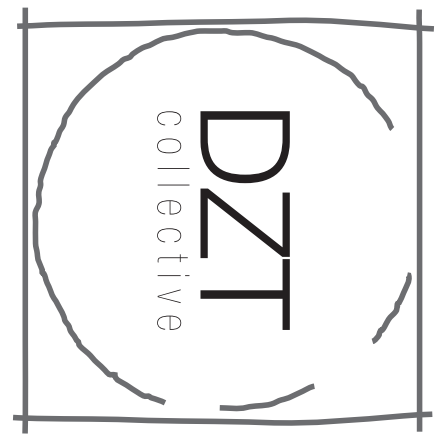
www.dyzerotre.info



About DZT collective

DyZeroTre (DZT) is an artistic and architectural collective whose core is composed by Stefano Romano (artist) ed Eriselda Çobo (architect). The third member of the collective is Guido Affini (artist) through Aria, an electroacustic music project that combines different languages. The operating mode of the collective is the research and action on the territory, to instigates debates on political, architectonic and social issuess.

DZT works in a processual area through aesthtic acts which can no longer prescind from conflicting istances, new antagonisms, the urgency of social reality. Actions, performances, video, installations, photography, drawings are the media used by DZT to create not aligned images of reality.

In architecture our research takes place along the line which separates and link private and public sectors, city and territory. Working on reality is the possible way of tackling architecture. Expressing doubts: architecture is an enigma which can only be solved using the heart. We believe that architecture is not just a question of form or language. Our vision of architecture as a way of transforming reality implies, viewed in terms of its highest ethical, poetic and professional significance, a high sense of responsibility and rejection of cynicism. Architecture as “place” is the result of territories, cities and people coming together, for us it translates into specific response to a specific context. Architectural design is not the search of architecture for architecture’s sake. It is the place of beauty, in the form of dialogue, of the future; is the place for everybody who lives on, and will live on, the earth. Our attention to public opinion, social conditions, contemporary languages and their blending, together with the comfort coming from memory, are the essential references for an architectural project based on the action-reaction alteration aimed at the experimentation on reality over reality.
We conceive architecture as an open discipline; we feel the need to read the city not as a series of simple buildings and squares, but as a series of events that intersect to infinity, setting as measure of architectural space, the human individual.

Bio

DZT is a collective established in 2012.
The collective works between Italy and Albania.

Email | sr@dyzerotre.info / ec@dyzerotre.info **Web |** www.dyzerotre.info
Flickr | https://www.flickr.com/photos/dyzerotre **Vimeo |** http://vimeo.com/dyzerotre

solo shows and performances

2015
- a Manifesto, Tulla Culture Center; Tirana, Albania

2014
- Post fata resurgo, Palazzo della Misericordia; Bergamo, Italy, performance in the frame of ArtDate - Dialogo nel tempo

2013
- HISTŒRI removing, UpperLab; Bergamo, Italy, curated by Upper Art

2012 (before the creation of the collective)
- memoria collettiva, microgallery - portable gallery in miniature, c/o The Office - contemporary art affair; Tirana, Albania

2011
- would you stay a little longer? / a do të rrish edhe pak?, Zeta gallery; Tirana, Albania
- Sliding About / on display, CHAN contemporary art gallery; Genova, Italy

2010
- Stefano Romano per - my sunset diary, private flat [Erica's home]; Bergamo, Italy
- Stuck in a paradox, I start to shave myself, CHAN contemporary art gallery; Genova, Italy

2009
- Tremilaseicentocinquantagiorniunalinea, careof; Milano, Italy, curated by Chiara Agnello and Alessandra Pioselli

2008
- Segmenti.1 - 220, Placentia Arte gallery; Piacenza, Italy

2006
- One day works, neon>campo base; Bologna, Italy, presented by Nerina Ciaccia and Keti Shehu

2003
- Bookshop, GAMeC area Palestra; Bergamo, Italy, curated by Giacinto di Pietrantonio and Alessandro Rabottini
- Incroci, Alice & altri lavori in corso gallery; Roma, Italy, curated by Domenico Nardone

