

Press release

MURATCENTOVENTIDUE ARTECONTEMPORANEA

Looking out Looking in

Giulia Caira, Lydia Dambassina, Georgie Friedman, Kristina Kvalvik-Simon
Möller, Margarida Paiva, Helena Wittmann

Muratcentoventidue Artecontemporanea continues its exhibition program with a group exhibition entitled *Looking out Looking in*, featuring artists of various nationalities: Giulia Caira, Lydia Dambassina, Georgie Friedman, Kristina Kvalvik, Margarida Paiva, Helena Wittmann.

The window is the soul of a building, allowing the gaze from the inside to the outside, as well as from the outside towards the inside, it is an architectural element that owes its fascination to its intrinsic ambiguity: it separates and unites, it allows to see and to be seen, to appear or to hide ourselves.

We can certainly say that in the public's imagination, windows like doors are located on a boundary line, which separates an "inside" (the private domain, the familiar, the known) from an "outside" (the public domain, the unknown).

In this exhibition there are some works where the windows are representative or symbolic elements of undoubted significance.

Giulia Caira was born in Cosenza but moved to Turin in 1978 where she now lives and works. Her works, photographs, video and video installations, are in public and private collections, in Italy and abroad.

She is the author and the subject of her own photographs and in this sense she relates to a story, started from the seventies, where many female artists use their body as a means, through modes that are alien to the dominant male figurative culture. The subjects of her early works interpreted the most common female stereotypes.

In *The Hidden Words* (2009), a work that won the prize of the German Foundation Vaf in 2012, she faced the dichotomy between being and appearing. The artist has worked on a detailed script designed by herself, as well as on the accurate conceptual analysis of mental typologies and behavioral models, the result of a very keen ability to observe social and individual reality. Identity is therefore at the heart of her research, its complexity and fragility.

Terapia Familiare is part of a photographic series consisting of seven diptychs made inside a systemic relational room placed in a psychotherapy study; in it the family is observed, in a domestic reality simulated, through a mirror / window.

Lydia Dambassina works since 1976 with various media such as painting, photography, installations and video projections. In one of her latest work, *Gini Coefficient* in 2016 - continuation

of her work *Party's over* - Starts over started in 2008, which deals with the theme of Greek debt - the artist focuses on the global crisis and the inequalities that grow impetuously.

"Glassed Windows Cast at Terrible Reflection", 1998-2013, is a video in which we see a series of seventy- two color photographs of windows. The title refers to a work by one of the most important authors of American independent cinema and one of the greatest experimenters of world cinema, Stan Brakhage.

"Unglassed Windows Cast at Terrible Reflection" is a short film released in 1953, at the beginning of his long career. In the first sequences of the film, four boys and two girls who are traveling by car, due to a breakdown along the way, stop near some abandoned houses.

In the video by Dambassina we enter through these windows into a reality in which every freedom is lost and there are human beings who, having buried every trace of regeneration, live trapped inside .

From the infinitely intimate to the infinitely public, the works of Lydia Dambassina reveal the heart of the human in its dysfunction.

Georgie Friedman (USA) is an interdisciplinary artist whose projects include large-scale video installations, single and multi-channel videos and site-specific pieces.

She has lived, worked and exhibited throughout the United States. Her speaking engagements and exhibitions include museums, universities, galleries, film screenings and public art installations.

She investigates a wide range of phenomena including mild to severe atmospheric and oceanic conditions, along with deconstructing perceived geographic boundaries. She utilizes video, sound, installation, engineering and the physics of light, all in order to create new experiences for viewers.

Stemming from the personal frustration of not being able to sleep, *Insomnus* becomes a quiet meditation on the awareness of the changing light and sounds that are often too subtle for us to notice.

Kristina Kvalvik is a Norwegian artist based in Oslo, Norway. Her work deals with matters relating to surveillance, the inexplicable and the threatening. She examines the limitations of sight and our ability to interpret what we see. She creates characters that take their form from the perspective of looking, rather than the position of being looked at.

The video installation *House* is the result of a collaboration with **Simon Möller**, a Swedish artist based in Malmö, Sweden. Möller works with film and has a Master of Fine Arts from the Malmö Art Academy.

"House" presents a digitally constructed façade, typical of Swedish suburban architecture from the 1950s, called "Folkhemmet." Over the course of the piece the façade slowly deteriorates. The inhabitants of the building are oblivious to this and go on with their daily activities. It is not these inhabitants that create the narrative in the work, but the changing state of the building. *"House"* attempts to create a feeling of being outside, unable to change or influence the slowly changing façade.

Margarida Paiva, originally from Portugal, lives and works in Oslo. Her video works narrate discontinuous stories based on real events, which she deconstructs to reassemble the fragments in unexpected ways to create new plots.

Using cinematographic narrative techniques, her works relate intense portrayals of pensive emotions in which the characters become trapped inside their own mental state. These characters are used to lead the story into a subliminal, dark and fragmented world. Themes of death, trauma, isolation, and memory are reoccurring motifs in these films.

