

Sometimes you can jump to the other side
and get life / mind shines instead of
of ~~glass slices~~^{glas slices} man life slices. Without going through
glas pieces.

Jump to the other side

with no broken glass

It's a question of transmutation

CROSSING SMOOTHLY ANY kind of SURFACE.

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you ~~are~~ IN THE IT'S THE SHEET'S VISION.
AN INFRARED VISION : YOU CAN SEE BOTH SIDES AND THE WHOLE LIFE

A NO COLORED APERDIDAS) }
A NO COLORED SHEET }
A BLEACHED }
(HIDDEN NAMES) }
THE WAY A KNIFE FOLLOWS }
PERCUSED BY A KNIFE
WHEN IT IS CUTTING A TISSUE SHEET
IN THE MOVEMENT OF
IN CROSSING A SURFACE
PERCING

TECIDO
?

MILANO 23-11-75

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53
30
30
60
30



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16.2 6⁹ 22.2 53.63.

11.5
45
7.0 13
2.3



O

from "Glass pieces, life slices" (1975)
~~This~~ (a work presented at the Paris Biennale,
1975). This surface

~~This~~ surface
INTERCEPTS.

THE OTHERS ~~BETWEEN~~,
~~DE~~APPEARS.

THE BODY
IS SLICED,
IS REPEATED,
MULTIPLIED;
A PART,
A PIECE
OF MIRROR,

ANOTHER SURFACE,
A THOUSAND,
ALL SWALLOWED.

AND THERE AT THIS POINT
then I WOULD START
MY ~~trip~~ A JOURNEY
THROUGH
THE ENTRAILS.

... IF I HAD A SHALLOWABLE MICROSCOPE.

this surface
intercepts
the others
below,
Despears
The body is
sliced
repeated
multiplied.

Then I start
a journey
inside
my entrails
~~Swallowed~~.

~~If~~, I would really like
to have a shallow
microscope.

a part
a piece
of mirror
of life
one more surface,
a thousand, of them
swallowed,
then
I started
a journey
inside

if

ONE - MAN SHOWS.

GALLERIA
75 STUDIO CARLO CIRELLI - MILAN, ITALY.
GALLERIA MULTIMEDIA - ERBUSCO - BRESCIA ITALY

Group SHOWS.

75 - CAMPO D'ECCE, GALLERIA DIAGRAMMA, MILANO

ELASIT ART SPECIALE FOTOGRAFIA - GALLERIA DEL MILIZIONE, MILANO.

SIEOFF - LA FOTO COMME INSTRUMENTO PER L'ARTISTA.

ART FESTIVAL - BEOGRAD - YUGOSLAVIA.

PUBLICAÇÕES .

INGA PIN, LUCIANO. FOTOMEDIA & COMPANY . IN: GALA INTERNATIONAL N°71
MILANO APRILE 75.

PULIARITTO, ISABELLA : L'ANALISI INTROSPECTIVA DI IOLE DE FREITAS.
IN: GALA INTERNATIONAL N°71 . MILANO APRILE 75

To stop to think;
to ~~plung~~ ^{deeply} inside oneself;
to self-analyse;
to join the parts;
to interrelate attitudes and behaviors
to know oneself and then be aware of oneself.
and don't fall in the mental traps ~~one~~
of self constructs and falls frequently.

All that may be used in the work. May determine it, But will never be sufficient to give the final, complete form.

Through the funnel of the delivery, I refuse to go again once more.

I'm the loneliness and dependence imposed by aquatic environment;

I'm this reclusion and exclusion, I refuse to be again.

So, I experiment my body. To make ~~know~~ ^{to know} that I I provoke it as if it was another body, to suffer new experiences and to know it better.

It learns and discovers. Acts independently. I observe, criticize. Understand it.

If's me that

It's as my body - ~~cover~~^{carapace}. Autonomous. But it
doesn't ~~suffer~~^{bank}. I am it. All those experiences
are suffered by me. It's me that commanding
myself.

I that had passed a period in the dark (Uta).

(As image: glass in pieces; act of breaking;
a mirror to be hunted after)

to know oneself exist. To be pure and
don't need to born again, and start everything
once more:

Each glass ~~cup~~ breakes. Cuts and don't
give you the satisfaction of seeing your own
image.

Mima; friend, mother.

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PROVOQUE
PROVOCATE
~~THE FACT OF~~

provogue provoque
provogue

To stop and think, to dive deeply inside oneself,
to ~~make~~ self analyses; to join the main points, to
interpretate attitudes and behaviors, to know oneself
and to be aware of oneself, to avoid falling in the
same old traps.

All that, maybe used in the work, may determinate it,
but will never give its complete, final form.

I don't want to pass ^{again} ~~through~~ the tunnel of birth.
In the loneliness of a watery world, I don't want to float
~~again~~. anymore.

Rather, I experiment my body, I provoke it as if it
didn't belong ^{to me} ~~in that way~~, it finds out and learns. And acts
independently.

As it lives outside me I can observe it, criticize it and
understand it.

I feel it like a bark, autonomous, and I am ^{but} ~~not~~ unable
I am it. Its experiences are me. I impose them upon myself.

