



THE BODY OF ENERGY (of the mind)

stefano cagol



An intense journey through Europe and its new energies

A metaphorical and symbolic research / reproduction / signal of energy

'Giving body' to energy, immaterial and invisible, but important and present in society

Physical energy and cultural energy

A journey made by trip, a series of actions, video, photo, and a book

| TBOE |





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Energie entsteht durch Geben und Nehmen

Die FLIR E40 ist eigentlich ein Messinstrument, eine Wärmebildkamera. Sie wandelt die für das menschliche Auge unsichtbare Wärmestrahlung von Objekten in elektrische Signale um. Ein Bild entsteht. Ein Bild aus sogenannten Falschfarben, d. h. Farben, die vom natürlichen Eindruck abweichen. Dargestellt wird auf diese Weise die Temperaturverteilung auf Oberflächen. RWE-Mitarbeiter bedienen sich dieser Technik, um die Wärmedämmung von Gebäuden zu analysieren. Ein Standard und eine wichtige Dienstleistung, denn 75% der Energie verwenden Privathaushalte in Deutschland allein fürs Heizen. Sind Dächer und Fassaden nicht ausreichend dicht, geht Wärme verloren, wird Energie verschwendet. Dem soll dieses Analyseverfahren entgegenwirken.

Stefano Cagol hat sich für sein VISIT-Projekt ebenfalls diese Kamera ausgesucht. Auch er ist auf der Suche nach Energie. Für seine Arbeit ist diese Wärmebildkamera prägend, denn indem er sich ihrer Technik bedient, setzt er sich ihr zugleich aus. Die Kamera zerlegt den optischen Eindruck nach vorgegebenen Parametern, der Prozess läuft standardisiert. Farben, Formen und Muster erscheinen exakt wie es die technische Umwandlung vorsieht und Cagol greift hier nicht ein. Trotzdem ist das Bild am Ende irgendwie eine Überraschung. Wer hätte diese Muster schon vorhersagen können? Wer geahnt, dass die eigene Hand noch lange über die Aktion hinaus als Wärmeabdruck auf der Mauer des Museum Folkwang sichtbar sein würde?

Zu ungewohnt ist für den Laien das System und die Bilder, die es hervorbringt. Was bedeuten sie? Wie liest man sie im Unternehmen RWE – und wie reagiert der Kunstbetrieb? Steckt mehr hinter den bunten Flächen als diese Art 'eingebauter Abstraktionsmechanismus' vermuten lässt? Ja. Denn Stefano Cagol bleibt hier nicht stehen. Er spielt mit den Effekten, richtet die Kamera nicht einfach auf eine Hausfassade, sondern lenkt den Blick auf die Beziehungen zwischen den Dingen. Es geht ihm nicht darum den Verlust von Wärme sichtbar zu machen, sondern um den Austausch. Er interessiert sich für die Grenzen, die Zwischenräume, die Interaktion von Objekten und Akteuren. Auf seiner Reise probiert er diese Technik an den unterschiedlichsten Phänomenen aus und inszeniert Ereignisse eigens für sie. Sein Wissen um den Effekt wächst und begleitet den Prozess. Tag oder Nacht spielt für diese Form der Bildgebung keine Rolle. Er nutzt die Technik in Workshops, lässt sein Publikum Worte aus Eiswürfeln bilden, choreografiert ganze Gruppen von Besuchern. Technische Anlagen, Naturkräfte, Yogaschüler – sie alle sind für ihn gleich, zumindest gleichberechtigt als Motive im Rahmen seiner thermografischen Spurensuche nach dem 'Body of Energy'.





Indem Stefano Cagol während seiner Residency das klassische Messgerät in einem neuen, einem künstlerischen Kontext nutzt, zeigt er uns, wie die selbe Technik nun nach anderen Gesetzen funktionieren kann. Mit seinen Bildern verbindet sich das Bewusstsein, dass es immer auch der Kontext und unser Blick selbst ist, der die Sicht der Dinge bestimmt. Cagols Fotografien und Videos dokumentieren dabei vor allem auch den Spaß und die mit dem Ausprobieren der Technik verbundenen Emotionen. Bin ich kalt? Bin ich wärmer als mein Nachbar? Was kann ich tun, um meine Energie zum Ausdruck bringen? Am Ende ist es die Performance selbst in der er den Ursprung der Energie sucht und findet – oder wie er selbst sagt: 'It's all about giving and taking energy.'

