

SOMETHING OUT OF IT

LOFOTEN + INTERNATIONAL + ART + FESTIVAL

preview curated by + Francesco Urbano Ragazzi

TOMASO DE LUCA



GOOD MORNING

Sleep is over. And this certainly isn't a dream. No hallucination. No altered psychophysical state. Not even a little alcohol. We are in the hallway of a palace and in the cloister of a convent. In the house of two collectors and in the women's prison of Giudecca Island. At the heart of Venice and in what used to be the suburbs. And this is certainly not a dream. This is a very exclusive party, where you are all welcome, but the doors are closed. Welcome to prison and welcome home! Not in your home, but in other people's: of the collectors and the inmates. With the bedrooms, the kitchens, the windows on the yard, the gate and the living room. No more, no less. Abandon your belongings, you who enter! And leave your expectations. You will find your own way of being here, in spite of the architecture and the institution. You will find a bit of art: that of the works on display, and, even more, that of the life that goes on around them. That intermittent public artwork that is being in the world. That survival strategy we call perception. That private work that cannot be owned. That SOMETHING OUT OF IT.

Something Out of It, the LIAF - Lofoten International Art Festival preview programme in Venice curated by Francesco Urbano Ragazzi breaks into a domestic environment. The courtyard of Casa Venezia, residence of the collectors Massimo Adario and Dimitri Borri, hosts a new video installation by Tomaso De Luca (Verona, Italy 1988). This has been produced in partnership with CASE CHIUSE by Paola Clerico. Winner of the 2021 MAXXI Bvlgari Prize, De Luca continues his investigation into the crisis of modernism—as the promise of a functional life for all—and processes of gentrification, linked to socio-natural phenomena, such as the AIDS epidemic or the most recent climate change. Consisting of sculptures, photography and a video, the installation entitled Desperate Times debunks the myth of comfort, transforming the house into a treacherous place. Furniture and everyday items are transformed into potentially lethal traps—the activation of such traps being shown through

a visual grammar that is both threatening and comical. De Luca's project is freely inspired by a news story. In February 2019, in Southwest Philadelphia, a real estate developer escaped an amateur guillotine hidden in one of his properties and designed to kill him. The artist links this event to the processes of climatic gentrification that are sweeping American cities: The violent act is read as an extreme and desperate attempt to resist increasingly brutal economic dynamics.

An ingenious collection of hatches, guillotines, sharp crutches, movable walls, free-falling weights, spiked floors, revolving doors, not only shows human beings in their pet-like condition/cage, but also reveals the artist as designer of a series of catastrophic events. A traumatizer. The traps thus take on the status of sculptures. The bourgeois drama of keeping things in place is set aside for a moment, to make room for a chamber-theatre of destruction.

Produced in collaboration with Case Chiuse by Paola Clerico

LIAF



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PROJECT
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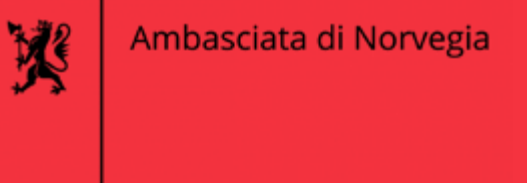


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