It was me dipped into darkness inside the womb.

IMAGES: BROKEN GLASS, CRASHING A MIRROR AND GETTING HURT.
All is to know that I exist, to make sure that I
don't need to be born again, and start everything
from the ^Nbeginning. Even grass steps breaks and hurts
without leaving the satisfaction of seeing your own image.
~~IT IS THE FRIEND, THE MOTHER.~~

MIRROR: THE FRIEND, THE MOTHER.

FILM:

FACE → INSIDE THE MOUTH

INSIDE THE NOSE

AN ULTRA-VIOLET FACE.

SURFEM

SHEET WITH WIND DRAWING BEHIND IT.

KNIFE CUTS THE SHEET.

I DON'T WANT TO BORN ME

PYOI MY BODY EXPLO

HA LONG DURA IN A SUA FORMA FINITA.

TRANGIO IL TUNNEL DI PARTO CON VOGLIA DI GUARDARE. NON VOGLIO PIÙ
SENSE EXPLOSIONE OF MY BODY IN PIECES

(QUICK SHOTS OF EACH PART)

MY LAR = THE GRADUAL BIRTH OF AN IMAGE

HA, MA FINE, MAU RECO VENIRE. SOSSO DIPENDONO CON OGNIPIO, LE VIVO E SONO

ACQUA CON UNA HOI DI GUARDARE. HAIR PLANTED IN THE GROUND. RECLUSION. ISOLATION.

HAIR = BRIDGE

RAPUNZEL, RAPUNZEL, THROW ME YOUR BRAIDS.

I CUT MY HAIR. I FEEL FREE. I DON'T REMAIN SILENT.

PER UNA SCALA CON DEGLI GRADI DI VITTO C'È UNO SPERONE E TACCIETI,

GUTS IN PIECES:

OVER MY LAR

OVER A MIRROR.

TRY TO SEE THINGS BY YOURS

QU PUOI FERMARCI PER PENSARE, PENETRARE ^{CAMINARE} DENTRO TE STESSA, METTERE ENSIENE PROVARE DI INTERPELLAZIONE

FARE UN PARACELLO TRA LE TUE ATITUDES E COMPORTAMENTI E QUELLO CHE VERAMENTE VOI, UNIRE I PUNTI E FARE PISSALTADE I PUNTI ESSENZIALI IN TE; FINO A RICONOSCERE SE TUE AZI MANIADAS PER CAGARE TRAPPOLE DOVE ~~SEI TU STESSO~~ A CADERE ~~E~~ E EVITARLI. PRIMA DI

X
TU PUOI FERMARCI PER PENSARE; PENETRARE, CAMINARE DENTRO TE STESSA; METTERE ENSIENE E ~~I PUNTI~~ PISSALTADE I PUNTI ESSENZIALI IN TE, FACENDO UN PARACELLO TRA LE TUE ATITUDES E COMPORTAMENTI E QUELLO CHE VERAMENTE VOI; FINO A RICONOSCERE LE TUE TRAPPOLE CHE CREA PER POI CASCARE DENTRO E EVITARLE.

PUOI UTILIZZARE TUTTO QUESTO NEL LAVORO, ^{CHE PUO'} POSSONO ANCHE DETERMINATO, MA NON DARA' MAI LA SUA FORMA FINALE.

TRAVERSO IL TUNNEL DEL PARTO NON VOGLIO PIU ATTRAVERSARE. NON VOGLIO PIU STARE NELLA SOLITUDE DI ~~QUESTO~~ UN AMBIENTE AQUATICO.

INVECE VOGLIO EXPERIMENTARE IL MIO CORPO. LO PROVOCO COMME SI ESISTISSE PUOI DI ME, SI FOSSE INDIPENDENZE, FACENDOLO PROVARE NUOVE SITUAZIONI PER IMPARARE A SCOPPIRSE PER CONTO SUO. LO LO OBSERVO, LO CRITICO, LO CONSCO UN POCO DI PIU.

MA, ALLA FINE, ALLO STESO TEMPO, LE SEGUENTI EXPERIENZE CHE OBSERVO, LE VIVO E SOFFO. ACUMULO COSÌ DUE MODI DI EXPERIENZE.

NON RIESCO A LIBERARME DI QUESTO CORPO. E COMME I BULIA, UNA ARMADURA. COMUNQUE E' LUI CHE ME SERVE DI STRUMENTO PER CONOSCERME.

TO OSSI, CHE HO VERSATO UN TEMPO NELL'OSWIPITA (VIZZO)

TRAVERSARE E ACUMULARE QUESTE EXPERIENZE E CONCLUSIONE E' COMME SALIRE PER UNA SCALA CON DEGLI GRADINI DI VETRO. CHE POSSONO POMPERE E TAGLIARTI, DELL'ALTRA PARTE, NON TI DANNO NEMENNO LA SODISFAZIONE COMME DI LASCIARTI VEDERE LA TUA PROPRIA IMMAGINE, DI GUARDARTI, ANCHE SE FERITO. COMME UN AMICO, UNA MADRE.

- I WANT TO SEE THROUGH MY FINGERS.
TO GO THROUGH THEM AFTER.

