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Francesco Perrini

Alvise Decastello

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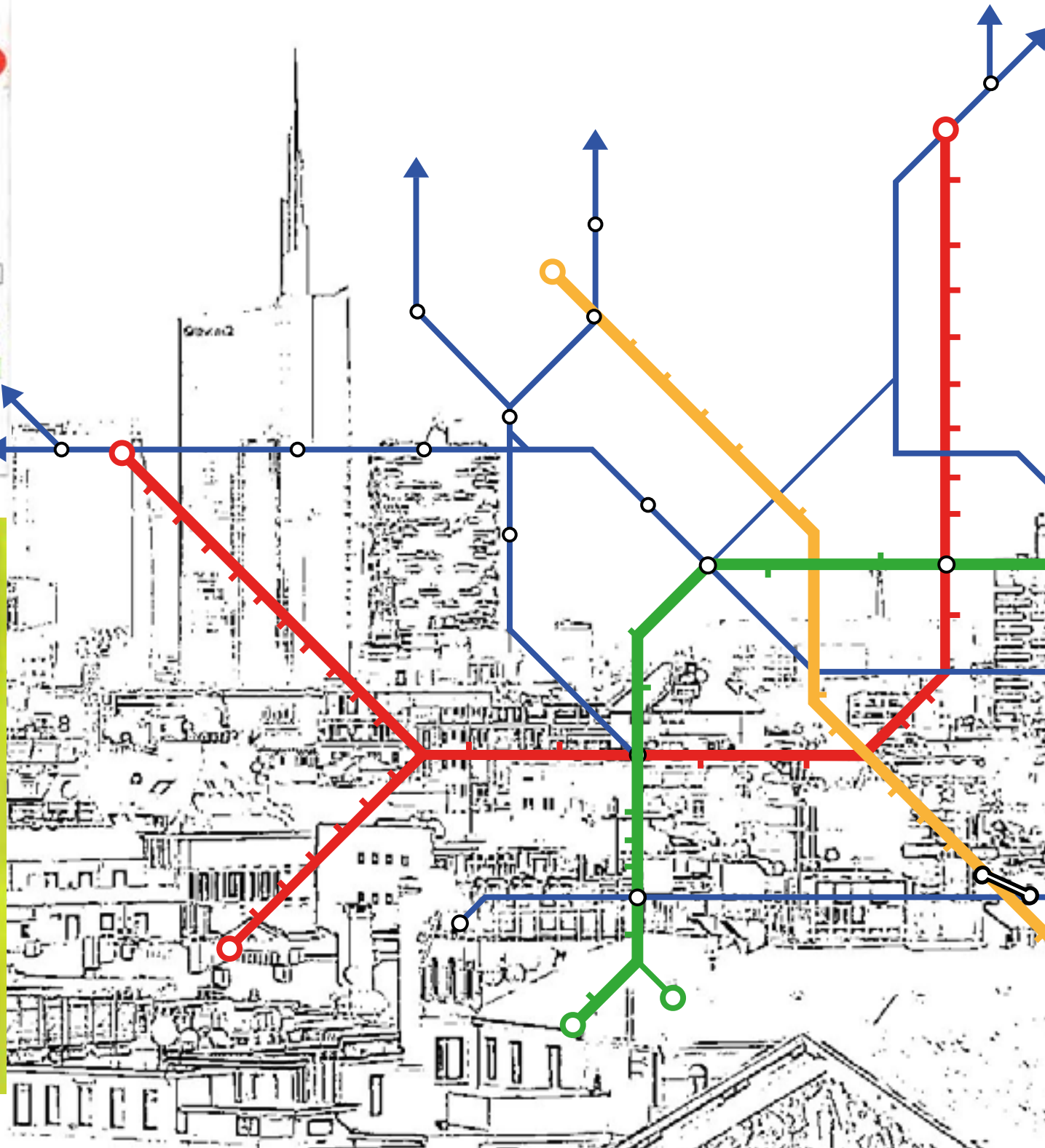
# Piano A

"Piano A" collective began in Milan as a way to create a dialogue between urban spaces and artistic installations.

The metropolitan city of Milan is a multiethnic hub that attracts millions of people every year who visit for daytrips or to try to move there, bringing forward new cultural spaces, areas and zones.

With its spaces, both creative and expositive, even outside of the usual artistic scope, Milan weaves together different experiences and become a part of people's everyday life.

Starting from this concept and exploring the urban landscape that developed around the city centre the collective took into consideration the idea of "space", analyzing it as a whole. We had a particular interest for unusual spaces, focusing on shops, kebab and asiatic restaurants, public squares, roundabouts and all that makes up the nature of each district.



The collective's research starts from the discovery of these places and the sensations they evoke. Those sensations subsequently evolve in a plan aimed at gathering attention on the place housing the exhibition, making it the true protagonist through site-specific installations. These mundane locations are stripped of their identity by individuals used to seeing them as nothing more than carryout restaurants, nullifying any interest for them and their peculiar aesthetics. This dialogue between art and urban tissue is the collective's founding principle when developing a new project. By directly acting on the locations, the collective aims to become a bridge for visitors to rediscover and interact with those often underrated spaces in a new context. Thanks to the new role these spaces temporarily acquire during exhibitions, they can be rediscovered in a new light.



