



Marco Poloni

The Analogue Island, 2011

The Analogue Island is an investigation of power configurations in Sicily and their effects on its topography. The island, which lies at the geographical epicentre of the entire Mediterranean Sea, is anatomized as a symptom and prototype of nation-wide malgovernance. This analysis also provides insights into the emergence of parasitic power networks at a larger scale.

This constellation of works is comprised of 8 elements:

- *Scomparsa delle lucciole (Disappearance of the Fireflies)*, 2011
- *The Analogue Dam*, 2010
- *Palermo Noir & Yellow*, 2011
- *Luci di presenza (Lights of Presence)*, 2011
- *Buscetta 1, Buscetta 2, Buscetta 3*, 2011
- *Ragazzi, Ragazze*, 2011
- *Ustica*, 2011
- *Una sigla travolgente (An Overwhelming Tune)*, 2011



The film *Scomparsa delle lucciole* (*Disappearance of the Fireflies*) is an experimental narrative about the entanglement of power relationships between State and Mafia, set in a devastated region of the island. The film follows a judge and a police inspector at work. The two men move at night in the scrub, in an area constellated by ruins. As the police inspector places a surveillance bug, the judge, who is also an entomologist, sets up a trap for night insects.

The film takes its title and its cue from a stark image proposed in 1975 by Pasolini, in an article that analysed power transformations in Italy and anticipated the spectacularization of politics. The film attempts to expand Pasolini's poetic image by incorporating the Mafia, the obscure historical companion to State power. It articulates a number of concepts and narrative threads: the Mafia as faceless power, its impact on the urban landscape – in particular through unfinished architecture – and Sicily's relationship to time and expenditure.

Continuous film projection with sound, Super-16 mm film on HD video, 1:1.66, colour, stereo, dimensions variable, loop of 18 min 25 sec, Italian with English subtitles



Installation view, Galerie Campagne Première, Berlin, 2011





The true confrontation between “fascisms” can not thus “chronologically” be between fascist fascism and Christian-Democratic fascism, but between fascist fascism and a radically, totally, unforeseeably new fascism that was born out of that “something” that occurred some ten years ago.



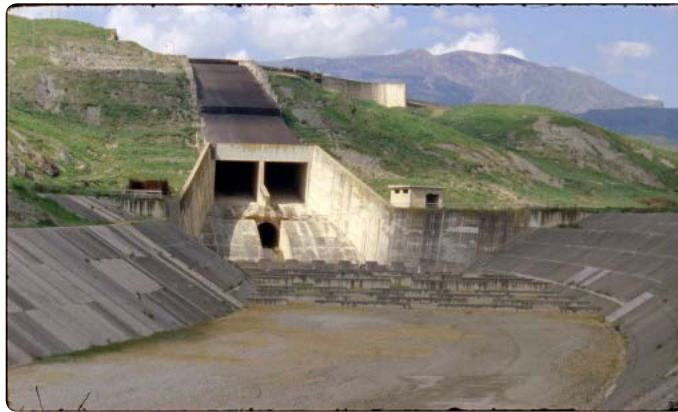
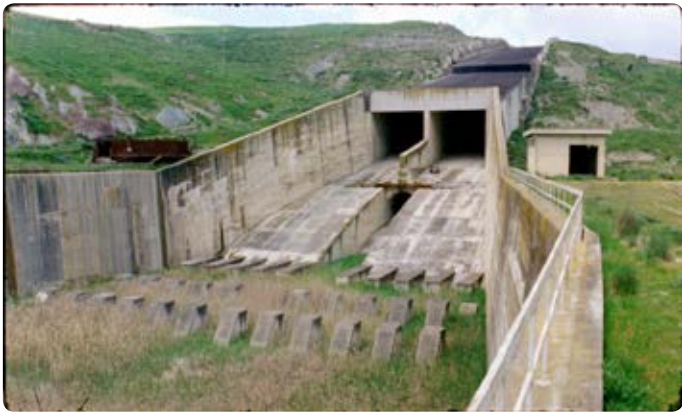


The film *The Analogue Dam* explores the ghostly Sicilian dam of Blufi, one of the most impressive of a series of unfinished works of public architecture in the Italian South. Mismanaged and infiltrated by the Mafia, these uncompleted projects epitomize the difficulties of a certain 'South' to take hold of its future, and call into question Robert Smithson's concept of 'ruins in reverse.' The filmic sequence loosely intersects with a voice-over that shifts from one angle to the next: descriptive, historical, political, aesthetic.

Continuous film projection installation, Super-16 mm film on HD video, 1:1.66, colour, stereo, dimensions variable, loop of 5 min 53 sec, and non synchronous voice-over, English, mono, loop of 22 min 23 sec

