

Matteo de Vittor, Iolanda Ratti, and Fiammetta Griccioli interviewed by Barbara Clausen, December 2, 2020

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*This transcript is a condensed and edited version of the original interview*

Barbara Clausen: Hello, everybody, welcome to The Joan Jonas Knowledge Base. I am very happy to welcome Matteo de Vittor, Iolanda Ratti, and Fiammetta Griccioli today, from the Pirelli HangarBicocca. We're here today to discuss the work that Matteo de Vittor, who is the technical director at the Pirelli HangarBicocca and Iolanda Ratti, who was the consultant in conservation from 2013 to 2017 at the Pirelli HangarBicocca and of course Fiammetta Griccioli, who's Assistant Curator at the Pirelli HangarBicocca, executed for the exhibition *Light Time Tales*, which took place in 2014 and [20]15.

Barbara Clausen: Today is December 2nd, 2020, and my name is Barbara Clausen. I would like to start our interview by asking you just to briefly introduce yourselves and to let our listeners know what your area of expertise is. Iolanda, maybe you want to start.

Iolanda Ratti: Okay. Well, hello everybody. My name is Iolanda Ratti. As you said, I worked as a consultant in conservation at HangarBicocca from 2013 until 2017. I trained as an art historian. I did an MA in contemporary art history and then I got a postgraduate diploma in contemporary art history and conservation at the University of Milan. In my thesis, I studied theoretical and practical issues in the conservation of complex installation using moving image and sound. I worked as an assistant curator at municipal museums in Milan from 2004 to 2010.

Iolanda Ratti: In 2011, I joined the Time-based Media Conservation Department at the Tate Gallery in London for three years. I also taught the conservation of moving image at the Fine Arts Academy in Milan. As I said, I worked as a consultant for HangarBicocca and now since 2014, I work as a collections curator for Museo del Novecento here in Milan. I keep on researching and studying subjects in conservation, especially with immaterial practice.

Barbara Clausen: Thank you so much. I will pass the microphone now to Matteo de Vittor.

Matteo de Vittor: Hello everybody, my name is Matteo de Vittor. I'm currently installation manager of Pirelli HangarBicocca and [I've been] there since 2010. Previously I worked in different institutions all around Europe, ranging from the Venice Biennale in the Visual Arts and Architecture Department, to small foundations, [such] as Querini Stampalia, still in Venice, and Bevilacqua La Masa, also in Venice, for Museion in Bolzano for which I followed the production of a traveling show that lasted almost three years, traveling around Europe. For four years, I was an assistant for Ilya and Emilia Kabakov in Long Island and I traveled extensively with them for their installation, and beside that I did some studio management.

Matteo de Vittor: My academic studies were [at] the University of Udine and the Literature Department, and it was under the umbrella of contemporary art and history, and it was like a specialized course in new media and new technology for museums and libraries. So I took the path of new technology for museums.

Barbara Clausen: Well, thank you so much, this is such valuable information for our listeners because as we all know, the Joan John Knowledge Base will be now hosted by the Fales Library at New York university and will be listened to, we hope, by also a lot of students and young professional colleagues who will want to, so to say, following your footsteps and are wondering, "well, how do you become this, and how do you get there?" Fiammetta, do you want to briefly introduce yourself too? I think this is such a wonderful moment to just really say where you all came from.

Fiammetta Griccioli: Hi, my name is Fiammetta Griccioli. I work at Pirelli HangarBicocca as assistant curator and I have been working there in this capacity since 2013. Previously to that, I worked at the WIELS Contemporary Arts Center for a year, always as assistant curator, and previous to that, I did various shorter experiences in museums, such as SFMoMA in San Francisco, the Castello di Rivoli in Turin and in several art galleries, such as Metro Pictures and a smaller galleries in Italy and I studied for my BA and MA and a degree in arts and economics in a university in Milan called Università Bocconi and that's it.

Barbara Clausen: Thank you. Perhaps we can now move on to the question about research, conservation, and installation processes, in relation specifically to the curatorial context. So maybe what is the starting point between the team from a technical side, from the viewpoint of register conservation, with the curatorial? Where does that come in? What is the starting moment for you all to get engaged together for an exhibition such as *Light Time Tales*?