2002
- Vuoi giocare?, Alice & altri lavori in corso gallery; Roma, Italy, curated by Domenico Nardone

collective exhibitions

2015
- Vivere il tempo della Grande Guerra, Palazzo della Ragione; Bergamo, Italy
- Tirana Open1, Palace of Congresses; Tirana, Albania
- ScuplFest/Autostrada Bienale, Eurocenter Building; Prizren, Kosovo
- Immaginario oltre la crisi#1, Palazzo Costanzi; Trieste, Italy

2013
- Larger than borders (videospritz 2013), studio Tommaseo; Trieste, Italy, curated by Daniele Capra
- Ogni cosa a suo tempo. Cap. VI Atto II (Resume and Rebirth), BACO arte contemporanea; Bergamo, Italy, curated by Stefano Raimondi and Mauro Zanchi
- Participation, participatory practicies as artistic strategy, TICA AIRLab, Tirana Ekspress; Tirana, Albania
- Lavoro/Work/Vore. Villa di Toppo Florio; Buttrio (Ud), Italy, curated by Paolo Toffolutti
- Io Sono quello che Noi Siamo, Artopia Gallery; Milano, Italy

2012
- The Pythagoras' (un)costant, Tirana Ekspress; Tirana, Albania, curated by Stefano Romano
- Funding for Isola, Bianconi gallery; Milano, Italy, curated by Julia Draganovic and Federica Patti

2011 (selection, before the creation of the collective)
- 54° Venice Biennial – Trieste Contemporanea, Arsenale; Trieste, Italy, curated by Giuliana Carbi Jesurun
- 54° Venice Biennial – Pavillion of Fine Arts Academies, Arsenale, Tese di San Cristoforo; Venezia, Italy
- The precious things, Archiviazioni – Laboratory of Art and Architecture; Lecce, Italy
- Images for tomorrow, Fondazione Arsenale; Iseo (BS), Italy, curated by Davide Tranchina

2010
- My favourite things, the sottobosco's archive in a show, Contemporaneo gallery; Mestre, Italy, curated by archivio sottobosco
- Open city / città aperta, public billboard; Modena, Italy, curated by Amazelab
- Zooincittà, facades of the buildings in via Roma; Cuneo, Italy, curated by Michela Sacchetto
- What's about Italy, in the frame of Forwardlooking, Macro Future; Roma, Italy, curated by Francesca Sandrini

2009
- 4 ways to, Zenit gallery; Tirana, Albania, satellite event of TICAB (Tirana International Contemporary Art Biannual)

- Nopasswd festival, laboratorio sociale Buridda; Genova, Italy, curated by Gruppo Estraneo Permanente and nopasswd
- New Italian Epic, Brown project space; Milano, Italy, curated by Andrea Bruciati

2008

- Fama_fame / fame_hunger, Het Wilde Weten; Rotterdam, the Netherlands, curated by Daniele Pario Perra, Roberto De Luca, Giancarlo Norese
- Storie, Viamoronisedici gallery; Bergamo, Italy
- Soft Cell: dinamiche nello spazio in Italia, GC.AC; Monfalcone (GO), Italy, curated by Andrea Bruciati
- Same democracy pratiche artistiche e curatoriali nell'era dell'open source culture, neon>campo base; Bologna, Italy, curated by Marinella Paderni and Elvira Vannini

2007

- Art shakes politics, different locations – Italy
- Mondo e Terra, Galleria comunale di Arte Contemporanea; Castel S.Pietro Terme (Bologna), Italy, project winner of the "Manara prize" 2007, curated by Elisa Del Prete
- In Contemporanea numero uno, Triennale – Cadorna; Milano, Italy, curated by ViaFarini

2006

- Every revolution is a throw of dice, Loggia della mercanzia; Genova, Italy, curated by Elvira Vannini
- Traveling light, Chelsea Art Museum; New York, USA, curated by Julia Draganovic
- Videopassages, cafè Saint George via Torino; Milano, Italy, project by careof curated by Mario Gorni and Simona Bordone, selection by Roberto Pinto

