigger a reflection on the ideas of authority and influence/influenza. They do this by blinking from the façade of a Flemish cultural center. The site and the installation represent a landmark in front of the Stock Exchange building in the centre of the capital of the European Union, in the city of Nato.

Courtesy the artist and Beursschouwburg Kunstencentrum, Brussels

Stefano Cagol

Fight or Flight

17.12.2011/10.03.2012

COLOFON

Text: Stefano Cagol - Translation: Jonathan Oudendijk - Layout: Marco Nember

COVER

Stefano Cagol, Fight or Flight. FIGHT, 2011 - Banner on PVC, 150 x 150 cm
Courtesy the artist and l'Ozio, Amsterdam.

BIO

Stefano Cagol, was born in Trento, lives and works in Trentino South Tyrol and in Brussels.

Recipient of Terna Prize 02 for Contemporary Art, he was recently artist in residence at International Studio and Curatorial Program (ISCP) in New York and at BAR International by Pikene på Broen in Kirkenes, Norway. He held solo shows and projects at 54th International Art Exhibition – la Biennale di Venezia, ZKM | Center for Art and Media Karlsruhe, Kustraum Innsbruck, Manifesta 7, Beursschouwburg Kunstencentrum in Brussels, 1st Singapore Biennale, and Mart – Museum of Modern and Contemporary Art of Trento and Rovereto. Website: www.stefanocagol.com

SOLO SHOWS

2011 CONCILIO, 54th International Art Exhibition of the Venice Biennale, Chiesa di San Gallo, Venice, Italy / Stockholm Syndrome (always with you), Priska C. Juschka Fine Art, New York City, USA 2010 Salon: Stefano Cagol, International Studio & Curatorial Program (ISCP), New York, USA / Undergo Alarms, Studio d'Arte Raffaelli, Trento, Italy 2008 Guinea Pig, Priska C. Juschka Fine Art, New York City, USA 2007 The Flu ID, NADiff New Art Diffusion, Tokyo, Japan 2005 Babylon Zoo, Oredaria Arti Contemporanee, Rome, Italy / Atomicwerk, Forte Strino, Vermiglio, Italy / Lies, Platform, London, UK 2004 Irrational Exuberance, project room: video windows, Stefan Stux Gallery, New York, USA 2000 Contemporanea: Stefano Cagol, MART – Museum of Modern and Contemporary Art, Palazzo Delle Albere, Trento, Italy / Spider & Empire, Galleria Estro, Padova, Italy 1999 The Cat's Moon, Studio d'Arte Raffaelli, Trento, Italy 1998 Entropia, Ryerson Gallery, Toronto, Canada 1996 Disintegrazione, Galerie der Berchtold Villa, Salzburg, Austria – Fattore Artificiale – Dirbtinis Faktorius, Arka Galerija, Vilnius, Lithuania 1995 Sex-Net-Mort Nucléaire, Künstlerhaus, Salzburg, Austria.

RECENT SOLO PROJECTS

2011 Tridentum, Permanent Public Art installation, A22 gate, Trento, Italy 2010 Power of Recall, Public Art installation, Piazza dei Signori, Vicenza, Italy / Stefano Cagol - A week display, Fondazione Galleria Civica-Centro di Ricerca sulla Contemporaneità, Trento, Italy 2009 11 settembre, installation, ZKM | Museum of Contemporary Art, Karlsruhe, Germany / 11 settembre, installation, Kunstraum Innsbruck, Innsbruck, Austria / 11 settembre, installation, MART – Museum of Modern and Contemporary Art, Rovereto, Italy / Boom. Flu Power Flu, informal debate / celebration, Beursschouwburg Kunstencentrum, Bussels, Belgium 2008 Light Dissolution (of the borders), Parallel Event, Manifesta 7, Trento, Italy / Süd-Tirol ist nicht Italien, cover project for Exibart magazine, Manifesta 7 Issue, Italy / White Flag, installation, Monte Finonchio, Calliano, Trentino, Italy.

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