Iolanda Ratti: For me, first of all, I have to say that HangarBicocca in this particular topic is a very special place. There is a...starting point, because you referred to a starting point, where all staff met together. I worked with Andrea Lissoni because when I was working as a consultant there, Andrea was the curator, so the shows that I worked on were all with Matteo and Fiammetta and Andrea, and all the other persons from the staff. The starting point was meeting together and understanding who the artist is, what the exhibition will look like, what is the idea beyond the exhibition.

Iolanda Ratti: Coming from bigger institutions, when I landed at HangarBicocca, I found very enriching the fact that we started from the beginning, because in bigger museums of course it happens that conservation comes at a certain point, but you're not really involved in the whole process. While at HangarBicocca what happened—at least that's my experience—what was particularly exciting was that you as a conservator, you were involved from the beginning.

Iolanda Ratti: All the conservation issues were taken into consideration, not after the exhibition is built, but during the building of the exhibition. That is something which is really not so common, but to me it's something really special. For me, the starting point is understanding the artist and understanding the exhibition as a whole—I think that often the conservators have to take into consideration a single part—I mean, every single artwork as an object—while at HangarBicocca, the whole exhibition was thinking into consideration as a big object. The exhibition itself is an object and what is to be preserved is not every single artwork. I mean, of course every single artwork must be preserved and conserved during the show, but then the whole thing is like an organism.

Matteo de Vittor: To follow Iolanda's point that it's very important. This starts basically from two basic reasons. One, is that Hangar as an institution at the time, but still today, is not a huge institution in terms of personnel. We are a rather small group compared to the scale of the building that we inhabit. So we are extremely tight on one side, but also in very close, let's say, proximity, in terms of work where you don't have to do a flight of stairs, or having millions of different cubicles for different people. Also the approach was always that as a team we followed the development of the whole project all together, because it's a very, very organic way to approach the project.

- Matteo de Vittor: ...so not to be chopped up in little parts and pieces that are independent and autonomous and that most of the time don't speak to each other directly. So every little aspect of [it] is always thrown into the mix and that could spark new ideas or new developments of the project itself. The second very important aspect is that our museum is extremely peculiar in terms of space. Already as starting point, we don't have, let's say, the conditions of a traditional museum, with rooms, passages and a dictated flow of the public. The project itself, already as a start, takes into consideration the fact to be installed in this huge hall. That has lots of pros and cons at the same time.
- Barbara Clausen: Thank you so much. I was wondering, Fiammetta, if you could maybe speak for a moment also about this element of getting everybody together from a curatorial perspective, very briefly.
- Fiammetta Griccioli: Sure. Trying to reattach myself to what Iolanda and Matteo were saying is that, I think the curatorial vision, and I think this was also thanks to Andrea Lissoni but also to Vicente Todolí who you had the chance to speak to, is that things don't get divided into, "this is technical," or "this is something from the conservation aspect of the work," but that actually the sound aspects and all the material aspects and all aspects regarding a work are as curatorial as they are technical.
- Fiammetta Griccioli: Then of course, everybody has their competences and their roles, but that mindset really takes into account a work of art. That's what I think is interesting, is the thread there is amongst all these aspects, in the sense that when we're looking into a work, we're directly looking to its image, to its dimensions, to its peculiarities.
- Fiammetta Griccioli: I think this is what also keeps all these things together. As they were saying, for Joan Jonas's work, her works are so complex, not only because, I mean, often they started off as a performance and then they transformed into an installation and then maybe back to a performance. But there's all the historical aspects, like if we're speaking about video, thinking about what was the original source, what it became and then how to also readapt it to the space. I think it was such an interesting case study because it took into account so many different things, whether it was like different formats, from let's say analogic or digital point of view, the readapting the works to the space in which they were actually, and as Matteo was saying, the fact that we didn't have rooms. But it was really also an interesting case study for us because it brought together all these aspects

and she is a contemporary artist, but she's also a historical artist. So it was interesting also to speak with her about her current work and her past work and how she was also readapting.

Barbara Clausen:

I think that's a very important point when you think about what happens before the opening, so to say, or before that real work on site—which we'll talk about in a minute—is the difference between works that are on loan, that exist, that are being brought in, works that are produced. I think this was the case also for *Light Time Tales*, that there were works that were really, so to say, premiered for the exhibition. Of course, there's also this evolution of components that in its combination, will create something as—Iolanda, as you said before beautifully—it's the exhibition itself [that] becomes kind of an object. I remember Vicente also speaking about this and you Fiammetta in the other interview.