In her video *Untitled Stories*, a female narrator is telling about her fears and memories. As she expresses herself to an imaginary friend, mental images of enigmatic interiors of buildings, streets and landscapes flow through the story. The characters remain unknown, seen only in glimpses or heard only through fragmented sounds. The video explores mental and emotional disorders by reflecting on questions such as the difficulty of expressing one's feelings.

Helena Wittmann lives in Hamburg and works with different media, mainly film and video. In her videos and within her artistic practice, rooms constitute much more than just bare venues of a storyline. She questions and contextualizes the boundaries of these rooms, in them, with them, on them and along them.

Wittmann is interested in what penetrates the inside from the outside and what exactly defines a space: light, noise, directions, people. Above all, the subtly composed sound level is of great importance. The image of a room, its appearance changing with the shades of light. A window front, seen through the window. Changing flower arrangements on a side table. Sounds, entering the room from outside the frame. A construction site hints at changes in the exterior. Rehearsals. Are the sound waves of the piano reaching us from downstairs or from next door? In *21.3°C* Helena Wittmann reduces the filmic elements to the essentials: light, shadow, sound, direction. Out of this minimum, stories emerge that linger, atmospheres that resonate. Little by little the viewer is thrown back upon herself/himself. Through the facing window front someone seems to look back at us. Only the temperature remains the same.

Venue

Muratcentoventidue-Artecontemporanea

Via G. Murat 122/b – Bari (Italy)

Opening Saturday April 14 , 2018 at 7.00 pm

Period April 14 – May 30, 2018

Opening hours

Monday ,Tuesday and Wednesday only by appointment

From Thursday to Saturday 5.30 - 8.30 pm

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https://www.facebook.com/MuratcentoventidueArtecontemporanea

Giulia Caira was born in Cosenza in 1970, she moved to Turin in the late '70s. After graduating from the technical institute "GBBodoni" in photographic arts at the end of the 90s, she made her debut in 1994 with the Biennial of Young Artists of Europe and the Mediterranean, continuing with expositive experiences in Italy and abroad, between including: Evil Sisters, Muratcentoventidue, Bari; The rooms of the fragments, MARCA Museum, Catanzaro, Self-Portrait in the absence, CIFA - Italian Center of Author Photography, Bibbiena, Arezzo; Clueless. Geometry of misunderstanding, HDIU Zagreb; Isaofestival, San Pietro in Vincoli - Theater area in Turin; The Gothic Line, MIAAO, Turin; VAF Award Foundation Italienische Kunst Heute: Stadt Galerie, Kiel; Museum Biedermann, Donaueschingen; CIAC Genazzano, Rome; Premio Fabbri 2012, Academy of Fine Arts, Bologna, Italy; The One Minutes, Shanghai, IGAV; Feminine 0.1, Maison Particulière Art Center, The art collector, Brussel; Wo_Men, points of view, 91mQ Art Project Space, Berlin; Home sweet home, Religare arts initiative, New Delhi - Dorsky gallery, Long Island City, New York; Il Velo, CeSAC Caraglio; Museum Museum Museum 1998 - 2006, Torino Esposizioni, 8 years of acquisitions, GAM, Turin; Gemine muse, Pera Museum, Istanbul.

In 2012 she obtained the Fabbri prize, in the photography section, and the Vaf prize.

Lydia Dambassina was born in 1951 in Thessaloniki. At the age of 15 she moved to Paris to finish school. She studied Psychopathology and Pedagogy and at the School of Fine Arts of Grenoble. Since 1976, Lydia Dambassina has been working with different mediums such as painting, photography, installations and video projections. In 2004, Lydia Dambassina started working on a series of staged photographs in which the image co-exists with texts -mainly excerpts- from the greek and french daily newspapers. Her last work named *Party's over- Starts over* is regarding the subject of debt. Amplifying news fragments into weighty ontological or existential gestures seems an efficient way to deal with all this tragic absurdity. Lydia Dambassina has participated in group exhibitions, having exhibited at the Museum of Contemporary Art (Thessaloniki), the Macedonian Museum of Contemporary Art (Thessaloniki), the Benaki Museum (Athens), the Hôpitaux Universitaires (Geneva), the Eglise de Saint-Eustache- Nuit Blanche (Paris), the Kunsthalle Athena (Athens), the Center of Contemporary Art (Thessaloniki), the Alex Mylona Museum (Athens) and the Mykonos Biennale 2013.

<http://www.lydiadambassina.com>

Georgie Friedman currently resides in Boston, MA and has lived, worked and exhibited throughout the U.S. She received her Masters of Fine Arts in 2008 from the School of the Museum of Fine Arts, Boston and Tufts University's joint degree program, and her Bachelors of Art in 1996 from the University of California, Santa Cruz. Her current projects include several photographic series and experiential video installations that highlight our physical relationship to interior/exterior elements and uncontrollable natural forces.

