

01 MUSEO DI MONTEGHIRFO

i)

Costa, Claudio / Caminati Aurelio

**Indagine su una cultura. Monteghirfo, 4 ottobre 1975.**

Monteghirfo, Liguria, 1975.

Handmade artist book. Green cardstock covers (38 x 28 cm.), laminated in plastic and fastened by two bolts. With titles stenciled in black to front cover. Red Museo hand-stamps to both recto and verso of rear cover. Contents: across [28] pages (secured within laminate sleeves): 122 photographs (9 x 12 cm., or the reverse), 14 of those in colour, with a dozen manuscript captions inscribed in black marker, directly to backing sheets. A handful of photographs appear to have been removed.

Documenting the catalogued objects, furniture, and tools within the Museo di Monteghirfo, as well as a performance of local magic/witchcraft, and 69 photographs documenting Caminati's performance of **Controprocesso**. We have heard an unsubstantiated rumour of one other copy of this handmade book in a museum in Genoa; otherwise, no other copies have been located.

ii)

Costa, Claudio / Caminati, Aurelio

**[Additional materials from Museo di Monteghirfo].**

Monteghirfo, Liguria, 1975.

Consisting of three items: (1) A printed **prospectus**, side-stapled in plain wrappers (32 cm.), with red Museo hand-stamp to front cover, along with manuscript annotation to second hand-stamp near bottom corner ("Il Segretario Abdoul, 23/99"). Divided into two sections: (i) **Monteghirfo; Museo di Antropologia (Sezione Arte Moderna)**, 9 pp., illustrated by hand-drawn map and photographic plate of objects and (ii) **Controprocesso: "verifica per una processualità contro"**, 11 pp., also illustrated by hand-drawn map and b&w photo; (2) a **photo-edition** of 8 chromogenic prints (25 x 19.5 cm.), with red Museo hand-stamps to both rectos and versos. Preserved within original envelope, with transparent window to front. Manuscript notes to verso of envelope identify this as number 2 from an edition of 10, signed by Segretario Abdoul. Some curling to prints; (3) a small group of manipulated b&w photographs depicting Aurelio Caminati during the performance of **Controprocesso** (with two 5 x 8 cm. prints spliced-together for a blow-up montage of 17.5 x 12 cm.); presumably used for promotional/documentary purposes.

For the prospectus, only 2 OCLC records have been discovered (both on the Continent); it includes maps of the Monteghirfo region, communiqués, artist statements, and, in relation to the *Controprocesso* performance, an inventory of the objects, symbols, and actors with which it was composed (e.g. bread, magic thimble, blessed olive oil, the music of Meredith Monk, fire, a goat, two farmers named Silvio and Raffaele, and three male nurses, as "symbols of mental violence").

02 TRASCRIZIONI ANIMATE

iii)

Caminati, Aurelio

**I matti del Lissandrino. Riattualizzazione del mito artistico fuori e dentro le strutture di un teatro / Recovery of the artistic myth's topicality outside and inside a theater structures.**

[Genova], 1976.

Perfect-bound wrappers (28 cm.), with front cover illustrated after black-and-white photograph. Contents: [2], 48 leaves, printed rectos only, featuring dozens of black-and-white photographs documenting two performances, along with artist statements and short critical text from Enrico Pedrini; texts presented in both Italian and English translation (*en face*). Un-numbered, but this one of 50 copies which includes an original b&w photographic print from the performance (reproducing the scene on the front cover).

Documentation of two performances transcribing a painting by Alessnadro Magnasco: January 12, 1976 at the Salita della Misericordia (where Caminati choreographed the historical action of loading “the insane” onto a donkey cart, to have them transported/abandoned in the foothills of the Apennines), and a radical theatre adaptation of the performance the following week (January 19) at Teatro della Tosse. With 5 OCLC records discovered (all on the Continent).

iv)

Caminati, Aurelio

**[Caino e Abele]. Cultura e sue descrizioni: transcodificazione.**

Varazze, 1976.

Side-stapled wrappers (31 cm.), with cover illustrated after black-and-white photograph from performance. Contents: [3] leaves of text (in Italian), printed rectos only, featuring production credits and artist statement.

In this transcription, Caminati animated a painting of Cain and Abel by Il Grechetto, moving throughout the hillside with two actors, with Caminati humbly granting himself the role of God. With single OCLC record discovered (Köln).

v)

Caminati, Aurelio

**Caminati trans-cultura: una trascrizione nell'Alzaia. La peste del 1630. Riattualizzazione di un fatto storico collettivo...**

Milano: Comune di Milano. Ripartizione Cultura e Spettacolo, 1976.