- A SMALL SITUATION
TO CREATE AN IMAGE OUT OF LIGHT

- ~~A~~ A QUITE ACCIDENTAL LANDSCAPE, SURFACE
TWO DIFFERENT VIEWS OF THE SAME MOUNTAIN
ATTENTION - A VOLCAN IS GETTING NEARER AND NEARER.

- AN USELESS MOVEMENT! YOU CAN'T GET RID OF
YOU'RE OWNED TO YOUR BODY
THE TWIN VOLCANOS ARE STILL THERE.

A MORNING GLORY.
TWO CONTRACTIONS TO CAME TO
REALITY AGAIN.

WAKE TO THE OUTSIDE AGAIN.

THE MOMENT OF THE PAINTFULL
MOMENT: THE WAKE TO WORLD.

ANONYMOSAGE
AN ANONYMOUS MOLDE
THE

TO SEE THE ANONYMOUS MOLDE
YOU NEED TO CROSS THE FINGERS
YOU'LL FIND IT CARVED IN THE SHEET.

- TRY TO RETURN TO AN UNKNOWN
POSITION.
SENSATION.

- LIKE A OLD-FASHIONED SACRED
NAKEDNESS BALLS.
INVOLVED IN FLU'.

- THE NON FRESCO WAY OF EATING: TO DEVORE.
A SNOBISH
TO FEEL YOUR STOMACH FORRADO WITH FOOD

TO FEEL YOUR BODY UNDER YOUR NAILS
WHEN YOU NEED TO HURT YOU TO BE
SURE YOU'RE ALIVE.

TO OBSERVE FROM THE UPRIGHT ANGLE,
YOUR BODY EXPLODING, AND COZAR WITH THAT
HANG PLEASURE.

THE IMPORTANT THING IS THE DYNAMICS
IS THIS DARK, SHADOW ZONES
IF THERE BEGS HANGING UP FROM THE
EDGE OF THE PHOTO, AS A ~~THE~~ MARIONET,
IT'S NOTHING.

O WHAT CAN YOU DO TO
WHY IS THERE SUCH A LONG TIME TO BE
WHY DOES IT RECEIVE FOR SUCH A
LONG TIME ALL YOUR FORCES, THOUGHT
IDEAS
WHY MUST IT BE PRESENT PHYSICALLY
FOR SUCH A LONG TIME
BEING A MATTER OF YOUR THOUGHTS
ACCOMPANYING YOU
WITHOUT RING YET?

FOTOS SARA FACA

(1) VENDE 15mm reflexiva
expos. venice

11 reflexo

(2) DE BAIXO

SALA
reflexo

(3) MESMA ALTURA

11
reflexo

película 35 mm 1.200 ASA

caixa dia extrema fast-speed

- (4) 23m
reflexo
face reflexo
película
- (5) DE BAIXO
- (6) ARVORE
LATERAL
- (7) 40
mesmo com 50mm
- (8) mesmo com 50mm
- (9) só reflexo sombra da sala no espelho
reflexo sombra dupla na parede
- (10) reflexo sombra e reflexo + espelho
- (11) reflexo sombra e reflexo + espelho

Foto normal

2 visões opostas pelas 1^{as} SALA

3 ANGULOS DA SALA DAS EXPOSICOES

(1) REFLEXO ESPelho + FACA

(2) REFLEXO " " +
espelho no chão

(3) REFLEXO ESPelho + EFETO
NO CHAO

(4)

pe' sole cede espelhos	7
pe' a face cede espelhos	7
- face stava sole cede espelhos	7
en cada intervalo	6
face q. cada sole c espelhos	7
face q. mês p/ fazer c espelhos	7
face q. mês tocando " "	7
1º pé no centro mō q. face	7
q. pé no centro mō pés n'p'	7
4º mō 1º espelhos	2
5º mō 2º espelhos	2
-1- BIENAL	1
2- STANZA BOCCIA	2
3- corredor	1
4- g " "	1
5- 14	2
6 - SÉRIE B	2 (1)
7 - SÉRIE B	1
8 - " "	1
9 -	1

REPRODUÇÕES:

- 1 INTROVERT - ~~FORMA FORMA~~  6 p. 20
 2 14 OCHOS - 2 FOLHAS (NA HORIZONTAL) 2 6
 ② ELO - DUELO .
 1 POSTO C/ PANO - 1 Folha 
 ① HEAD / FEET - .

- 2 BIENAL - 2 FOLHAS (TEXTO VEN SEPARADO)
 1 GLASS PIECES - SÉRIE 1 (TEXTO + 3 FOCOS, TEXTO + 3 FOTOS (TEXTO NAO VEN))
 1 SERIE 2 - VERMELHO BOCAI OU FN. 23
 0 SERIE 3 - SHIVA (1 FOCA)
 NAO

CARNA - COPIAS DOIS
 ① 27 years old ?.

O JOURNEY ?.

