



The initial idea is to robotize a sculpture / installation, making it independently self-propelled and capable to identify persons present in the area, pointing and going to them. Obstacles encountered were numerous: from the choice of detection sensors, energy autonomy, to the more complex issues related to static stability, inertia, the ability to move freely on a surface relatively rough and without leaving a restricted space. In addition the whole design has been developed taking into account a minimum budget, using 'poor' materials and exploiting the hacking philosophy, making and DIY (do it yourself).

Max Jurcev, electronic engineer, software developer and musician. He worked since the 90s to several projects, both with private companies and academic research, like the design of GPS/GSM remote control base stations (Telital / Finmek Space) and the international project of astronomy EGSO (European Grid of Solar Observations). In 2003 he founds with others the Maxmaber Orkestar, an international klezmer balkan band. In 2010 the project Sarmabox, experimental electro-acoustic music. He is contributing to several musical, theatrical, cinematographic projects, like Rosamarina (folk music from South Italy, since 2012); Su Cantu in sas Laras (traditional and ancient music from Sardinia, 2015). Since 2012 he cooperates with Cecilia Donaggio, Betta Porro, the Gruppo78 of contemporary art and with more artists, creating performances, audio/visual interactive installations, as electronic composer and hardware/software designer ("ArteContro" at DoubleRoom in Trieste and Vodnikova Domačija, Ljubljana 2014, "PainBox" 2015, "Sal" 2015). In 2014 makes the video-software Branco, presented in different exhibitions. In 2015 the performance "PeptideBoogie" (combining dance, chamber music and videoprojection), based on a research about protein structures, in collaboration with the Molecular Biology Lab of Sincrotrone - Trieste.



"In electronics there is no trace of female. It is a hunting ground to keep tight, as in the circles of Lords where females were not allowed. Marginal figures to their own intelligence.

And is the intelligence that we should begin to doubt as the only performance measurement salable for the human. When to the machine will be left the the power of decision, there will not be any kind of intelligence to be able to compete than an another machine. Man or woman becomes superfluous."

(Elisa)Betta Porro

(elisa)Betta Porro, performance designer
This artist deals with Urban Dance Design, that is bodily expression coordinated in a design of movement in the space. She leads a laboratory (DULab) where she works on the site-specific, she work in progress, focusing on the creative process. The dance-design workshops are based on improvisation and the space-individual/ group rhythm relation. Through the contamination of improvisation techniques in the interaction with a specific place, the body/movement possibilities in the physical, sound and relational space are explored.

(fe) MALE

CECILIA DONAGGIO LUZZATTO-FEGIZ

CURATED BY MARIA CAMPITELLI



Cecilia Donaggio Luzzatto Fegiz's "(fe)MALE" exposed in Carà Museum Muggia, is part of the Art / Science / Technology - ROBOTICS Project, sponsored by Gruppo78. It is in that path, undertaken by Gruppo78, which insists on the marriage between art / science and extends to the inevitable technological expansion, where Robotics seems today one of the most representative hinges, with its exponential spread. The artist has always cultivated a search on the female, in harmony with environmental conditions, subjected to constant degrade, identifying a threat that undermines both women and nature by joining them.

The theme, branched in two, but with a single substance, is proposed on this occasion as a single installation that takes possession of the entire main hall. The humus / mud - stratification of initially women knowledge, primordial matter - covers the entire floor, representing the archetype of the Great Mother that generates a cybernetic entity, a son / logos that if in the classical universe holds the power of wisdom, at the present time it can identify the technological knowledge. The new entity is a male / MALE, where the (Italian) semantic references appear very explicit and configure them again in a concrete threat that takes the form of a missile-phallic-robot,



two meters tall. That is in the complex conceptual development, in the wake of the transition from "human" to "post-human" evolutionary process, therefore, marked by technological progress, Cecilia Donaggio identifies 'il MALE' - on the trail of T. de Chardin thought - in a violent masculinity, which spawned two world wars in the name of death and destruction.

The intervention in the Museo Carà space, extends to other symbols and appearances, as usual skeletons and fishes on strips of paper that emerge from the unconscious, while on the walls are projected the words of Wisdom, in a paradoxical blending of spiritual ascent and fall. The robot - a mix of mechanics, electronics and stagecraft, designed by the artist in collaboration with Max Jurcev, with SciFabLab ICTP, and the GSE, a company that designs submarines - looms over the visitor, chasing him. The threat has moved on those who intend to approach this complex work, entering in its folds. It is 'the artist's challenge to produce a machine, bringing together different forces, to enter into the spirit of the times, to produce a mobile structure, responding to the ancient human aspiration to repeat in some way the divine act of creation.

The exhibition is completed with other works, conceptually connected to the main installation, as the roll of Wisdom and the Macchina del Dolore/Pain-box, which is grafted, as well as in the mud room, with the body language of the performers Betta Porro, which crosses with the load of his painful carnality. To end outside the Museum, among the debris dragged there from the sea.

Maria Campitelli



"I believe that my work in recent years, has a common thread and that is always crossed by the archetypes of the feminine and the research on the nature and on human evolution. The sea, which in this case is the primordial ooze, is the material from which it was born: an "inappropriable" space that I will never stop to investigate. Inappropriable like the unconscious, both individual and collective, of what we are responsible, for better or for worse, and in what we can only be part, in a picture that totally escapes from our desire of control. "

Cecilia Donaggio Luzzatto-Fegiz, multimedia designer and visual artist. She graduated in scenic design at Accademia di Belle Arti in Rome, master degree in computer graphic at UCLA. She worked as videographic and art director for several national television networks. Collaborates with artists, musicians, architects and scientists, her research is oriented toward a combination of traditional pictorial techniques, new media and technologies, using different languages as video mapping, 3D printing, investigating robotics and interactivity.

Senior professional member of AIAP (Associazione Italiana Design della Comunicazione Visiva). In 2012 she founded the firm V_ArT - multimedia design - (multidisciplinary design, video, graphic studio). Since 2010, belongs to the Gruppo78 international contemporary art trieste, some events: Some events: "URSUS MULTIMEDIA PROJECT" (Trieste 2010/11); "Tomorrow I'm leaving" Presidio (Trieste 2012); Marnero (Oaxaca and Torreón, Mexico 2014). With the composer and engineer Max Jurcev and performance designer Betta Porro, has created "Art is a revolt against fate" (2014), "THE CURE (pain-box) study on the multidimensional body of pain"(2015) and "SAL"(2015).



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