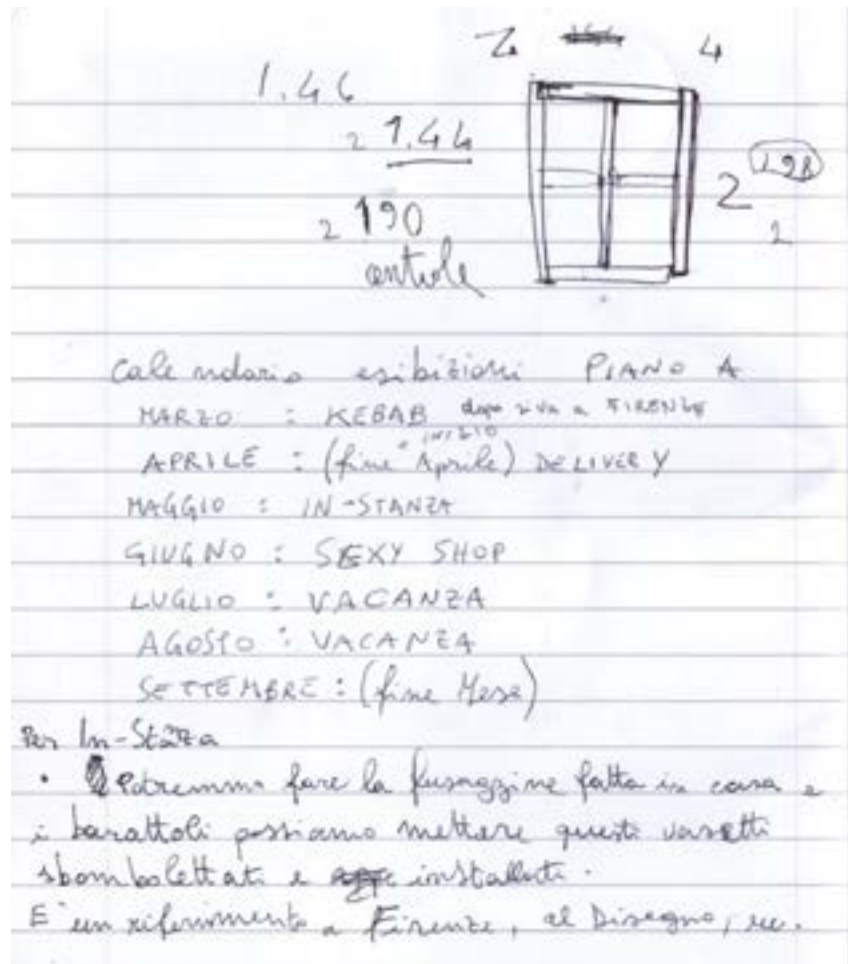
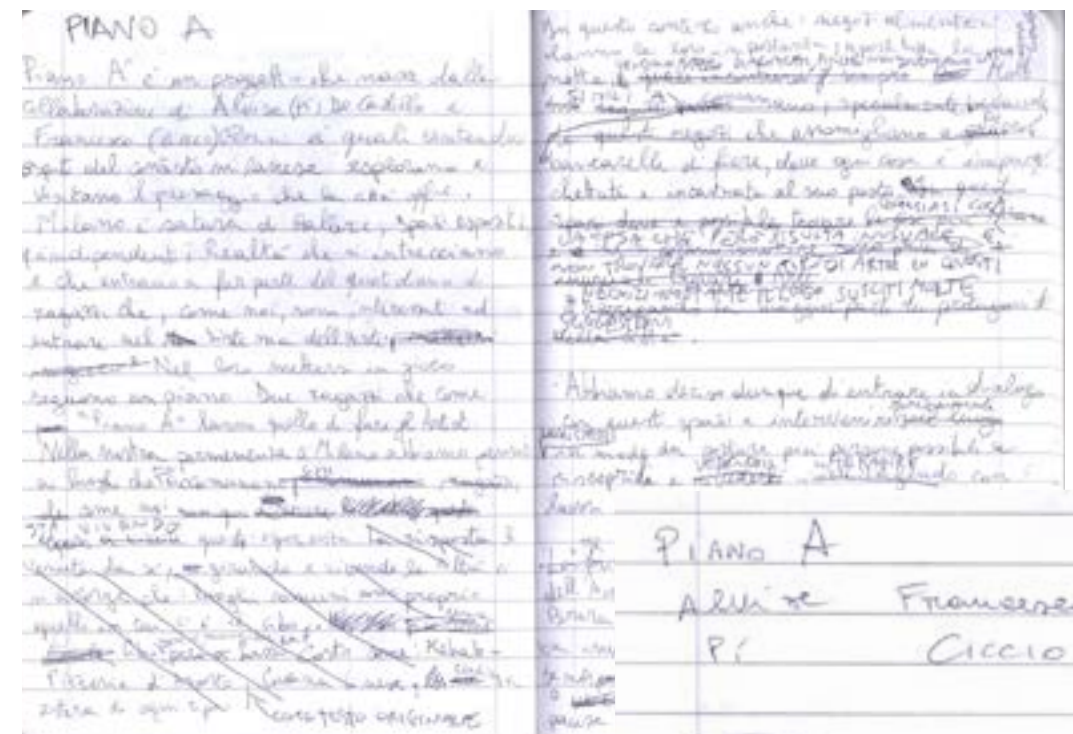
# CREATION OF THE LOGO

The logo represents the collective's identity, through both its name and poetics.

The collective naming itself "Piano A" (Plan A) wishes to represent the ambitions of its members, who have only one plan, to be Artists.

During a group meeting, the members were inspired in choosing the name "Piano A" while listening to the 2019 song, Flashback, by Ghali. He sang: "se hai solo un piano a, lo fai" ("if you only have a plan a, you do it"). This brought the members together to choose "Piano A" as a name that could represent the collective.

