

Press release

Muratcentoventidue Artecontemporanea

My Mother, My Father and I

Elisabetta Di Sopra, Irina Gabiani, Paola Gandolfi, Kaia Hugin, Debora Vrizzi

The theme of the family constitutes a fundamental element for almost every artist, sometimes for her/ his first steps, as a starting point for her/his own experimentation or conceptual reflection, sometimes in her/his evolution, for autobiographical needs or by identifying in the family a crucial issue , a social and cultural phenomenon that allows for a reflection that unites art and life.

The works of five artists Elisabetta Di Sopra, Irina Gabiani, Paola Gandolfi, Kaia Hugin and Debora Vrizzi proposed in this exhibition, allow us to investigate the intricate territories of the roles of father and mother and the dynamics and structures that define the concept of family in contemporary world.

The videos, photographs and installations address and deconstruct this concept, combining the autobiographical subjectivity of each artist with the search for a collective meaning, reflecting on those cultural, moral, ethical and biological ties that define and characterize a family.

Elisabetta Di Sopra lives and works in Venice. Her artistic research is particularly expressed through the use of video language to investigate the most sensitive dynamic of everyday life and of its micro unexpressed stories, where the female body plays a central role as guardian of memory and its expressive language.

There are two fundamental core within her practice, one focused on the relationship between body and matter, the other on body and memory, corresponding respectively to her first and second video production phases.

In the video "**Family**", the artist reflects on family dynamics within which one often becomes the hostage of the other. A mutual dispute, where the family that should be a reassuring nest becomes a cage that imprisons. The second video **READING TIME 1938 - 2015/48** is a delicate reflection on the father figure. "Life is like a book - the artist reflects - that you continue to leaf through page after page, hoping that it will never end. And instead, even if you don't know it, there is a reading time, which differs from each of us. My father's began in 1938 and ended in 2015 shortly after the moment when I thought of portraying him in the same pose as a photo of him as a kid absorbed in reading. The extremes of his life punctuated in 48 seconds, as if he had the need to retrace it, moving away from it. "

Irina Gabiani , Italian artist of Georgian origin, works with drawing, painting, installation, video and performance. The Universe in its holistic essence is the focus of the research of Irina Gabiani according to whom we all belong to a unique system, to a "big organism" imagined as a kind of complex, interrelated chain, of which we, and everything around us, are a part.

Trying to see beyond what we can perceive with our eyes, going beyond the vision of the world as we use to know, the artist researches the innumerable similarities between the infinitely big and the infinitely small within matter.

The video - « **One Common Father** » is based on the text of the Georgian writer Grigol Robakidze. The concept is the eternal fight between two opposite forces and at the same time the Universal union within them.

The Roman artist, **Paola Gandolfi**, active on the art scene since the 1970s, works on various media, while painting remains her language of reference. Since her beginnings, she has dealt with the world and the female figure, with the psycho-physical dynamics that define her identity, drawing on the inexhaustible richness of myth and the figures of women that animate it. Her work focuses on the exploration of inaccessible places such as the female unconscious that she tries to analyze through her painting and video animation.

The video **La Recherche de ma Mère**, built on elements taken from the artist's paintings, stages a deep but ironic journey in search of the symbolic places of the female psyche, crossing irony, insecurity, love and sexuality, a sense of disappointment and aggression. The artist's work narrates the woman, drawing on the inexhaustible wealth of emblematic figures from religion, such as Mary Magdalene and the saints, or from myth, such as Clytemnestra and Electra. The artist thus tries to re-establish a feminine imaginary, a genealogy that dates back to the primeval myth of the Mother.

In an imaginary everyday life, parts of the body and the psyche are split and recomposed in an ever new balance, already the subject of the artist's very particular research.

The Norwegian artist **Kaia Hugin**, exploring dance, performance and video art in a transversal way, has been working since 2008 on a series of videos entitled "**Motholic Mobbles**", a reflection on existential themes through the exploration of movement and space. In her performances, Hugin tries to understand those bodily experiences we have in our dreams, trying to investigate situations that arise on the border between rational and irrational. Her works are reminiscent of the avant-garde films of a pioneer of cinema, Maya Deren, who in the middle of the last century experimented with combinations of film, choreography and movement with surreal and very personal effects.