She has exhibited her work in galleries, public art events, universities and museums, including: The Museum of Fine Arts, Boston, MA; Peabody Essex Museum, Salem, MA; DeCordova Museum &

Sculpture Park, Lincoln, MA; Carroll & Sons in conjunction with Anthony Greaney, Boston, MA; Canal View, New York, NY; The Illuminated Corridor, Oakland, CA; The Newport Mill, Newport, NH; Boston CyberArts Festival; among others. She teaches a variety of Photography and Video Art classes at several institutions, including Boston College, School of the Museum of Fine Arts, Boston and Massachusetts College of Art.

<http://www.georgiefriedman.com>

Margarida Paiva was born in Coimbra, Portugal in 1975. In 2001 she moved to Norway and lives currently in Oslo. In 2007, she completed her Master degree at the Oslo National Academy of the Arts, and has earlier studied at the Faculty of Fine Arts in Porto and Art Academy in Trondheim. Among her solo shows: *Untitled Stories*, Lab.65 Contemporary Art Gallery, Porto, Portugal; *Every Story Is Imperfect*, Oslo Intercultural Museum, Norway; *Erase*, Muratcentoventidue Contemporary Art Gallery, Bari. Among her group shows and video festivals: *Migrating Stories*, Screen City Biennial, Stavanger, Norway; *Stereo. Not Mono*, F15 Contemporary Art Gallery, Moss, Norway; *Stories and Desires From Who Sleeps*, Camara Oscura Contemporary Art Gallery, Madrid, Spain; *Debaixo da Película*, Image Museum, Braga, Portugal; *KINO DER KUNST*, International Art Film Festival, Munich, Germany; The 30th Documentary Film and Video Festival, Kassel, Germany; *Videoformes*, XXIIe Intern. Video Art and Media Festival, Clermont-Ferrand, France; *COURTisane*, Short Film, Video and New Media Festival, Ghent; Belgium; European Media Art Festival, Osnabrück, Germany; *Under Surveillance*, Oeiras Image Festival, Lisbon, Portugal.

Her short film *Every Story Is Imperfect* (2012) has been awarded at FOKUS 2014, Nikolaj Kunsthal, Copenhagen, Denmark.

<http://margaridapaiva.net>

Kristina Kvalvik (b.1980) is a Norwegian artist based in Oslo, Norway. She studied film and fine art in Norway, Sweden and Canada, and completed her MFA at Malmö Art Academy (SE) in 2008. Kvalvik has exhibited her work internationally including Malmö Konsthall; Sweden, Göteborg International Biennial for Contemporary Art; Sweden, Konsthäuset; Stockholm, Overgaden Institute for Contemporary Art; Copenhagen, Muratcentoventidue Artecontemporanea; Italy, LOOP Film Festival; Barcelona, Center for Contemporary Art; Glasgow, GalleriBOX; Akureyri Iceland, Galeria Miroslav Kraljevic; Zagreb, Kunsthalle Exnergasse; Vienna, Parkingallery; Tehran, Västerås Konstmuseum; Sweden, Høstutstillingen Kunsternes Hus; Oslo Norway, Center for photography; Stockholm, BABEL Gallery; Trondheim, The Vigeland Museum; Norway.

www.kristinakvalvik.com

Simon Möller (born 1974 in Stockholm) is a Swedish artist based in Malmö. He works with film and has a Master of Fine Arts from the Malmö Art Academy.

Helena Wittmann was born 1982 in Neuss, Germany . She lives and works in Hamburg, Germany. Originally studying Spanish and Media Studies at Friedrich-Alexander-University Erlangen and University of Hamburg she went on to attend the Academy of Fine Arts in Hamburg (HFBK) between 2007 – 2014. She is currently working as artistic research assistant at the Academy of Fine Arts in Hamburg (HFBK). Wittmann is the recipient of numerous grants between 2013 and 2015: Travel grant Neue Kunst in Hamburg, Hamburger Arbeitsstipendium für bildende Kunst

(Working grant for Fine Arts, Hamburg), Karl H. Ditze Award, HFBK-Award Hamburgische Kulturstiftung for 21,3°C, Main Award Experiment (Int. Shortfilmfestival Flensburg) for WILDNIS (THE WILD), Scholarship Studienstiftung des deutschen Volkes (German National Academic Foundation), Project Funding for WILDNIS by Freundeskreis der HfbK Hamburg .Among her last exhibition/ screenings: International Film Festival Rotterdam, Netherlands ;New Directors/New Films, New York, USA; FICUNAM International Film Festival, Mexico; Jeonju International Film Festival, South Korea ;FILMADRID, Madrid,(Spain); Istanbul International Independent Film Festival, Turkey International Film Festival; Uruguay, Uruguay IBAFF Film Festival; Murcia, Spain EYE Film Institute; Amsterdam / Dag van de Dwarse Film 2018, Netherlands ; Stranger Than Fiction, Cologne, Germany; Ton-Zeit-Bild, Kassel, Germany; Venice Film Festival, Settimana Internazionale della Critica, Venice, Italy;Festival de Nouveau Cinema, Montreal, Canada;Lacenodoro International Film Festival, Italy.

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