2005

- Conquering new spaces, the Kosova Art Gallery; Prishtinë, Kosovo, curated by Mehmet Behluli
- Viaggio Leggero. Niente da perdere, Saint Paul church; Modena, Italy, curated by Julia Draganovic
- Tirana Bienale3, International Biennial of Contemporary Art, Goldi complex; Tirana, Albania, curated by Roberto Pinto
- ArtHotel, satellite project of the Tirana Bienale3, project proposed during the second Tirana Biennial, Hotel Dajti; Tirana, Albania, organized by OrgaCom
- Clorofilla – Academy of Fine Arts "G.Carrara"; Bergamo, former students selection, Stecca degli artigiani; Milan, Italy, organization: Academy of Fine Arts "G.Carrara", Bergamo, IDA (Island Of Art), coordination: Salvatore Falci

2004

- Da lontano era un'isola, Fabbrica del Vapore e Careof; Milano, Italy, curated by concura
- Empowerment/Cantiere Italia, Museo d'arte Contemporanea of Villa Croce and Villa Bombrini; Genova, Italy, curated by Marco Scotini
- Exit, Institute of Contemporary Art, Peje Kosovo, curated by Erzen Shkololli
- The Yugoslav Biennial of Young Artist, Centre for Contemporary Arts; Vrsac/Belgrade

Serbia and Montenegro, curated by Sinisa Mitrovic, Ana Nikitovic, Jelena Vesic
- Assab One - la nuova generazione artistica in Italia, Ex GEA; Milano, Italy, curated by Roberto Pinto

2003

- Onufri, National Gallery; Tirana, Albania, curated by Genc Mullici
- Bergamo all light, ex church of Maddalena; Bergamo, Italy, curated by Salvatore Falci
- In movimento, C/O via Farini; Milano, Italy, curated by Gabi Scardi

2002

- Mulhouse 002, Parc des Expositions de la Ville de Mulhouse; Mulhouse, France
- Arteimpresa , third edition, competition show (3° prize) Ex church of Sant'Agostino; Bergamo, Italy, curated by Salvatore Falci
- Lavori in corso/Work in progress, private house; Milano, Italy, curated by Roberto Pinto

2001

- .Org, in Boston Cyberarts Festival, Coolidge Corner Theatre; Boston, U.S.A.

2000

- Proposte XV (Laboratorio 1) memorie, accumulazioni, archivi, Centre Culturel Francais de Turin; Torino, Italy, curated by A.Titolo

projects and curatorial activities

2014 – on going
- MAPS - Museum of Art in Public Space info at: www.the-maps.org

2012

S.Romano; curator of the exhibition "The Pythagoras' (un)costant" Tirana Ekspress, Tirana Albania.

2011 – on going
- microgallery, contemporary art gallery in miniature (now MAPS project room)
info at: www.the-maps.org

2010

S.Romano; won the "Marco Magnani" prize for young critic with the project for the collective exhibition "Fragments from nowhere" at palazzo Ducale in Sassari, Sardegna, Italy

2006

S.Romano; was one of the co-founders and curators of T.I.C.A. (Tirana Institute for Contemporary Art) in Tirana. Together with Edi Muka, Gezim Qendro, Joa Ljungberg, Tina Finnas, Monica Melin.
Today T.I.C.A. is collectively runned by: Tina Finnas, Joa Ljungberg, Edi Muka
info at: www.tica-albania.org

2004

S.Romano; conceived 1.60insurgent space, an artistic space of investigation of the

urban areas. 1.60insurgent space was an open space inside the city of Tirana for the realization of site specific interventions, curated by Stefano Romano and/or another curator each time.

