

DISORDER [...] *it's getting faster, moving faster now, it's getting out of hand* [...] (Joy Division)

Disorder is the topic of the curators' project for the participation of the Biennale de la Méditerranée's at WEYA. The expression should not be interpreted in its commonly accepted negative meaning but rather as a reference to a crisis or a friction state, a moment of changing and shifting from a phase to another. A state that poetically recalls the bone throwing in Kubrik's movie *2001: A space Odyssey*, the little ball on the net in Woody Allen's *Match Point*, or the long waiting time of the duels in Sergio Leone's movies; visually and emotionally intense moments where the potential of transformation and the creation of transition both occur in the twinkling of an eye causing in this same moment of crossing a waiting time loaded with uncertainty.

In this phase, where the reference systems become relative, fluid platforms able of interacting and reacting to the political, social and economical conditions are created.

Alive and full of energy, Disorder is a limbo where is possible to build fluid transnational and trans-disciplinary platforms, places where is possible to create planning spaces that, metaphorically speaking, find in the draw a fundamental tool that serves a double purpose: a criticism toward the art own language and a strong utopian and educational criticism. Under these circumstances the draw « for its own quality, is always greater than the realization »; to imagine a project means actually to produce it in the atmosphere where we want it to be immersed and perceived.

Disorder wants to draw a path of proposals in a field, the artistic one, which is never peaceful or reconciled, a path of re-thinking a new socio cultural environment through, as Carlos Basualdo points out, the reorganization of «innovative representations that escape from political interpretation»¹. Substantially we imagine disorder as a praise of movement, a transitory state where cultural and political patterns are mixed together within an "unlikely" order. In this enlarged vision obtained by the squandering of forces, from confusion takes place a *détournement* which is the position of art in the manipulation, representation and re-reading of reality. Disorder as movement, exchange, interaction as a Dadaist method to achieve a unity similar to an imaginary square, a space for vision created by the contamination of differences. Elias Canetti talks about disorder in the description of Djeema El-Fna square, the square of the fools in Marrakech: I've found in this square the flaunt of density, of the warmth of life that I feel in myself. While being there I became that square. I always think I am that square [...] I believe that with a simple description of what I've seen, without alterations, inventions, exaggerations, it would be possible for me to build a new city... It's not something immediate that I would like to put down on a piece of paper, but only a foundation: another space, unexploited, where I can stay, a new breath, an nameless law.²

Disorder thus not just like a creative chaos, but as an interaction of different disciplines that opens up new scenarios based on the fusion and hybridization of languages. Disorder is the echo of many voices searching for a common tune. Disorder answers back to the suggestion of these days when everything is changing and slipping out of our hands; a journey toward the creation of new places, attracting visions of social, mental and fictional spaces able of provoking, not being based on calculations, strain and disapproval, which is to say new crisis and constant boosts.

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¹ C. Basualdo, *La Struttura della crisi*, in *Sogni e conflitti – La dittatura dello spettatore*, catalogo della 50esima Biennale Internazionale di Venezia, Marsilio, 2003

² E. Canetti, *Le voci di Marrakech*