

Matthew Lutz-Kinoy
PRESS



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“Waiting for the Sun” at SpazioA, Pistoia

EXHIBITIONS

"Waiting for the Sun" at SpazioA, Pistoia

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SpazioA is proud to present *Waiting for the Sun*, an exhibition curated by Martha Kirszenbaum.

Waiting for the Sun brings together five artists whose practices rethink our relationship to fiction and cinematic narratives. Distorting our perceptions and expectations as a viewer, a reader or a body performing in space, the works in the exhibition manipulate fact and fantasy, reality and representation of objects, light, and social situations.

Combining depiction of desire, oneirism, and a fantasized description of nature, Laure Prouvost's (b. 1978 in Lille, France, lives and works in London and Antwerp) films, installations, drawings and tapestries imperil our relation to language and comprehension through the construction of complex narratives and surrealist moments that feed her unusual approach to the conventions of film and the image. The exhibition presents two videos projected as a visual diptych and composed of similar twitchy images opposing nature and technology, rural and urban spaces. Prouvost has imagined two stories of teenagers filmed in the French countryside and in a parking lot of Downtown Los Angeles. At the age of their first flirts, they dream of freedom and escapism. This landscape of adolescence conveys a narrative made of fragments of texts, scraps of images and unpredictable subtitles, bringing corrupt reveries to life through humor and mistranslations. Similarly, in an urban crash between a botanic life and human construction, Matthew Lutz-Kinoy's (b. 1984 in New York City, USA, lives and works in Los Angeles) multifaceted practice, swaying from painting to poetry, theater performance to ceramics, concentrates on our bodies and the way they shape the space they inhabit. His installation comprises two canvases acting as a physical frame guiding us inside the room. This diptych exposes an interest in sculpted space and duration seen through the lens of a filmic positive / negative: on the one hand a liquid floral painting with its reverse side composed of a silk-screen replicating a Zoe Leonard photograph, and on the opposing wall, the same silk-screen appears on the visible side of another canvas. This duality shows a space of doubling or transparency; the negative as index, seeing through the work to its reverse side to reveal a more comprehensive image.



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Photo: Camilla Maria Santini

Dora Budor's (b. 1984 in Zagreb, Croatia, lives and works in New York) installations articulate a fascination for deconstructing the conventions and memories of cinema's narratives and techniques, its props and poetry, its distance and desire, reinvesting them into physiological situations. Fascinated with apocalyptic manifestations and inspired by the year 1816, also called "the year with no summer" that saw climatic abnormalities provoke a severe volcanic winter, Budor has conceived a diffuser of fake ash, blowing gray powder in the gallery and continuously reacting to our human presence and physicality. In the center of the space, the artist has disposed a white modular sofa Superonda, designed by the Tuscan architects group Archizoom Associati in 1966 and emphasizing on cinematic momentum and radical utopian narratives. In a comparable way, Margaret Honda (b. 1961 in San Diego, lives and works in Los Angeles) blurs the lines between the process and the result, the historicity of the objects and their autonomy in time and space. Working with a complete set of Rosco CalColor lighting gels, normally used in film production, Honda covers all the windows in the project space with a progression of 66 equal-sized frames, ordered according to Rosco's numbering system. The gels' different colors and saturations subtly alter the view of the outside world while also transforming the naturally golden Tuscan light inside the exhibition space.

Finally, in his uncanny and haunting works on paper made with pencil and marker, Reza Shafahi (b. 1940 in Saveh, Iran, lives and works in Tehran) oscillates between an imagery echoing traditional Persian miniature or suggesting tropes developed in the poetry of Omar Khayyam or Hafez, and a modern palette of bright colors and dancing shapes evoking this of Henri Matisse. Some of his drawings express dark erotic fantasies while others are tainted with surrealism and recall cinematic scenes.

at SpazioA, Pistoia
until 21 July 2017