

**IAIA FILIBERTI
E
DEBORA HIRSCH**

Lavori selezionati 2010-2015

FRAMED
NIMBY

FRAMED

Serie di lavori, esibiti singolarmente o insieme

Elenco completo delle opere:

- Video Framed 1 (2009), Video Framed 2 (2011), Video Framed 3 (2012)
- Installazione di 100 lambda print, sotto plexiglass, con cornice in vinile a muro (2010)
- 12 Lambda print con interventi (2013)

E' stato inoltre pubblicato un libro, editore Charta (2010)

Testi critici di :

- **Maggie Cardelus**
- **Antonio Somaini**
- **Anna Maria Potocka**
- **Bernice Steinbaum**

These words speak of births, deaths, awards and illness, stardom and tragedy. We are under threat by our own bodies and minds that at any moment can betray us, as well as by a myriad of unwieldy external forces that have the power to raise us or sink us, the greatest power lying in the hands of the media. At the heart of mediatic power is the photograph, cunningly able to weave its web of magic and desire over even the most resistant of critics.

We are led by the artists to unmask the forces at work in the image and see these women for who they are, individuals at times strong, at times weak, at times fortunate, at times not, who in one phase of their lives sought to be a part of the brave new media world, but for one reason or another, abandoned that dream. The carefully and shrewdly constructed photographs of Hollywood studios have a quality of permanence, as though somehow protected from the cruelties that hang over the ordinary person. This couldn't be farther from the truth. Each star's photo is accompanied by a text, whose cold indifference you can almost hear as a narrational voice-

over giving us a glimpse into their real lives. It takes but a second to unmask the lure of the image and see it shrivel up in our minds like the portrait of Dorian Gray, and we find ourselves facing our own vulnerability and ephemerality.

The elaborately presented, oval images connect to western memorializing traditions. The artists want us to accept these women as people no different from us, somehow related to us, who were drawn into an elaborate forcefield of power and interest that rendered them even more vulnerable. In order to emphasise their similar but different status, the domestic frames are blown out of scale and polished, serialized, nodes in a system as merciless as a grid, as merciless as a machine. These stars, as fate would have it, very quickly learned how suddenly the system will return their images to the mantelpiece.

Framed is the word reinvented by Iaia Filiberti and Debora Hirsch to define the stop of the artistic career of those actresses.

Framed 3 - Bernice Steinbaum

The beginning of cinema featured stunning starlets whose divine femininity was forever eternalized by the same screen shots which allowed for understandings of quintessential womanhood to infiltrate the lives of international audiences. Still and forever frozen in time, images of the ideal female have prevailed then and now, establishing notions of gender throughout history. Women were expected to be forever beautiful and young. However, with the desire to present this stereotype came the disenfranchisement of women actresses who did not fit the mold.

The video *Framed 3*, part of the series *Framed*, by artists Debora Hirsch and Iaia Filiberti, forces the audience to challenge the timeless understanding of the picture perfect female archetype through clips of old Hollywood performances of these women are interrupted by austere black and white textual information, destroying the vision instilled in the viewer a few moments before. The juxtaposition of eternal beauty with the stark realization that the lives of these starlets were often plagued with depression, suicide, drug use, and mental illness compels audiences to question

prototypical images of culture throughout time. *Framed 3* unveils the hidden, gritty, vulnerable and impermanent realities experienced by these actresses. The women presented in the video lived through confrontations brought about by extraordinary success, racism, and unwomanly behavior such as violence, drug use, and sexual assertiveness. The video includes the acting performance of Loretta Young, Sandra Dee and Dorothy Dandridge.

Framed 2 – Anna Maria Potocka

The work has been produced using the found-footage technique. The artists have juxtaposed fragments of footage from old, romantic, mostly Hollywood, films. Then they researched the life stories of the lead actors. It turned out that the male actors went on to have a long, happy and successful life. In contrast, the female leads quickly came to the end of their professional career, some committed suicide, while others become alcoholic. In a simplistic, but poignant way, this gender work demonstrates the unequal chances and possibilities of both genders in performing the role of a love object.