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Michele Bertolini, ~, stuck in a paradox, I start to shave myself, exhibition catalogue, CHAN gallery, Genova, 04 February – 20 March 2010
Anna Lovecchio, Drawing restraint. Tracing art back to life, stuck in a paradox, I start to shave myself, exhibition catalogue, CHAN gallery, Genova, 04 February – 20 March 2010
Hilda Ricaldone, Tutto è biografia?, stuck in a paradox, I start to shave myself, exhibition catalogue, CHAN gallery, Genova, 04 February – 20 March 2010
Alessandra Pioselli, l'incertezza, lo sforzo, l'errore, tremilaseicentocinquantagiorniunalinea, exhibition catalogue curated by Chiara Agnello and Alessandra Pioselli, careof, Milano, 11 February – 14 March 2009
Chiara Agnello, imprevisti e casualità, tremilaseicentocinquantagiorniunalinea, exhibition catalogue curated by Chiara Agnello and Alessandra Pioselli, careof, Milano, 11 February – 14 March 2009
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Angelo Bianco, P.P.P. Intervista a Stefano Romano, «Juliet», n. 139, October-November, 2008, p. 81
Andrea Bruciati, Lorenzo Bruni, Barbara Casavecchia, Chiara Leoni, Paola Nicolin, Marco Tagliafierro, Soft Cell: dinamiche nello spazio in Italia, exhibition catalogue edited by Andrea Bruciati, GC.AC, Monfalcone, 04 July – 31 August 2008, Bologna, Damiani.
Anna Daneri, Ouverture: Stefano Romano, «Flash Art», n. 269, April-May, 2008, p. 136.
Elvira Vannini, Dizionario della giovane arte italiana (1), «Flash Art», n. 269, April-May, 2008, p. 106.
www.incontemporanea.it , interview by Francesca Di Nardo, 2007
Teresa Ruggeri: La scena albanese, «Arte e Critica» anno 14 numero 52 September -

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Elena Crippa: « Stefano Romano: Insurgent flâneur seeks intellectual community», pubblished on: www.e-cart.ro for e-cart revista contemporary art magazine 7th issue march 2006
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Stefano Romano, Empowerment, Cantiere Italia, exhibition catalogue, Museo d'Arte Contemporanea Villa Croce, Genova, 30 June – 05 September 2004, Cinisello Balsamo, SilvanaEditoriale, p. 96-97.
Nora Bertolotti, Intervista a Stefano Romano, in Da lontano era un'isola, exhibition catalogue, 07 September – 22 September 2004, p. 70 / 71
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Francesco Pavesi, Intervista a Stefano Romano, in Assab One, la nuova generazione artistica in Italia, exhibition catalogue, Assab One, 13 May – 30 May 2004, p. 56-57
Domenico Nardone, Dall'arte subliminale all'opposizione militante, «undo.net», 2002
Giorgina Bertolino, Francesca Comisso, Lisa Parola, Proposte XV memorie accumulazioni archivi, exhibition catalogue, 16 November – 16 December 2000, Regione Piemonte, Ass. alla Cultura, p. 25, 47, 68

RAW - PARATA D'EROI

video
running time: 14'36"
2015

The work starts from a reflection of a certain idea of failure that war brings with it. During our research we found a military march of the Italian army written in 1940, very popular abroad, and also played in ceremonies and civic events (such as during the celebrations of the sesquicentennial of the Unification of Italy).
A march that was a parade for the heroes of the war has become the focus of our project that grows around a performance, made along the staircase inside the "Torre dei caduti" in Bergamo, during which the performer plays a summary of the drum section, using as drum the steps themselves. The performance develops so attempting to playing the score on each step, down by one (as in an ideal parade). Whenever there is an error in the execution of the march, a voice-over (the drum teacher) forces the performer to stop and go back to the first step, where it sounds again, trying to get off again the steps. What is established is a loop so that ideally leads to the impossibility of playing a parade of heroes, since wars are still going on in the world and what remains is only failure, as it is the attempt to play the parade.










TRASLOCO, PIATTI DA CONTORNO (ARTRIBUNE)

photo
2015 (series)

The work is a reflection on the idea of mobility and on things that each of us take with him when moving house/city/country. In this case a set of six side dishes has been protected, from possible shocks while traveling, with random pages of the magazine Artribune.






SULLE TRACCE
ARTE IRR






È ARTE"
ARMORY

FUTURO ANTERIORE (Future perfect)

video
running time: 5’46”
2015

The work is a reflection on a dream, that of the Communist ideal that has always been projected into the future. A moment that never arrived, a projection broken from the end of the “Grand Narratives”, a future that had to stop in front of a present that did not want to wait any longer to become only past.
Our work analyzes the song “Bandiera rossa”, a very famous Italian song on Communism, through a double reversal. During the action in a square, the recorder plays the song backwards, making its political message impossible to understand. Meanwhile the performer climbs on a stepladder and “sings” the song using sign language, following the original text (not the backing track), transforming lyrics created for the masses into a speech for a niche audience, which only a few people can understand, shifting the message to the performer’s body language.




