



<b>Exhibition</b>	<i>Janet Cardiff: a Survey of Works Including Collaborations with George Bures Miller</i>
<b>Curator</b>	Carolyn Christov-Bakargiev
<b>Catalogue</b>	P.S.1 Contemporary Art Center / A MoMA Affiliate Castello di Rivoli Museo d'Arte Contemporanea
<b>Press Office</b>	Massimo Melotti, Responsible Manuela Vasco, ph. +39/011.9565209 Silvano Bertalot, ph. +39/011.9565211 fax +39/011.9565231 e-mail: <a href="mailto:press@castellodirivoli.org">press@castellodirivoli.org</a>
<b>Press preview</b>	Monday, May 19, 2003, 11.30 a.m.
<b>Opening</b>	Tuesday, May 20, 2003, 7.00 p.m.
<b>Dates</b>	May 21 – August 31, 2003
<b>Hours</b>	Tuesday → Thursday, 10.00 a.m. – 5.00 p.m. Friday → Sunday, 10.00 a.m. – 10.00 p.m.
<b>Entrance</b>	€ 6.20 full price, € 4.13 reduced price
<b>Location</b>	Castello di Rivoli Museo d'Arte Contemporanea Piazza Mafalda di Savoia – 10098 Rivoli (Turin)
<b>Education services and public programs</b>	Education Department ph. +39/011.9565213 – fax +39/011.9565232 e-mail: <a href="mailto:educa@castellodirivoli.org">educa@castellodirivoli.org</a>
<b>Bus service</b>	Saturday, Sunday and holidays departure from Turin, Piazza Castello information ph. +39/011.9565280
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**This exhibition is presented with the collaboration of the Musée d'art contemporain de Montréal and with the support of the Department of Foreign Affairs and International Trade of Canada.**



**CASTELLO DI RIVOLI**

*Museo d'Arte Contemporanea*

Piazza Mafalda di Savoia 10098 Rivoli (Torino)  
tel. 011.9565222/280 fax 011.9565231

***Janet Cardiff: A Survey of Works Including Collaborations with George Bures Miller***  
**Curated by Carolyn Christov-Bakargiev**  
**May 21 – August 31, 2003**  
**Press preview Monday May 19, 2003 – 11.30 a.m.**

The Castello di Rivoli will present the first mid-career survey of the work of Canadian artist Janet Cardiff (b. 1957), including her collaborations with George Bures Miller. Originally curated by Carolyn Christov-Bakargiev for P.S.1 Contemporary Art Center, New York in 2001, and following a venue at the Musée d'art contemporain, Montréal (2002), this project is a newly designed exhibition for Rivoli and the most comprehensive exhibition to date of Cardiff's work.

Janet Cardiff is known for her complex 'Walking Pieces' and audio installations which she has been creating since 1991. Her works constantly shift between fact and fiction, the experience of the real and our projections, fantasies and desires. Her works are interactive pieces where visitors are asked to touch, listen, and often move through an environment which is shaped by our perceptions of the real and by the artist's alteration of them. They explore the complexity and vertiginous nature of subjectivity in a highly technological world, as well as the constant need to negotiate between presence and loss of self, memory and experience, sensation and imagination. The exhibition will present all of Cardiff's major indoor installation works, such as *To Touch* (1993), *The Dark Pool* (1995-96), *Forty-Part Motet* (2001) and *The Paradise Institute* (2001), which won the special jury prize at the Venice Biennale in 2001. The exhibition will also premiere a new work by Cardiff and Bures Miller.

This exhibition is presented with the collaboration of the Musée d'art contemporain de Montréal and with the support of the Department of Foreign Affairs and International Trade of Canada.

A catalogue will be produced on this occasion.

**For information**

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e-mail: [press@castellodirivoli.org](mailto:press@castellodirivoli.org)

## Biography

Based in Lethbridge, Alberta, Canada, Janet Cardiff was born in Brussels, Ontario, in 1957. She currently resides in Canada and Berlin, Germany. Cardiff studied at Queen's University, in Kingston, and the University of Alberta in Edmonton.