Framed – Anna Maria Potocka

Film footage compiled from snippets of films and biographical highlights of 100 female actors from a few decades ago. The film collage has been clearly based on the premise – illustrated by examples – that women's careers are shorter than men's, full of rejection and to a large extent dependent on the women's age and family situation. Moreover, failure has a greater emotional impact on women than men. The work's number one message is to draw attention to the subtle but deeply ingrained cultural and social conditioning that – regardless of any declarations of gender equality – provides women with fewer opportunities and inflicts on them added burdens.

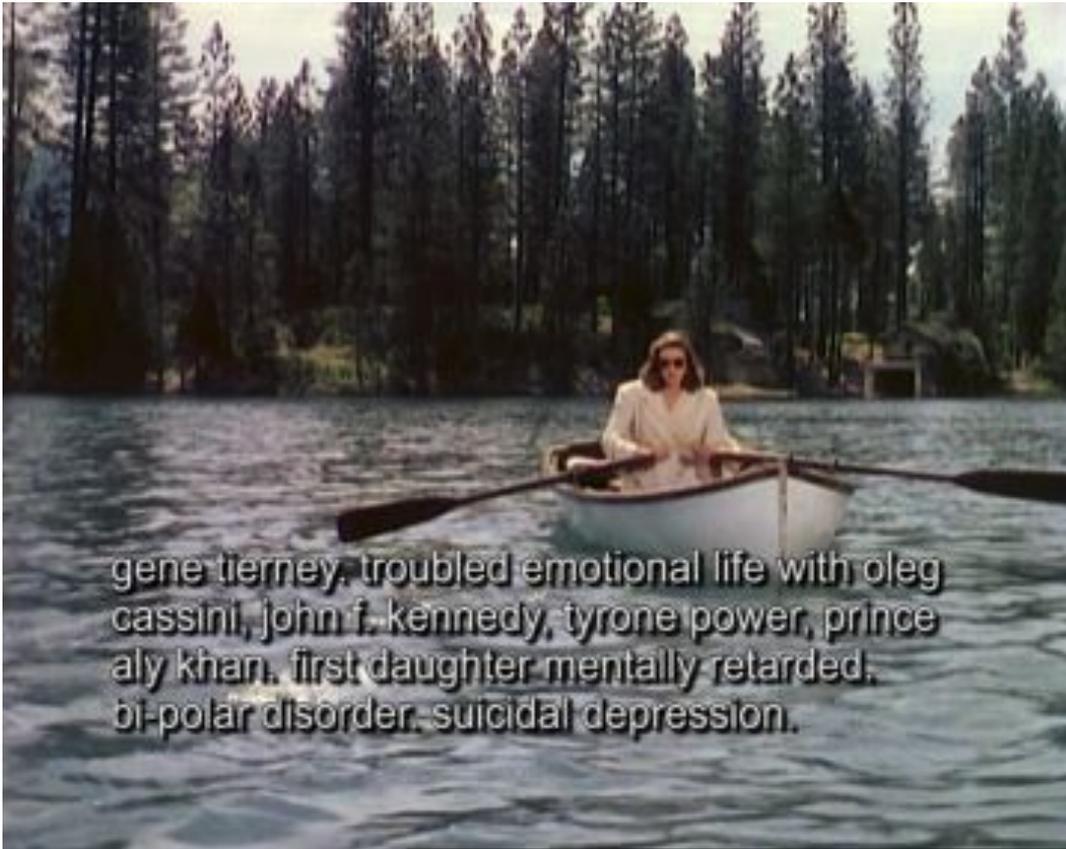
FRAMED BOOK (texts by Maggie Cardelus, Antonio Somaini)