AMO SEMPRE E COMUNQUE

STUDY FOR A MONUMENT

photo
2014 - on going series

A permanently unfinished archive is an ongoing photographic series, made up of small interventions and situations “found” in the public space, in different cities.

Study for a monument it’s a possibility offered to people to perform their personal idea of a monument. Basically it’s a performance we cyclically set in different situations. A stepladder become the pedestal for people to perform their ideas, in a time when, through the death of the “-isms”, it’s impossible to even think to the solemn idea of monument.


YPRE E COMUNQUE







A PERMANENTLY UNFINISHED ARCHIVE

photographic project
2006 - ongoing

A permanently unfinished archive is an ongoing photographic series, made up of small interventions and situations we found in public space, in different cities.

More info on every single intervention on our website:
www.dyzerotre.info

MANIFESTA

photo
2014



THE GUTS

photo
2013



LULISHTJA

photo
2013



DĒMOS

photo
2013



HISTERI

photo
2012



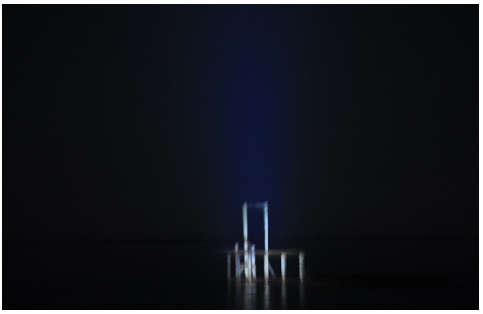
SUM TO ZERO

photo
2012



LA STREGA E IL MARE

photo
2011



NAUFRAGO

photo (sequence)
2011



42° 25’ 48” N, 18° 46’ 12” E

photo
2010



STEREOTYPES (home)

photo
2006



POST FATA RESURGO

performance / installation
dimensions of the space
materials: paper (book pages)
2014

The work is inspired by the idea of the cyclical nature of history and the death of the " - isms", the post-modern central point of discussion. By now at least from thirty years, our society is based on this idea and also thanks to mass technology we have tried to spread the idea of an horizontal information and politics. Perhaps without realizing, somewhat naive, that the Internet is a tool of political propaganda too and that can be controlled and directed, as well as any other agency previously used by the governments of " - isms."
Today many international thinkers such as geographer David Harvey and philosopher Slavoj Zizek, theorises the need to return to a strong philosophical thought to indicate a "way forward".
Our work starts from these thoughts and attempts, through a symbolic and simple gesture, to reflect on the cyclical nature of history, even (and perhaps especially) in a period that has determined its death.
Each page in the full version of Karl Marx's Capital was tear from the book, turned into a phoenix origami and donate to people from the audience till the book still completely empty. The phoenix was chosen as a mythological bird known for the fact of reborn from its own ashes after death, its motto is: Post fata resurgo (After the death I'll come back to life).















THE GUTS

video
running time: 4’05”
2013

“... conatus is to motion as a point is to space, or as one to infinity:
it is the beginning or the end of motion.”
LEIBNIZ