From June 2000 through summer 2001, Cardiff resided in Berlin on a DAAD grant.

She is reknowned for her 'walking pieces' which she began in 1991 and first exhibited in Banff, Canada. Since then, Cardiff has created a number of site-specific audio works for a number of group exhibitions such as *NowHere* (Louisiana Museum of Modern Art, Humlebaek, Denmark, 1996), *Skulptur Projekte* (Münster, 1997), *La Ville, le Jardin, la Mémoire* (Villa Medici, Rome, 1998-2000), the Sao Paulo Biennale (Sao Paulo, 1998), *The Museum as Muse: Artists Reflect* (MoMA, New York, 1999) and the *Carnegie International 1999/2000* (Carnegie Museum of Art, Pittsburgh, 1999). Her longest audiowork to date is *The Missing Voice (Case Study B)*, commissioned by Art Angel in London in 1999.

Cardiff has also created a number of extraordinary multi-media installations, some of which are collaborations with George Bures Miller. In these indoor installations, such as *To Touch* (1993), *The Dark Pool* (1995-96 with George Bures Miller), *Playhouse* (1997) and *The Muriel Lake Incident* (1999 with George Bures Miller) created for the Istanbul Biennale and *The Paradise Institute* (2001 with George Bures Miller), created for the Canadian Pavilion at the Venice Biennale. Always absorbing the viewer through the physical experience of sound, these works explore the conditions of the spectator, along with conventions of cinema and spectacle, in a world where the artificiality of film has been exposed, but our desire to submit remains strong.

Cardiff was the winner of the 2001 Millennium Prize, awarded by the National Gallery of Canada. That same year she and George Bures Miller represented Canada at the Venice Biennale and received the 49th Venice Biennale Special Award and the Benesse Award, sponsored by the Benesse Corporation, for their collaboration *The Paradise Institute* (2001).

Piazza Mafalda di Savoia, 10098 Rivoli (Torino)  
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**Exhibition**

*Giorgia Fiorio*  
*Piedmont. A photographic definition*

**Curator  
Coordinators**

Jean-Luc Monterosso  
Patrizia Mussa, Adele Re Rebaudengo

**Press Office**

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*Giorgia Fiorio. Piedmont. A photographic definition.*

Curated by Jean-Luc Monterosso

Organized and coordinated by Patrizia Mussa, Adele Re Rebaudengo

May 21 – August 31, 2003

Press preview Monday, May 19, 2003, 11:30 a.m.

The goal of this project, *Piedmont. A photographic definition*, promoted by the Piedmont Region, is to take a new look at the region through the lens of internationally renowned photographers who have captured the area's varied aspects and given them a personal interpretation, mediated through their expressive investigations. Each of the selected photographers, coordinated by Jean-Luc Monterosso, artistic director of the Maison Européenne de la Photographie in Paris, curator of the project, and its organizers, Patrizia Mussa and Adele Re Rebaudengo, was asked to create at least twenty images in double editions. The first edition will become part of the collection of the Piedmont Region and that of Castello di Rivoli Museum of Contemporary Art. The second edition is being donated to international museums that hold photography exhibitions, and will become part of their permanent collections. Thus the project not only represents an archive of images on Piedmont, but assignment after assignment, photographer after photographer, exhibition after exhibition, it will weave a close-knit fabric of relationships with the participating artists and foreign institutions, giving Piedmont a new identity within these prestigious, international museum settings.

Thus far Keiichi Tahara and Raymond Depardon have agreed to participate in the project. Japanese photographer **Keiichi Tahara** has chosen the Royal Palace of Venaria as the subject for his photographs. His works, exhibited at Castello di Rivoli in May 2001 and later at the Maison Européenne de la Photographie in Paris, have become part of the French institution's collection.

**Raymond Depardon**, an internationally renowned French photographer, has sought out Piedmont's more hidden aspects. Through a metaphorical voyage from countryside to city, his photography establishes a special relationship with memory and time, an intimate relationship that creates profound feelings.

