

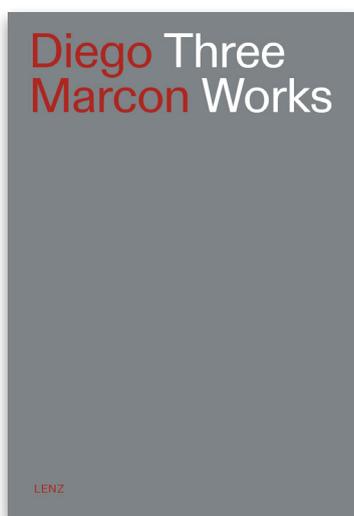
Edited by Eva Fabbris

Texts by Andréa Picard, Yann Chateigné-Tytelmann, Eva Fabbris and Andrea Viliani.

Conversation between Federico Chiari, Attilia Fattori Franchini and Marianna Vecellio.

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The book deals with Diego Marcon's overall practice through the analysis of three works. *Monelle* (2017), *Ludwig* (2018), and *The Parents' Room* (2020) are his most recent and complex projects, and while they do not constitute a trilogy, they are all emblematic of central aspects of his practice. In his own highly personal theory on passions, Marcon explores and reinvents archetypes taken from movie genres such as horror, slapstick comedy, and cartoons, creating characters and settings with undertones of the uncanny, the tender, and the ruthless.

His practice opens a path through various filmmaking techniques, ranging from the experimentation of structuralist cinema to the use of special effects and CGI. The human condition is reflected with a dry sense of pathos, expressed in particular by his attention to childhood as a moment in which purity and wickedness go hand in hand in the human being, spawning a potential metaphor endowed with profoundly ambiguous sentiments and experiences. Lastly, the sound dimension takes on a structural role, dictating the emotional timbre of each of these works.

However, each project remains a universe unto itself, and so each work is examined in a critical text by a different author (respectively Andréa Picard, Yann Chateigné-Tytelmann, and Eva Fabbris). The publication is illustrated in great detail with film frames and video stills, installation views, and images depicting the various working processes. The contents also feature an interview with Federico Chiari, sound designer and composer of the music scores, "A Damn Letter" by Andrea Viliani and a complete index of all Marcon's works.

The project is promoted by INCURVA, in partnership with Museo Madre - Fondazione Donnaregina per le arti contemporanee and supported by the Directorate-General for Contemporary Creativity by the Italian Ministry of Cultural Heritage and Activities and Tourism under the Italian Council program (2019).

## Artist

Diego Marcon (b. 1985) is a visual artist working mostly with film and video. In 2021, he will have solo shows at MADRE Museum, Naples and presentations at Bozar Centre for Fine Arts, Brussels; Museum Boijmans Van Beuningen, Rotterdam; FID Marseille, Marseille. In 2018, Marcon won the Foundation Hernaux Sculpture Award and the MAXXI Bulgari Prize 2018. His works has been shown in solo and group exhibitions in spaces such as Fondazione Prada, Milan; Institute of Contemporary Arts Singapore; La Triennale di Milano, Milan, MAXXI Museum, Rome; Centre international d'art et du paysage, Vassivière; Whitechapel Gallery, London; Fondation d'entreprise Ricard, Paris. His films have been screened in film festival including the International Rotterdam Film Festival, Cinéma du Réel, Paris, Courtisane, Gent, BFI, London, and doclisboa, Lisbon.

## The Editor

Eva Fabbris is Exhibition Curator at Fondazione Prada, and also active as an independent curator and art historian. She has curated exhibitions at Fondazione Pomodoro in Milan, Nouveau Musée National de Monaco, Triennale di Milano, Fondazione Morra in Naples. As a writer, she is a contributor for international exhibition catalogs, publications, and magazines.



## A Shot in the Dark: On Diego Marcon's *Monelle*

Andréa Picard

"Because I am alone, you will give me the name of Monelle. But you will dream that I have all of the other names. And I am this one, and that one, and she who has no name."

Le Livre de Monelle, Marcel Schwob (1894)

