

## **Press Release**

For immediate release

### Exhibition: ***The Good and the Evil*** - Cinema Series

From March 20<sup>th</sup> to April 18<sup>th</sup> 2014

Opening March 20<sup>th</sup> at 18h00

Andata Ritorno Gallery, 37 rue du Stand, 1204, Geneva

Andata Ritorno Gallery is pleased to announce the exhibition *The Good and the Evil* part of the *Cinema series* by the artist Emanuela Lucaci. This exhibition traces a journey through the works of pioneering directors of the film medium with the participation of a young Swiss director; these films inspired the twenty paintings exhibited.

#### **Andata Ritorno Gallery**

Andata Ritorno is a contemporary art space primarily promotional, whose identity is based on discovery and not serving the ambient artistic fashion. For 32 years, with nearly 300 exhibitions to its credit, the gallery's work is an act of resistance to the pressure of the only recognition of institutional and media values. The specificity of the place is to focus on a spirit of inventiveness rather than commercial criteria. Andata Ritorno is recognized as a place for contemporary art fixtures in Geneva and internationally. Artistic Director and founder, Joseph Farine, takes this cultural position since its inception.

#### **Emanuela Lucaci**

Emanuela Lucaci presents for the first time in Switzerland a new series of works inspired by pioneering directors of cinema. Related works by the same theme have been a great success in Helsinki (Finland) in 2008 and Tyrol (Austria) in 2009.

Emanuela Lucaci decided to establish her studio on the shores of Lake Geneva after residencies in France, the United States, Mexico, Finland and Japan. Emanuela Lucaci, contemporary heir of the romantic tradition, has chosen from the vastness of the production of cinematographic images, "icons" reformulated in painting, in order to create a universe whose symbolic spirituality questions the notions of good and evil (i.e. "*Les fleurs du mal*", "*La Literature et le Mal*").

Moreover, Emanuela Lucaci was chosen especially for the production of artistic projects in prestigious organizations such as the European Centre for Nuclear Research (CERN), UNICEF and the Office of Human Rights. Her works have been exhibited in Switzerland, France, Finland, Austria, and the United States and are part of numerous public and private collections. Recently, a fiction film (UNVEILED) depicting her creative world was shown at the event "*Women included*", organized by the collector Robert Fehlman along with writer Barbara Polla and presented by journalist Isabelle Falconnier.

## ***The Good and the Evil* - Cinema Series**

The masterpiece *Stalker* by the Russian director *Andrei Tarkovsky* is an emblematic artwork treating the theme of *The good and the Evil*. Tarkovsky's mysterious oeuvre taught me to see the screen as a painting that slowly unfolds. These recent paintings are part of the *Still Lights – Cinema series* I have started in 2008. I have chosen to focus on the cinematographic works treating the theme of *the good and the evil*. What is good? And what is evil? The answer emanating from the *motion picture film* remains ambiguous. The films referenced in the series are undeniably connected by the author's intention to confuse the viewer and push him to find his own answers.

The paradox between peace and tension, between veiled and unveiled in the *Sunshine through the rain* scene in the film *Dreams* by the director Akira Kurosawa were the departure point for the piece *Magical Forest*.

The paintings found inspiration in the photography of contemporary directors such as Katsuhiro Otomo - *Mushishi*, Fabrice Rossel videos – *Valtari*, *The Kiss* and James Cameron's *Avatar*.

The rhythm in these films reveals an inexplicable, multifaceted world transmitting an emotion I aspired to capture on canvas. I repeatedly watched these films with the sound off. I work with the film projected on a wall next to my canvas. The final painting consists of several superimposed images of the same scene.

The *landscapes* I painted are a conversation between my inner feelings and the directors' stories. In Rossel's case, the videos are silently poetic staging reveries that feel familiar. The nature is sublimated. Simultaneously, the paintings are a space, a recognizable place of the world surrounding us, and they echo our interior landscapes, distant like the memory of a dream and yet close, like we always knew them.

These images echo the beginning of imagery where the artwork was not an object, but a door to *au-delà*...



**ANDREĪ TARKOVSKI** (April 4, 1932 - December 29, 1986)

*"Tarkovski for me is the greatest director, the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream."* Ingmar Bergman

Andrei Tarkovski is considered one of the most important film directors, writers, film editors and theorists. His personality and oeuvre are deeply marked by his Russian cultural heritage that he paradoxically translates on a universal canvas. His metaphysical concerns, the cruelty of the existence and the human quests are sublimated in his works and painted with mysterious lights, music and poetry.