The artist presents a series of five photos **Sculpting and Modeling # 1 -5** inspired by the work of the American artist Bruce Nauman who has always explored the performative possibilities of the human being: walking, posture, finger gestures.

In her experiments with photography, Hugin takes up daily gestures, situations and activities, which, despite their banality, become the object of investigation - reflection and artistic subject.

Debora Vrizzi is an Italian video artist and cinematographer. As a performer and filmmaker she has always worked with images, movement, photography and the human body in order to display a reflection on personal and collective identity. This purpose has been reached by using semi-narrative structures and/or a symbolicconceptual structure. Besides, she sometimes turns on a more realistic way of exposing this reflection, by choosing the documentation of the real life and the autobiography. Her artistic projects have two main directions: the first one is characterized by playing with her own body that becomes the main character of her works. This way of performing is strictly based on a cinematographic system. Therefore, her living paintings are real «mises en scène». The second direction is utterly different. In fact, she chooses to focus on the cinema of reality.

So the artist about her video work "**Family Portrait**": *"I sit, covered with dust. My family, standing beside me, blows away dust laid down on my body. Family who feeds us and whom we are devoured by. We are the main meal. We relish this dual aspect, foundation of love, contradictory nature with no solution. I speak about the flow of time and the loved ones."*

Venue

Muratcentoventidue-Artecontemporanea

Via G. Murat 122/b – Bari

Opening

Saturday, October 23, 2021 at 7.00 pm

Period

October 23 – December 15 2021

Opening hours

Monday ,Tuesday and Wednesday only by appointment

From Thursday to Saturday 5.30 - 8.30 pm

Info

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<http://www.muratcentoventidue.com>

<http://www.facebook.com/MuratcentoventidueArtecontemporanea>

https://www.instagram.com/muratcentoventidue_bari

CV

Elisabetta Di Sopra was born in 1969 in Pordenone. She lives and works in Venice. She is currently the curator of Maurizio Cosua video art competition, within the Francesco Pasinetti festival. She collaborates with Ca 'Foscari University for the Short Film Festival in the promotion of video art, and with the Italian Cultural Association Archivio Carlo Montanaro at Venice's Fabbrica del Vedere as well.

Among her solo exhibition :2021, IL LIMITE, video installaton, National Archaeological Museum of Venice - RITRATTO DI ANNA PONTI. TRE VITE IN UNA, Ateneo Veneto, Venice- CHILD ABUSE, Film exhibition of contemporary art curated by curated by Eleonora Frattarol-Collectif -2020- Segrete tracce di memoria XII ed. curated by Virginia Monteverde. Ducal Palace. Genoa-Trentatrè Stelline, curated by Valentina Tebala, Angela Pellicanò, Paola Miriam Russo. PICO, Palace of Culture. Reggio Calabria-LINKS, Etherea Art Gallery, Genova-2019- CEILINGS MEDEA. VOCI | Teatro Comunale di Catanzaro curated by Giovanni Carpanzano-THE CARE, MACROAsilo – Museum of Contemporary Art Roma- THE CARE, galleria Muratcentoventidue, Bari- I Am my Body, I Am my Memory,ACTION HYBRIDE; Officine Forte Marghera – Venice – Corps invisibles; Théâtre de Verre Co-Arter; ACTION HYBRIDE · Paris, France-Libere tutte- curated by Daniele Capra e Giuseppe Frangi. Casa Testori Novate Milanese-Collectif, ACTION HYBRIDE. Projection de vidéos, Parigi- 2018: PIETAS, curated by Daniele Capra, Galleria Bugno, Venezia; Autoritratto, MACROAsilo, Roma; #liberadiesseredonna, Verdi Theater, Pordenone; in 2017: Possibili Sensi, curated by Chiara Tavella, Galleria PARCo, Pordenone; in 2015 Temporary, curated by Giulia Bortoluzzi, galleria 3D, Venezia ; Among her group exhibition: in 2018 Body concrete, curated by Laura Gottlob, Museoteatro della Commenda, Genova, Restless Waters, Italian Videoart, curated by Silvia Grandi, Perama (G); Videoart Yearbook, curated Renato Barilli, Guido Bartorelli, Alessandra Borgogelli, Paolo Granata, Silvia Grandi, Fabiola Naldi, Dams, Bologna; in 2017 Karachi Biennale, curated by Paolo De Grandis, Karachi (PK); in 2016 Le stanze dei frammenti, curated by Simona Caramia, Museo Marca, Catanzaro; in 2015 Body Interference, curated by Laura Carlotta Gottlob, Künstlerhaus, Wien;