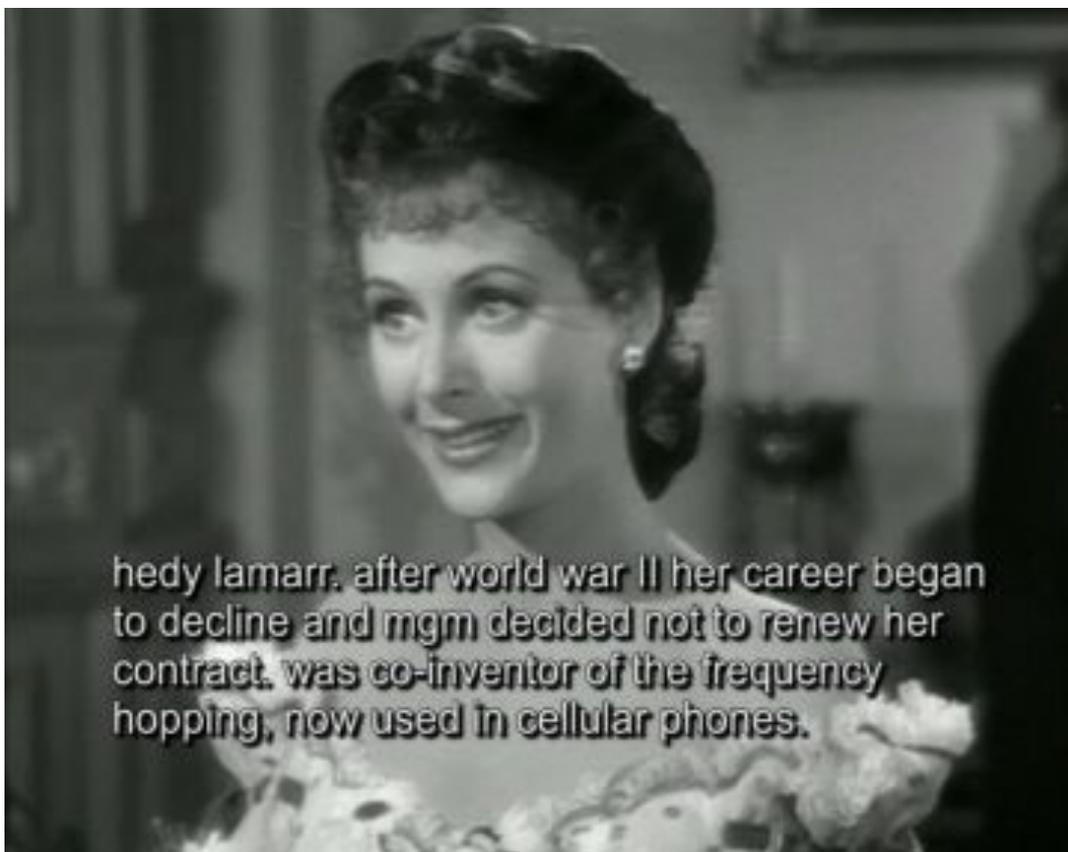
What is a star? Or better, what was a star within that classical Hollywood cinema which between the 1920s and the 1950s had generated a real star system? Writing in 1957 from a country,