Filmography:

- 1962 Ivan's Childhood (Иваново детство), Soviet Union, 95 min.
- 1966 Andrei Rublev (Андрей Рублёв), Soviet Union, 205 min.
- 1972 Solaris (Солярис), Soviet Union, 165 min.
- 1975 Mirror (Зеркало), Soviet Union, 108 min.
- 1979 Stalker (Сталкер), Soviet Union, 164 min.
- 1982 Voyage in Time (Tempo di Viaggio), Italy, 63 min. Documentary film
- 1983 Nostalghia, Italy, 125 min.
- 1986 The Sacrifice (Offret), Sweden, 149 min.



Stalker, 100 x 200 cm  
Oil on canvas

2 captures of the film *Stalker* directed by  
Andrei Tarkovski in 1979, 163 min.





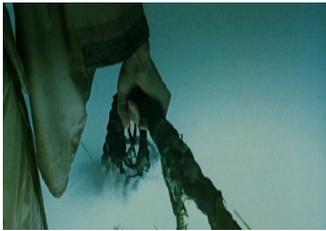
**KATSUHIRO OTOMO** (April 14, 1954)

Otomo is one of the visionary Japanese manga artists. *Mushishi* is originally a manga series from which a live-action film was released in 2006.

The main characters live in a legendary space invaded by *mushis*, described as beings in touch with the essence of life, far more basic and pure than normal living things. The *Mushi* master (*Ginko*) is convinced that the *mushis* are not evil, but merely trying to survive as everyone else. Science fairy tales inhabit the boundary between juvenile "why" questions and profound philosophical queries. What causes a rainbow? What causes a dream? What happens when there is no light or no sound? From these hidden spots outside the range of normal perceptions, *Mushishi* awakens a wondering child inside us.

Filmography:

- 1987 Neo Tokyo, 50 min.
- 1987 Robot Carnival Opening, 90 min.
- 1988 Akira, 124 min.
- 1991 World Apartment Horror, 97 min.
- 1995 Memories, 113 min.
- 2004 Steamboy, 126 min.
- 2006 Mushishi, 131 min.
- 2013 Short Peace, 68 min.



Tokoyami, 95 x 110 cm, oil on canvas



3 captures of the film *Mushishi* directed by Katsuhiro Otomo in 2006, 131 min.



**AKIRA KUROSAWA** (23 March 1910 – 6 September 1998)

Kurosawa is considered one of the most important and influential directors amongst the pioneers of the cinematographic art.

We can be thrilled by the immense heritage Kurosawa left through his works, thirty films in a career of 57 years. He inspired his public as well as other movie directors. He had the talent to revive oriental ancient stories and connect them to our present time.

Filmography (selection):

- 1948 Drunken Angel, 98 min.
- 1954 Seven Samurai, 207 min.
- 1958 The Hidden Fortress, 139 min.
- 1963 High and Low, 125 min.
- 1975 Dersu Uzala, 141 min.
- 1990 Dreams, 119 min.



Magical forest, 95 x 110 cm, oil on canvas



2 captures of the film *Sunshine through the rain (Dreams)* directed by Akira Kurosawa in 1990, 119 min.



**FABRICE ROSSEL** (31 July 1987)

Fabrice Rossel studied Fine Arts at the Geneva University of the Arts (HEAD) and at the Bern University of the Arts (BUA). He followed his studies with training in Filmmaking at the NYFA, Los Angeles.

*"What matters in my artistic process is to present stories and to stage them according to a personal vision. My work explores covered territories where I aim to convey a unique perception. I use the cinematographic tools to create an aesthetic work, traveling without borders through poetry, photography, music, painting and theater."*

Filmography:

- 2010 Bunk Here, in collaboration with Laurie Vannaz, video installation, projection on 3 screens (2 x 1.5 m), 34'34 min.
- 2010 The Kiss, DVD video, 2'47 min.
- 2011 Fimbulvetr, video installation, 7'22' min.
- 2012 Valtari, video HD, 8'19 min.
- 2013 The Raven and The Crows, video installation, 4 screens, HD, 23'51 min.



Valtari no 1, 40 x 50 cm  
Oil on canvas



2 captures from the video *Valtari*, directed by Fabrice Rossel in 2012,  
8.19 min., 2.47 min



1 capture from the video *The Kiss*,  
directed by Fabrice Rossel  
in 2010, 2.47 min