1 FILME - DEDO + MERCURIO

O JUMP TO

MESMO BOCAI - 2

MESMO BIENAL -

head and feet
 bolas

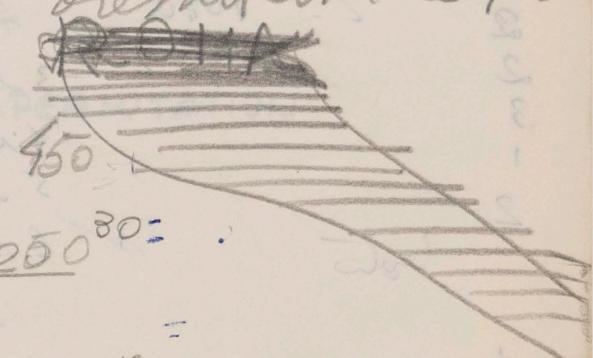
c. t.
 mao

4
 3

- 1º 27 years - 1 peg.
 2º Journey - 2 peg.
 3º Introvert - 2
 4º eb - duelo - 2
 5º 14 ocho 2
 6º mao 1 peg. 2
 7º bienal 2
 8º odas 2
 9º shiva 2
 10º ours 2



Gallina bernitani
 La Alde teri
 11 de Eremitani 27.



$$\begin{array}{r} 30 \\ \times 30 \\ \hline 900 \end{array}$$

250

3.6

60

72

3

250.

180

6

3

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SKIN

PULSATION

SHAPE

ABSENCE

PHYSICAL TRANSPORTATION

SUBDIVISION

SUSPENSION

MESSAGE

AS A SNAKE

DESTROY IT

TEETH AS

COMPONENT

COVER

NO-BODY

TALCUM POWDER

SOUND

RUNNING WATER

AN HOUR

NETWORK

MATTER

INSULATION

AT THE END,
A BORDER,

FLUIDNESS

MEANING

BODY

Nobody

FLESH AS WATER

COMMUNICATION NOISE

CIRCULATION

OBSURITY

PERMUTATION

MOTION

A CHANGE OF SKIN

DESTROY IT

(1º TEXTO italiano, segue Rota, TEXTO INGLÊS)

BIENAL

CORPO / 6 MINUSCULA E MAIUSCULA -

ELEMENTS / LIGHT - WORK
CORPO 3/10 300250

A DEFORMED ...

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CORPO 10

A DEFORMED IMAGE

ABOUT A REFLECTED IMAGE;

I DON'T NEED TO HURT BEAUTY,
MY BODY,
TO BE SURE THAT IT EXISTS.

IS REALITY AT THE END,
THE END OF A MIRROR,
PALPABLE?

MUST I PUT A FINGER INSIDE A WORD
TO BE SURE OF IT?

John

Dear Sir

75. Takes part at Magma

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Dear Lucy

I'm sending you this work.

part of a serie done in '75 and shown at
Studio Carla Sikelian Feb. '75.

It wasn't possible to have the book
printed for the opening of the show, ~~at time~~
As soon as it's ready, I'll send you
the copies.

I know Bocchi had some problems
in sending the dollars, for burocratic difficulties
now existing in Italy. He sent you a letter
about this. I'm very sorry about this delay.
When he explained to me reasons of the delay and
the way of ~~dealing~~ ^{I will send you} ~~dealing~~ ^{news,}
as soon as I have them news I'll write you

Best

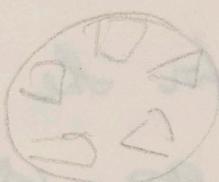
Toto

87 - 75

29 - 41

3P.