Since the logo had to recall the world the group would be interacting with, it was decided to try and input its name into Google Translate, looking for evocative graphic elements in its various translations. Milan is the home to many world languages, and the most interesting translation noticed was in Chinese, which expressed a single straight line to represent the word "plan". Translating back this single ideogram returned the word "one". One as in "only one plan".



# JAISHA ALIMENTARI

Piano A's first official exhibition was held on January 14th, 2020 at Jaisha's grocery store in Milan's Maciachini neighborhood.

This store offers customers interesting foreign imports, prepared food such as soups, canned goods, vegetables, sauces, spices and drinks that are very far from what is available at the common, bigger, commercial supermarkets we are used to. The collective's attention was drawn to the particularity of such exotic products available at the store. Furthermore, the member's patronage of Jaisha (being it close to the members' dwellings) allowed the growth of a collaboration with the owners, creating dialogue and cultural exchange, to subsist.

The support of Jaisha resulted in a thoughtful study of the site as the starting point for planning the exhibition. The visual saturation of the space, from the packaging to the products had not been seen as an obstacle but as the main anchor of the event.

The group was inspired by the layout of the setting, the goal had been for their work to be absorbed into the store rather than for the exhibition to clash against it. The visitors would enter to be greeted unexpectedly by the works hidden in the shelves in between cans of beans, or on the labels of boxes in such a discrete way to have the visitor question where the store ended and the installations began. Shoppers and gallery visitors who experienced the exhibition found themselves exploring art in an unusual gallery environment, placing their attention not only on the artwork, but also the products on their grocery list, making the store, Jaisha, the one true spectacle of this exhibition.















# DELIVERARTE

Deliverarte is an artistic project born from an idea of the collective whose main goal is the continuity of the connection between individual and art pieces in this period of a living through a global pandemic. The focus is to take down the current social barriers imposed by COVID-19, mainly in the fields of entertaining, culture and food consumption and make art accessible to all. Deliverarte is an atypical social project that creates a new starting point for the Collective's work to grow. Previously born as an augmented reality experiment, the app "Deliverarte" was online for one day and allowed users to interact on Instagram with works that were meant to be featured in the second exposition of the Piano A Collective (The second event was suspended due to the COVID-19 lockdown in March 2020). Deliverarte wants not to emphasize on the controversial and debated figure of the delivery man, we became accustomed with through social media and our food delivery services, but rather try to renew the terms and ideas we associate with it. With a performance spanning over six days, artists Alvisè Decastello and Francesco Perrini played with the famous food delivery brands and returned an altered, distorted version. An ambiguous protagonist, the "delivery man" not only acts as a practical link between producer and consumer, but also grants anonymity (a distinguishing feature of online purchases). The performance aimed to bypass the haste of a quick and painless click - since it puts into motion a chain of reactions in which we as consumer participate only in the very last phase with the reception of the ordered food or package - the deliverer getting to personally know the customers. Dressed as two ordinary delivery men, the two artists rode bicycles through the city of Milan, delivering artworks adequately placed inside pizza cartons. The artworks, produced by fifteen selected artists from an open call announcement and works from members of the Collective Piano A were printed and could be ordered for free on the Deliver art website. The performance aimed at opening small windows of dialogue, a chance for new encounters, aggregation, connection, and true, tangible relations with real mobility in social spaces. Deliverarte's purpose is not to ridicule the use of paid delivery services, but rather to ride the media wave and propagating from them, to go beyond and present a new image of a "delivery man/artist" in terms of commitment and ingenuity, so that art may be seen not as a material place but rather as a concrete relation between people.

