SPAZIO / NETinSPACE
Curated by Elena Giulia Rossi

NETinSPACE is a voyage along the boundary between two worlds, the virtual and the physical, exploring their reciprocal contaminations. Hacker Art, performances, net art, already-realized works as well as site-specific ones will infiltrate spaces adjacent to the designated exhibition venues.
NETinSPACE, thus, carries on the program of *NetSpace* which, over a three-year period (2005-2008), invited MAXXI visitors to interact with works created exclusively for the web – known as "net.art", "web art" or " Internet art" – and to explore its historical-artistic roots.

In a dialogue with the first exhibition of the MAXXI's collection *Spazio*, of which this edition of *NETinSPACE* is a part, this project hovers in the space between two dimensions, the virtual and the real. Internet materializes in a net that traverses the two dimensions to create a new territory in which different languages intertwine with and contaminate one another in an osmotic process. Miltos Manetas (whose work is included in the MAXXI's collection), the duo Bianco-Valente and Katia Loher are the three artists intervening in the space as well as on the web. Manetas, the initiator of artistic movements like Neen – the name commissioned by Lexicon, the company that coined the terms "Pentium" and "Powerbook" – continues his exploration of virtual territory, the nationality of which materialized in the Internet Pavilion presented at the 53rd Venice Bienniale (2009). In the work realized for the MAXXI, some of the contents of the Internet Pavilion come back into play, as well as a 2001 work, *IamGonnaCopy*, and together they encapsulate his work and his vision of a new territory in which the body and information converge into one single thing. The Italian duo Bianco-Valente, who have always been interested in the boundaries between the material (body) and the ephemeral (mind), have now extended their work to include comparison between real and virtual space, the structures of which can be recognized in the functioning of universal natural laws. A site-specific intervention and a software work investigate the theme, with particular attention to "analogies" between the branching processes of natural ecosystems – such as those that structure neurons for the functioning of mnemonic processes – and the structure of the network. Macrocosm and microcosm meet in a single dimension in the universes conceived by Katia Loher in her series of *Video-planets*, which, in this latest version, extend to include a web component. Performers shot from above in specific choreographic movements are projected in tiny scale dimensions onto a large ball and, through a post-production process, become letters (videoalphabets), and the letters form phrases in which the language of the real world dialogues with that of the computer world.

The six on-line works outline an anthropological analysis of the new territory. In *Mitozoos* (2007) by the group Bestiario, synthetic organisms are born by means of a mathematical calculation and by the interaction of visitors. Organizing themselves into ecosystems, they grow and die according to laws very similar to those of nature. *Fuzzy Dreamz* (1996) by the Belgian pioneer Dr Hugo Heyrman is a voyage in temporal space, passing through dream sequences that lead us from the personal sphere to collective memory. *Stop Motion Studies* (2003) by David Crawford uses film collage elements composed online to investigate the impact of technology on social dynamics, in particular those produced between individual and society in the urban sphere. *Google is not the Map* (2008), a recent work by the "imaginary" group Les Liens Invisibles (Clemente Pestelli and Gionatan Quintini), is a playful and provocative exploration of the conventional systems that determine our perception of space. Cartographic maps, stripped of their original function, become the site of linguistic and visual games. The stylized forest in *Forest of Imagined Beginnings* (2007) by the English duo Boredomresearch, is the visualization of a forum in which visitors

can actively participate, permitted to navigate in a place constructed by data in which the parameters of orientation are the latitude and longitude of the mouse on the screen. Icons of the four elements – earth, fire, air and wind – are the doors through which visitors gain access to the sound-landscapes of *Tetrasomia* (2000), a pioneering work by the well-known American sound artist Stephen Vitiello. Sounds recorded in nature are translated on a web site into an interactive composition that also leaves traces of the presence of another element: ether.

In the museum

Katja Loher, *Sculpting in Air /Video Planets*, 2010
http://maxxi.katjaloher.com/

Miltos Manetas, *IamGonnaCopy*, 2010
http://www.iamgonnacopy.com/

Bianco-Valente, *Convergenza Evolutiva*, 2010
http://www.bianco-valente.com//convergenza_evolutiva.htm

On line

Bestiario, *Mitozoos*, 2006
http://bestiario.org/mitozoos/english/mitozoos.html
Commissioned by Fundatición Telefónica, Madrid

Boredomresearch (Vichey Isley and Paul Smith)
Forest of Imagined Beginning, 2007
http://www.boredomresearch.net/forest/index.html
Co-commissioned by Folly, Digital Arts Organisation, Lancaster UK & Enter_Unknown Territories, International Festival & Conference for New Technology Art, Cambridge UK

David Crawford. *Stop Motion Studies. Series* 7, 2003
http://artport.whitney.org/gatepages/artists/crawford/index_01.html
commissione di Whitney Artport, Whitney Museum of American Art, New York

Dr. Hugo Heyrman, *Fuzzy Dreamz*, 1996 – ongoing
http://www.doctorhugo.org/dreamz/index.html

Les Liens Invisibles (Clemente Pestelli e Gionatan Quintini), *Google is not the Map*, 2008
http://www.lesliensinvisibles.org/2008/11/14/google-is-not-the-map/
Commissioned by LX2.0 Lisboa 20 Arte Contemporanea

Stephen Vitiello, *Tetrasomia*, 2000
http://awp.diaart.org/vitiello/
Commissioned by Dia Art Foundation for its series of web projects, New York