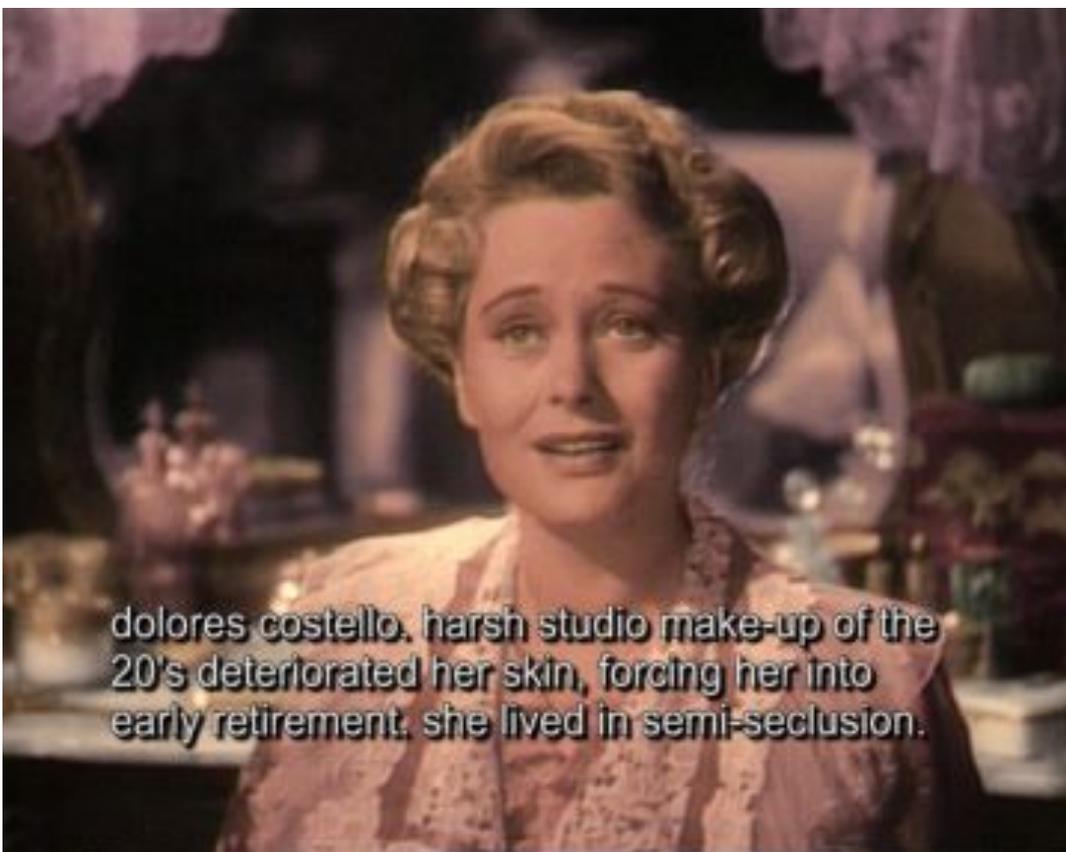
France, which at that time was witnessing the blossoming of the stardom of Brigitte Bardot, Edgar Morin presents his answer from the vantage point of what he calls "an ethnography of nonprimitive societies": an ethnography which aimed at unveiling and analyzing the archaic which is still woven within the texture of Western modernity. "The star – writes Morin – is on the border between the aesthetic and the magic. She overcomes the skepticism of the spectator-consciousness, which always knows that it is participating in an illusion". Starting from the theses he had presented a year before in his *The Cinema, or the Imaginary Man*, Morin considers the phenomenon of the stars as emblematic of that coexistence of the modern and the archaic in which lies the power of cinema. A modern divinity, the star is at the same time a product, a construct, meticulously crafted and planned in all its manifestations, and a cult object. It is both the focal center of a cinema conceived as entertainment industry, and the symptom of a persistent need for magic which haunts modern society [...]