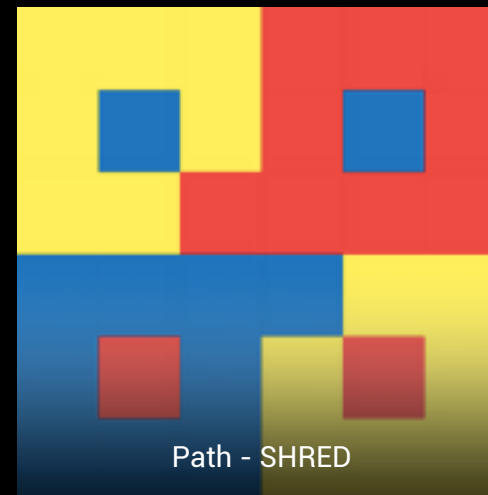
# Menù/Esaurito



Perché i cani abbiano- Mattia Varini



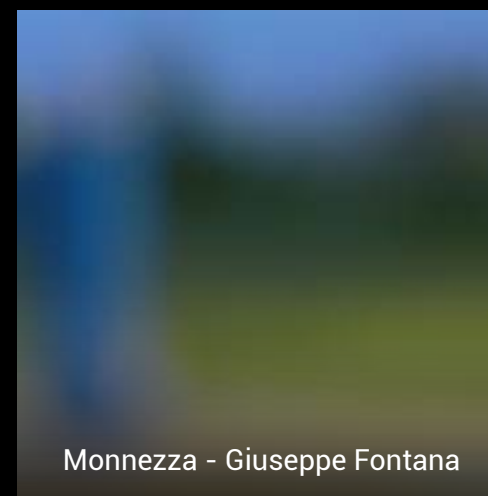
Inside the river - Luca Ceccherini



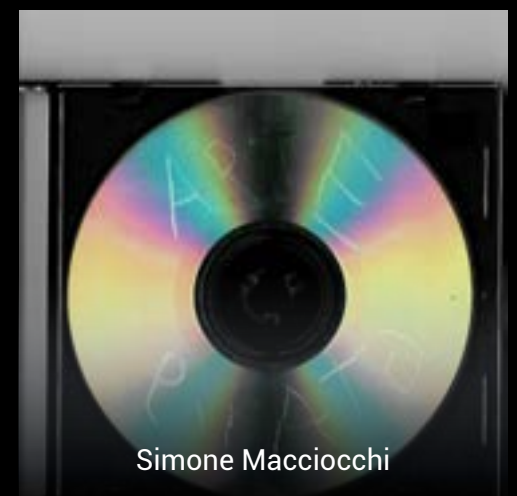
Path - SHRED



Incorrect Dog



Monnezza - Giuseppe Fontana



Simone Macciocchi



23:03   
Deliverarte  
Alvise, Deliver, +39 335 211 1...

20:57 ✓  
 20:57 ✓

29 MARZO 2020

Volevo chiedervi se avevate intenzione di fare qualche evento particolare finito sta cosa del coronavirus 18:49

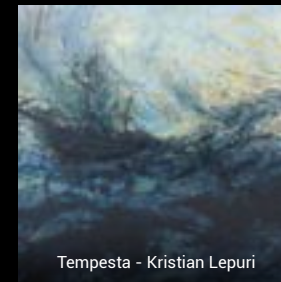
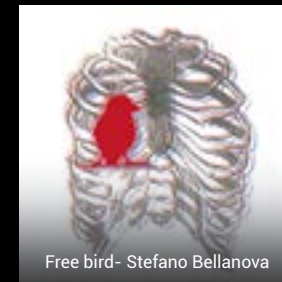
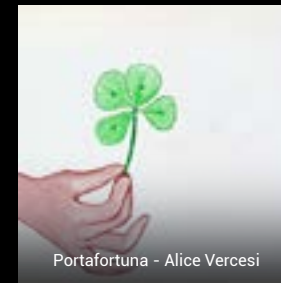
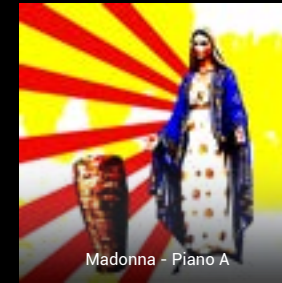
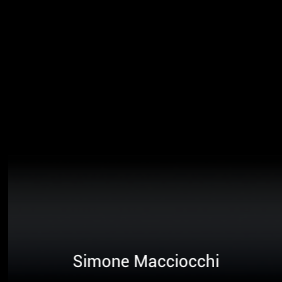
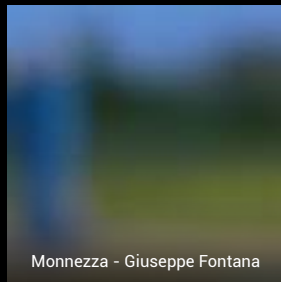
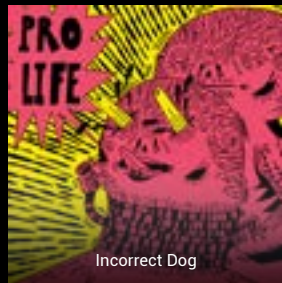
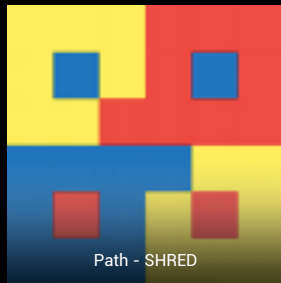
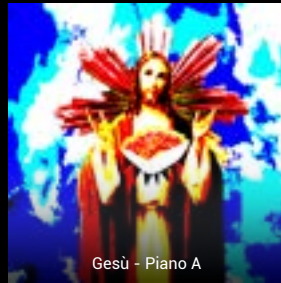
Alvise  
Stiamo organizzando qualcosa, ma vedremo come si sbloccheranno le cose 18:59