Daniela Berglehn, Kuratorin, VISIT Artist in Residence Programm, RWE Stiftung





It's all about giving and taking energy

Actually, the FLIR E40 is a measuring device, an infrared camera. It converts the infrared radiation of objects, which is invisible to the human eye, into electrical signals, thus creating an image. An image that consists of so-called false colours, i.e. colours that deviate from what we naturally perceive. This is a way to show temperature distribution on surfaces. RWE employees use this technology to analyse the thermal insulation of buildings. A standard and vital service as 75% of the energy used in private households in Germany is used for heating. If roofs and facades are not sufficiently insulated, heat is lost and energy wasted. This is to be prevented by the above analysis procedure.

Stefano Cagol has also chosen this type of camera for his VISIT project. He, too, is looking for energy. The infrared camera is a crucial aspect of his work as by using its technology he also exposes himself to it. The camera dissects the optical impression according to given parameters; the process is standardised. Colours, forms and patterns appear exactly as required by the technical transformation process and Cagol does not interfere. Nevertheless, the final image is somehow a surprise. Who could have predicted the patterns created? Who would have guessed that one's hand would be visible as a thermal print on the wall of the Folkwang museum long after the action was finished?

Too unfamiliar to the layperson are the system and the images it creates. What do they mean? How are they interpreted at RWE – and how does the art scene react? Is there more to these colourful surfaces than may be assumed from this type of 'built-in abstraction mechanism'? Yes. For Stefano Cagol does not stop here. He plays with the effects. He does not just aim the camera at a house facade, but directs the viewer's gaze to the relationships between things. He is not concerned about making the loss of heat visible, he focuses on exchange. He is interested in boundaries, interspaces, the interaction of objects and players. During his journey he tries out this technology using the widest range of phenomena and stages events just for them. His knowledge of the effect is growing and accompanies the process. Day or night are insignificant for this type of imaging. He uses the technology in workshops, has his audience form words from ice cubes, choreographs entire groups of visitors. Technical systems, natural forces, yoga students – they are all the same to him; they are equal, at least as motifs, in his thermographic quest for 'The Body of Energy.'





By using the classic measuring device in a new, an arts context during his residency, Stefano Cagol shows us how the same technology can also be operated according to other laws. His images are associated with the awareness that it is always the context and our very perspective that determine the view of things. Cagol's photos and videos document first and foremost the fun and the emotions that go with trying out this technology. Am I cold? Am I warmer than my neighbour? What can I do to express my energy? At the end of the day, it is the performance itself in which he searches and finds the origin of energy - or how he puts it himself: 'It's all about giving and taking energy.'

Daniela Berglehn, curator, VISIT Artist in Residence Programme, RWE Foundation





'The Body of Energy (of the mind)', was ist das? Das Auto des Künstlers mit entsprechender Aufschrift? Oder sind es die Motoren, die wir in uns tragen. Die Wärmeenergie des Menschen. Der Künstler fotografiert Menschen und Ambiente mit einer Infrarotkamera. Da sind diese Menschen dann eine Art Aliens, welche die Welt des weniger Warmen kontaminieren, etwa wenn eine Schulklasse ihre Hände auf Bäume drückt und diese Wärmespur dann noch eine Weile sichtbar bleibt. Auch die Kommunikation mit Pflanzen findet sicherlich über Wärmeenergie statt. Das meinte wohl Beuys, wenn er immer wieder den Wärmecharakter der 7000 Eichen in Kassel betonte. Wärme hatte er speziell für seine insgesamt 5 Auftritte bei documenta - Ausstellungen in Kassel vorgesehen, beginnend 1964 mit der Wärme der Bienen über die alchemistische Wärme, die er mit elektrischer Energie symbolisierte. Dann, bei der documenta 5 das Büro für direkte Kunst ('Organisation für direkte Demokratie durch Volksabstimmung'), bei dem die Wärme erstmals auf politische und soziale Verhältnisse übergreifen sollte bis hin zur Wärme der Honigpumpe, mit deren Substanz Honig er das ganze Gebäude des Fridericianums einschloss und auf einer symbolischen gedanklichen Ebene, dem documenta-Seminar, überhöhte. Der Wärmecharakter, das ist bei Beuys der Impetus einer Menschengruppe, die quasi analog dem Physikalischen reagiert. Der Ausgangspunkt lag viele Jahre zurück. Seit 1953 operierte er mit der Idee von Wärme und Kälte als grundsätzlichen Parametern für das Entstehen menschlicher Intelligenz und der Kunst auf Grund chemischer und physikalischer Prozesse. Sein Wärmecharakter erzeugt Chaos und Liebe, die Kälte mit ihrer Kristallbildung den Geist und den Tod.

