

## Carabinieri – stazione mobile by Aldo Giannotti & Stefano Giuriati

Airports, train stations and customs houses gradually turned into filters which are daily crossed by millions of people and goods under the police's and army's surveillance. Likewise in every country, security guards provided with control devices delimit lockout borders and protected areas. Policemen at the entrance of public and private buildings became part of the visual urban landscape. The nomadism and the mobility characterizing the contemporary man's identity, as well as the aspired geo-political unity in Europe, seem to have been slowed down and broken up by the presence of countless frontiers. "Borders - observed as a three-dimensional devices as symptoms and results of dialectic between the energies of flows and the enduring power of local identities - could become a fertile key-entries to rediscover the present" (S. Boeri). In this scenario, the project Carabinieri, Stazione Mobile by Stefano Giuriati and Aldo Giannotti questions the dynamics and the rules connoting and defining the term *iborderi* itself. The two artists, performing two Carabinieri in Munich, show the relationships between different cultural and national identities within the European Community.

Through their symbolic relocation into a foreign city, the ordinary perception of boundaries has been shifted and puzzled. Tracing new edges, they shape a subjective geography bringing about different questions: what are the borders defined by? What is tolerated within them? Which identities (national, cultural, social, religious) should be enclosed and sheltered? Which are the decisive limits and criteria determining who and what can cross those edges?

Institutional buildings, galleries, museums and the other artist's works at the *Gefährliche Kreuzungen- Die Grammatik der Toleranz* exhibition are the main focal points of the performance Carabinieri, Stazione Mobile.

Selecting and reinterpreting different locations within the artistic, the political up to the financial field, the two artists/agents render ambiguous the boundaries of their operative areas in the city of Munich. The same ambiguity is embodied by the Carabiniere character himself during his *imissioni* on the verge between his institutional value and his role as occupation force. Through their ironic representation and appropriation of this figure, Giuriati and Giannotti stress the contradictions within the local-global relations.

Which cultural loss can bring the unification process within the single European countries? The Carabiniere moved to Monaco personifies a double role: he symbolises the Italian cultural identity abroad, and at the same time, he defends it. As one of the main symbols in the Italian popular comic tradition, the Carabiniere contradicts himself simultaneously becoming both protector and protected, defender and defended.

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