- Cosa ti va di fare?
- Radio
- Chattare
- Giocare



Scrivi un messaggio

# Menù/Esaurito



Menù from our website



Deliverarte's documentary







# APPEARANCE

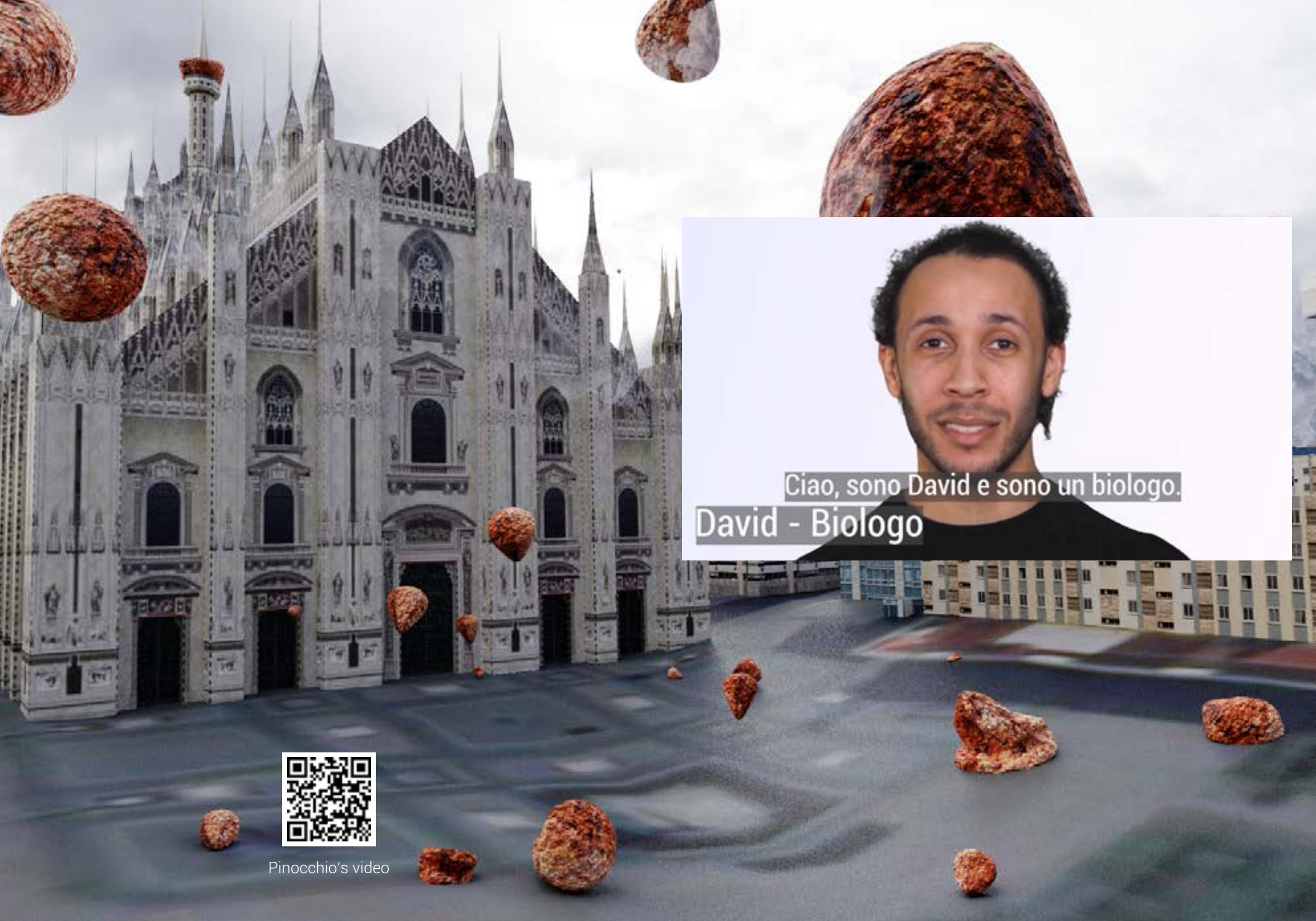
Appearance is an exhibition that had Piano A work inside a Kebab shop, interacting with the environment and its inhabitants. An immersive and alienating exhibition, it was hidden in details and revealed itself only to an observant spectator. What is real? What is fiction? The answers are clear in the minds of the two artists, Alvis Decastello and Francesco Perrini, who merged two realities in such a firm and balanced way they misled perception of the local people, conceding, behind the facade of a normal workday for the restaurant an immersive artwork. The artists challenge themselves to fool around with appearances and the public's perceptions. Inside and outside, reality and fiction, art and food are the themes around which are pivoted the various site-specific installations located inside Shimarik Kebab. The restaurant's walls converse with the artistic reality, creating a dialectic relationship between art and daily life. 'Appearance' aims to astound and embrace the spectator, immersing him in a familiar environment, made unusual by the works of the collective. 'Appearance' is also a play on the many meanings of the word itself: looks and to come into view. In this context the presence of the artists inside their works is gaining in importance, so they ironically appear at the entrance side by side with cardboard copies of themselves to welcome the customers. Other life is brought to the exhibition thanks to the performance where the two artists work with the restaurant's staff, merging themselves with the team.



A central role in the performance was given to the augmented reality, which rendered the tables always virtually prepared with typical food. The collective has decided to create the instagram filter "Apparizione" (Appearance in italian), which could show to the spectator some types of typical food of the restaurant by scanning with their phone the three serigraphic prints placed on the tables. Alongside the aforementioned augmented reality, it was also possible to eat on the tables, by doing which one would stop the faux food on the instagram filter, bringing instead real food to the table. Inside the establishment, the collective has also installed a videoclip, which was a faux newscast, named "Pinocchio" (title inspired by Steven Spielberg 's "A.I. Artificial Intelligence" in which David, the main character, is the first artificial intelligence to prove emotions, and lives in a world scourged by natural disasters; it was always fascinated by the story of Pinocchio, and his goal is to find its "fairy" and become a real kid too) The faux newscast was looped, and in there Alvisè, in the vest of the anchorman, opened a breaking news broadcast about the absurd natural disaster which had struck Milan: a meteor shower of Kebabs. During the programmation is interviewed a biologist called David, an AI which would reply to questions in parallel with the events shown in the video. The IA is image and voice: its answers and appearance are generated by a neural network which resumes the concept of appearance, showing to the visitors a person who doesn't exist in real life. It is a site-specific installation that leaves nothing to chance, sneaking between the reality of a kebab shop and that of an artistic exhibition.



Apparizione, instagram filter



Ciao, sono David e sono un biologo.  
David - Biologo



Pinocchio's video







**KEBAB MENU**

A small menu board showing two kebab items with their respective prices and descriptions.

**PANINO DONER KEBAB**

A sandwich filled with meat, vegetables, and sauce, served on a bun.

**PIADINA DONER KEBAB**

A flatbread sandwich filled with meat, vegetables, and sauce.

**PANINO FALAFEL**

A sandwich filled with falafel, vegetables, and sauce, served on a bun.