Sigmar Polke verulkte diese energetische Umwandlung 1968 mit dem Text einer Fotoedition: '5 Phasen einer von Polke und Richter vorgenommenen Umwandlung. Das Massiv wurde am 26. April 68 für die Dauer von zwei Stunden in eine Kugel verwandelt.'

Aber diese Ansichten eines Gebirgsmassivs Richters und einem Lichtball Polkes sind mehr als Komik. Sie greifen auf die vor hundert Jahren zuvor gemachten Versuche der mediumistischen Fotografie zurück, beginnend mit dem Od des Forschers Karl Freiherr von Reichenbach, der glaubte in der Nachfolge Mesmers eine Strahlung des menschlichen Körpers, sichtbar nur in der Dunkelkammer feststellen zu können. Später haben Hippolyte Baraduc und Louis Darget diese Photographie de la Pensée fortgeführt, mit dem festen Glauben, man könne diese universelle Strahlung nicht nur mittels photographischer Platten nicht nur sichtbar machen, sondern





auch mit Gedankenkraft erzeugen. Eine sichtbare Aura sozusagen, die grossen Einfluss auf die Entstehung der abstrakten Malerei nahm über die Theosophie und auch direkt über Darget auf Kandinsky. Die todbringende Materie hinterlässt geheimnisvolle farbige Auren, in deren farbigen Wolken man Gesichter zu erkennen glaubt.

Hingegen strahlen Stefano Cagols Infrarot-Fotos einen latenten Optimismus aus. Seine eigenen stipendienbedingten Reisen in den hohen Norden verbindet er mit Gruppenerfahrungen in europäischen Art Spaces und Museen. Dem Verblassen eines erweiterten Kunstbegriffs, wie er in Form von Events, Performances etcetera auf vielen Biennalen und Festivals einige Jahrzehnte zu beobachten war, setzt er die Virulenz einer Unsichtbarkeit entgegen, die als Energiekörper zwischen dem Virus der Vogelgrippe und dem Verschwinden eines Eisblockes aus den Alpen ganz eigene interkulturelle Aktzente setzt. Dem 'Body of Energy' fügt er - in kleinerer Schrift hinzu - 'of the mind'. Gedankliche Energien brauchen, wie Paracelsus schon formulierte, einen Körper: im Aussprechen des Wortes, im Integrieren in das mathematische System oder im Gestalten und Sichtbarmachen durch Kunst. Der Promoter Stefano Cagol reist umher wie der Repräsentant einer großen Firma: Öffentliche Auftritte, Presse, Publikationen, Verlautbarungen. Aber seine Produkte sind nicht greifbar. Die Marke ist ein Begriff, hinter dem weitgreifende Prozesse liegen. Wenn er jetzt vor Museen wie dem Folkwang positioniert und die sichtbare Hülle einer großen Kunstinstitution mit einem an und für sich unsichtbaren Abdruck versieht, dann ist das eher eine Begegnung höherer Art. Dem Speicher für Bildende Kunst begegnet er mit einem System, das zwar die menschliche Forschung entwickelt hat, jedoch wie UV-Licht schon seit Jahrmillionen von Tieren verwendet wird. Buntbarsche und Schlangen sehen Infrarot -Strahlen, Bienen und Spinnen UV-Licht, Vögel können offensichtlich Magnetfeld der Erde nicht nur spüren, sondern auch sehen. Cagol kehrt damit in das System der Kunst zurück. Er hält seine Beobachtungen in Fotos fest, die in ihrer blau-rot-gelben Farbigkeit, den Primärfarben also, sich in das System Kunst einordnen lassen und irgendwann in den Museen Platz finden, die er auf seine Weise markiert hat. Das Energiepotential, das zur Aufrechterhaltung unserer Lebensweise wie etwa der Mobilität dient, ist für ihn also die komplementäre Seite eines anderen Energiekörpers, jenes der Kunst, den wir bewahren, ohne zu wissen, was sein Wert uns eigentlich bedeutet.

