



## ***Unstable Intensities.***

**Katharina Copony e Anaïs Horn**

curated by Francesca Lazzarini

*Unstable Intensities* presents the works realised by independent filmmaker Katharina Copony and visual artist Anaïs Horn as part of the 2021-22 AiR Trieste residency program, supported by the Cultural Department of Land Steiermark (A). Curated by Francesca Lazzarini, the exhibition opens in the spaces of MLZ and Wiener Art Foundation, Trieste, on 18 June at 6.30 pm and will run until 10th September 2022.

Katharina Copony's residency has been articulated around specific questions: What has become of the ideas by the Italian psychiatrist Franco Basaglia? What significance and impact do they still have today? Interested for long time in the world of psychiatry and in the radical thought that redefined the concept of care between the 60s and 70s, Copony started her research from the San Giovanni Park, where Basaglia became director of the Psychiatric Hospital in 1971. Under his leadership, the park was the epicenter of a change that, in less than a decade, spreads from the Trieste hospital to the entire national territory, resulting in the approval of a law that sanctioned the closure of asylums and a structural reform in psychiatry. Even today, the park is the heart of a system that Pantxo Ramas, head of the Documentation Center, defines as an ecology of care: in line with Basaglia's thinking, which believes that healing cannot take place within the walls of the institution but only in the alive of the social fabric - and that by doing so society itself can be cured -, the Trieste Model is composed of an intertwining of relationships, experiences and realities that branch off from the park to the city and beyond. Rather than adopting a documentary approach, Copony has embraced the ideas underlying this ecology. She immersed herself in it, weaving a series of relationships with some of the realities and subjectivities that compose it. The publication presented in the exhibition, *Chi non crede ai miracoli non è un realista*, reflects this experience, giving space to the many voices that the artist met in person or through books and historical documents. By juxtaposing images taken during the residency with archive photos, excerpts of conversations, poems, and texts created for the occasion, the booklet let emerges the intensity of a research that Copony considers as the starting point for a film to come.

To be presented in the exhibition is the video *the wind, the wind* (2022) resulted from the collaboration with the Accademia della Follia - back then directed by Francesca Varsori - and the radio broadcast MedMax by Radio Fragola, curated by Guillermo Gianpietro. Maximilian Rosani, star of the radio show, and Sarah Taylor, choreographer of the Academy, are the protagonists of the video performance realized thanks to the participation of the musicians Maurizio Goina and Pietro Polotti, of the School of Music and New Technologies of the G. Tartini conservatory in Trieste, who have made available the EGGs, a system of sonification of gestures they invented.

Connected to the EGGS sensors, the two performers enact the interaction between the *bora*, the typical Trieste wind, and the materiality of the city - billboards, masts and boat yards, metal structures and scaffolding. By interacting, their movements give life to a changing and unpredictable rhythm, characterized by shocks, suspensions, slips, interruptions, impulses and silences, exposing the viewer to an unstable intensity, captivating and disturbing at the same time.

If the San Giovanni Park was the starting point in Katharina Copony's research, Anaïs Horn focused instead on Miramare: her work *Longing Ghosts in Deep Blue Paranoia* is dedicated to the figure of Charlotte of Belgium, who wanted, built and inhabited the castle in the most intense and complex part of her life.

The mental state of the princess - caused by the violent death of her consort Maximilian of Austria in the context of institutional conflicts in Mexico in the 1860s - and the consequent end of the couple's ambitious imperial dreams, is evoked by an installation assembling photographs, videos, drawings, found objects, an audio by composer Eliert Asmervik with texts and voice by Estelle Hoy, and a fragrance created in collaboration with perfume designer Pauline Rochas.