**PIATTO DONER KEBAB**

A plate of doner kebab with rice, vegetables, and sauce.

**PIATTO DI POLLO**

A plate of chicken with rice, vegetables, and sauce.

**GRILL MENU**

GRILL SHISH	8,00 €	GRILL SHISH	8,00 €
GRILL ADAMA	8,00 €	GRILL ADAMA	8,00 €
GRILL KEBAB	8,00 €	GRILL KEBAB	8,00 €
KARNIYAR	8,00 €	KARNIYAR	8,00 €
ROSCIONE	6,50 €	ROSCIONE	6,50 €
PIZZA QUADRATA	5,50 €	PIZZA QUADRATA	5,50 €
PIZZA MARGHERITA	5,50 €	PIZZA MARGHERITA	5,50 €
PIZZA SPICATA	6,00 €	PIZZA SPICATA	6,00 €
PIZZA MARIANA	6,00 €	PIZZA MARIANA	6,00 €

**GRILL MENU**

GRILL SHISH	8,00 €	GRILL SHISH	8,00 €
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ROSCIONE	6,50 €	ROSCIONE	6,50 €
PIZZA QUADRATA	5,50 €	PIZZA QUADRATA	5,50 €
PIZZA MARGHERITA	5,50 €	PIZZA MARGHERITA	5,50 €
PIZZA SPICATA	6,00 €	PIZZA SPICATA	6,00 €
PIZZA MARIANA	6,00 €	PIZZA MARIANA	6,00 €

**MENU STUDENTE**

A small menu board for students, featuring a kebab sandwich and a drink.

# L'ARCOBALENO

'L'arcobaleno' is a permanent installation which can be found in the underground station of Porta Venezia, in one of the most iconic places of the metropolitan city of Milan. Piano A was contacted by 'Arte Passante' (a city's project born to intervene on some public areas and recontextualizing them as places to access culture) to contribute to the requalification of one of Milan's main pedonal passages -which connects trains to the center - through the staging of two showcases present there. The suburban zone of Porta Venezia is very recognizable thanks to a series of rainbow stripes which run all over the metro station: identifying element of the spot which has subsequently brought the artists of Piano A to the title of the installation, which means rainbow in Italian; 'L'arcobaleno' is also a usual name for news kiosks in Italy.

The work is a site-specific installation which has the goal to blend inside the metropolitan station, characterized by the repetition of some patterns in any metro station of the city. The reiteration of these patterns creates a series of identical areas in every part of the metro system, capable of interacting with passersby in different parts of the city, while feeling like they are always in the same place.

The artists had analyzed all the patterns and the work activities present in the suburban area, and had identified in the showcase of a news kiosk the perfect ideas of colors and images to work on to produce the installation. The two showcases which 'Arte Passante' conceded to the collective, were set up with two plotter prints recalling the news kiosks present at every underground station. Inside them, Piano A had inserted some details traceable to the collective; very few elements which referred to the identity of Piano A, which only a good observer could see: the logo, a little inscription, and the face of the two artists in the cover of some magazines. Thus 'L'arcobaleno' became a faux news kiosk, an illusory installation which had some tourists confuse it for a real one causing astonishment, awareness and involvement from their part.









# MAXI

Piano A has always worked with urban spaces that cater a great stream of people but are not valorized with artistic exhibitions. Among those: restaurants, rotisseries, ethnic supermarkets, train and metro stations and means of transportation.

Supermarket shelves commonly put forward packaged food, ready to be taken away. The aesthetics created by the products often goes unnoticed, despite them being the true protagonists of the image of the space.

Maxi, the installation we are showcasing, comes with the intention to decontextualize an element of day-to-day life, transporting it to an environment completely alien to its nature. The location leads to an accurate consideration of the employed images and focuses the attention on the selected packagings causing, also, to rediscover the location.

The aim of this exhibition - contrary to the collective's previous ones, where the installations were inserted in the environment and blended with it - is to place side by side two realities that seem incompatible, but are capable of perfectly engaging due to their differences, causing a sense of curiousness in the visitor.









## TRICKYLAND

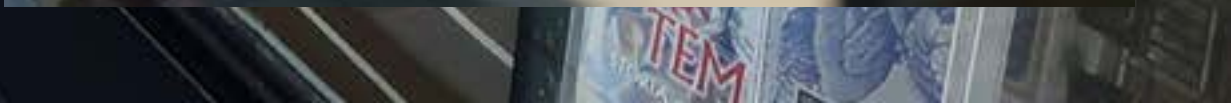
Trickyland is located in Lancetti train station in Milan, a non-place that the occasional passerby may perceive as curious and unusual, but for just as many regular visitors it is a second home/city/dimension. The two artists are not unused to this kind of exhibition, and assert that the focus of their research is to bring art to unconventional locations, such as kebab places, metro stations or ethnic supermarkets, considered non-places where people don't stop to observe and explore. In such a way Alvisè Pi and Francesco Perrini develop a great communicative ability with the regular visitors of those places, becoming at the same time careful spectators of the reactions of people who, with great surprise and puzzlement, come into contact with an artistic project in a site that, according to their notion, is nothing but a passageway. The choice to perform directly on the structure of the newsstand, and particularly on its original purpose, perfectly epitomizes the title of the exhibition. Tricky, with its negative connotation, is balanced by the noun land, giving back a funny and cartoonish imagery. The title encompasses and hints the meaning of the operation staged by the two artists for the unsuspecting passersby. The outside display windows of the stand are thus covered with photos of displays from other newsstands in Milan, altered by the artists, returning Spazio Serra to its original aesthetics. In such a way, a common and distracted passer will mistakenly approach the structure, willing to buy a ticket or magazine, only later noticing to have been tricked. At that moment, a pause is required. Stopping to think why the place has some characteristics and why there are some oddities. The other substantial aspect of the project is located inside the structure. On a Duchampian trend, the artists of Piano A showcase objects typically found in train stations, altering their location and the function we all know them for. We are talking about 3D prints of billboards, security cameras, stamping machines, signs and lights that, once decontextualized, become uniquely creative products. Those objects will be viewable from the outside as well, through holes cut through some elements of the prints, in planned and designed places. In the same way, the visitor inside of the space will be able to observe selected elements inside of the station, directed by the holes in the lining. Another element of ambiguity is constituted by David, an artificial intelligence acting as a fictional vendor, reinforcing the project's framework. Once again, something that looks real but is not.