Veit Loers





'The Body of Energy (of the mind)'- what is that? The artist's van with the corresponding lettering? Or the engines that we carry in ourselves? The thermal energy of human beings. The artist takes photos of people and their environment with an infrared camera. The people appear as aliens contaminating the less warm world around them. For instance, when schoolchildren press their hands on trees and the heat marks remain visible for a while. Communication with plants certainly uses thermal energy as well. That is probably what Beuys meant when he mentioned the 'warmth character' of the 7,000 oak trees in Kassel. Heat was his particular theme for his total of 5 appearances at documenta exhibitions in Kassel, starting with the heat of bees in 1964 and the alchemical heat which he symbolised by electrical energy. Then, at the documenta 5, he set up the Office for Direct Art (Büro für direkte Kunst, 'Organisation für direkte Demokratie durch Volksabstimmung'), where heat expanded to political and social conditions for the first time, followed by the heat of the honey pump whose basic substance, i.e. honey, encompassed the entire Fridericianum building and was lifted to a symbolic mental level by the introduction of the documenta seminar. For Beuys, the 'warmth character' is the impetus of a group of people whose behaviour is quasi in line with physical reactions. Many years before, in 1953, he had started working with the idea of heat and cold as fundamental parameters for the creation of human intelligence and art based on chemical and physical processes. His 'warmth character' creates chaos and love, by way of crystallisation the cold creates the mind and death. Sigmar Polke spoofed this energy conversion in 1968 in the text of a photographic edition: '5 Phasen einer von Polke und Richter vorgenommenen Umwandlung. Das Massiv wurde am 26. April 68 für die Dauer von zwei Stunden in eine Kugel verwandelt.' (5 phases of a transformation performed by Polke and Richter. The mountain mass was transformed into a ball for two hours on 26 April 1968). But these views of a mountain mass by Richter and a ball of light by Polke go beyond mere humour. They refer to the experiments of mediumistic photography performed one hundred years earlier. It started with the Odic force of the scientist Karl Freiherr von Reichenbach, who was influenced by the works of Mesmer and believed that a radiation of the human body could only be visualised in the dark room. Later, Hippolyte Baraduc and Louis Darget continued this 'Photographie de la Pensée' with the firm belief that this





universal radiation could not only be made visible by photographic plates but even be generated by mind power. A visible aura, as it were, which had a great influence on the development of abstract painting via theosophy and also directly on Kandinsky via Darget. The deadly matter leaves mysterious colourful auras whose coloured clouds seem to conjure faces. By contrast, Stefano Cagol's infrared photos are inherently optimistic. He combines his trips to the north of Europe, which are part of his work as artist in residence, with group experiences in European art spaces and museums. He opposes the fading of an extended concept of art, as found in the form of events, performances, etc. at many biennales and festivals for some decades, by focussing on the virulence of something invisible which sets its own intercultural course between the avian influenza virus and the disappearing of an ice block from the Alps. In a smaller font he adds 'of the mind' to 'The Body of Energy'. As Paracelsus said, energies of the mind need a body: when speaking the word, when integrating into the mathematical system or when creating and making visible by means of art. The promoter Stefano Cagol travels around the world like the representative of a large company: appearances in public, press, publications, announcements. But his products are not tangible. The brand is a notion based on extensive processes.

When he positions himself outside museums, such as the Folkwang recently, and puts a basically invisible mark on the visible shell of a great art institution then this is a rather metaphysical experience. He approaches the storehouse for fine arts with a system which might have been developed by human research, but – like in the case of ultraviolet light – which animals have been using for millions of years. Cichlids and snakes see infrared rays, bees and spiders can see ultraviolet light, birds can obviously not only sense but also see the magnetic field of the earth.

Thus, Cagol returns to the system of art. He captures his observations in photographs which can be integrated in a system of art with their blue, red and yellow range of primary colours and will some day be displayed in the museums which he marked in his own way. To Cagol, the energy potential used for maintaining our way of life, including aspects such as mobility, is the complementary side of another body of energy, specifically art, which we conserve without being aware what its value actually means to us.

