

My project consists of exploring the gaps and overlaps between reality and its representation, with a specific interest in dealing with the process of perception.

For my observation devices I use real video and I attach particular importance to the context, that is, I put the exhibition space in relation to its immediate external surroundings.

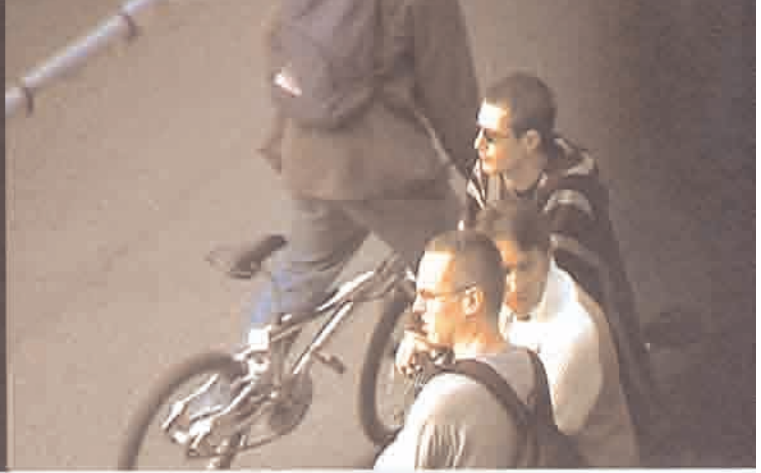
I prefer to use the term "devices" rather than "installation" to describe my interventions, because I try to give the spectator the most neutral medium possible that can be used to observe reality. I accept a large indeterminate component, because I try not to propose an object that has a purely internal and autonomous logic. If for me an installation is an object in a broad sense, my devices are rather like "expanded" cameras. My interventions are oriented toward the external, facing the street. If the viewpoint is more close-up, the apparently banal and predictable movement of passersby in the street is really incoherent. In this way, a quantity of micro-events that escape any kind of logic are revealed. By filming in the streets I introduce a coefficient of reality into my work and I inject a dose of chance that doesn't allow us to reduce what we see to a precise meaning.

So just as I am interested in the nature of the relationship that exists between reality and its representation, I am equally fascinated by those moments in which a confusion between reality and appearance, between fact and fiction is produced

in our perception, like a cinema-dissolve between one system and another. It's happened to me, for example, that I can observe a scene in the street and have the impression of a cinematic *déjà vu*.

In my interventions I try to create the possibility that transitions can be produced on the invisible frontier between appearance and reality. That's why I try to stay as close as possible to the real, exploiting the discrepancies, and therefore the artistic effect, as an *inframince*. Using in particular the image and sound as separate streams of data, I can introduce slight discrepancies between the visual and acoustic information, small gaps or bugs, that face onto an intermediate zone where an alteration of perception can be produced. For example, making fragments of film dialogue coincide with a live image from a public place, I can enliven a passing moment of a group of people from reality via the pretense of a group of characters. It's a way of stratifying the real by using a cinematographic tension.

In my recent devices, I've tried to delve deeper into these ideas, putting the video camera on a dolly to increase, by traveling, the cinematographic effect, or rather to produce apparently simple and direct images, that are in reality filmed through the window of a reduced-scale model of the gallery or, as in *The Wrong Room*, offering two different points of view to jack up the impression of visual incoherence. For instance, a passerby could be visible on one image but not on the other, because the



Marco Poloni *The Wrong Room*, 2003.

From two televisions the spectators can observe the crossing that is located outside the exhibition space. Each image is produced from a single mobile video camera, whose rotation and zoom functions can be controlled with the aid of a joystick.

The real-time images seem to be filmed from the gallery's rooms. In any case, the cameras remain invisible. In reality each one is being moved on a dolly very slowly inside the interior of a miniature model of the gallery. The two, perfectly identical, are set into two windows of the building, one in the second floor of the exhibition space and one on the third floor, offering two points of view of the crossing.

The spectators hear in real-time the sounds coming from the crossing. Zooming-in beforehand, the visitors perceive more clearly the conversations of the passersby, the calls on the cellular phones, but actually the action of the zoom regulates the volume of the two prerecorded tracks.

The device can produce coincidences between the live actions and the pre-prepared sounds to create the impression that the voices are indeed those of the passersby that the spectators are seeing.

obstacles in the street hide him from the second video camera. In all of my work, I think that I want to reach that perceptive impasse, to highlight the unreality of the image, to make it appear for what it is: only an image.

Marco Poloni was born in 1962 in Amsterdam. He lives and works in Geneva. Photo Credit: Centre for Contemporary Images, Saint-Gervais, Geneva. Translation by Amanda Coulson.

