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On the artist's side: bridging the gap between creation and conservation

Installations are a kind of contemporary works that constantly adapts to their exhibition context. Indeed, artists must be able to create experiences where the public can immerse themselves in them, to the point of being an integral part of the work itself. This means that the same work cannot be reinstalled in different places without changing, because the artist must always take into account the characteristics of the space but also the change in time when the artist adapts it, that is the work needs to be adapted to the new time. This peculiarity is exacerbated by the simple fact that, like performances, installations only last the time of their exhibition. Does this mean that the subsequent installations of a work would only be pale copies of an original, which was first installed in a particular place and time? I would like to tell the story of *Revenge* an installation created by the Italian artist Nico Vascellari, using a combination of Tiziana Caianiello and Gerard Genette theories, to show that the work and its different manifestations are all equally authentic, although they change and evolve. This implies that the identity of the work is not fixed at the moment of its creation but is likely to change in time and space.