

#keepsharingart #onlineart

#galleriafumagalliwithyou

This week we gladly share our final streaming, part of the virtual appointments program [#iamstayinghome](#), started on 11 March.

Hereby, the **iconic video *Theme Song* by Vito Acconci**, filmed in 1973 and also presented at Galleria Fumagalli on the occasion of the solo exhibition *Space of the Body. Works 1969-1986*, held in the former venue in Bergamo in 2011.

**THEME SONG
BY VITO ACCONCI**



Vito Acconci, *Theme Song*, 1973, exhibition view of *Space of the Body. Works 1969-1986*, Galleria Fumagalli, Bergamo, 2011. Courtesy Galleria Fumagalli

The close-up shot portrays the face of Vito Acconci who is lying on the floor and looking straight into the camera. He lights up a cigarette, pushes the play button on a cassette player, starts humming and says to the viewer: «I have no idea what your face looks like. I mean you could be anybody out there. Ah, but I

know there's gotta be somebody... watching me. Somebody who wants to come in close to me.»

So begins *Theme Song*, a video made in 1973, in a period in which the artist explored performance, sound recordings and video, as a medium that allowed him to establish a direct relationship with the viewer by creating a personal and intimate space. The monologue is sexually charged and ironic at the same time: «I can bring my legs around, wrapping myself around the viewer — I'm playing songs on a tape recorder — I follow the songs up, I'm building a relationship, I'm carrying it through.»

Switching from one theme song to another, he talks to the viewer as if there was no distance or screen between them, expressing loneliness and the urgent need to feel a body close to his, whatever it looks like. «Look how lonely I am, I need somebody who can take care of me — I just need a body next to me — We both need it — I don't need to know how you look like, you can look like anybody».

Theme Song is peppered with subtle irony and criticism of the influence that images have on us, especially televised images with their underlying messages. The artist seems to warn us: images can be used to distract us from our own discontent and loneliness and to take the place of real-life human connections.

Vito Acconci (New York, 1940-2017) started his career with *0 TO 9*, a collection of poems published with Bernadette Mayer in the late 1960s. Then, he long investigated performance art and video art, led by his friend Dennis Oppenheim, using his own body as a subject of photographs, films and performances. Later, he focused on sound and visual installations, as shown by the emblematic work *Seedbed* (15-29 January, 1971) made at the Sonnabend Gallery. In the 80s he created sculptures and installations where the public was invited to take part in the creation of the piece. This type of work marked a turning point in his artistic career, becoming designer and architect. In 2003 he made the Murinsel in Graz, also called Acconci-Insel: it is an artificial shaped-shell platform built on the river which includes an open air theater, a bar and a venue for events.



The video is available at this [LINK](#)
typing the password: **Song**