# FORBIDDEN FRUIT

*When the woman saw that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some and ate it. She also gave some to her husband, who was with her, and he ate it.*  
Genesis 3, 6

Ever since the origins of Christianity, the apple has been a symbol of sin. By choosing to pick and eat the forbidden fruit, Adam and Eve condemned humanity to the original sin, separating humankind from God, making them mortal, weak prone to temptation and perdition. In greek mythology, the apple is the fruit of immortality that Hercules conquers in the garden of the Hesperides, and, in the myth of Troy, becomes the "apple of discord" (which is still the italian idiomatic equivalent to "bone of contempt"). In the Middle Ages it becomes a common iconography and, during Humanism the latin word for "apple" becomes "malum", the same one used for misfortune or doom. It gains a negative symbology, found thereon over the centuries in literature, dramaturgy and art. One may think of Magritte's "The great war", where an apple hides the man's face, symbolizing the nullification of personal identity caused by the war, or Disney's animation, where queen Grimhilde's apple poisons Snow White.

A plain-shaped fruit, with varying colour and a curvaceous silhouette, it has coherently been chosen as the protagonist of Piano A's "Forbidden Fruit" exhibition. Always seeking unconventional places in which to showcase their art, ranging from kebab rotisseries to metro stations, Alvisè Pi and Francesco Perrin conceive a completely out-of-the-box display choosing, as their host, Milan's "SexDelirious" sexy shop, an icon of taboo.

The installations located inside the store adapt and blend in with the location, becoming part of the usual set up, coherently with the artistic practice of the collective, who devise and create site-specific pieces, considering firstly the site they will be operating on. Among the installations we find one titled "Glory Hole". Three boxes are presenting one hole each, inviting visitors into inserting their hands and exploring their contents: Piano A wants to put the focus on the fifth sense, touch, inspiring in the visitors awe, excitement and inquisitiveness, similarly to the sexual act.



A second work is titled "Il gioco della vita" (literally "The game of life") and stimulates the interactions between the spectators, by having them play a game similar to "Snakes and ladders". In this version, however, the participants have to, metaphorically, strip themselves bare, sharing their intimate and personal life experiences, simulating the embarrassment and insecurity of the first intercourses and the emotions they evoked.

The exhibition continues with pieces that look like they may be part of the shop's normal layout, such as boxes of phallic shaper fruits and vegetables or candy lingerie, with a packaging created by the artists. The strong mimicry allows the artists to create some sort of game inside the game, through a map (attached here) showing the installations' locations, encouraging the spectators into taking part in a treasure hunt. The theme of "game" is, in fact, ironically tackled by the collective who, through their implementation choices, hint at the connection between children's toys - sex toys for adults.

The exhibition is also complemented by works from Mirko Marcolin (also known as Fisko) - who, for this occasion created ceramic anal plugs, to emphasize the juxtaposition between taboo objects and free art - and from Luca Loreti, who decorated the restroom walls with intimate sketches.

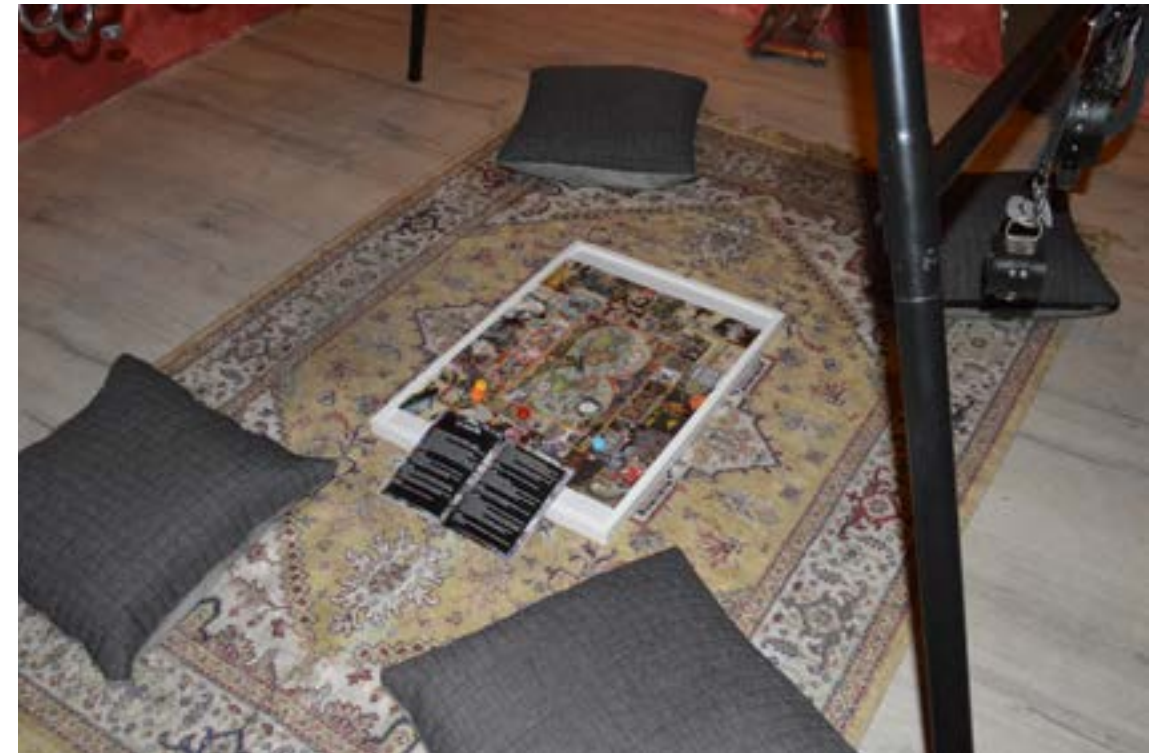
Lastly, will be available for purchase DVDs showcasing the artists in the act of food consumption, underlining once again the connection between food and sex, provoking eroticism and passion but, at the same time, associated with perdition and sin. The video will be projected in loop in the "Club" room.