Barbara Clausen:

Can you maybe, so to say, perhaps Matteo, but all three of you actually, tell us these different steps, what different typologies of works within an exhibition?

Matteo de Vittor:

Well, first of all, allow me to say also one thing regarding the team: actually this kind of environment could survive only if you are in relation with smart people and smart individuals that don't feel threatened in their position, and they welcome suggestions, ideas, and changes that they might have thought about and [are] open to discussion in how to develop something. This also is great when you also have a smart artist that understands this kind of process and [who] is not completely rigid in their idea, "...oh, I want to have this like this, because it was done in this way for twenty years" and so we can not touch its form and we cannot have a true installation if we don't maintain that shape for ever and ever.

Barbara Clausen:

I think this is such an important point that you're mentioning here. This could be said, the sense of dedication and openness, could be called for from the artist side of you, but also, of course, from the side of curators, or technicians, or conservators...everybody. It's coming around the table to really produce something together, or to really enable something to happen, to be then presented to the public. Sometimes I think also as a curator, as an art historian, who teaches exhibition histories and curating, I think that is always the most important point.

Barbara Clausen:

It's all about negotiation and communication, and as you said, as soon as people are threatened because, "how dare you even

question this or that," it actually is not necessarily to the benefit of the work, if we really want to take that end point of the artwork itself. But I think—

Iolanda Ratti:

If I can add something, I think that is particularly challenging in terms of conservation, because at the end of the day, conservation is about preserving the idea of an artist, and the authenticity of an artist, even when authenticity and originality is not a part of the definition of the artwork, let's say. I think that sometimes conservation as a discipline tends to turn into kind of fetishism sometimes. Conservators can be fetishistic

Iolanda Ratti:

Working with an artist and especially working in what I call time-based media, but that could be everything, could be installation. Especially when the artist is there, there is no space for being too rigid. Of course you have to preserve the artwork as it is. Of course the artist must recognize the work as her work or his work. Of course especially when the artworks come from an institution and in a way when the artworks enter a museum collection, they, in a way, they get frozen. but then you find yourself in a space, you find yourself in certain conditions. Maybe you have the artist there, and of course you don't change the artwork, but maybe you can change some relation between the artworks.

Iolanda Ratti:

HangarBicocca is particularly important in this case, because as Matteo mentioned, the space is so big. At HangarBicocca, you have to consider, in such a big space, all the relations between the artworks. So not only in single components of an installation that of course have their own interrelations, one to each other, but also in a bigger space, which is in this case a huge space where sound travels around completely free.

Barbara Clausen:

I guess that's also the question of coming up together with these different types of works that come into the exhibition, because I imagine, if I'm correct, there were works that were really produced for the exhibition. I think Matteo is going to speak more about, that I hope, about exactly that moment where it comes together. But before we get to the sound and the technicality stuff, I was wondering if, Iolanda, you could tell us a bit about this moment of the work with conservators from other museums, the process of the loan request, the shipment. I guess it's with Fiammetta together—

Iolanda Ratti:

For this exhibition, as you said, I was a consultant, so came later. Of course, I went through the checklist with Fiammetta. We made a huge work in listing every single object in every single

installation that was reported in the amazing captions that we are very proud of, that we made together with Joan Jonas sitting with us for hours checking every single object, which was really generous and really, really interesting.

Barbara Clausen:

We should have Kristin Poor here, who is the assistant curatorial director of the Joan Jonas Knowledge Base. We've been obsessing about captions with our team for three years now. So you're welcome, or we're all joining together in this. But what I'd like to say also is I think what's so interesting is that, it's exactly at that moment also where works for example, like *Mirage*, which is in the MoMA collection, which was presented at the Hangar for this exhibition, which was part of a collection. But of course, because of the photographs that are by Babette Mangolte that are part of the installation, I imagine the challenges of temperature, humidity, of all these different elements...and where to attach the works, if they needed to have a surface to lean, or to be attached on. Can you tell us about that? Because I imagine that being quite—beyond the sound, beyond the texts, I imagine that just on the material basis—being quite challenging.