Veit Loers





Inhabiting and moving in-between spaces of transience, living in a time and culture which is, as argued by Marc Augé, unable to produce ruins, what do we actually know about leaving traces today? Although invisible to the naked eye, the impact of our presence and action on the world has reached a geological scale and an irreversible point.

Inviting us to freeze for a moment in front of his thermal camera, Stefano Cagol, like a travelling magician with a daguerreotype apparatus, gives us the chance to see our own image - appearing in an otherwise imperceptible dimension.

Put the run on hold and have a look at the thermal footprint interconnecting your energy with the world around.

Maria Rusinovskaya, curator, Landmark, Bergen Kunsthall



_ Maria Rusinovskaya





Stefano Cagol visited us in our Art-residence Kunst Asyl in Quedlinburg in the autumn of 2014. The city is part of UNESCO heritage, a unique historical and architectural place... but rather provincial. Culture-tourism leaves no room for creative experimentation and contemporary issues. In this specific atmosphere the meeting with Stefano was a happy exception. Stefano works directly with energy. What is Energy? What





distinguishes technical energy from natural, and in particular, from the human ones? How and in what way they can creatively interact, specifically in the arts?

This topic is not new, but it remains one of the most urgent for Humanity. In this remarkable sphere Stefano Cagol develops his creative exploration.

Narine Zolyan, founder, artist, curator, art director, Kunst Asyl
Thomas Schindler, founder, representative and coordinator, Kunst Asyl





One of the constant elements of Cagol's artistic research is light. In 2013, the artist carried out his first European tour with *The End of the Border (of the Mind)*. A project which was, already, based on traveling and public sharing (public art) of an energetic prompt towards openness, as it is for TBOE right now. As then, so today, Stefano has included DC Dolomiti Contemporanee in his path and motion (we could say that art is nothing more than this: paths of energy, motion, light). Today, heat has joined light in his work. And this heat is "broadcast" through colour. Thus, TBOE is a path, which gathers the heat (metaphor for the value) of the places and the people whom he meets, re-broadcasting their image in vital heat. This way, the great DC sites of Borca di Cadore and Casso have both become part of the gallery of circumfused spaces, their strenghts and energies have been reaped and channeled together with the others. All together, they give life to a critical mass, as powerful as a concept: and the concept is, again, the same: art is an energy which lays on things, revealing their heat, that is to say, opening their meaning.

Gianluca D'Incà Levis, curator, Dolomiti Contemporanee
director, Nuovo Spazio di Casso





Stefano Cagol's work at the MA*GA Museum is part of a wider programme, which involves the ongoing creation of projects that stem from an active dialogue between artists and audience and have the dual objective of incentivising new forms of production and broadening the opportunities for dialogue between artists and an audience that is not specialised in contemporary art.

This provided the backdrop to the genesis for 'The Body of Energy (of the mind)' project at MA*GA: it was a busy week of work with thirty students from ITE 'Tosi' school in Busto Arsizio, Varese. During this workshop visualising energy became a way to discover and reconsider the landscapes, elements and shapes from our everyday lives with fresh eyes and touch on the specific subject of using the visual arts for educational purposes: that of training the vision (rather than our actual eyesight) to give new meaning to and a new insight into our everyday lives.

As part of this busy period Stefano Cagol produced a video, which will join the other MA*GA collections thereby enabling it to open up a further and completely historical and artistic dialogue. 'Visit to Pompei (1991)' by Studio Azzurro is also kept at the museum; this was one of the very first experiments into using an infrared camera, which in the case of 'Visit to Pompei' was used to talk about history and memories, another body of energy (of the mind).

Alessandro Castiglioni Francesca Chiara Lorena Giuranna
Educational Department, MA*GA Museum

_ Alessandro Castiglioni _ Francesca Chiara _ Lorena Giuranna





Hier, nahe der Heimat von Joseph Beuys, der Kunst als Energieaustausch und als Wärmeprozess verstand, macht Stefano Cagols thermopoetische Recherche ganz besonders Sinn.

Stefano Cagol's thermopoetic research resounds in a peculiar way here, so close to the place of birth of Joseph Beuys, who always understood and described art as an exchange of energy and warmth.