The charm of Miramare complex and the sad story of the princess are fundamental components of a narrative that attracts a constant flow of visitors, tourists and school groups to the city. By focusing on the moment of collapse between fantasy and reality and transforming kitsch - an aesthetic attitude affirmed, in the Habsburg context, from the second half of the 19th century - from an instrument of manifestation of power to a device of unveiling, Horn's work delves into this narrative and challenge it from the inside. The mysteries hidden in the folds of the story and in the spaces in which they are usually staged - the architectures of engineer Carl Junker and the park that surrounds them - find in the soft manipulations of Horn a personal and perturbing interpretation which, by transferring them to a different but not alien context - the eclectic building by Giovanni Righetti in via Roma - restore their charm by violating the expectations of the viewer. The *hemilich*, the domestic secret, turns into its opposite: the *unheimlich*, the revealing experience of the ghost of memory. On the occasion of the exhibition, the book Anaïs Horn, *Longing Ghosts in Deep Blue Paranoia*, published by Drama Books, Paris, will be presented. The publication will include texts by Estelle Hoy, and Francesca Lazzarini and Giulio Polita.

**Katharina Copony** is an independent filmmaker living in Berlin and Vienna. She studied visual media art at the University of Applied Arts in Vienna with Peter Weibel. With a background in video art and photography, she nowadays makes documentary films, which are presented internationally, e.g. Arsenal – Institute for Film and Media Art Berlin and the Anthology Film Archives New York as well as broadcast on television. She received prestigious awards, e.g. from Vienna International Film festival, ARTE Documentary Film Award, and Best Film in Jeonju IIFF, Korea. She was Artist-in-Residence in Moriya (JPN), Rome, London, and Sarajevo. As a script supervisor she participated in several award-winning feature films (i.a. Barbara Albert, Valeska Grisebach, Jessica Hausner). She is a lecturer at the University of the Arts in Berlin. In December 2019 the Filmarchive Austria presented a retrospective of her work. Her filmography includes: *At the Barracks* (2019), *Moghen Paris* (2016), *Player* (2014), *Oceanul Mare* (2009), *Il Palazzo* (2006), *Kanegra* (2004) and *der wackelatlas - gathering and hunting with H.C. Artmann* (2001), in collaboration with Emily Artmann.

**Anaïs Horn** lives between Paris and Vienna. With a background in literature and communication design, in 2015 she graduated from the Friedl Kubelka School for Fine Art Photography, Vienna and received several scholarships and residencies, including at the Cité Internationale des Arts, Paris (2017-2018 and 2021) and ISCP New York City (2020, 2022). In her artistic practice she often interweaves literature/text and photography/video/drawing, exploring moments of intimacy with a special interest in topics such as liminality and coming-of-age. She observes people and their spaces, gently crossing borders, opening up the private and making intimacy a sensual experience. In the process, she investigates time, memories, transience, the body and its traces, the cautious intrusion of privacy, and the aesthetics of reality and fugacity. The artist's book is an important medium for her work: her photo-book *Fading* was published by DCV, Berlin, in 2021, while *Die Hand voller Stunden, so kamst du zu mir* accompanied her solo exhibition at Camera Austria, Graz. In 2020 her artist books *Je suis malheureuse et heureuse* and *How do you feel about "Lou"?* (in collaboration with Eilert Asmervik) have been published by META / BOOKS, Amsterdam (metabooks.nl). Her book *Je suis malheureuse et heureuse* was selected for the Photo-Text Book Award at the photo festival Les rencontres d'Arles 2021 and in the official selection of the Oslo Fotobokfestival.

**Air Trieste** is an artist-in-residence program run by Francesca Lazzarini. Its goal is to offer international artists the opportunity to spend a period in Trieste to work on projects related to the area or engaging researches that can benefit from local resources as well as contribute to the local cultural scene. Air Trieste understands encounter, relationship and exchange as means of research and growth and artists as agents of change and contamination. Although the program does not imply the compulsory production of works, most of the residences resulted in exhibitions and presentations of works made starting from the experience in Trieste, as well as in establishing relationships that have extended over time. Active since 2016 and carried out in collaboration with MLZ Art Dep, the program has hosted numerous artists thanks to the support of institutions such as the Department of Culture of the Province of Styria (Austria), SIAE "Per Chi Crea", FMAV - Modena Visual Arts Foundation, IASPIS - International Artists Studio Program of Stockholm (Sweden), NABA - Milan.

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18.06-10.09.2022

**Opening:** 18.06.2022 ore 18.30

**MLZ Art Dep + Wiener Art Foundation**

Via Roma 15, Trieste

[www.mlzartdep.com](http://www.mlzartdep.com)