Iolanda Ratti:

It was quite a challenge, again, because Hangar is a very specific place. But in the end, having Joan Jonas there, that was invaluable because she was the person who could help. Of course, what our task was in practical terms was to preserve every single object, so to put the right material underneath an object. Also, having so many objects, to put the guards in every single place...because that was also an issue, too, where to put the security guards in every single place, in order not to make people step on the objects.

Fiammetta Griccioli:

Big discussions on that.

Iolanda Ratti:

Yeah, big discussions on that. Of course, yes. To put exactly a security guard there, and then of course we checked all the temperature and humidity parameters, but then again, to make sure that everything was correct, we also put the extra data loggers beside very delicate works...basically in that show, I remember, we had a condition check nearly every day, I would say every day, if I am not wrong.

Barbara Clausen

So the condition reports don't just happen at the beginning, when the work arrives to be unpacked, but they actually take place almost every day.

Iolanda Ratti: The official conditional report that is made at the beginning and the end, and so [that's] the detailed condition report. But then in some exhibitions, and that is one of them of course, we had a check every day.

Matteo de Vittor: It's basically part of a maintenance practice that we have...because also we have, just to explain, a quite peculiar opening schedule. We don't open from Monday to Sunday, but we do Thursday to Sunday, so we have those three days of the week to do maintenance and checks for the show. We don't have like, let's say, a single day of closing time, but this will allow us to have a more careful and [thorough] maintenance check of the exhibition.

Barbara Clausen: Were there issues of conservation that determined where certain works would be placed? So to say, have an influence on curatorial decisions?

Iolanda Ratti: I didn't hear you, sorry.

Barbara Clausen: Were some of the parts of the placement of the works, I know *Reanimation* was in the back in its own separate rooms, but for example, *Mirage*, which had photographs, *The Shape, the Scent, the Feel [of Things]*, which had different objects, did any issues around conservation determine or influence where works would be placed?

Iolanda Ratti: I think that maybe, the opposite: the position of the artworks influenced the conservation treatments. The curator decided where to put the photographs, and then the light was the dimmered directly on site. In a way, it's a very difficult space, but in a way, it's also easier on another level, because everything is tailored. I think that the conservation tailors after the curation, at least in this case.

Fiammetta Griccioli: I agree. I don't think there was any, let's say conservation issue, that once we had chosen the works, determined changes in the show. I mean, I remember we had requested another work from the Stedelijk, which was much too delicate, which was *Organic Honey*. So that, for example, maybe had determined the list of works that we would have wanted in the show.

Barbara Clausen: For any of the pieces that were shown, were there curators that came from the institutions to help with installation, or was that avoided or not necessary because the artist was there?

Fiammetta Griccioli: You mean like couriers that accompany the work?



Barbara Clausen: Mm-hmm.

Fiammetta Griccioli: lolanda you want to answer that?

Iolanda Ratti: I remember the conservator from the MACBA came.

Fiammetta Griccioli: The Stedelijk Museum had two.

Matteo de Vittor: Stedelijk.

Iolanda Ratti: Stedelijk came. The MoMA, I don't remember.

Fiammetta Griccioli: They didn't come in the end.

Barbara Clausen: Interesting.

Iolanda Ratti: Then many works, like *Volcano Saga*, I think we did it with Matteo. I think we did it with Joan.

Matteo de Vittor: Yeah.

Fiammetta Griccioli: No.

Matteo de Vittor: If remember correctly, one person from the technical department of Stedelijk Museum came.

Iolanda Ratti: Yes.

Barbara Clausen: It was especially, probably for *Sweeney Astray*, which was also an important, very important piece for the exhibition, because I think one of the first times that that big work of Joan's was shown outside of the Netherlands and Andrea really.... Same with *Mirage*, giving those two works such a central role in this exhibition was quite impressive as a choice and very important. Absolutely.

Barbara Clausen: Perhaps we can move now to the installation part of the story. Perhaps, Matteo, you would like to tell us a bit about the preparation. As you said, you all meet, you find out about the artist, you realize what it is, you kind of know where the works come from, and then what happens?

