

Interview between Elisa Del Prete, Xana Kudrjavcev-DeMilner, André Guedes.

It's our last week. We are making a summary of the situation writing down a few aspects on which to think and talk about. In the end we fix a date, Tuesday 3rd July, two days before the show. Exhausted, tired and especially very hungry we descend on the street in direction *Pratello*, a road that is very crowded by Bologna's nightlife people, two steps away from *Nosadella.due*. It is late and anybody offers to eat anymore. Finally we can arrange some *crostino*. Xana is very decided about what to do in this evening... She also takes out her pink diary.

XK: These are the arguments about we should talk tonight: the process, the spirit, the experience.

EDP: Xana, do you want you start? What was the process of realisation of your project since you have arrived in Bologna, on 2nd May?

XK:

I arrived with some ideas on what to do knowing that I would certainly have developed my collection of images in Bologna. It has been especially interesting to compare the materials with which I arrived with those that I found here. I spent the first period by collecting images from shops and second hand book-markets having a lot of fun to choose them. Then I started with the animations, and finally I have spent a long time to work with two musicians, that I got known in Bologna, on the sound. We talked about the various possibilities for the audio in comparison to my video-work and we have had to make some very precise choices.

EDP: What of this experience has enriched yourself?

XK:

The deadline of the exhibition and the need to create something finished in a determinate period of time, that I have never experienced before, has forced me to evaluate different ways of working and to optimize them. What I have appreciated has been having had the opportunity to test different types of animation and new software. I have tested both new things, the level of imaginary that working together with other people who have introduced me into a new approach to my work.

EDP: And you André? What was the process of your work?

AG: I arrived without a clear idea. I was in a state of great availability and openness. Often my process develops by case. It is an arbitrary process. That means that what interests me are especially the extracts of reality. A reality linked to a certain area, which itself, has his own functionality. Recently, I am interested in the reality in terms of "disappearance" and when I find a situation like the one I found coincidentally at the *Cinema Nosadella*, the work develops immediately in contact with the city. I found it very interesting to be in the same town, in the same street, in which was happening a process like the closure of a cinema. It was the first time that I was present so close to the closure of an institution (because I consider the cinema as an institution) Therefore in this case the reality is very strong and I have tried to use the *Cinema Nosadella* as a space from which to develop the project that I liked to realise.

EDP: While for the other work? *Final Sequence*?

AG: I have already used this sound in another artwork, it was a performance realised in a cinema of Porto, but in this case it took another sense, I have used it in another way. The process of this work was really automatic, it starts from the movie "l'Eclisse" of the register Antonioni. I had in my mind the music of John Fusco that brings the film to an end, it is the sound that accompanies the image of an urban landscape. It is a kind of music that describes an anxious reality, it is a very psychological kind of music. I was interested to use it because I think that it is a very sceptical literature, but at the same time very relevant for the time we are living in. The sonorous installation accompanies the viewer while leaving the museum creating a suspended atmosphere. It tries to make doubts, inciting questions, implement a series of possibilities, on themselves and on the reality: what kind of day will be tomorrow? How will the city change? Will there be better days?

EDP: I think I have understood which images of the film have inspired the work... Monica Vitti descends the stairs while leaving the studio and is situated in the street. In front of her a wonderful garden...

AG: Yes. That scene is very beautiful. What I like in that film is that you can get the awareness of the perception of reality. The photography, then, is very nice, and accompanies Monica Vitti during her walks through the urban areas. She is fantastic, serious, charmy, sometimes ridiculous, funny.

EDP: About film... you have seen your first film by Sergio Leone on the big screen in the square last night. How was it?

XK: It was wonderful to see that film on a so huge screen and I find that the strangest thing has been the connection between American and the interpretation of the american by Italians. It was like being in front of something familiar that you see under a new perspective. The setting was fantastic. And I was impressed by the opening titles, that moved crazily on the screen. I was attracted by the fantasy with which they were designed, and then, without a computer?

AG: I was astonished by how the people watched each other, by the glances, the silence, the idle times of the film.

EDP: Coming back to our arguments of this evening. Xana, what is the spirit of your project?

XK: Having decided to make two projects gave me the opportunity to work on two different approaches of work. I realised two artworks that are really different, the first one is perhaps more reflective while in the second it is as if I left myself going to a more playful artwork, maybe because I spent a lot of concentration during the first one.

EDP: And for you, Andrè?

AG: The spirit of the artwork is to take the remains of a reality that is disappearing to introduce them into a new life. The project of the cinema is a sort of reconstruction of the original space of the cinema but on a different temporary level, it is a process of abstraction. The original reality is deconstructed in front of the public that perceives it only in relation to its new placement by participating in an experience of relocation in time and space. In this way the imagination on objects that belonged to a certain context gets started and which now the public sees in a new environment that is more fascinating than the old one. It is the juxtaposition of two realities, the original and the actual one, which is the result of the new meeting of all these objects.

EDP: Focusing on the experience of *Nosadella.due*, what are your final considerations in comparison to the expectations of the departure?

XK: I arrived extremely open-minded. My expectations were very vague, imprecise. I departed as for an adventure. I had never seen Italy before, that because I considered this in any way an important experience. It was like that. Accustomed to Berlin, here, people are much more friendly even on human level.

AG: I could use the title of the project itself, *Better Days*. This was the expectation that I had in mind while arriving: to have the best condition for working, in a country where people, in a certain way and in certain areas, live well. I find the Italian Society really hedonistic. I was searching these "better days" and for certain aspects I found them, also if in the end, as always, everything is much more complex.

To stay in a residence means to get to know and to enter into another city, into a new country, to know and to relate with the people of the city, with the people who attend the house, with the other artist who is living there, with the organizers. However, it is an effort that you have to do to establish a relation with other people. There are moments in which you are very integrated and others in which you are more alone. But that's life.

XK: I think that the experience of residing and living the everyday life in a “house”, was a way to know real people in a real situation. A good experience. Usually in other residences you find many other artists with which you don't relate really. Here we have spent time together and also the approach to the work is different; I believe that it is an interesting compromise to share daily life. It is interesting and absolutely constructive to see how the others work.

AG: And you Elisa, what is your stock in comparison to the expectations you had?

EDP: I am very happy. I was really surprised by how Lupe and Chris suggested artists who could understand the project and try to be a part of it. First of all, I would say that it was very funny. Actually I thought I would be going crazy after a month, instead, we are still here. Seriously I believe that this first experience was important to understand how the aspects of the residence are working, what the artists expect, what should be changed regarding the environment and the approach to their work, precious amendments and adjustments for the next residences. I believe that two artists and two people like you have really helped me to make a progress towards the smooth conduct of this project. The only regret is that maybe we could have done many more things, while I became aware of how much you needed your moments of very intense work. For the curators it is a different situation. When they are in Residence they must store things, educate their eyes, visit the studies and exhibitions, while the artist has a daily work that often is underestimated.

Finally I found it a little frustrating to follow two projects at the same time. I have often felt divided into two parts. You must devote the same time and attention to both while also the work of the artists need different approaches by the curator, and I think also about the different sensibility of the people.

AG: And who will come after us?

EDP: The next will be Andreas Golinski and Nico Dockx, in October. But they have still to confirm the dates of staying.