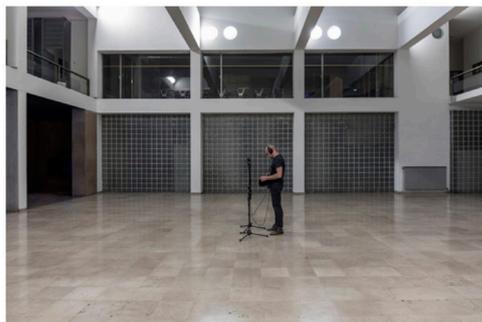
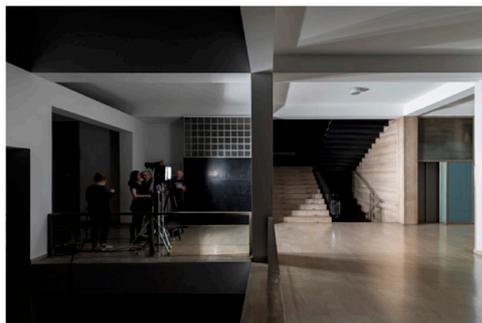
An all-consuming darkness with a disarming, low-lying sonic tremor is intermittently floodlit to fleetingly reveal a modernist interior with a succession of young girls asleep, their supine bodies reposed amid the spatial bends and buttresses of the cold material setting. A portrait of concision in fifteen minutes (plus rolling credits), Diego Marcon's film and one of the Italian artist's most important and complex works to date, *Monelle* is as elusive as it is declaratory. Its open interpretation stems from oblique citation, an invocation of reference and imagination, and its stylistic allegiances suggestive of a contradictory mix of filmic forms and traditions.

In other words, *Monelle* does not tiptoe in the dark. Extremely accomplished technically, having been shot on a reconstituted 35 mm camera (at the invitation to use the old equipment of Gamma Film stored by Musil – Museo dell'Industria e del Lavoro in Brescia which spurred the project into fruition), with a variety of lenses and lights ensuring a precise, square (i.e. academy ratio, the standard studio aspect ratio for classical cinema) image of the highest photographic quality, Marcon's short film harbors a beguiling, constructed elegance: perfectly poised, disarmingly beautiful in its compositions, with a subdued palette calibrated to the neutral grays, whites, and taupes of the edifice's surfaces. While we only get to see the mise en scène in momentary glances — flashes, really — the building (the Casa del Fascio, Giuseppe Terragni's masterpiece of Italian rationalism) is both a monument of fraught historical importance and an icon of modernist architecture. Erected under Mussolini's regime, the Casa del Fascio in Como (1932–36) is a designated heritage site today, although it once housed the local branch of the National Fascist Party, subsequently becoming

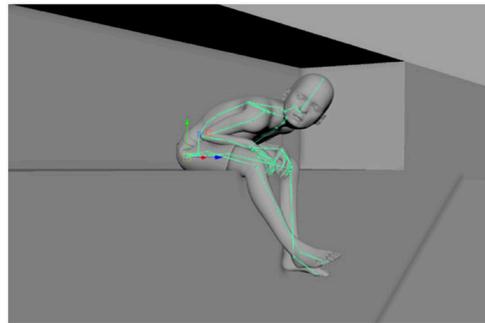
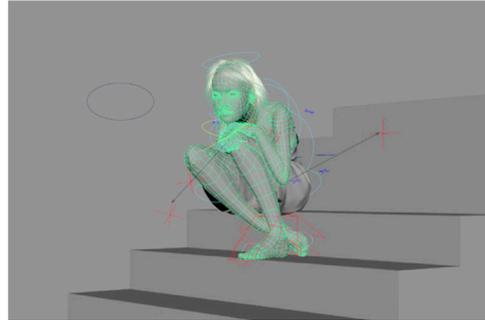
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**LUDWIG ARIA** Federico Chiari

Allegro Moderato (♩ = 110)

### On sound in the work of Diego Marcon. A dialogue with Federico Chiari

Attilia Fattori Franchini and Marianna Vecellio

Federico Chiari (Milan, 1985) is a musician, sound engineer, and sound designer. Ever since his earliest works, he has dealt with the sound and music aspects of every film and video by Marcon.

**MV** Diego Marcon's work investigates the statute of the image, and it does so by exploring the relationship between reality and its representation, in relation to various film genres such as slapstick comedy, horror, the musical, and the cartoon. The sound component also has a role of key importance in his work, and derives from an equally structured process. Could you tell us a bit about how this aspect unfolds in Marcon's work? Is there also a similar research component carried out among various musical genres?

**FC** Adorno, in his *Philosophy of New Music*, states that the contemporary composer has no access to the boundless archive of musical forms of the past—quite the opposite: everything that existed in the past is forbidden to him. Today, this notion of the avant-garde, as a socio-political militancy deployed through the rethinking of an art form, is unimaginable. Instead, we find ourselves in the unrest of the omnipresent and the tireless technical reproduction of the past. The reappraisal of the genre, in more or less literal terms, is an inevitable condition.

In the collaboration between me and Diego, this process unfolds in a very spontaneous manner, in some cases, it's Diego who already has a clear idea of a genre to focus on, while other times it's the upshot of a dialogue between us. At that point, a study of the musical genre in question is carried out, yet without placing any philological limitations—on the contrary: the discrepancy between reference and final result is an interesting terrain to explore. But a mastery of the language is