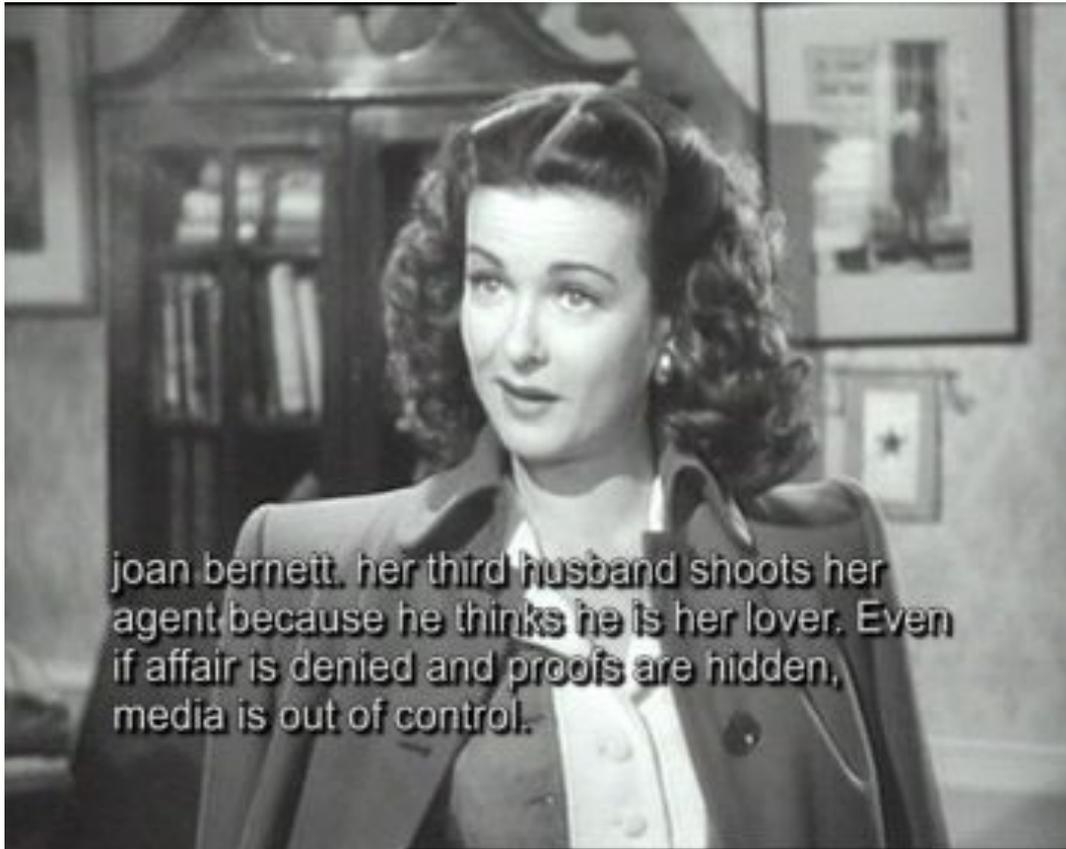
Video Framed (frames):







