

## Persistenze

**Andrea Bordoli, Andrés Baron, Jeannette Munoz, Taiyo Onorato & Nico Krebs, Ben Rivers**

curated by Jessica Macor e Yimei Zhang

18.09.2021 - 16.10.2021

la rada is pleased to present the exhibition *Persistenze*, curated by Jessica Macor and Yimei Zhang, Opening reception: Saturday the 18th of September 2021 from 6pm.

**The exhibition is enriched by the performance: Process for a Film di Jeannette Muñoz, expanded cinema performance on 16mm film  
September 19, 2021 at 4pm, Bi12, Biennale dell'Immagine, Chiasso  
Sede ABi - Vicolo dei Chiesa 1, 6830 Chiasso**

Expanded cinema performance where the artist manipulates, edits and distorts different 16mm reels, in an intimate atmosphere. The musical structure of the performance allows the frames to escape from the conventional projection setting.

*Persistenze* focuses on artist films made in 16mm, a format known for its fragility and decaying properties. From the aesthetic of the ruins to a stratified approach of History, from the meditation on destruction to the trompe l'oeil, the exposed artworks reflect on the possibility of the perception of the passing of time through the observation of the changes undergone by specific places and landscapes.

The world of cinema and moving image in general has gone through a massive digitalization process during the past 20 years: as a consequence the use of celluloid film became more difficult, expensive and obsolete. Despite the spreading of the dematerialization of the images, there are many artists that from the beginning of the 2000s - especially those whose work exist in the grey area between experimental cinema and art installation- decided to develop their practice using 16mm, almost as a form of resistance. By doing so, they create artworks that are capable of questioning the processes of physical and cognitive transformation of familiar places and landscapes through a medium such as film, that is doomed to become a ruin itself due to the properties of its material support.

As the projection of celluloid film has become nowadays an increasingly rare practice, it has recovered its auratic dimension, in the Benjaminian sense of the term. Celluloid prints, due to the frailty of their material, are becoming more and more unique objects, whose unstable support changes from copy to copy, depending on the state of preservation and use.

During the exhibition, one can experience the "life cycle" of a film: by going through the projectors and the loopers, some colors of the films will fade, scratches and new marks will appear, echoing the degradation of the walls of the buildings filmed, the denatured landscapes, the sense of transience of the image, opening up glimpses that inspire new interpretations and possible alternatives.

In *Sack Barrow*, British filmmaker **Ben Rivers** (Somerset, 1972), documents the actions of six workers from a small factory in the outskirts of London that is about to close after 80 years of activity. Years and years of chemical and mineral processes transformed this place into a parallel microcosmos, liquid and spectral.

Young director and anthropologist **Andrea Bordoli** (Stabio, 1990) showcases for the first time at la rada his film *Stabulum*, that explores the double nature of Stabio's landscape, a village on the border between Switzerland and Italy where he grew up, suspended between a bucolic past and a present made of industrial plants and transportation infrastructures.

**Andrés Baron** (Bogotá, 1986) is a Colombian photographer and filmmaker based in Paris. Through his artistic practice he investigates on the different levels of interpretation of the images, by recontextualizing them and hijacking their codes and norms. *Folded landscape (El Páramo)* is a small essay on the image as trompe l'oeil: a landscape first becomes a still image, then becomes a moving image.

**Jeannette Muñoz** (Santiago del Cile, 1967) practices the fragment form and the visual note as a structure to create her series of artworks. *Puchuncaví (where the fiestas end)* is the exploration of a place that carries in itself all the traces of its changes through the centuries: ending point of an ancient Inca route gone through Spanish colonization, it has become a touristic spot during the Allende years and became a camp under Pinochet's dictatorship. In recent years it evolved into an industrial centre.

Starting from the everyday as their research field, Swiss duo **Taiyo Onorato & Nico Krebs** (Zurigo e Winterthur, 1979) creates still and moving images where reality and fiction merge. Their film *Fire*, shot on a single 16mm roll, develops a reflection on the notion of duration and on the time needed to accomplish an act of destruction.

### 16mm Film Workshop

During the last week of the show, Italian-Slovenian artist Tomaž Burlin (1977 Koper/Capodistria) will direct a workshop on the practice of 16mm film with the students of the CISA in Locarno. The film material produced in this context will be shown as an expanded cinema performance that will take place for the closing of the exhibition at la rada, on Saturday October 16 at 7.30pm.

Opening hours: from Friday to Sunday, 3pm / 7pm  
and by appointment writing to: [direzione@larada.ch](mailto:direzione@larada.ch)

Organizational Partners: *Conservatorio Internazionale di Scienze Audiovisive (CISA),  
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