Tobia Bezzola, director, Museum Folkwang



_ Tobia Bezzola





E, Q, M

Stefano Cagol's 'The Body of Energy' is the logical continuation of 'The Ice Monolith'. For Stefano energy is much more than the mass-energy equivalence. In times of global warming Stefano defines the causer of the problem in an almost poetic way while he is visualizing energy as a product of a living and thereby working body. Its thermal property leaves footsteps. Hereby energy is reflected, left, transferred, given back, moved. While travelling up north to the Arctic, the discrepancy between the energy as life source and the outer world increases and points out the challenge of the forthcoming decenniums.

Andreas Hoffmann, curator, Pikene på Broen

_ Andreas Hoffmann





Listen to the Sirens | Space for Contemporary Art is a project that has grown out of collaboration between the Ministry of Culture of Gibraltar and Little Constellation, Network for Contemporary Art in small states and geo-political micro-areas in Europe, based in the Republic of San Marino, as a project conceived by Rita Canarezza & Pier Paolo Coro. Listen to the Sirens is therefore a cultural dialogue between territories, in a land at the end of Europe. In this sense Listen to the Sirens becomes a space for viewing and listening, an artistic project based on the reappropriation of this capacity for interpretation of our complex time even if the visions of our present are often confused, flawed, incapable of including key values (such as slowness and complexity). Stefano Cagol understood the reasons behind this experimental space for contemporary art in such a specific context, and he realized here a fascinating small documentary where interactions among people, architectures, nature and even animals, generate an unexpected image of the country itself. This video, projected on the external walls of Listen to the Sirens became the way to rethink again the relations between outside and inside, visible and invisible, by stressing one point: experiences of travel and experiences of art are tools for a continuous process of discovery and identification that corresponds to our life.

Alessandro Castiglioni Rita Canarezza Pier Paolo Coro
curatorial team, Listen to the Sirens

_ Alessandro Castiglioni _ Rita Canarezza _ Pier Paolo Coro





Thinking energy

That square – Piazza del Sapere in the Campus – is always and yet is not the same square. Other movements have taken shape in it suspending the usual crossing or the fortuitous staying of the daily life, movements that set bodies free from rigidity of habit and made them flexible, movable, conscious of themselves and their energy. Stefano Cagol's infrared video camera made this energy be no longer unelaborated vital flow and be known as thinking energy. The camera does not give evidence of bodies' moulding into symbols of knowledge – an eye, the triangle – only, but also make the invisible energy, that in this moulding activates itself, visible. It exhibits the flow of such energy from one to another body and shows how energy is in flowing connection among bodies, contact that is conscious of itself and leaves tracks of itself. These tracks, imprinting themselves, redraw the square and create a new space in the space, cause relationship where there was only fortuitous intersection. In a such way what was chance gains sense, and sense is this very energy of bodies.

Cagol's video camera moves until it crosses other places: the Chiostro della Pace. Here Sottsass' architecture meets and converses with Cucchi's works of art while Cagol's video camera insinuates itself in this dialogue and begins to speak too. Its speech is a tactile speech that inscribes itself on surfaces, becomes luminous sign that lights up and disappears, pressure of bodies on the work of art that becomes imbued with their energy, keeps it and leaves it again slowly. This restitution of energy is experience of the work of art, experience of an unusual intimacy of the own body with the body of the work of art.

Then the cloister internal space becomes animated: bodies become trees with trees; the latter absorb their energy, mix it with their own, and what the video camera catches and shows is the remote sign of an initial belonging. More: bodies place themselves on the grass, impress on it their shape, but it is not an act of ownership, rather an acknowledgement in a perfect equity thing with the thing. Then it becomes possible to reach that feel to which the poets direct: 'O Haus, o Wiesenhang, o Abendlicht, / auf einmal brings du's beinah zum Gesicht / und stehst an uns, umarmend und umarmt'. (R.M. Rilke).

Maria Giuseppina De Luca, delegate of Art and Performing Arts
University of Salerno





Ghosts were never so real as they are in our (post-Euclidean, thanks Mr. Einstein) digital culture. Quantum physics introduces us to hypothetical trips across the space-temporal multiverses. The energy has a body, maybe invisible to our eyes but not to a thermal (and quite hermetic, I have to admit) machine able to trace it and give it a representation. Our economy is becoming immaterial (as, by the way, artworks already became in the late Sixties). Artificial intelligence is assuming a measurable consistency, living in our near future while haunting our present, exactly like a damn real ghost. After its passage in Naples, at the MADRE museum, I can affirm that Stefano Cagol's 'The Body of Energy (of the mind)' is a research-based manifestation of exorcism, a technology-driven exercise in sorcery, a social-oriented act of faith or, finally, just a simple revelation of basic contemporary digital... ghosts.