Raymond Depardon's photographs of Piedmont were shown on the occasion of the 4<sup>th</sup> Mois de la Photographie at "Photobiennale 2002" in Moscow and at Castello di Rivoli Museum of Contemporary Art in May 2002.

The third photographer invited to participate in the project is **Giorgia Fiorio**. A native of Turin, Giorgia Fiorio has interpreted Piedmont through its men, women and crafts. *Other than today* is both the underlying idea and the programmatic title for the photographer's investigation of "her" Piedmont – the traditions, customs, vices and stories of this land and its people.

The photographs of Giorgia Fiorio are being shown at Castello di Rivoli Museum of Contemporary Art in May 2003 and at the MNAC Museu Nacional d'Art de Catalunya in Barcelona in September 2003.

**Ralph Gibson** is the photographer chosen for the next stage of this project. This American photographer, who collaborated with Dorothea Lange in the 1960s and, later, with Robert Frank, has received international recognition for his stylistic research based on a process of simplification of the image, breaking with the American tradition of the photographic document. In 1999 the Maison Européenne de la Photographie in Paris presented a large retrospective exhibition of his work.

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*Giorgia Fiorio. Piedmont. A photographic definition.  
"Other than today"*

Immediately a crowd of images surfaces. Images of people, a great number, never encountered.

People I had heard about, but about whom I had never stopped to think, since, as I said already, I had seen or known almost none of them. However it suddenly came to me that the idea, or better the imaginary memory, of these people was precisely the Piedmont that I had wanted to look for. It was a question of discovering them, really seeing them and trying to give them a "form": capturing them through photography.

The intangibility of memory demanded a figurative identity, real and shared.

The people I had in mind, then and there, didn't have much in common; it was up to me to find common ground, but given the immense morphological variety of the territory in the region in question...

I decided to jot down a list, discarding the historical-social arguments and implications that inevitably come to mind when one makes a selection with the intention of making an inventory. Going back in reverse direction along an imaginary thread, I then wrote down: Rice-weeders, Rowers, Woodcutters, Salesians, Hunters, Hand-ball Players, Spinning Mills, Truffle Hunters, Stage Actors, Boccie Players, Basket-makers, Rugby Players, Music Virtuosos, Jockeys, Vineyard Workers, Tire Repairmen, Immigrants, River Fishermen, Summer Mountain Shepherds... Undoubtedly there were others, lots of them, but I didn't want my inventory to be exhaustive, or a nomenclature, but rather an unfettered path through memory of the figures that inhabit the places that each of us possesses within our extremely personal past.

In the end I carried out this unusual voyage. Really four voyages, one for each season. In no particular order: from the Val Germanasca to the Val Vigizzo, to the Val Varaita; from the Po to the Sessera and then: Postua, Viarigi, Alessandria, Gassino, Neive, Pratrivero, Santa Maria Maggiore, Turin, Alba, Venaria, Ponte Stura Monferrato, Castagnole d'Asti, Asti, Bellino, Pray, Coassolo, Vrù.

One by one, the components of this mysterious family finally appeared before my eyes, from a time other than today.

Giorgia Fiorio

## Biography

Born in Turin on July 23, 1967, Giorgia Fiorio has lived in Paris since 1994. After studies in the humanities, in 1989-90 she participated in a course of study at the ICP (International Center of Photography) in New York, and in 1994 she took part in a Master Class at the Fondazione World Press Photo in Rotterdam. Since 1994 she has been associated with the Contact Press Images agency.

In the early 1990s Fiorio began her first series of news photos, *I pugili dello Stato di New York* (*Boxers of New York State*, 1990-91), *L'Esercito Italiano* (*The Italian Army*, 1992), *Il circo in Italia e i Touaregs del deserto Hoggar e Tamanrasset* (*The Circus in Italy and the Touaregs of the Hoggar and Tamanrasset Desert*, 1993). During these years she began a vast project, divided into a series of thematic monographs entitled *degli Uomini* (*Men*), then *des Russes* (*Russians*), with photo studies of coal miners in the Ukraine. This was followed by photo studies of the Nakhymovskaya naval academy in St. Petersburg, the "lager" prisons in Moscow and St. Petersburg, and the classical dancers of the Bolshoi and the Kirov ballet companies.