in 2014 Recto/Verso, curated by Ilaria Marghutti, Caserma Archeologica, Sansepolcro (Ar); in 2013 100x100=900 Project, Zeta Center for Contemporary Art, Tirana (AL); Who controls the controllers?, curated by Francesco Lucifera, Galleria Clou, Ragusa; Body in abstraction, curated by Laura Carlotta Gottlob, St John's College, Oxford (UK); Hetero Q.B., curated by Emilia Tavares e Paula Roush, Museu Nacional de Arte Contemporânea do Chiado, Lisbona (P); Premio Terna 05, curated by Cristiana Collu e Gianluca Marziani, Roma; in 2012 Videospritz (con Igor Imhoff), curated by Paola Bristot e Daniele Capra, Studio Tommaseo, Trieste; De rerum natura, curated by Daniele Capra, Lab 610 XL, Sovramonte (Bl); Norme per la rivoluzione, Rassegna di videoarte, curated by Bruno Di Marino, Volksbühne, Berlino (D); Idrografie, curated by Chiara Tavella, ex convento di San Francesco, Pordenone; Arsprima, Rassegna di videoarte, curated by Alessandro Trabucco, Nur Gallery, Milano; Per-Lumina, curated by Luigi Viola, Palazzo dei Battuti, San Vito al Tagliamento (Pn); Let the body play, curated by Daniela Santellani, Katia Baraldi, Galleria Jarach, Venice.

Irina Gabiani is an Italian artist of Georgian origin, born in Tbilisi (Georgia) in 1971. She lives in Luxembourg where she works with drawing, painting, installation, video and performance.

After completing the School of art in Tbilisi in 1990, Irina Gabiani studied at the Academy of Art in Tbilisi and moved afterwards to Amsterdam where she studied at the Gerrit Rietveld Academy of Art until 1994.

Her works have been exhibited world-wide in more than 40 countries. In 2011, Irina Gabiani participated to the Venice Biennale. Recent personal exhibitions include: Théâtre Intérieur, Galerie PJ, Metz, France (2021); Game without rules, Gian Marco Casini Gallery, Livorno, Italy and Across the Universe, Raffaella De Chirico Arte Contemporanea, Turin, Italy (2019); The end is your choice, Nosbaum Reding Projects, Luxembourg (2018); Unrolling the human body, Bannanefabrik, Luxembourg (2017); Unrolling the Universe, Georgian National Museum, Tbilisi, Georgia (2016); Micro e macro cosmici, Galleria Giampiero Biasutti, Torino, Italy (2015).

Her videos have been exhibited in many solo exhibitions (such as at the Georgian National Museum, the Rustaveli Theater, and the Pantomime Theater in Tbilisi – Georgia and the Conservatorio di Milano) and several video projects and festivals held at Museums and public Institutions, including Time is Love, Cologne Off, Video Dia Loghi, Festinova, Human Emotion Project, Artisterium etc.

