

Otonella Mocellin and Nicola Pellegrini
with Santo Graziano and Peppino Re
a sound walk

BLIND WALK

Otonella Mocellin and Nicola Pellegrini

Blind Walk (The Denied City)

A sound walk starting opposite Teatro Garibaldi,
Piazza Magione, Palermo

Interactive map and sound track downloadable on your
smartphone from:

<http://mocellinpellegrini.net/blindwalk/> (italiano)

<http://mocellinpellegrini.net/en/blindwalk-2/> (english)

Manifesta 12 Palermo, Collateral Events

16.06.18 - 4.11.18

Preview 14 - 17.06.18

11.00 - 19.00

Opening: Friday 15.06.18

17.00 - 19.00

With the precious help of Lia Rumma Gallery, Milan/
Naples

Special thanks to: Elena Agudio, Sara Ceroni, Gaia Gozzano, Livia Polidoro, Paola
Potena, Andrea Reni, Andrea Sassi, Paola Strippoli.

We are tongue-tied with the songs
of unknown birds, an extinct diction. Fireburn
that shipwreck, its aimless curse. Jah, guide
these words, this life an invisible column, my one
bloodline stretching, red livewire vein, to appear across
these hijacked decades, inventing Paradise.

Safiya Sinclair, "Dreaming in Foreign" (Cannibal)

Sometimes the most interesting discussions are born
around the table or after a cigarette smoked on the balcony
when words that carry personal dejection-conversations
about small family dramas-begin to intertwine and trans-
form into political reflexions. Pondering about subjective
matters may find some fertile ground for a shared imagina-
tion and revelation.

Our conversation naturally took an oniric direction, after
a full but rather unusual sweltering day of early spring in
Berlin. While the chattering of my two kids was still loud
and we could feel the worry of the youngest woman of
the house, that gentle childish nervousness over a gram-
mar test just a few hours away, just like that we started to
explore the nature of dreams...

Working as an art historian I often have confrontations
with cognitive scientists, neuroscientists, philosophers,
psychologist, and psychiatrists. From these conversations,
I have a deeper understanding of the power of mental
imagery and the mechanisms that lead our perception,
and by that, I facilitate the discussion between contem-
porary artists and brain researchers. I was recently in char-
ge of the organisation of a symposium in the context of a
monographic exhibition by Virol Erol Vert at the Galerie
Wedding in Berlin.

He organised a *dreamatory*, an open door event where
anyone would be invited to rest on one of the various bed
installed around the gallery, and subsequently share their
own reflection on the matter of dreams. We further cre-
ated a debate in which scientists, artist, and oneirology
experts were invited to confront on oniric images, the es-
sence of dreams and the mysterious human capacity of
navigating and rummaging in the deepest sea of the un-
conscious mind. The mental ability to travel through the
garbled parallel words that often appear during sleep.

During that evening of early spring in Berlin, myself, Otto-
nella and Nicola end up to link the figure of the dreamer
to the one of the equilibrist.

The tightrope walker. An image. A practise. An exercise
of good balance, after all. Looking down, deep, towards
the darkness and the intricate puzzles of one's self un-
conscious, where monsters, princesses and dragons are
dancing in silence after opulent banquets, and upwards,
towards the light of the day, where the thin transparen-
cy of facts and circumstances lies. Constantly alternating
between sleep and wakefulness, between dormancy and
action, we are beings in equilibrium, performing the flut-
tering between our real lives and the realm of our dreams.
Otonella and Nicola told me about their overly decennial
collaboration with Santo Graziano and Peppino Re, a cou-
ple of friends born blind.

Together, for the past 12 years, the four started a rather
unusual and carefully delicate correspondence: a series
of dialogues and interviews, a diary containing the recol-
lections of Santo and Peppino's dreams, the deception of
the peculiarity of the perception of a non-visual world and
the quality of their oniric matter. Being blind since birth
takes away the possibility to dream through images, or at
least this would be the most logic deduction.

One dreams about experiences, sighted people may dre-
am in colour or in black and white, but the images are a
mental representation of what the eye captured and of
what is further perceived by sight. Or how are these ima-
ges translated into the dreams of someone that lacks the
faculty of sight?

By prejudice we are often lead to thinking that non-sighted
individuals are groping in the dark. As if they lived in a state
of darkness that rolls from days into nights. For this same
reason, it is hard to imagine how these individuals pos-
sess the ability to dream. Although their experience is full
of tones, odors, colors and sounds, tactile memories and
non-visual images that are for them just as visible and vali-
dating as images.

Blind Walk (The Denied City) is a path that the artists
Mocellin and Pellegrini developed for the purpose of
giving the public this exact experience; is a perceptual
experiment, poetic and conceptual that is aimed at lea-
ving behind our prejudicial knowledge of the world and
of the space surrounding us. To disorientate and give the
possibility to see the invisible around us. To enter one of
the possible parallel worlds that is not at all immersed in
darkness but rather pervaded with a new type of light and
colour.

Elena Agudio

THE KANSAS CITY BLIND WALK