The project continued in 1995, with *La Legione Straniera* (*The Foreign Legion*), (France, Guyana, Bosnia, Chad, Gabon, Central Africa, Djibuti), and, in 1996, *Toreros* (*Bullfighters*), in Spain. In 1997 she worked on *American Firemen*.

The following year she created a photo series on the "Meharist" warriors of the National Guard of Mali, and in 1999 she completed the *degli Uomini* project, with final monographic theme devoted to men of the sea: fishers and sailors (Scotland, Italy, Portugal, Germany, Russia).

In 2000 she began a new project of a humanistic nature, on spirituality in the world, entitled *Il Dono* (*The Gift*), with the first thematic chapter called *nel segno della croce* (*In the sign of the cross*), (Ethiopia, Poland, The Philippines and Haiti). This was followed in 2001 by *Lungo il Gange* (*Along the Ganges*), (the Kumbh Mela in Allahabad, Benares, source of the Ganges - Gomukh, the Ganges delta - Sagar Island). The following year the third chapter was dedicated to sacred mountains of the Himalayas, Little Tibet, and Zanskar (India), and to the pilgrimage to Monte Kailash (May-June, 2002).

In 2002 the artist was invited to participate in *Piedmont. A photographic definition*. With this project, the Piedmont Region is asking internationally renowned photographers to use their work to interpret the region and its culture and history.

Giorgia Fiorio first exhibited her work in Turin in 1991, in an exhibition entitled *Red Gloves*, at the Biennale Internazionale; in 1995, on the occasion of the publication of her book *des Russes*, she exhibited at the Italian Institute of Culture in Paris. In 1996 she has a solo exhibition, *Légion*, at the Galleria Acta in Rome. In 1998 she exhibited *L'homme à nu*, at the Agathe Gaillard Gallery in Paris; *Les Boxeurs*, Photovisions, Biennale fotografica, Montpellier; *Toreros*, at the "Encontros da imagen" festival, Braga (Portugal). She also participated in the group exhibition *Keep the light on human rights* in Tokyo.

In 1999 she showed *La Legione Straniera* at the Institut Culturel Français in Casablanca. In 2001 her exhibition entitled *Figura humana* (*Human figure*) was held at the Italian Institute of Culture in Paris, and then at the "Transphotographies" festival in Lille.

Her publications include *Soldati*, Edizioni Contrasto, Rome (1992); *des Russes*, éditions de l'Imprimeur, Paris (1995); *Legio Patria Nostra*, éditions Marval, Paris (1996); *Ser torero e Box'in USA*, éditions Marval, Paris (1997); *American Firemen*, éditions Marval, Paris (1998).



Giorgia Fiorio's work has been published by numerous magazines, such as "Stern", "Life", "Géo", "The Telegraph", "The Independent", "Specchio", "Panorama", "Sunday New York Times", "El País", "La Revista del Mundo", and "Matador".

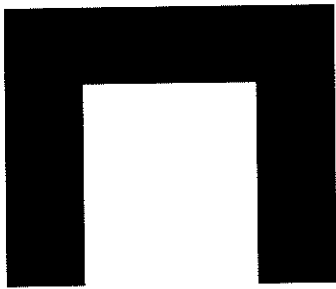
In 2000 the German magazine "Stern" published a special, 92-page photographic issue of her work ("Stern Spezial Photographie"), and in May 2001 the American magazine "Aperture" featured her work on its cover and in an a 24-page article.

Throughout her career, Giorgia Fiorio has received numerous awards and honors.

In 1991 she was a finalist for the W. Eugene Smith Award, and in 1992 she received the "Premio europeo Kodak", awarded during the *Rencontres d'Arles*. The following year she received the Studio Marangoni Award for the best photographic project of the year. In 1994 *des Russes* was awarded the "Prix SCAM" (Société Auteurs Multimedia) in Paris. In 1995 *des Hommes* was awarded the "Prix spécial du Jury" at the Grand Prix competition in Ville de Vevey. She also was one of the five finalists for the "Visa d'Or" at the Perpignan festival, in the magazine category.