Matteo de Vittor: Well, then is, let's say, a delicate dance between all the protagonists of the show that are the curators, the conservator, the artists, and the technical department, where we all try to find the most suitable solution to give the work its justice...and, at the same time, to give the overall show its form and its

weight. The thing is, as Iolanda mentioned, is that we all came after the concept and the choice of the artworks. We try to understand and to develop the installation apparatus alongside the curator. And the artist is following a very important, but very subtle practice that we have in [the] Hangar that I personally follow, but it's something that mostly Vicente Todolí and Andrea Lissoni at the time were strongly for. That is to have the least visible apparatus of installation for the shows, in order to give the importance of the work...

Matteo de Vittor:

Also because having an exhibition space that is heavily, heavily characterized in its volume, color, and sheer physical presence, to have an apparatus that tries to show off.

Barbara Clausen:

When you speak about visual apparatus, just so our listeners understand, are you meaning that you don't want people to see the technical apparatus behind each of the work, the cables, or what does that mean? Like, can you spell that out?

Matteo de Vittor:

The object is always to be as invisible as possible. Obviously we have to build and scale up some things that in other exhibition spaces are quite reduced and minimalistic, also because we have to keep into account the proportion of the space. So if we have, like for example, a wall as it was for... sorry, ..*The Shape, the Scent, the Feel of Things*. Obviously those walls had to be quite massive to create a space in itself, but also because proportionally to the space we couldn't have something really slim and tiny.

Fiammetta Griccioli:

I just wanted to add something that maybe, because Matteo was very modest, because I think what was really central to his role was the fact that we would sit around a table and let's say, Joan would say, "Okay, I want to show *The Shape, the Scent...* and I want to show it like this." Before going to Eidotech, Matteo's considerations would be like, "But the production throw is this. The strength of the projector is this." Then this would reestablish the relationships between all the objects. All these considerations that Matteo has in his head, because he knows so well the space and knows so well the tech part, the sound part and the visual part. Then that would establish then the final positioning of everything.

Fiammetta Griccioli:

If we think of *The Shape, the Scent...*, if I'm not wrong, there were like three projections and well, in other works like *Mirage*, we had two monitors, two projections. There's like a lot going on and then Matteo [would] translate this and then the

conversation goes on with Eidotech also. Then, that also? Right, Matteo? I mean, there's this—

Matteo de Vittor:

Obviously the starting point is a study of the previous version of each work. Let's say it's what I was referring [to] earlier, it's that fine balance between adapting it to the space, maintaining its true form in terms of an artwork, and on the vision of the artists. So because I was, for example, watching in the materials that I had in the archive, for example the previous version of *Reanimation*, or also *The Shape, the Scent, the Feel of Things*, the sizes of the room that they were in...also because obviously in other exhibition space[s], the artwork itself will adapt to the space that [it] inhabits. Having, as Iolanda was mentioning, the absolute flexibility in terms of space, but also the issues that this implies. It's always a very, very fine balance.

Barbara Clausen:

I think this is so important, because when I'm swaying a little bit off the topic here. I think it's specifically interesting with work like Joan's, who is so much about working with illusions, and almost, say, tricks. And at the same time, never deceiving her audiences and being very open and clear about what elements are needed and what the ingredients are, so to say, for her setups and what each of the elements are and what the requirements are. When I think about this exhibition in the Hangar, because of the vastness of its dark space, and it becoming these points of illumination, if I understood it right, that they hugged up against the darkness, almost in a way, and created an intimacy while not becoming other works. I find that is probably specifically really due to those technical questions and really to solving that while not putting them on the forefront, but actually maneuvering that fine balance between content and technical questions.

Barbara Clausen:

Matteo, was wondering if site visits, and, for example, the models that Joan has in her studio sometimes of the spaces, did that help? Or was her going through these things with you of importance? Because she's very involved in the technical aspects.

Matteo de Vittor:

Oh yeah. Well, we had like a very intense correspondence and exchange of ideas, thoughts, and also development of the project in 3D form with SketchUp. But the whole preparation of the SketchUp in the end, was, I wouldn't say completely revolutionized once she was in the space, but some major changes were applied in the end when she was in the space. Because obviously having even the most up-to-date and most precise 3D modeling program cannot give you the right and

correct impression of walking throughout the exhibition space, especially for ours.

Iolanda Ratti:

As Fiammetta was saying, when she was introducing the point just now, that it's very important that Joan Jonas is a living artist, but she also is a historic—in a way—artist. She's an artist whose works are in big museums, big institutions, so of course you have to consider both the aspects. On the one hand, I think that conservation-wise, and I'm now speaking also as a collection curator, you always have to find a balance between preservation and adaptation to the space.