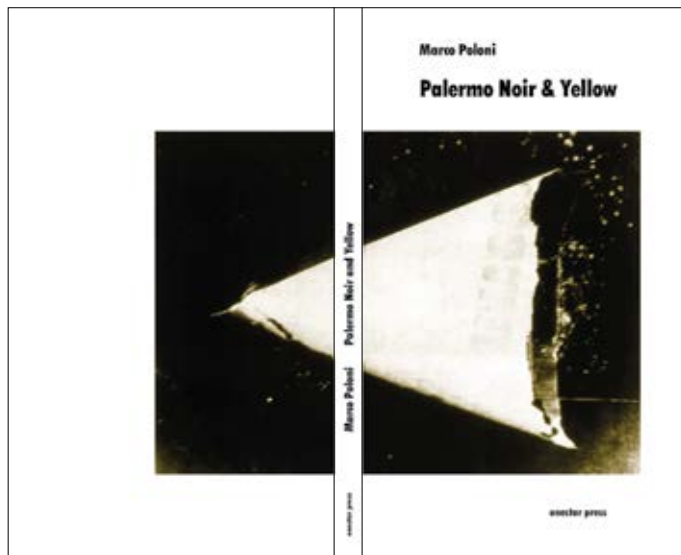


Previous page, this page: installation view, Centre d'art contemporain, Genève, 2010, installation view, Galerie Campagne Première, Berlin, 2011









The book *Palermo Noir & Yellow* is a take on Palermo's eighties, the so-called 'Years of Lead' in which competing families of Cosa Nostra were engaged in a ruthless war for the control of the city. The book intersperses chronicle photographs found in the archives of Palermo's leading newspapers with images of artworks and with pictures of fish, shellfish and pasta.

Palermo Noir & Yellow , 14 x 22.5 cm, 150 pages, 105 black & white pages, softcover, onestar press, Paris 2011

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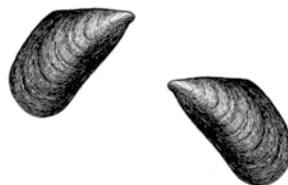
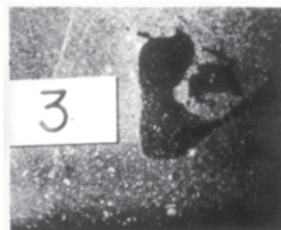
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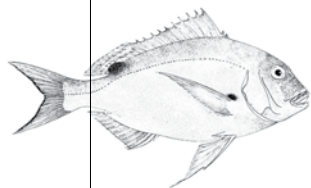
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la PORSCHE



“cantata”





Luci di presenza (Lights of Presence)

C-prints from Super-16 mm film stills, each 360 x 600 mm



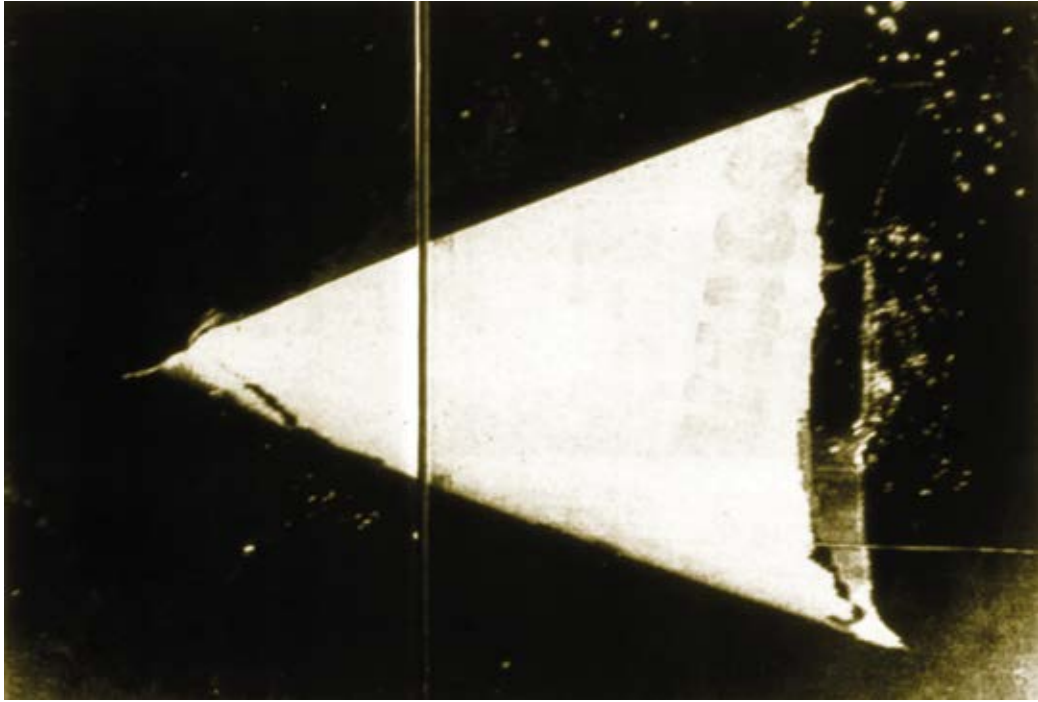
Buscetta 1 (left), Buscetta 2 (center), Buscetta 3 (right) (from: Palermo Noir & Yellow)

Silkscreen prints



Ragazzi (left), Ragazze (right) (from: Palermo Noir & Yellow)

Silkscreen prints



Ustica (from: Palermo Noir & Yellow)

Silkscreen print



The video *Una sigla travolgente* (*An Overwhelming Tune*) shows a delirious party starring Italian television presenter and showgirl Alessia Marcuzzi at Berlusconi's Mediaset studios in Milan, for the last episode of the famed reality TV show *Grande fratello* (*Big Brother*). The event exemplifies the hyper-spectacularization that is paradigmatic of Berlusconi's era and exposes its ideological effects. The video is presented casually, on a wall-mounted flat screen, as if it were live footage.

HD Video, 1:1.78, colour, sound, loop of 2 min 27 sec