

DOMESTIC AND URBAN LANDSCAPES

8.11 - 22.11.2018

Conceived and produced by **Beatrice Bulgari** (Founder, **In Between Art Film**)

Curated by **Paola Ugolini**



Giovanni Giaretta, *La Casa (Ostinato-crescendo)*, 2017. © Danilo Donzelli

The home is the epidermis of the human body.
(Frederick Kiesler)

On the occasion of its first collaboration with LOOP, In Between Art Film presents a selection of videos by eight international artists: **Mircea Cantor**, **Democracia**, **George Drivas**, **Giovanni Giaretta**, **Lucy Harvey**, **Hiwa K**, **Diego Marcon**, **MASBEDO**, **Hans Op de Beeck** and **Anahita Razmi**. The works focus on domestic architecture, that is on the interiors or the external details of both urban and rural houses, and, more generally, on the urban spaces in which our troubled contemporary existences unfold, more or less consciously.

Ser y Durar (2011, 18'39") is the title of the video by the duo of Spanish artists **Democracia** that portrays the dynamic action of young parkours in the civic cemetery of Almodena in Madrid. This way, the video establishes a tension between the mobility of the urban cultural practice and the immobility of the necropolis.

The Kurdish-Iraqi artist **Hiwa K** (Kurdistan, Sulaymanyia, 1975), in the video ***A View from Above*** (2017, 11'23") shot for documenta 14 (Kassel), portrays a landscape of desolated ruins from above, disclosing a historical and visual parallelism between the ashes of Kassel, burned to the ground on the night of 22/23 October 1945 by the British air troops, and the many Iraqi cities that have been destroyed by the bombings since March 2003.

As seen in the work ***Beta Test*** (2005, 12'), the aesthetics of **George Drivas** (Athens, 1969) is simultaneously influenced by the peculiar features of artist films and by that experimental cinema typical of the French Nouvelle Vague. The characters depicted by the artists move across elegant black and white scenarios, so to underline the icy repellence of contemporary architectural landscapes.

Diego Marcon (Busto Arsizio, 1985) sets *Monelle* (2017, 16'02") in the rationalist spaces of the former Casa del Fascio in Como (Italy), where a group of young girls is filmed while lying half asleep in the striking architectural interstices of that place steeped in history.

In *Funia* (2017, 5'34"), **Mircea Cantor** (Oradea, Romania, 1977) films his hand covering the external decorative motif, shaped like a rope (Funia, 'rope' in Romanian), of a wooden church typical of Transylvania. In the Orthodox tradition, the rope symbolizes the link between body and spirit as well as the sense of community connected to the buildings that surrounds it.

In his video *La Casa (ostinato-crescendo)* (2017, 5'35"), **Giovanni Giaretta** (Padova, 1983) questions the ability that images have to turn to experience as a manifestation of a different and sometimes illusory perception, in this case of the relationship between horror cinema and a certain type of architecture.

In *Ionesco Suite* (2013, 3'54"), the duo of Italian video artists **MASBEDO** (Nicolò Massazza - 1973, Milan and Jacopo Bedogni - 1970, Sarzana) stages the complexity of a relationship within a domestic environment that is idyllic at the beginning and later turns into something tragic.

Born to a German mother and an Iranian father, in the video *Middle East Coast West Coast* (2014, 23'4"), artist **Anahita Razmi** retakes the 1969's video interview "East Coast West Coast" by Nancy Holt and Robert Smithson to create a new and interesting cliché that opposes the stereotypes of Western and Middle-Eastern societies.

In *Guide to Life III (b) Productive Living (Emotional Well-Being) 4. Entertainment Strategies for Those Living Alone* (2000, 14'), English artist **Lucy Harvey** (Nantwich, 1967) films her index finger as it covers the edges of a room, from ceiling to floor.

In the twenty hypnotic minutes that make up *Staging Silence (2)* (2013, 20'), Belgian artist **Hans Op de Beeck** (Turnhout, 1969) almost magically creates a series of dioramas that represent solitary architectural scenes in black and white, where moments of great lyricism interweave with almost comic ones.

Formally launched in 2012 by Beatrice Bulgari, **In Between Art Film** is a film production company dedicated to providing artists, filmmakers, and directors with the possibility of freely exploring the uncertain territories of moving images. In Between Art Film has been supporting leading institutions and promoting important cultural partnerships including: *vice versa*, Italian Pavilion, 55th International Art Exhibition of Venice Biennale (Venice, 2013); Biennale de l'Image en Mouvement (Centre d'Art Contemporain Geneva, 2016); Miart (Milan 2016, 2017, 2018); Tate Film (London 2017); Maxxi Videogallery (Rome, 2017); *Il Mondo Magico*, Italian Pavilion, 57th International Art Exhibition of Venice Biennale (Venice, 2017); documenta 14 (Athens - Kassel, 2017); Lo Schermo dell'Arte (Firenze, 2017); Dhaka Art Summit (Dhaka, 2018); Manifesta 12 (Palermo, 2018), LOOP Barcelona (Barcelona, 2018).

LOOP Barcelona is a platform dedicated to the study and promotion of the moving image. Founded in 2003, since its creation it yearly hosts a professional event that unfolds into three main sections: a Festival that spreads throughout more than 70 venues all over Barcelona; an international art Fair solely dedicated to video; and a programme of Talks and Professional Meetings.



Fundació **Suñol**

NIVELL ZERO

c/ Rosselló 240 | Barcelona 08008
T 93 496 10 32 | info@fundaciosunol.org
www.fundaciosunol.org
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T +39 06 80660380 | www.inbetweenartfilm.com
T 93 215 52 60 | www.loop-barcelona.com