

CREMEZINE

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ARTISTINPANDEMIA

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CREMEZINE

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It is inspired by a commitment to further exploring the roles and possibilities of creative methods: as tools for discovery and understanding; as devices for expression and documentation in the sharing of research processes and outcomes; and as catalysts for collaboration capable of strengthening the transformative potential of research on practices, languages, and cultural and social contexts.

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Welcome to the third issue of CREMEZINE, *Artistinpandemia* (Artists during the pandemic) featuring artifacts created by selected artists, in Milano, Italy, in the spring of 2021 – a period still marked by the governmental restrictions on mobility and social proximity put in place at the beginning of the COVID-19 pandemic, but in which the most critical phase of the emergency had already passed. The collages you will find in the next pages, then, represent the hopes and fears of six Artists who engaged in a research project exploring their own pandemic experiences through the practice of remote collage-making and interview encounters. “Remote” means that due to mobility restrictions we gave the artists a “kit” for collage-making (all received the same materials) and we then met online to chat during the creation of the collage – that is why some of the pictures are in fact screenshots!

The titles have been assigned by Alberta (and we decided not to translate them), while most of the pseudonyms have been agreed upon with the artists – who maintain the copyright of their own production. In fact, we wondered about using their original names: however, the point here was to collect a mosaic of voices and reflections, rather than collecting specific names and voices. And, we have decided not to include comments, analyses, reflections: as artistic artifacts, they may tell different stories – as they are meant to. In fact, we have asked two of the artists originally involved in the project, Piero and Vittoria, to take another look at their collages, and tell us what emotions they feel now, what they think their collage represents and what story it tells.

And, if you want to tell us the story these collages tell you, please do reach out!

ALBERTA GÖRGEN

micol pizzdati

Artistinpandemia – frammenti

Matteo, Vittoria,
Caterina, Piero,
Stella, Claudio



Goddess – naturalmente

Claudio



**Si potrebbe anche
forse pensare**

Matteo





To be honest it is uglier than I remembered. In any case, yes, i can see the eyes, the idea of looking and being looked at through a veil, you know? Which somehow I think remain the same. When I look at it now, however, the first thing I note is the rope, which now seems to me like a constraint but i don't think it wasn't meant to be like that. I think. And the orange skin, my skin, the idea of a slow change. Now it's all hectic, again. Don't know. Kind of nostalgia, too.

Sguardati

Vittoria



Il profumo

Stella



Una danza

Caterina







I'm looking again at the collage made during Covid times, and I like it.
Behind/Within a red universe we/us,
a tyrannic humanity (t-rex), greedy and insatiable. Of sweets.
a fashion and elite humanity. But ethical
a humanity in search of something consumable.
Advanced (left-over). Technological. In
tracksuits, and helmets. Crucial to existence.
Men and machines.
But the question is: are you hungry?
A question which is care, survival.

Hai mangiato?

Piero