Tall wrappers (29 cm.), with front cover partially-illustrated after photograph from performance on Milan's Naviglio Grande. Very minor stain to rear cover. Contents: [28] pages, with text in Italian. Well-illustrated after black-and-white photographs and an annotated map of the performance.

With texts from Caminati and Viana Conti (i.e. Vian), relating to Caminati's transcription of Manzoni's account of the Milanese plague (as sponsored by the city's cultural board). "Le grandi tradizioni sociali, mitiche, rituali, gli eventi straordinari, calamità come le pestilenze e le carestie lasciano tracce nella memoria genetica dell'uomo: Caminati riattiva le rimozioni di fatti psichici collettivi attraverso un meccanismo di appropriazione culturale della realtà." With single OCLC record discovered (Rome).

vi)

Caminati, Aurelio

**Presentazione della trascrizione animata del "Sogno di Ossian".**

[Genova], [1978].

Three sheets (33 cm.) of mechanically-reproduced typescript text (in Italian); corner-stapled. With some fading and creasing.

In this artist statement, Caminati clarifies how his attempt to animate a painting by Ingres (of Ossian dreaming), was staged in direct juxtaposition to the artificial structure of dreaming promoted by late-capitalist society. Description of the multi-media design of this 70 minute action-painting: which included projections of Ingres painting, along with Fernand Léger's film *Le ballet mécanique*, and a soundtrack of Irish songs. With no OCLC or SBN records discovered.

03 EXPERIMENTAL THEATRE

vii)

[Conti, Viana]

**Oltre i codici: scollamenti di realtà e cultura.**

Varazze, Liguria, Italy, 1976.

Self-wrappers, side-stapled A4 sheets. Text in Italian, printed rectos only; [8] pp. Short texts on the works of both Claudio Costa and Caminati, to accompany twin exhibitions at Palazzo Beato Jacopo da Varagine. Possibly one of the first critical responses to Caminati's formal innovation of the trascrizioni, entitled "Il quadro-non quadro di Aurelio Caminati." With no OCLC or SBN copies discovered.

viii)

Caminati, Aurelio

**Trascrizioni. Genova 12 ottobre 1978. [Invitation].**

Genoa: Galleria d'Arte Il "Nuovo" Fanale di Enrica Ramenghi, 1978.

Oblong card (17 x 23 cm.), fully-illustrated after b&w photograph to recto. With solo exhibition details, as well as chronology of five of Caminati's trascrizioni to verso.

ix)

Caminati, Aurelio

**[Reproduction of storyboard for unrealized transcription of Breugel].**

[Italy], circa 1978.

Contact print (18 x 24 cm.), reproducing a collaged-storyboard of an apparently unrealized transcription relating to Breugel's *Land of Cockaigne*. Issuing from Caminati's estate (along with the other catalogues and artist statements in this group); a fascinating glimpse into Caminati's experimental methodology.

x)

Carrieri, Lidia (curator)

**Teatro d'artista, laboratorio Puglia, e seminari nell'Incontro di Martina Franca '80.**

Martina Franca, Puglia, Italy: 1980.

13 tall sheets (33 cm.) of Italian text, printed rectos only. Corner-stapled, with some browning. With introduction to festival followed by 12 single-paged artist statements.

Scarce catalogue of an "artists' theatre" workshop curated by gallerist Lidia Carrieri, featuring statements from Mimmo Conenna, Mario Cresci, Colletivo dell'Accademia di Belle Arti di Bari, Antonio Paradiso and Clarita DiGiovanni, Michail Kulakov, Leonardo Mosso, Giuliam Giuman, Aurelio Caminati (*L'inquisizione*), Christina Kubisch and Fabrizio Plessi, Giovanni Tariello, Remo Remotti, and La Fenice (Bari). With no copies discovered in either OCLC or SBN.

xi)

Fagone, Vittorio (curator)

**Capo d'Orlando '80. Mixed media: immagini, scritture, suoni, azioni.**

[Sicily]: Comune di Capo d'Orlando, 1980.

Programme: tall green wrappers (35 x 25 cm.), with titles printed in black letterpress. Preserved loose inside: side-stapled contents of 17 copied typescript sheets (A4), along with a xerographic flyer from the artist centre Sixto Notes.

Participating artists for this experimental media exhibition in Sicily included: Aurelio Caminati, Ugo Dossi, Marinella Juarra, Ugo La Pietra, Michelle Sambin, Sixto Notes, and Giuliano Zosi.