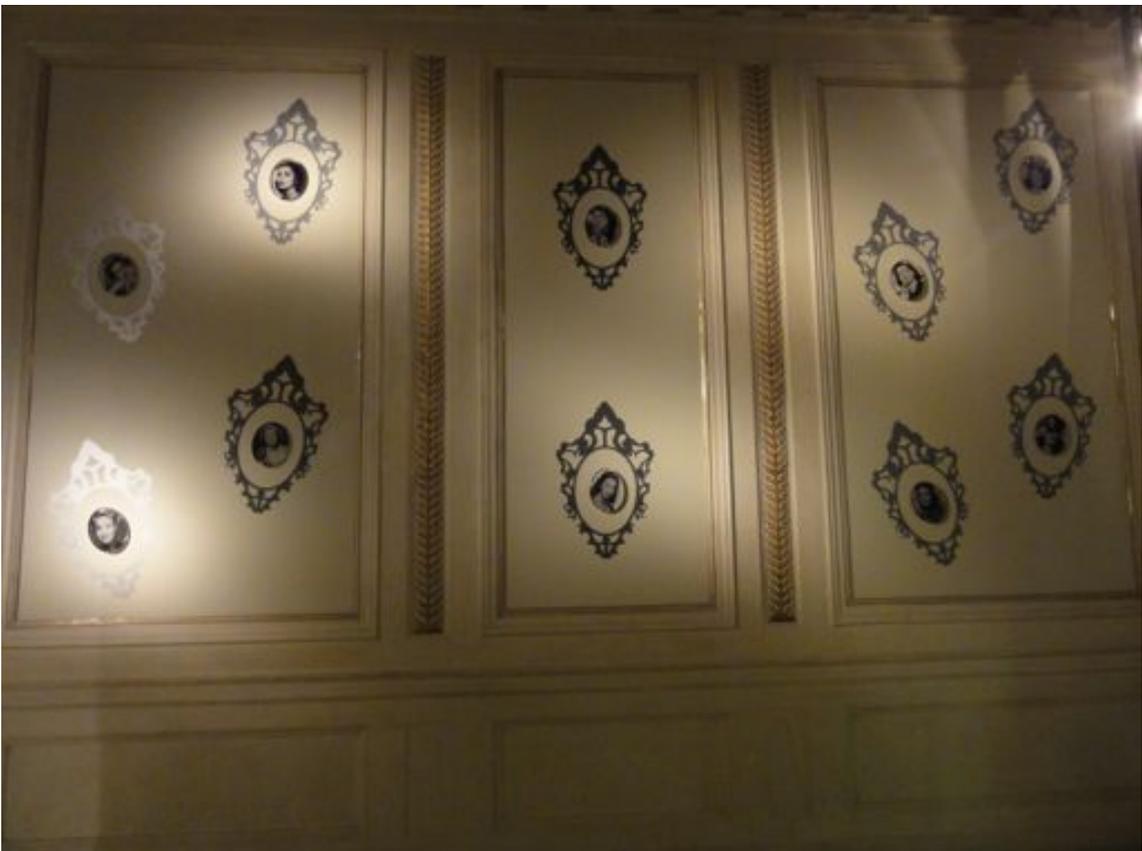




Vista dell'installazione









Ulteriori informazioni nel sito web deborahirsch.com:

Video

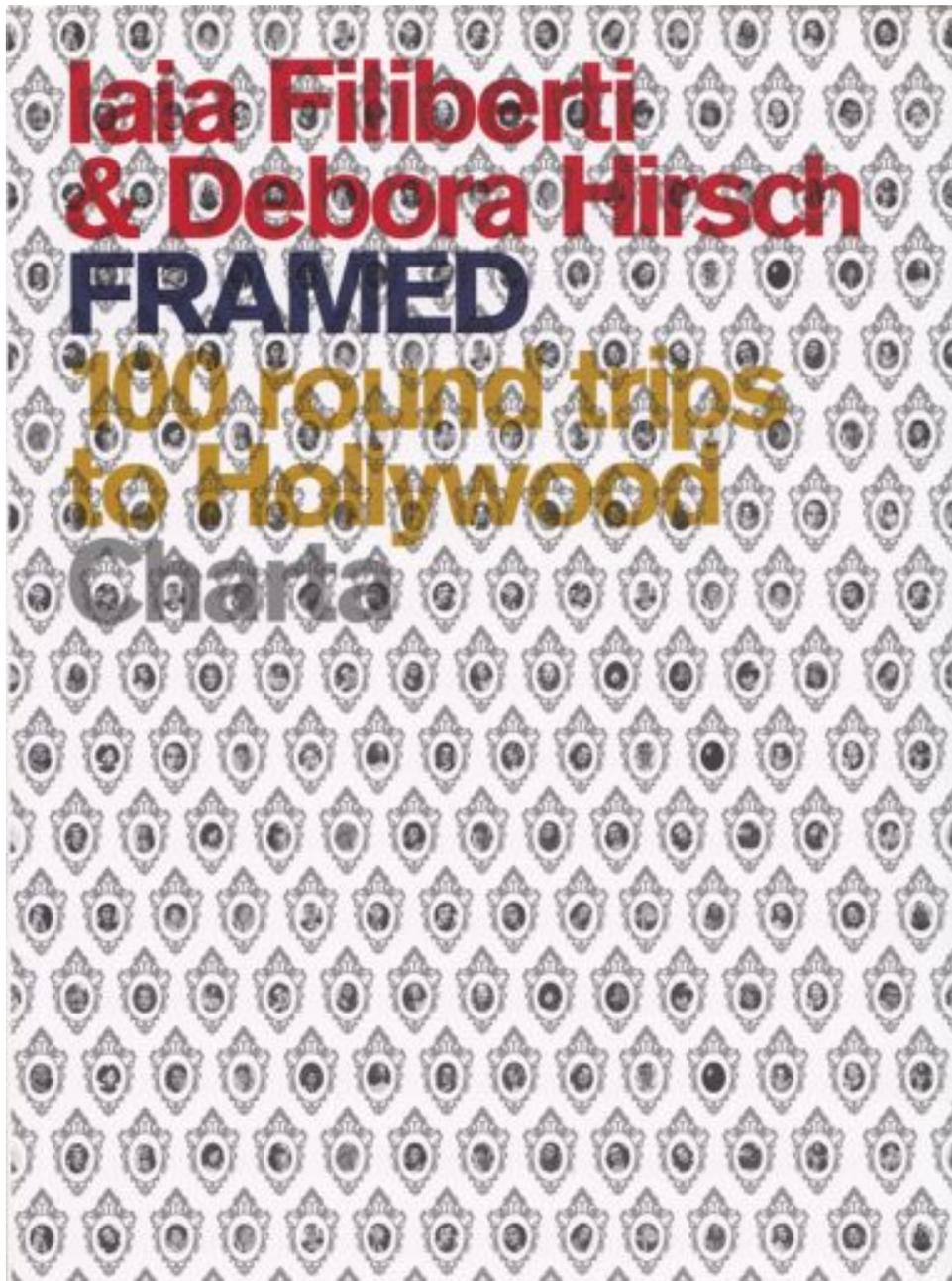
<http://www.deborahirsch.org/#!/page/245058/framed-videos>