Tirana’s River is the large intestine of the Albanian capital. Hearing of the River of Tirana almost all Albanians, and even Tirana’s inhabitants, automatically think of the Lana River. Although the common unbearable smell can mislead, Lana is too visible, too much on the surface of the capital to be confused with the real Tirana’s River; Lana is part of the façade and currently has a heavy dose of make-up. The River of Tirana instead – which flows from the Dajti mountain, slipping between Babru, Paskuqan, etc., to become Ishmi River, then pouring into the Adriatic sea – ends up being full not only of humans excrements, but the whole garbage of the capital – a city addressed exclusively to the consumerism – enriches the range of urticant smells.
Once, a source of energy – with the hydroelectric plant “Lenin” – now, an open sewer – which discharges to the sea, like a giant gut, the feces of the Albanian capital – this river is the emblem of the radical transformation of the entire country. Moreover, always a peripheral border of the city and – until few years ago – a bathing destination for hundreds of kids in search of coolness from the hot Tirana’s summer days, now it lies lifeless in the midst of thousands of illegal buildings that densify towards the center.
In the Albanian society fifty years of forced hardship – economic, social, and cultural – inflicted by a pseudo-communist state have led to the natural omnivorous and bulimic boomerang of the pseudo-democratic transition of our days.
The two periods, however, agree on a common denominator: the condition of the Roma and Egyptians (gabelët dhe jevgjit). They are the ones who live by the “riverside” (bregu i lumit- a metonymic expression used to categorize them in Tirana). It goes back to the last century that these people are born, eat, get married, have children and die at the bank of the river. But soon this visceral population will be ejected, no one knows where, because of local reclamation.

Romeo Kodra










L
L
A

VOID^3

performance
2013

The work moves on some keywords: void, full, pressure, occupation, claim. Furthermore, the inspiration came from David Harvey's book on Capitalism against "the right to the city" in which the British geographer observes that land use is the largest and most effective chance for capital to expand and create surplus value thanks to the huge opportunities for speculation this field offers. Harvey also states that all major economic crises that have hit the western system arose from the crisis in the construction sector. By mixing these considerations and the various terms we had in mind we came up with the idea to realize an artwork about full and empty space. The performance consists in continuously inflating, deflating, and re-inflating a (red) balloon by volunteer performers so that their lung capacity becomes a metaphor of their right and ability to assert a personal space, one's own piece of land. The balloon becomes a metaphor for the physical space that each of us occupies. The act of inflating and deflating the balloon and the effort of repeating this action over and over again is also accompanied by the sound of breathing that eventually becomes gasping and by the sound of the air coming out of the balloon when it's deflating.








HISTŒRI removing

video
running time: 3’52”
2012

The “pyramid” funeral mausoleum for the Albanian dictator Enver Hoxha, built in 1987 will be demolished, that’s what decided the Albanian Parliament only with the votes of majority July 5, 2011. The pyramid is one of the few remaining monuments of socialist architecture in Albania and its removal to replace it (at least on paper) by a modern building that will house the Albanian parliament is a clear sign of the wish to forget, exceed, at all costs their past, without having metabolized it.

The work starts from this point and it develops through an action that was to climb up one side of the pyramid rolling out a white sheet with the word HISTERI (Hysteria), in which only one letter is different from HISTORI (History); During the action unexpectedly some Roma children join us, after having listen the meaning of what we were doing there. From the action was born a video, a series of photographs and a series of drawings. The direction of the video is a collaboration between the collective and “Debatik Center”.