Also in 1995, she received the "Ernst Haas Award" from the Maine Photographic Workshop, USA. In 1996 the French Ministry of Defense awarded Fiorio the "Prix Marc Flament" for the best news photography. The following year she received American Photography's Prize for Documentary Photography and Honorable Mention from the Overseas Press Club of America.

In 1999 the Grazia Neri agency in Milan awarded Fiorio the "Premio Yan Geoffroy".



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## **Friends and Supporters of Castello di Rivoli. Fellowship for Young Artists**

**The 2002 Fellowship for Young Artists has been awarded to Alessandra Tesi**

Castello di Rivoli Museum of Contemporary Art has established a Fellowship for Young Artists. This recognition is the result of an initiative on the part of the Friends and Supporters of the Museum, who wish to show support for the work of an Italian artist, who must take advantage of the fellowship to create a project outside Italy.

The difficulty in crossing national boundaries is a reality that many Italian artists find themselves confronting early in their careers. The Fellowship is intended as a tool that will allow the artist recipient to directly address a new reality and gain access to situations that encourage the development of his or her research and the dissemination of the artist's work within a broader context.

Candidates for the Fellowship are proposed by the Friends and Supporters of the Museum. The projects presented, which must require time spent in a foreign country, are considered and evaluated on the basis of their feasibility and in relation to the potential significance they might have in the candidate's evolution as an artist. Time spent abroad, for research, access to institutions, or the study of production methods, culminates in the creation of new works. The amount of the Fellowship for Young Artists is 15,000 Euros.

For the 2002 Fellowship, the committee was made up of Friends and Supporters Angelo Chianale, Francesca Cilluffo, Anna Rosa Cotroneo Bidolli, Alessandro Dorna Metzger, Enrica Dorna Metzger, Carla Ferraris, Marina Ferrero Ventimiglia, Elena Geuna, Andrea Ruben Levi, Renata Novarese, Alessandro Perrone di San Martino, Giovanna Recchi, Alessandro Riscossa, Marco Rocca, Patrizia Sandretto Re Rebaudengo, Tommaso Setari, Carlo Traglio, Laura Antonietta Trincherio, and Andrea Zegna, as well as the director of Castello di Rivoli. The committee awarded the Fellowship to **Alessandra Tesi**.

The artist created her project in Paris.

*That double identity, like a mirror seen in profile*

In my crime project, the crime has lost the body, it's an idea.

I think about sequences as if they were landscapes of loss, of identity, of a failure of memory, and of one's relationship with the world. Stories that are not stories, but absences.

There is nothing to tell, it is reality, "other," but it is always reality.

It is true night, brought into the light of day, a night where one's obsessions overlap with the sense of reality, a night between portent and memory. A dream of waking, immobile.

In a dream everything is false, as in memory.

I had a dream where the protagonist wanted to do away with the idea of narrating, of having to go through or suggest stories about someone. He or she was talking about something in itself, as in painting, and not about the idea of a fragment.

This was about a logic different from that of narration and the suggestion of fragments of a total idea that is always found elsewhere.

This is about a logic of something that is more dreamed (I'm thinking about dreams of waking, in the full light of day), than constructed or thought up. It is another logic, about the true meaning of reality. I don't like reality in pieces. I think of the fragment the way I would think of a world, not as a piece of another story. I'm not interested in stories. I'm interested in being inside something.

I would like an image inside the projection, light inside the work, not only as projected light.

The projection becomes a very intimate, internal means, a basis for our relationship with the world, made up of phantasms, shadows, which necessarily do not remain outside, which we do not experience as a film or a story that is being told to us. Instead it is a transparent world, of overlappings, phantasms, memories, convictions, obsessions, denials, fictions, desires and omens.

People are a world, even without telling their story, even without inventing a meaning for themselves. In the dream, in daydreams' desired images, there is another logic, they are not fragments, each thing is total.

They are attempts, versions subsequent to the thing itself, like the unfolding in waves when one always dreams the same thing, always more, according to an idea that is not about meaning, but about reality's phantasms, about a real failure with reality. There are obsessions that are part of the light of day.