Iolanda Ratti:

But with Joan Jonas, I think that she was so respectful. That's why I have big consideration of her as an artist and as a person, because I think she was very respectful of other roles. I never felt that when we were installing the work, I don't know if you, Matteo, agree, but when installing and maybe adapting the work to the space, I never felt that we were rethinking of a work or that we were touching the originality or the aura of the work. I think that the philology of the work, and really, the originality of the work was always kept. I thought that in the case of Joan Jonas, this is because she's a very intelligent woman, I think, and the discussion was very creative, but never “too much”.

Matteo de Vittor:

I completely agree.. But also, because, the one thing that always was very interesting to me was, at one point during the installation also for Joan, clicked... I mean, it was always in—I don't want to speak for her, but—my impression was that at one point it clicked for her also that the whole exhibition was, in a way, a single installation. The relationship between all the different installations, and the wording that will bounce from one to another, will create a sort of a new body. In a way, that's kept her away from that obsession over the details. That is something that could be worrisome for Iolanda, but to have to work with what was there, and to make them, the most of it, in the end, that's what happened.

Barbara Clausen:

We interviewed Joan and on this exhibition, and that's exactly where she, how she concludes it. It really became one installation, and one work. The magic of it was sort of, say, how each work would remain individually extremely strong, but that because it allowed the viewer to go through and almost have a journey, and almost like a film, or almost like a sequence in narration that, while the viewer, the visitor, could decide him or herself where to go, there was a passage. There was a real way of going from one to the next, and that needed to remain as a whole. She also mentioned that—and Matteo, I'm curious to

hear you speak a bit about that—the sound. For her, for the artists, and for people who we've interviewed, several art historians and curators who visited the show...they all said that the sound was extremely important and how the modulation of the sound was what allowed everything to come together. Could you speak about that, Matteo, in specifics?

Matteo de Vittor:

Yeah. To go back one second briefly to the peculiarity of our space. It's something that also forces everyone involved not to think in terms of a traditional show for the public, for the viewer, in terms of having, , a sort of a dictated path in which to experience the different work.. Also this complicates us a little bit more, the job, because you have to think about the works from different points of view. You have to make sure that it works going in one direction, coming back from the back side, coming from one installation to the next.

Barbara Clausen:

Can I become very practical? What types of speakers did you use? I'm going into the boring part, but this...is it mushroom speakers, or did you direct them, how would you describe them?

Matteo de Vittor:

We did some different testing alongside with Joan. The mushroom speakers have the issue to be a mono, a single channel speaker, that in a way takes away from a video, from a movie, from an installation. We try to avoid as much as possible those. Instead, we worked with traditional speakers, we didn't employ something too specific, but what we did was a careful analysis of the positioning and also the fine tuning of each individual piece and the overall show. I think it was around at least two days that we were constantly walking from one to the next, to understand the balancing between everything.

Barbara Clausen

Yeah, as an option, I can really laugh about that.

Matteo de Vittor:

... and a strict program. But actually, we had a very, very smart and patient technician coming from Eidotech that understood the situation and also the space. They were going from one installation to the next, and, set up the ideal audio for it, individually. first.. Or, to quote your sentence earlier, this kind of vision and magic where everything became a sort of whisper. So you will arrive to an installation, have the most ideal sound for that installation, but also perceive this kind of whispering in the distance that will attract you towards the next. It was really a combination of lights and sound that will guide you and drag you to the next installation.

