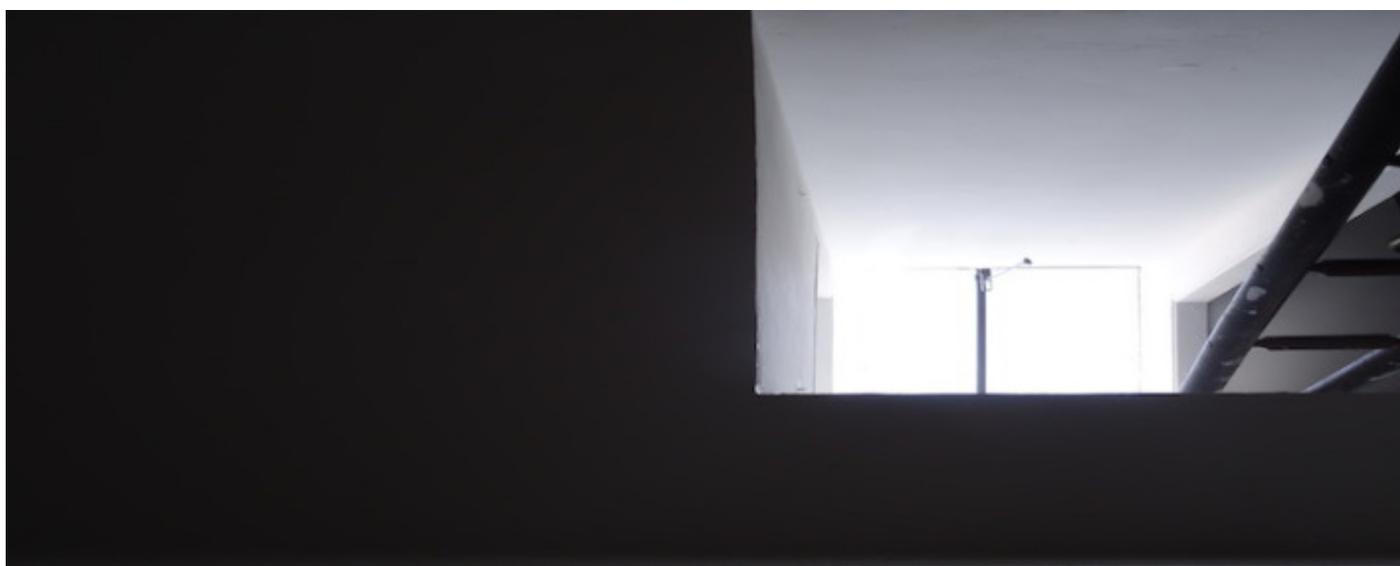


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69c2 au grenier – Una scalata artistica in soffitta

di Fabiola Mele

17 febbraio 2015

La soffitta è forse, tra tutti gli ambienti che possono comporre una casa, quello più “magico”.

Italiano English

The attic is, perhaps, among all the rooms that can make up a house, the most “magic”.

Regardless of its elevated position, beneath the roof, an attic carries great significance when it comes to the roots of a house: chests, old photos, antique objects and clothing, trinkets.

Children’s fantasies are widely inhabited by forbidden attics where to hide oneself and, maybe, to find hidden treasures or old secrets. At the same time, these resulting spaces recall somehow those old-styled horror stories, in which ghosts from the past re-emerge from forgotten mysterious trap-doors.

The preview of **69c2 au grenier**, an exposition for only one person at a time in the attic of an apartment, took place the 13th of february in an historical building in the 10th *arrondissement* of Paris. The young curators **Constance Moréteau**, professor of art history and design at EBABX Bordeaux, and **Alessandro Gallicchio**, professor of contemporary art history at ESAG in Paris and at EMCA in Angoulême, conceived it starting from the setting itself: a place that had never been designated to host an exhibition - a private attic - comes to it by virtue of its intrinsic intimate nature. The aim of the experience is to invite visitors to “venture onto a lonesome artistic climbing”.

The introspective aspect of the action is underlined by the two video-installations showed in the *grenier*. In fact, the two authors, the Italian **Chiara Bettazzi** and the Swedish **Malin Pettersson Öberg** are both sensible to themes such as ephemeral collecting or obsessive accumulation of objects.



The spectator starts his promenade as soon as he enters the doors of the apartment, where he finds, hanging on the walls, *25 years* by **Ibrahim Nasrallah** AKA *la Moustache d'Ibrahim*: his latest series, which acts as an introduction to the climbing, is made up of 25 drawings in a row and it is part of his ongoing project *100 years*. The visitor then starts his “ascensis” through a ladder bringing him from the whiteness of the living space to the shadow of the attic. Here, the red tissue and cushions adorning the floor invite him to get comfortable and to take about as long as he needs to enjoy this moment of reflection.

“In the light of its spatial characteristics, the attic acts on the spectator’s sensory experience, forcing him to bend to the contingency of the video and to recalibrate his way to «see»”.

The preview opens at 6PM and despite the rain and the cultural offer of a city where all was already seen and done, the entrance hall of the apartment building is soon full of visitors, raising the need to organize a list to access the exposition. At the hall, comers are welcomed with refreshments: in short time the spirit gets convivial, thanks also to the presence of two of the shown artists, Ibrahim Nasrallah and Malin Pettersson Öberg, both available to add more details about the exhibition to those waiting for their turn. The environment is heterogeneous: from curious bystanders to professionals directly involved in artistic activities, anyone has a way of talking to each other.





Cosy, claustrophobic, relaxing, unsettling: the range of feedback is really wide. In spite of expectations, each participant has a tendency to remain quite long in the attic. Many are captured by the narrative nature of Malin Pettersson Öberg's video *Archives II (Flyers 1998-2008)*. The dimension and the quality of the space help, in fact, to focus completely on the two video, while this type of installation is usually penalised in long and dense exhibitions. Despite using similar themes and a "slide-show" technique, the two artist explore the medium and translate it according two distinct poetics: someone affirms to be impressed by the tone of voice or the quotes pronounced by the Swedish artist, others show themselves curious about the photographic technique and the nature of the objects (surgical instruments) portrayed by Chiara Bettazzi in *Collection*. The house keeps open well beyond scheduled times.

"Une aventure", says someone leaving the apartment.



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Informe in mostra
a Prato



Ibrahim Nasrallah
– Collage e
universi biologici



Fouquet Barrière
Hotel



Tableaux
d'intimités – I
collage di Anne-
Laure Maison



Camille Henrot –
Est-il possible
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d'aimer les fleurs?



Le mille sfumature
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