There is another logic beyond the logic of wanting to reassemble, control, decide a story, ... there are things in themselves and that's all. This is what draws me to painting, its being an idea, but I like reality, because in its existence, it surpasses everything.

I really love a few moments from any film, and these, not the entire story, become enormous, infinite. Indeed, I like to see as many films as possible, one after another, until I no longer know how to separate their stories, or remember them individually.

I think about the sensation of transparency, about being inside the projection, about the transparent consistency of a world full of absences, of missing parts and of incomplete scenes, I think about the material of a world that is diminished, confused like the uncertain material of a dream in full daylight. It is a world of emotions, passions, attempts and losses, seen from the other side of the mirror.

Night is inside the mirror.

Alessandra Tesi.

## Biography

Alessandra Tesi was born in Bologna in 1969, where she graduated from the Accademia di Belle Arti. Subsequently she attended seminars at the Institute des Hautes Études en Arts Plastiques, founded and directed by Pontus Hulten, in Paris.

She began exhibiting her work in 1996. Her early pieces were photographic works and drawings executed in nail polish on paper, which depicted details of interiors and hotel rooms. In the photographs the natural color is heightened without resorting to technical devices or special filters. That same year she participated in an international survey show, *Prospect '96*, at the Kunstverein/Schirn Kunsthalle in Frankfurt.

In 1997 Tesi was invited to participate in the *Spazio Aperto* series at the Galleria d'Arte Moderna in Bologna. This work marked the beginning of her investigations of light, the major goal of which was to paint with light rather than create video installations. That same year she worked on *Le danger gluant de l'ordinaire*, which she exhibited at the Musée du Papier Peint in Rixheim. The work was then re-proposed at the Galleria Neon in Bologna, along with the video projection *Tic de l'esprit*, and then shown again as part of Tesi's solo exhibition at the Institute of Visual Arts in Milwaukee.

In 1998 she participated in *Fuori Uso '98/Opera Nuova* and in *Côté Sud... Entschuldigung*, FRAC Rhône-Alpes/Nouveau Musée, Villeurbanne, where she showed *Vitamine e minerali*, a parachute strewn with gold spangles. In 1999, for the exhibition program *Un progetto per il Castello* (A project for the Castello), Tesi created the installation *Interference Pearl*, which became part of the Museum's permanent collection the following year. Tesi has also worked in non-institutional spaces, such as Emporio Armani in Paris, where she showed her piece *Boxe d'Or*.

In 1999 the artist began a project with the Paris Fire Brigade. It is very difficult for an artist to obtain the collaboration of an emergency squad, but Alessandra Tesi succeeded in her plan, which she brought to fruition, many months later, in the video installation *Opale 00*, shown that same year at the Galleria Massimo Minini in Brescia, and in 2000 at ARC Musée d'Art Moderne de la Ville de Paris. She undertook a similar collaboration in a subsequent project, achieved with the cooperation of the Paris Crime Squad and support from the Friends and Supporters of Castello di Rivoli, in the form of a Fellowship for Young Artists.

For the exhibition *L'ombra della ragione*, held in 2000 at the Villa delle Rose in Bologna, Tesi exhibited a work where a luminous diagram of an airplane's flight path seems to regulate the spiral red and yellow movement obtained from the projection of the image of a detail from the sign of the Moulin Rouge. In 2001 she was invited to participate in the Venice Biennale, where she projected natural images in daylight that looked like luminous three-dimensional paintings and seemed to move beyond the very idea of projection, an effect achieved in part through a particular type of screen, covered with tiny pearls, which the artist invented and patented.

The 2002 recognition of the Friends and Supporters of Castello di Rivoli enabled Tesi to create a project, absolutely without precedent, where she personally followed the investigations of the Paris Crime Squad at an actual crime scene. With a freedom of action never before granted to anyone, the artist was able to directly observe the work of the investigators, for a period of one year.

In October 2002 Tesi had a solo show at the new Museo d'Arte Contemporanea in Rome (MACRO), that institution's inaugural exhibition.