- Barbara Clausen: I wonder when you speak about maintenance during the exhibition, and lolanda, I'm not sure if you wanted to say something before as well. Did you have to fine tune the sound during the time period of the installation? I imagine during the opening, you probably had different levels than during the whole, or did it remain stable?
- Matteo de Vittor: Not really. I mean, some will be a little bit enhanced for the vernissage, but we didn't change so dramatically anything, because also the condition itself, the overall condition of light itself, will be, in a way, damping the loudness of a big crowd of the vernissage. So there was this kind of quiet wandering throughout the show. That was my impression, maybe I recollect wrong.
- Barbara Clausen: In regard to the lighting used, from the images that I saw, and I saw the show in Malmö, and unfortunately I couldn't come to Milan. But in the images that I saw, it seemed very theatrical. In a way, it had really spots in a sense that focused on the installation and then you'd have darkness in between. So you were really modulating the light. Did I understand that right?
- Matteo de Vittor: Yeah. Absolutely.
- Barbara Clausen: So you used flutters and point, like more spots, in mix?
- Matteo de Vittor: Well, basically also our space doesn't allow us to use traditional museum lights, so most of the time we employ theatrical lights because we have such distancing and such need of modulation that those kind of lights for us are ideal. Also because like that we have the possibility to conceal them throughout the structure of the building and not make them as visible and present in the space as it could be.
- Barbara Clausen: We have about ten minutes left, and I was wondering if there's still something as specific. That's why I wanted to focus more on the one question, which is, at what point did Eidotech come in?
- Matteo de Vittor: After an overview of the previous installation of each piece, after the discussion with...
- Barbara Clausen: Start again.
- Matteo de Vittor: Okay. Sorry.
- Barbara Clausen: At what point did Eidotech come in?

- Matteo de Vittor: After the review of the previous installation of each piece and after the discussion with the curators and the artist [on] how to reinstall those artworks in the space, and, a rough idea of how the apparatus of the show [could be]. We then started to work with Eidotech. But also, the relationship with Eidotech was very organic and very straightforward[ly] insert[ed] into the development of the show itself.
- Barbara Clausen: Another question I had which is kind of important is, I asked Joan and others how this installation affected her future exhibitions. The question was really, how did the show in Milan influence how you feel and think about your own future at exhibitions? And it actually has a huge impact on how she thinks about her shows. Dear listeners, you can listen to that in her interview that's also in the JJKB. I was wondering, did Joan's show have any kind of effect on your work afterwards, or did it confirm, or...you guys are used to the beauty of your own space, but I was wondering about that, if there was anything that you kept with you or that perhaps changed?
- Fiammetta Griccioli: Barbara, was your question in relation to Hangar or in general on the work that we do as individual?
- Barbara Clausen: In relation to Hangar.
- Matteo de Vittor: I think it was very important, to give us, at least for my personal points of view...it will give me the real understanding of what we could achieve for an exhibition and how important—and let's say mandatory, for a technician like myself—having a relationship with the artist [was] and the discussion with the artists and the profound knowledge of her work in order to really try to give justice to what her ideas and visions are.
- Barbara Clausen: Thank you. I think that's really going to come through, also, in these interviews that accompany the information we have in this exhibition. Do you have any final thoughts or any final suggestions for future colleagues who are trying to figure out a show with the works of Joan Jonas?
- Iolanda Ratti: What I learned, I have to say, in this exhibition and working with such a major artist, is that yes, flexibility. I think that anyone who would approach Joan Jonas's work shall put him or herself with an open minded way.
- Iolanda Ratti: Yes, probably try to...I don't know. I think that this exhibition worked because the balance between performance, video, single channel installation and performance was there. Even

when there was no one performing and again, of course, when Joan was performing, but performance was really there in the show. I think the show itself was an organism and I'm talking about organism.

Iolanda Ratti: [From] a conservator point of view, I think that's very important to understand. Not to treat the works as an object only, but to understand what lies beyond the works of such a complex surface.

Barbara Clausen: Thank you. It also shows how works actually do keep on living and are organisms that often shift and change.

Barbara Clausen: I do need to stop now, but I want to really, really thank you. Fiammetta is there anything you want to add, final words? Is there anything else you would like to add...final, final words before we stop for today and hopefully continue this discussion in the future?

Fiammetta Griccioli: I think, yeah, we've really covered and stressed on the collaborative aspect and the greatness of Joan and the myriad of things we went through.

Barbara Clausen: I really want to say it's not just that, artists are incredible in how they adapt to situations, how Joan is an artist that way, but I think it's also the circumstances and the context that allows for that to happen. I want to really sincerely thank you again, unless...is there still any other comments? Matteo, are you guys all—

Matteo de Vittor: What I would like to say is, allow yourself to be challenged by Joan herself or her work.

Barbara Clausen: That's a beautiful—

Matteo de Vittor: That's about it. Otherwise, you will lose out.

Barbara Clausen: Thank you so much to all of you, for your time and your generosity. This means a lot to the team, Joan, all of us as academics, and also I think for curators and just all our colleagues in the cultural field. Thank you so much.