25



①

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2 elements

②

12 elements

③

9 Boccetti

④

intervent

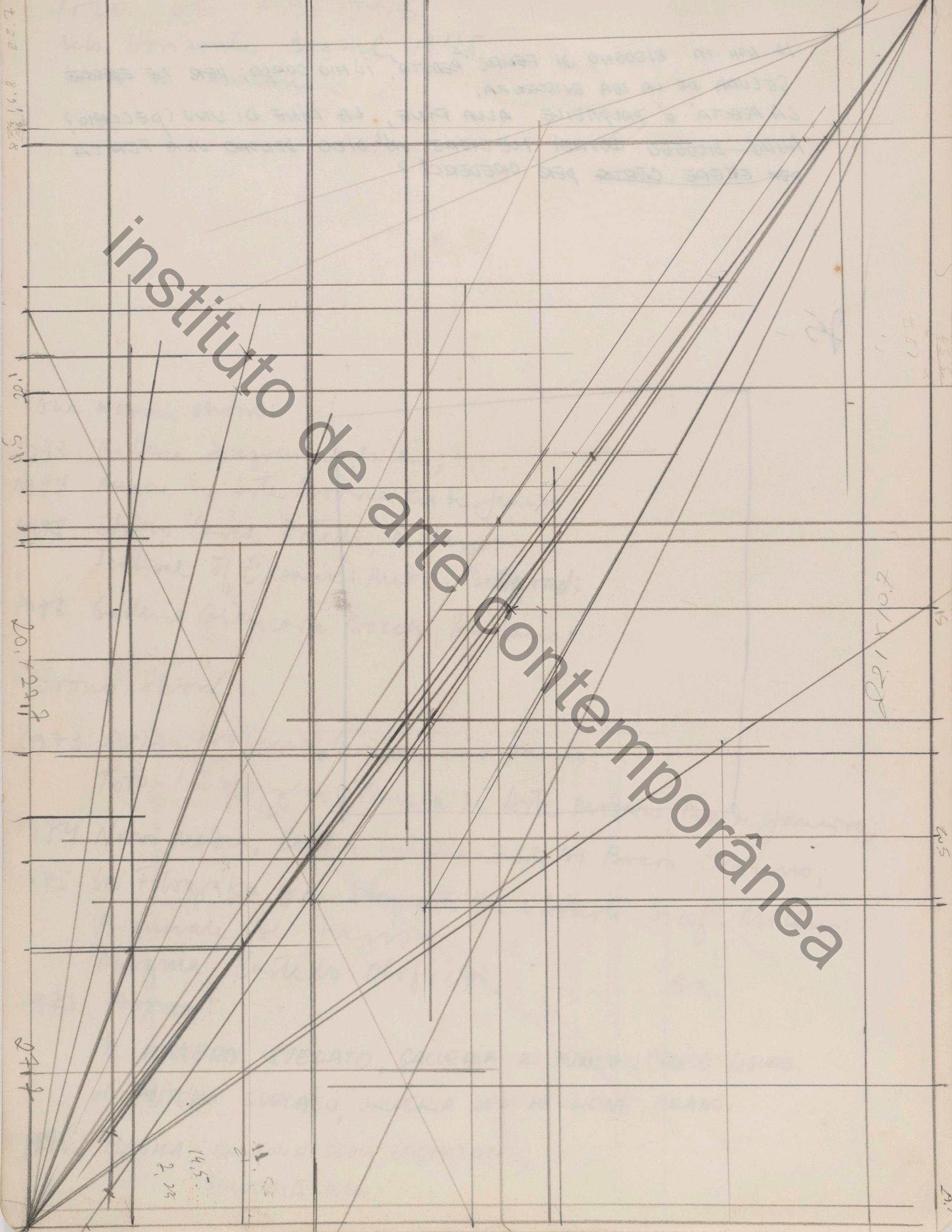
⑤

- 1º P - FOLHA DE ROSCO
 2º P - TÍTULO: LUCYL. - IOL. F. ED. B.
 3º P - TODO PESSOAL
 1º pag - TEXTO Lucy L. ING TRADUÇÃO ITAL. → 1º inscrição
 2º P - TEXTO LUCYL. ING
 3º P - TEXTO LUCYL. ING
 4º P - TEX L.L. ITAL.
 5º P - TEX L.L. ITAL.
 6º P - TEX L.L. ITAL.
 7º P - ILUSTRATION OF THE JOURNEY
 8º P - GLASS PIECES, LIFE SLICES - BIENAL GIGANTESCA 9 BOCCAI
 9º P / 21º SPECTRO OUTO 12 BOCCAS !
 10º P - GLASS PIECES " (CONCEPÇÃO QUEBRADO) MUSEU BOCCAI
 11º P - GLASS " E REPEÇA CORPO ABOCCHI
 (DE DATA).
 12º P - ROOTS
 13º P - DUELO
 14º P - HEAD AND BEET
 15º P - EXPOU. PEN.
 16º P / 12º AMBIENZE MOSTRA
 18º P - ELEMENTS - CORPO MERCURIO
 19º P - " MERCURIO
 20º P - CIRCUITO 9 ESPELHOS

TEX - NOTEBOOK	ITAL.
TEX - NOTE BOOK	INGL.
TEX - BIENAL	ITAL.
TEX - BIENAL	INGL
TEX - FILME	INGL

The image shows a page from a spiral-bound notebook. A large, semi-transparent watermark in the center reads "instituto de arte contemporânea". The page is covered with various handwritten calculations and notes. At the top left, there's a subtraction problem: $1784 - 121 = 1663$. Below it, another subtraction problem is shown: $37 - 34 = 3$. In the middle left, there's a multiplication problem: $32 \times 32 = 1024$. To the right of these, there's a large number 1360 followed by several lines of text in English and Portuguese, such as "THE TOURNEYS", "230 IN 22 AND 22 AND", and "EXHIBITION OF THE WORKS". Further down, there's a complex calculation involving multiple steps and numbers like $1184 - 111 = 1073$, $1073 - 39 = 1034$, and $1034 - 26 = 988$. On the far right, there are more calculations and some crossed-out text. The bottom right corner features a large, faint number 15068 .

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Io non ho bisogno di ferire ^{la} realtà, il mio corpo, per ne essere
sicura de la sua esistenza.

La realtà è palpabile alla fine, la fine di uno specchio?

Ah no bisogno dovrei mettere un dito dentro una reperita
per essere certa per crederci?

