

The residency at Cittadellarte – Fondazione Pistoletto, Biella – part of the Nouveau Grand Tour artist residency program proposed by the Institut Français – concluded on November 30, after a week-long exhibition. Here, Andréa Spartà, born in 1996, one of the artists selected for the first cycle of this program, presents the project titled \*The Weather Report\* as the result of their research period.

The industrial space is crossed by white cables from several power strips, which the artist has made an active part of their work, putting them in dialogue with other elements. These units thus become platforms that occupy a central position, from which the dynamics supporting Spartà's project unfold. Four power strips are seen installed with shallots, paper boats, pears, notes with the inscription "MEK POL CONTROLLO," and adhesive insect traps. This idea of a mutable microcosm with an expiration date is confirmed by every element of the installation.

\*The Weather Report\* originates from the observation of Biella. On the roof of the Oropa sanctuary, there is a small weather station. From there, the idea of weather is used by the artist as a pretext to discuss unpredictability. Spartà works with things that catch their attention for no apparent reason, such as the notes that a gate repairman leaves daily near the gates across the city. Andréa collects these pieces of paper in a ritualistic operation that takes them out of the studio every day, in search of the same thing – the same image. The importance of this action perhaps lies in the consistency and acceptance of the unexpected. Spartà is not certain they will find those notes, yet they search for them, relying on a resigned trust, cultivating a cynical sense of wonder.

Skeptical about the idea of purpose, Spartà believes there are no underlying motivations to existence. This is why it seems coherent to see them gravitate toward objects – as in this case – considered normal or useless in the context they inhabit. Their way of engaging with these elements also undermines the idea of status on various levels. Firstly, subject and object are equal, as both the I-subject and You-object are there, and, importantly, the I-subject has no more valid reasons than the You-object for existing. In fact, there are no reasons at all, and this perspective collapses the binary view that perpetuates a rigid vertical distinction between I and You.

Spartà's approach further questions the concept of intention. One might ask, indeed, how human intention – in this case, that of the artist – fits into a process that aims to reduce every gesture to its minimum. Here, it seems the artist positions themselves beyond the idea of intentional choice, looking instead at what shares the same space-time and acknowledging that existence. If there is intentionality, it lies in resisting the dynamics that tend to rigidify forms and roles. It is here that Spartà seems to find a cynical wonder, meaning a distrust of others' motivations. Their amazement comes from everything that is not grand, that is indifferent to the ideals and conventions of the context it exists in, the same context that eventually forgets it.

The result is works suspended between the ready-made and a decadent aesthetic, in which the involved objects do not aspire to become symbols but rather exist and retain their own identity.

Despite its anti-narrative outlook, Andréa Spartà's practice lives in a poetic dimension, one that does not seek to define but rather to emancipate. A well-defined aesthetic coherence can be seen. However, this component does not aim to beautify but to balance. The strength of Spartà's works perhaps lies in fully relying on the objects or images they derive from, and their legacies, rejecting metaphor and interpretation.

It is unclear how a head of \*catalogna\* chicory, which until recently was at the local market, traveled in a plastic bag to find its place on the ground, next to a yellow light covered by another plastic bag. And how it was then picked up and cooked by Spartà to become their meal. Once again, an additional layer of complexity seems to arise, in a process that asks one to renounce metaphorical-intellectual complication in favor of recognizing oneself as simply a mass in a space, at a given moment, in a given place, just like the head of \*catalogna\*. In this view, the artist, the viewer, or anyone, is resized and grasped for what they are, no more or less than an unstable element among other unstable elements, whether these are people, vegetables, plastic ties, a bucket, a beach mat, or electric insect screens.

Spartà seems to have practiced the acceptance of this precariousness as a constitutive part of their own being-there and that of others for a long time, so much so that the personal and the professional become indistinguishable. Andréa Spartà's work does not aim to educate toward a vision, nor does it adopt the rhetoric of an alternative and possible future. Instead, it relinquishes the anxious search for reasons and intellectual superstructures to justify the existence of something that, in itself, needs no proof, as it bears witness to its own presence-absence and that of others.