

**Marianne Zamecznik: The Trilogy; Vincent, Cornelius, Pieter is a project that has seen several phases, starting from the drawings, 99 of them, then used as a storyboard for three video works, one about each of them. In the videos, you play the role of each of these iconic figures in the history of art, using masks. The masks are then incorporated in sculptural works, which in turn have been translated into photographs. In your upcoming solo show at SMAK, you will show the Trilogy in its totality, although again transformed, this time into a black and white video incorporating all the elements and stages the Trilogy has seen.**

**The reductive black and white video might unable the viewer to experience the works first hand, but at the same time, this allows them to experience the whole project and its many twists and turns in the purest way.**

Paolo Chiasera: The Trilogy is a series of works that investigate the possibility of recreating the historical mythology of Vincent Van Gogh, Cornelius Escher and Pieter Brueghel.

The project the Trilogy is composed of one hundred gouache on paper, seven sculptures and three videos.

These elements, like a puzzle, have been displayed on several occasions. Every time the presentation was different, as was the narrative structure, At S.M.A.K., the Trilogy reaches its finale, presenting an archive containing the memory of this complex project.

The Archive is a BW video shown on a monitor at the end of a black tunnel made of a canvas and wood, like a big painting.

The video contains documentation of all the shows where the Trilogy has been presented to the public, as "trace and difference" according to Derrida's idea of knowledge.

The main thesis is that we can only have a real comprehension of a piece of art in the moment of study, a study that could be done through a book, an archive, a video or something that doesn't pretend to be "the piece of art" but only a shadow of it somehow.

You might say that only in the moment of death can the viewer understand life.

Thirty days before the end of the show, the tunnel will be destructed and rolled up into a roll holding the only existing copy of the video and with it, the complete archive of the Trilogy. The video will disappear forever, protected by the canvas container.

The container will be shown in the last room for the remainder of the exhibition period

**MZ: Van Gogh, Escher and Brueghel are figures whose historical significance is more important than the details of their lives. In the three video works you portray the artists through gestures; Vincent climbing the mountain of Etna, Pieter walking through a dense forest maneuvering a banner and Cornelius trying to fit into a coffin. In the drawings too, the three men take part in to a number of bizarre and uncanny scenes, dripping with mysticism and symbols. Can you say something about where the mystical narrative enters the lives of your protagonists?**

PC: I can reveal only that Vincent is affected by fanaticism, Cornelius by

ignorance and Pieter by ambition.

**MZ: The work reveals the constructed nature of history. The three artists belong to different times in history but in your work, the events of their life, or at least your version of them, are all presented at the same level, in the same narrative.**

PC: Because the starting point was a selfportrait, I was hiding under the masks. This and the use of the landscape, void of anything indicating time, express the atemporality of a dream