25 -
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Ione de Freitas
Sob Horizonte, Brazil 1945
lives in Milan

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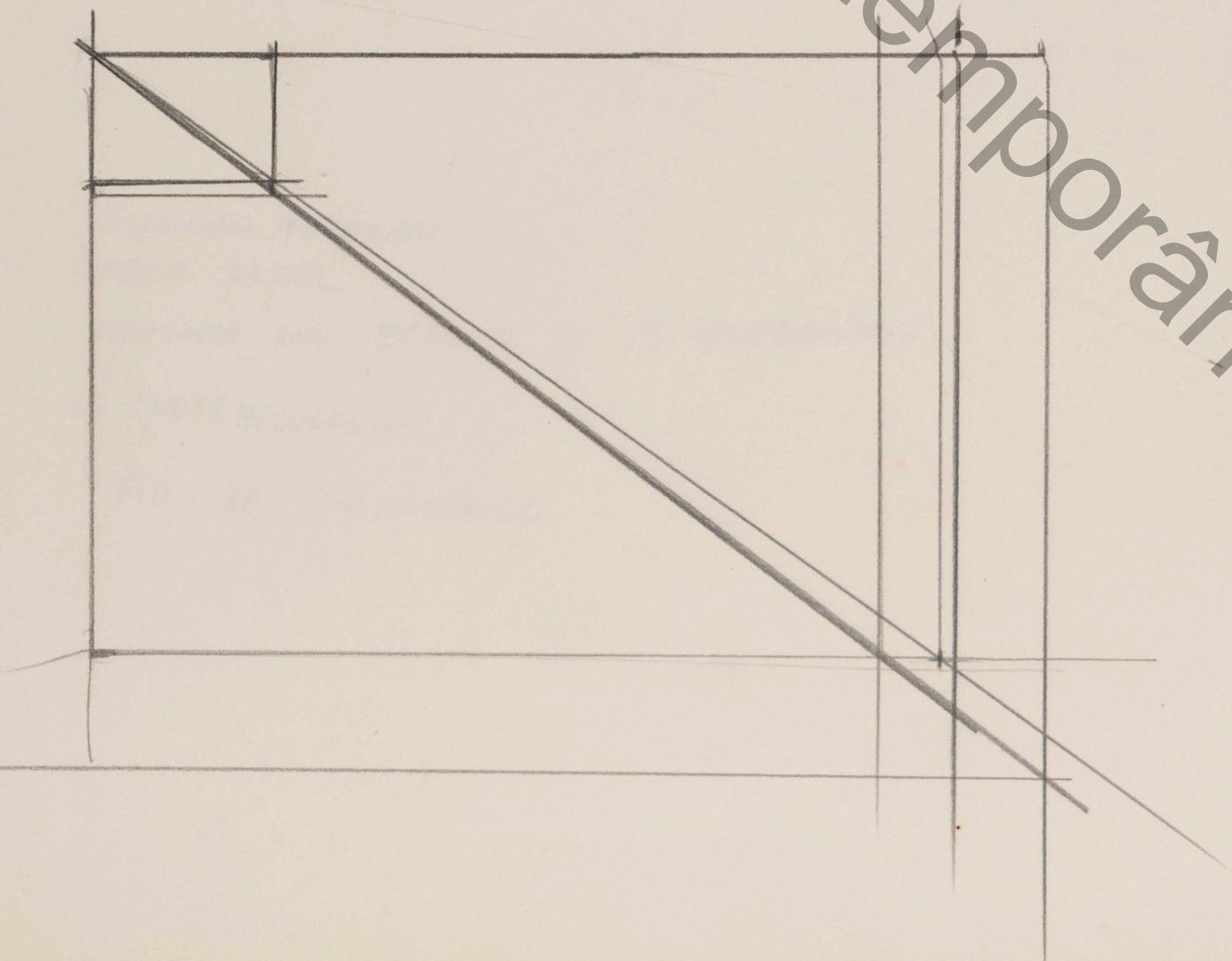
One woman shows:

- 1973 Gallerie D'agostino, Milano;
1974 Museu de Arte Moderna, Rio de Janeiro;
1975 Studio Lada D'Addi, Milano;
Festival of Expanded Media, Belgrad;
1976 Gallerie Giacomo Bocchi, Milano.

Group shows:

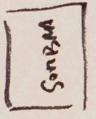
- 1973 Expo-Projeções, Grife, São Paulo;
Foto-Linguagem, Museu de Arte Moderna, Rio de Janeiro;
1974 Nuovi Media, Centro Internazionale di Brera, Milano;
1975 La Fotografia come Strumento per l'Arte. Siaf, Milano;
Biennale de Paris.
Magma. Castello Olofresi, —— BR
1976 Magma.
- IL MISTERO SVELATO, GALLERIA IL PUNTO. CAUCÉ LIURE.
IL MISTERO SVELATO, GALLERIA DEL MILLIONE, MILANO.
1976 MAGMA, GALLERIA DEGLI EREMITANI,
GALLERIA DEGLI

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círculo
el pata
enrolar q
Ax6