As a curatorial choice, filming and taking pictures will not be allowed. This is in order to facilitate the visitors' involvement and allow them to freely experience this exhibition. You will all be part of a site-specific performance and, together, you will determine its progress.

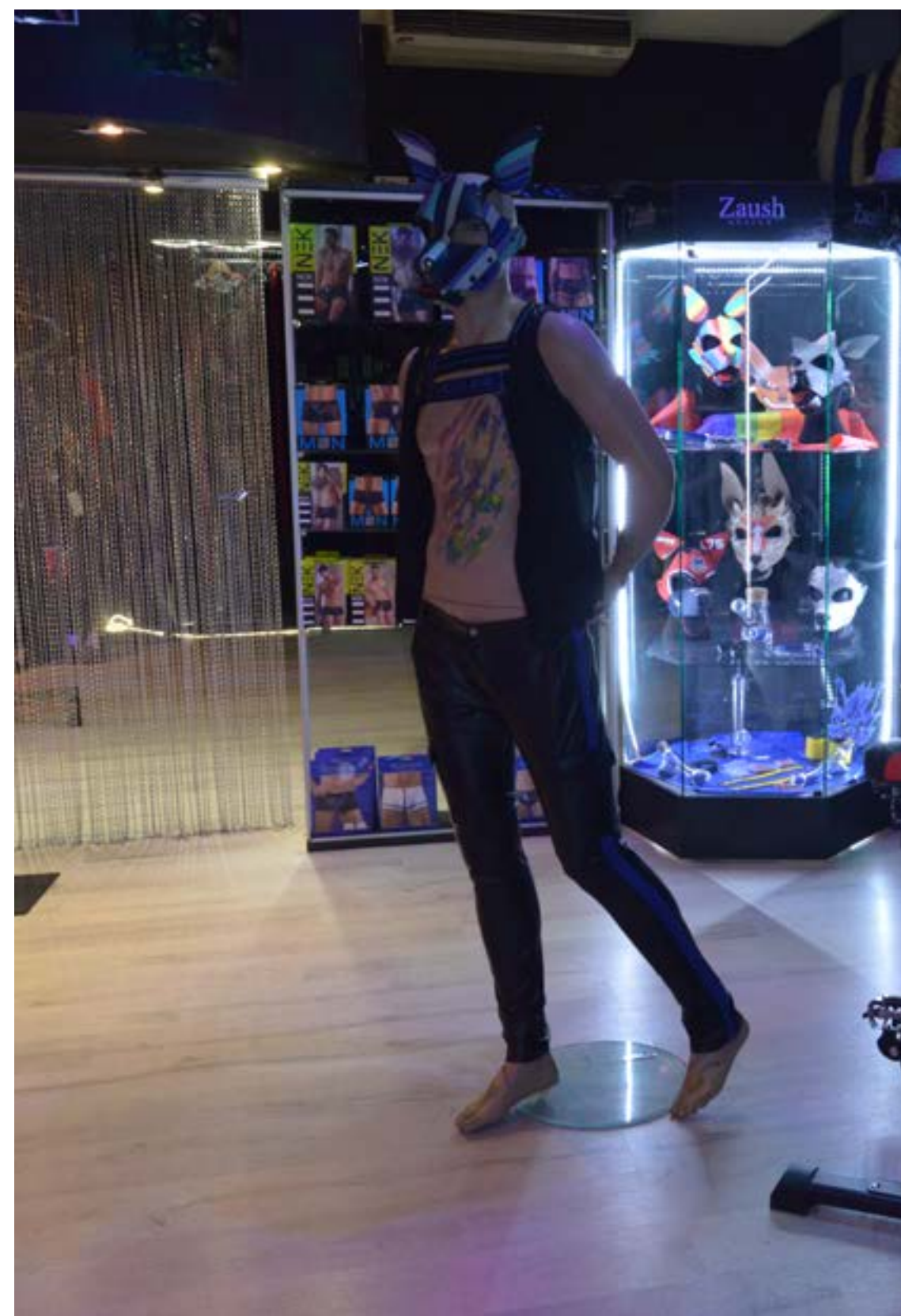
A trail of apples will escort the visitors inside the area, leading them between the installation and pointing the forbidden path.

Curated by Carola Antonioli and Giorgia Massari















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