Paola Gandolfi was born in Rome and studied in Bologna. In 1980s, she came back to Rome, where she still lives and works. The artist has exhibited in many exhibitions in Italy and abroad and she has presented her works at many film festivals in Italy and abroad; below is a selection of personal exhibitions and collective ones she took part in: (2018), Fuori Posto, MUSIA, Rome; (2018) Presentation of the video Macchina Madre, Studio Leander Kaiser, Vienna; (2018) Scorrubanda. Sessanta anni dell'Attico di Fabio Sargentini, La Galleria Nazionale, Rome; (2017) Le storie del cinema d'artista – presentation of Macchina Madre, MAXXI, Rome; (2017) Illuminazioni, Galleria Alessandro Bagnai, Foiano del Chianti; (2017); Intime for temporal changes was presented at the Film Festival in Pesaro in the "short film" section; (2017) Paola Gandolfi, Galleria MITOBCN, Barcellona; (2017) Esplorazioni Ostinate, Galerie Elisabeth Michitisch, Wien; (2014) Presentation of La Recherche de ma mère - Festival del cinema di Pesaro "il mouse e la matita"; (2013) Immagine mutante – sperimental films – presentation of La Recherche de ma mère and Macchina Madre, MACRO Museum, Rome; (2012) Participation with Macchina Madre at Roma Europa Festival-DIGITAL LIFE, Macro Testaccio, Rome; (2010) Sindrome, Galleria Vigato, Alessandria; (2007) Paola Gandolfi, Museum of Bratislava, Bratislava, Slovacchia; (2007) Macchina Madre, Galleria Daniele Ugolini, Florence; (2006) presentation of the video La Recherche de ma mère, Casa delle Letterature Rome; (2007) Sinapsi, Galleria MITOBCN, Barcellona; in 2005 the artist was invited to the second International Biennial of Beijing and she was selected to take part to an exhibition dedicated to the Voiker W. Feierabend collection at MART Museum in Rovereto; (2003) Esercizi di equilibrio, Galleria La Vetrina di Elisabetta Giovagnoni; in 2003 with the video installation La recherche da ma mère, the artist took part to the 60th International Film Exhibition in Venice in "newterritories" section; (1999) Frammenti di Orestide, Temple University, Rome; (1996) Paola Gandolfi, Monique Knowlton Gallery, New York, NY; in 1995 she had a solo show section at the Italian Pavilion of the Venice Biennial; (1989) Solitudine Riflessa, Galleria Ausoni, Rome; (1995) Solo show at Palazzo Brancaccio - Galleria Architettura Arte Moderna; (1985) Paola Gandolfi, Pio Monti Gallery, Rome; (1983) Paola Gandolfi, Pio Monti Gallery, Rome; (1981) La Tartaruga Gallery, Rome.

Kaia Hugin was born in Oslo in 1975. She graduated with an MA in Fine Arts from the National Academy of the Arts in Bergen, Norway in 2011. She also has a background from contemporary dance and studies in Art History. Hugin has showed her work, among other places, at Whitechapel Gallery in London, UK, La Capella in Barcelona, ES, Frankfurter Kunstverein, DE, LOOP in Barcelona, ES, Hayward Gallery, UK, Gallery Luda in St. Petersburg, RU, Stiftelsen 3,14 in Bergen, NO, Sassari, Sardinia, IT and The Annual Autumn Exhibition in Oslo, NO. Solo exhibitions includes Muratcentoventidue Artecontemporanea in Bari, IT (2011), Oslo Fine Art Society, NO (2013), Vigeland Museum, NO (2015), Fotogalleriet Format in Malmö, SE (2016), Sandefjord Fine Art Society, NO (2017) and North Norwegian Art Centre, NO (2017).

Debora Vrizzi (1975, Cividale del Friuli) an Italian video artist and cinematographer. As a director of photography, Vrizzi brought her works to many international festivals, such as Cannes Festival, Venice Film Festival, Berlinale and TIFF. Her video artworks have been shown in personal and collective exhibitions such as: Videoart forum, AlbumArte, Rome, 2019; Fuori Norma, MACRO Asilo Museum, Rome 2018; Artist's Film and video in Italy from The Sixties to Today, MAXXI Museum, Rome / Videoart Yearbook, Bologna 2017; Ibrida, Festival delle arti intermediali, Forli 2015; Maravee corpus, La Loggia Gallery, Capodistria, Slovenia; Mise en scène, with Wang Qing Song, OffiCina Gallery, Beijing, China 2009; Mise en Abyme, 3g Gallery, Udine; Pitti Immagine Award, for IT's International talent support Photo # Seven, Trieste, 2008; 91° Collettiva giovani artisti, Bevilacqua la Masa Foundation, Venice, 2007.