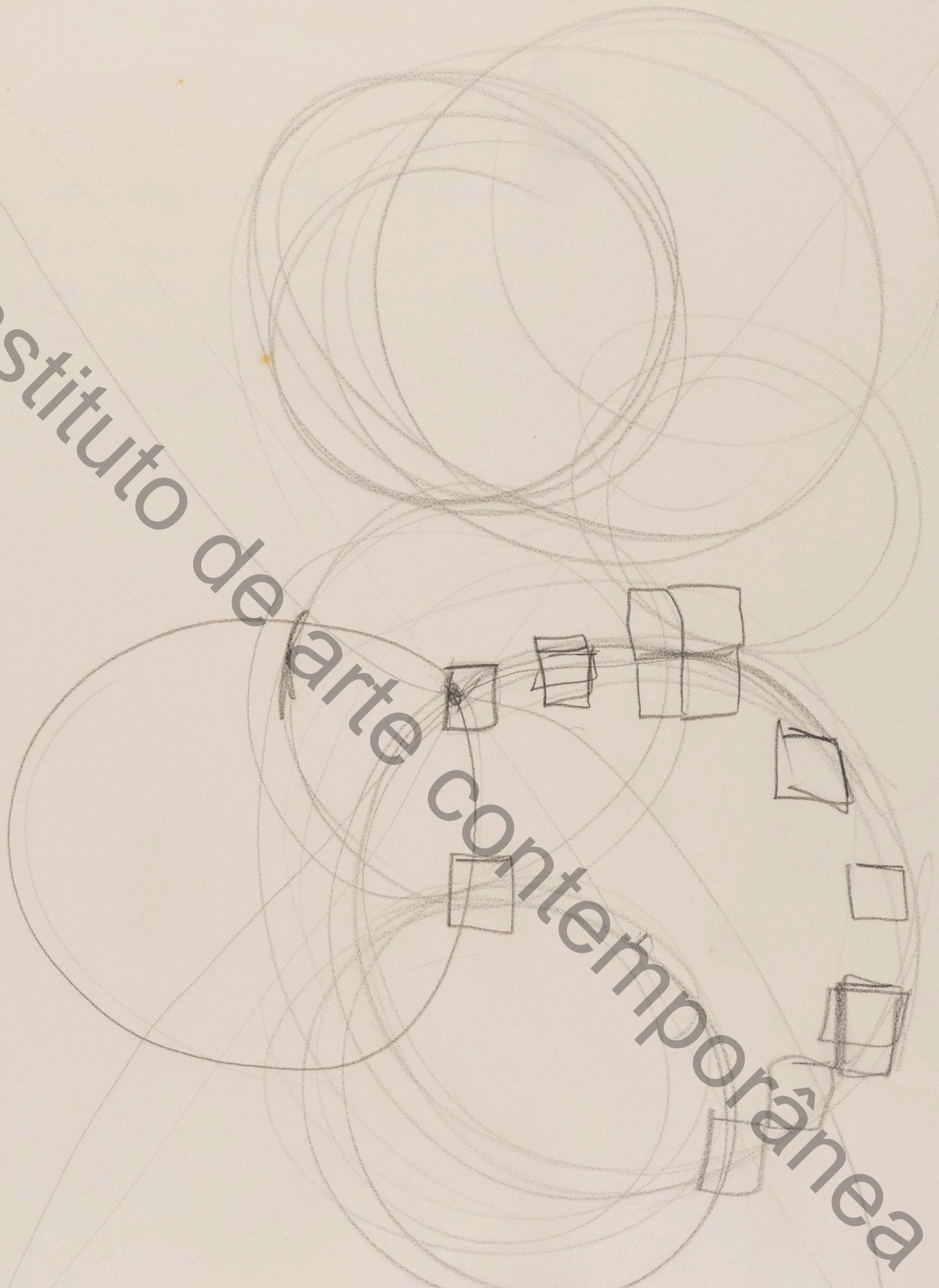


enrolado
q
Ax6

MOSTRA BOCCCHI:

- 1° COTELLO SU L'OCCHIO - 6 ELEMENTI - 600
- 2° GLASS PIECES, LIFE SLICES - 9 ELEMENTI - 750
- 3° GLASS PIECES, LIFE SLICES - 5 ELEMENTI - 450
- 4° GLASS PIECES, LIFE SLICES - 6 ELEMENTI - 650
- 5° GLASS PIECES, MIND SLICES - 7 ELEMENTI - 650
- 6° GLASS PIECES, MIND SLICES - 3 ELEMENTI - 300