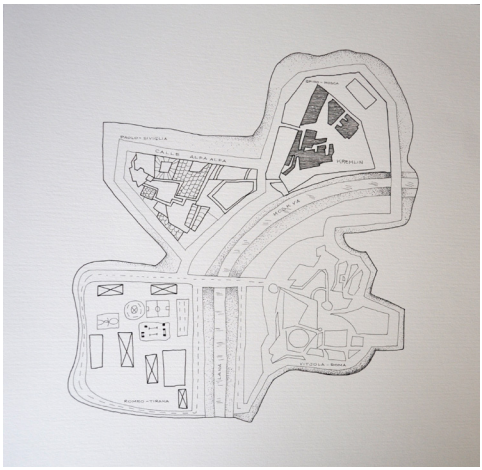


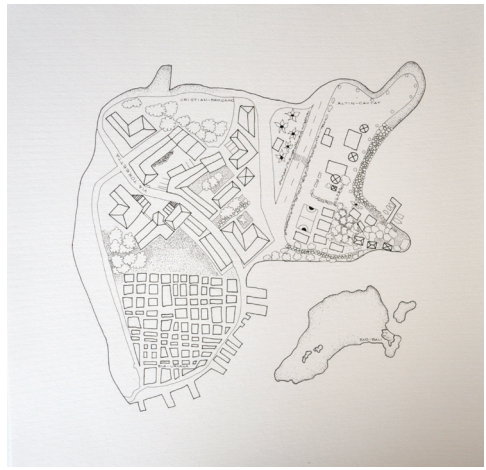


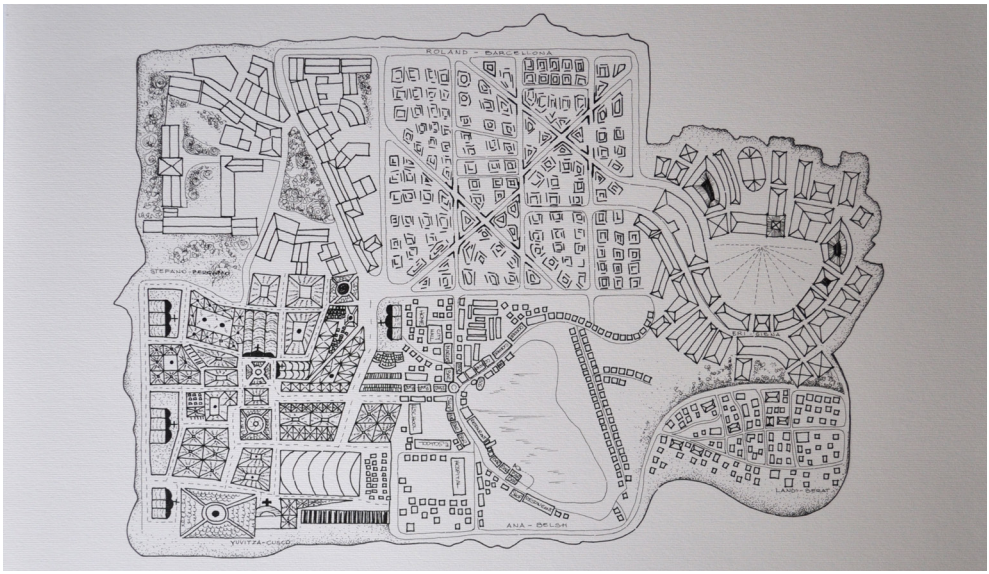
UTOPIA

drawings
black technical pen on paper (on going series)
different dimensions
2012 - on going

The project starts from the original meaning of the word utopia, that of the book by Thomas Moore (1516) that is a totally invented place where life goes on only in the positive, and the names of places of Utopia Island contain their own nonexistence.
We ask several people to draw the map of the area that they love the most, of the city that they love the most. Each person draws a part of a city. Once we have all the maps we joined them in an harmonious way in order to develop every time a single island (an island of Utopia, because it came out only from the love of people for those places). By asking people to draw the area of a city they love the most, we allow an itinerary of emotions to come to the surface: it is an invitation to a psychogeographic voyage. At the same time, the emotional thrust of this series of beloved spaces looses its highly individual and personal character, because we re-trace the drawings in such a way that in the end they result visually and formally equivalent. It is a kind of emotional appropriation.






ROLAND - BARCELUONA
ANA - BELSH



M M

video animation
running time: 58”
2012

This animation takes place entirely in the presentation to the audience of the formula used by Karl Marx in “the Capital” to explain the movement of money and commodities. The alternation of letters CMC - MCM - MM shows how the transformation of society into a capitalist society, as the one in which we live, has even removed what should have been the subject of a monetary exchange (the commodities), leaving the money as the unique protagonist.


CMC
MCM
M M

WORK TOOLS

drawings
black pen on paper
dimensions: 20x20cm (each)
2012

The work consists of drawings of tools. These instruments were chosen because actually part of political symbols, but being drawned alone is the audience, in the combination of two or more objects to restore a meaning that in the developing of the drawing is actually hidden, purposely left open.
The political symbols have now become pop icons, losing their original meaning and metaphorical intrinsic value, just the loss of meaning of these symbols is the starting point of the project, which aims to recover the work tools and let the viewer to decide to give them back the evocative power of a political ideology, whatever it is.
The drawings are made using a black pen and colored up to erosion of the superficial part of the cardboard in order to obtain a colored surface that stagg also the idea of the two-dimensionality of the sheet face and grasp a certain agony, given by the very use of tool and from all what is inside the idea of work.