Andrea Viliani, director, MADRE Museum



_ Andrea Viliani





Stefano Cagol's 'The Body of Energy' in a border zone such as South Tyrol, with its continual cultural exchange, measured the heterogeneous energy transmitted by the people that hang out around, walk thorough, live near and stop off at Museion even if only for a short space of time: the project here highlighted the importance of physical and virtual dialogue between those that create, present and communicate art and those that encounter and experience it, whether consciously or subconsciously.

Letizia Ragaglia, director, Museion

_ Letizia Ragaglia





The exchange of energy with the public should be one of the main goals of art institutions. Stefano Cagol found a way to make this purpose real and physical.

Giovanni Carmine, director, Kunst Halle Sankt Gallen



_ Giovanni Carmine





Der Begriff Energie leitet sich etymologisch betrachtet vom griechischen *energeia* ab, was soviel bedeutet wie innewohnende Kraft oder Wirksamkeit. Der Philosoph Aristoteles, der den Begriff geschaffen hat, schreibt hierzu in seiner 'Metaphysik': 'Das Wort Energie, das "Verwirklichung" zur (...) Wesensvollendung hin bedeutet, ist von der Bewegung (...) auf das übrige übertragen worden. Denn als Energie wird vor allem die Bewegung aufgefaßt' (Aristoteles, 'Metaphysik', 1907, S. 286). Am Beginn des 21. Jahrhunderts mit seiner postindustriellen Wissensgesellschaft steht der Begriff der Energie natürlich für weit mehr als nur für eine physikalische Größe. Energie bedeutet Macht: politisch, wirtschaftlich und gesellschaftlich. Wenn Stefano Cagol in seinem Projekt 'The Body of Energy' die thermische Energie von Menschen sichtbar macht, dann kann diese Aktion auch gesellschaftspolitisch verstanden werden, denn sie offenbart im übertragenen Sinn auch die in den Individuen einer Gesellschaft innewohnende Kraft, die für geistige Bewegung genutzt werden kann.

Andreas Beitin, Leitung, ZKM | Museum für Neue Kunst

Etymologically speaking, the term energy derives from the Greek *energeia* which means intrinsic force or effectiveness. The philosopher Aristotle, who created the term, wrote in his 'Metaphysics' that the word energy meant the actualisation of the completion of a being and was transferred by motion to everything else. Energy was mainly perceived as being motion. In the post-industrial knowledge society of the early 21st century the term energy implies much more than a physical quantity. Energy means power – in political, economic and societal terms. When Stefano Cagol makes the thermal energy of human beings visible in his 'The Body of Energy' project, then this event can also be viewed from a sociopolitical perspective because it also figuratively reveals the force within the individuals of a society, which may be used for mental motion.

Andreas Beitin, head, ZKM | Museum of Contemporary Art

_ Andreas Beitin





Studio Visit

For us the Stefano Cagol's work 'The Body of Energy' is a way to interpret and visualize the meaning of our Studio Programme, first of all the intensity of artistic activity that can convey fully in the studios through meetings, dinners, conversations. Moreover the Stefano's work claims: the artist is a body, and especially the artists live and warm up the studios with their bodies. Only a detail; we do not see Stefano's energy, but Stefano is bringing the energy, he is a sort of conceptual electrician, a sophisticated charge carrier.

Stefano Coletto, curator, Bevilacqua La Masa Foundation

Energy is what presupposes everything: movement, creation, change

In his recent work Stefano Cagol shows that energy is the subject of everything and, now, also of his research. Energy – through various gradations of heat it produces – becomes visible, it does matter to our eyes. Artists who Cagol met have touched, have left visible traces of heat and this formed a rich corpus of images. They touched their works or have offered the warmth of the moving body. Cagol recorded this phenomenon showing us that behind every form of communication there is heat.

Chiara Casarin, independent curator, Venice

_ Stefano Coletto _ Chiara Casarin