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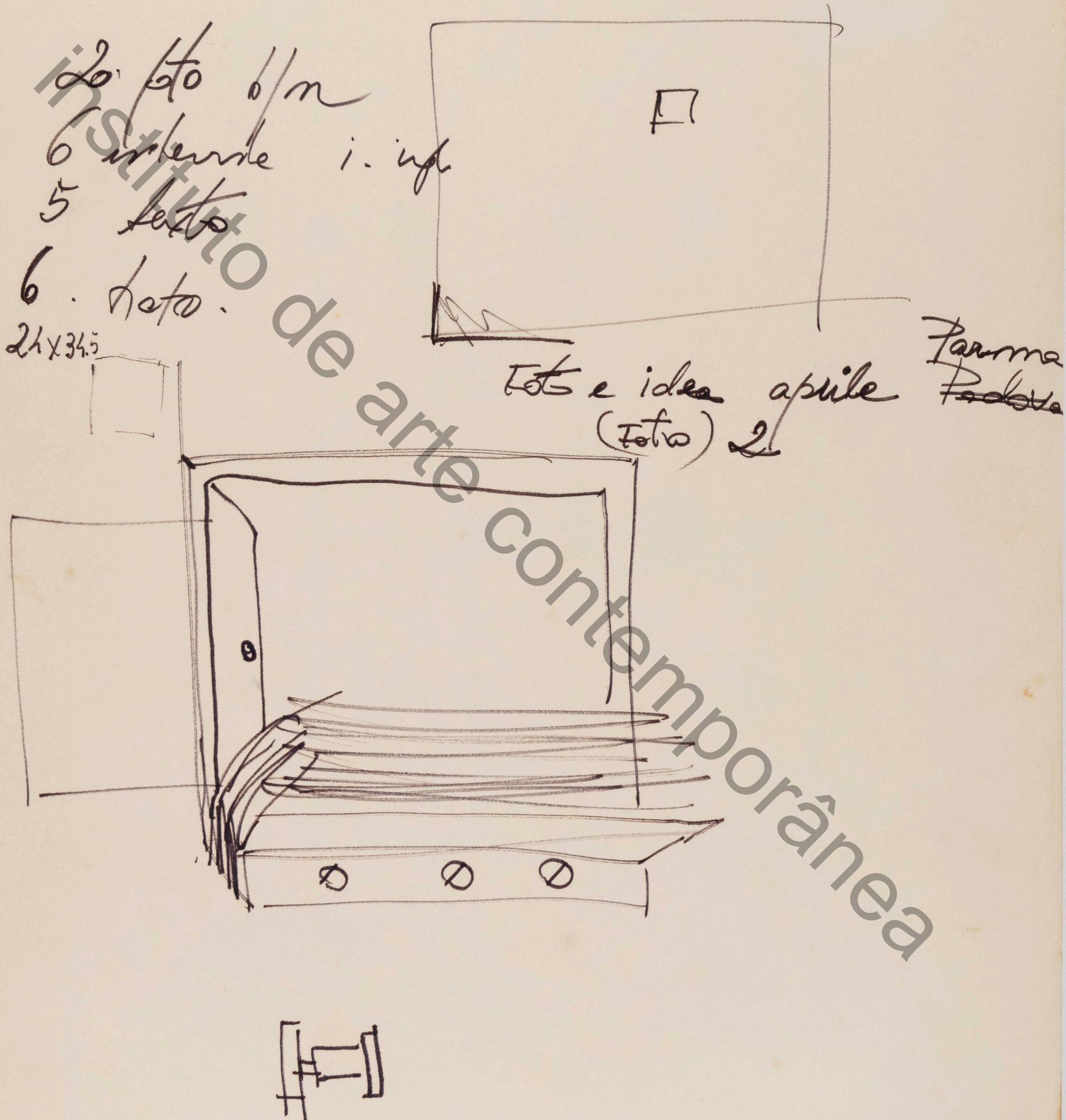




2.8 m = 49 cm
6.0 m = 30 cm
3. m = 15 cm
1.5 m = 9 cm
70 cm = 3.5 cm
35 cm = 1.95 cm

12.5 m = 0.88 cm
18 cm = 0.9 cm

1200 - offoto originali. - interv
specchio
 30 - copia d'artista l'opera
 300 - copertina H



- Instituto de arte contemporânea
- + ~~O~~ ~~Abraie~~ ~~D~~
 - X TEXTO MK
 - X TEXTO FINO FILME V
 - X 5 FOTOS FILME
PRETO E BRANCO
 - X CARTA
 - X BIO DIC.
 - X BIBLIOGRAFIA
 - FLASH-ART - 2 FOTOS
DATA P
 - TEXTO HEUTE-KUNST X
 - FOTOS FILME X
 - ROMANA**
fotografia BIO + BIBL
X TEXTO HEUTE-KUNST (TRADUZIR)
 - X FOTO FILME D
 - X 2c
CARTA
 - ARTES VISUAIS.
FOTOGRAFIA
 - TEXTO BARBARA..
 - FOTOS: HEAD AND FEET
DUELO
LUCIANO foto 2c.
 - X CARTA
 - KRINSINGER** X
 - X TEXTO HEUTE-KUNST V
 - FOTO LUCIANO (JÁ TEM.)
 - X CARTÃO P
 - FOTOS
DUELO 1
LUCIANO 1
VESTA 1
NOVA 1
FILME 1
 - LUCY LIPPARD SÓ FOTOS
CARTÃO IDA.
 - + TEXTO HEUTE KUNST V
 - + FILME - TRÍPA V
 - + NOVO V
 - + DATA
 - + CATALOGO
 - XEROX : + XEROX MARTIN.
 - FOTOS : DUELO
LUCIANO
VESTA
NOVA
FILME
FILME (JÁ PRONTA).
 - + BIOGRAFIA V
 - + BIBLIOGRAFIA V
 - SHÉDE**
CARTA
FOTO X
 - TEXTOS:
TRÍPA - 2
HEUTE-KUNST - 4
NOVO - 3
DATA INGLÊS - 2
BIO BIBL - 4
- 4
 - ART** - TRÍPA
CARTA
FOTO + 2 FOTOS
 - TRABALHOS A DOCUMENTAR
- 14
- 8 FACAS ORTELI
- 6 POSTO "
- LUCIANO 3
- BIENAL
 - EDIÇÃO CARVA
post Berry