Foto

<http://www.deborahirsch.org/#!/page/245056/framed-works>

Testi

<http://www.deborahirsch.org/#!/page/245055/framed-texts>



NIMBY



Text by Marina Mojana

Dal concetto "Not In My Back Yard" cioè "Non nel mio cortile", NIMBY é un progetto che si concentra sulla vita, sul lavoro e sulla ricerca di dodici donne vissute tra il XIX ed l'inizio del XX secolo, che hanno lottato per la difesa dei diritti umani più nobili. Elizabeth Fry, Lizzy Lind af Hageby, Rachel Carson, Bertha von Suttner, Irène Némirovsky, Josephine Elizabeth Butler, Susan B. Anthony, Rose Schneiderman, Mary Harris Jones, Frances Power Cobbe, Henrietta Lacks, Hellen Keller sono le testimoni di tragedie che dopo due secoli ci riguardano ancora e il loro impegno afferma i valori non negoziabili contro pedofilia, femminicidio, vivisezione e violenza sugli animali, devastazione dell'ambiente, sfruttamento del lavoro minorile e femminile, persecuzione religiosa, politica guerrafondaia, infibulazione, emarginazione dei diversamente abili, l'inferno delle carceri e le cavie umane. Scatta una provocazione in chi guarda. La commozione, la riflessione ed eventualmente l'azione sono un work

in progress perché, come diceva Charles Péguy, l'opera d'arte si fa sempre in due. NIMBY è composto da un video frutto di una ricerca web di canali internazionali, da BBC al Al Jazeera, da Russian Television a CNN, ma anche da documentari d'autori e piccoli network. Tutti i video sono disponibili su YouTube. Il lavoro viene presentato accanto a dodici ritratti delle attiviste. Il contrasto che ne deriva invita a leggere l'attualità attraverso il filtro della memoria ed il duro impegno di queste donne così lontane, così vicine.

Ulteriori informazioni nel sito web deborahirsch.com:

Video: <http://www.deborahirsch.org/#!/page/245076/nimby-video>

Works: <http://www.deborahirsch.org/#!/page/269540/nimby-works>

