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"The second-floor exhibition space reminded me of an apartment, or a meeting place. The wooden floor, the radiators and the doorways between the rooms all conjured up a domestic environment; you can watch the traffic, cars and people in the street through the large windows. At the same time, this neither totally public nor totally private space gave me a sense of displacement and removal, which in turn made me think of impossibility, causing me to see it no longer as a place that 'is' and 'is not', but as a place that 'could be'.

The first room contains an iron sculpture in the form of a tree with coloured Plexiglas shapes hanging from its branches and benches all around; collages on the wall are based on book titles*. With the collages, I wanted to propose new covers for these books and, at the same time, make the decontextualised titles active parts of the installation.

In the second room, the work with the poster combines two elements of different origin that influence each other: the Kodwo Eshun quote affects the way the image is interpreted, while the text itself is transformed by the new meaning given to the photograph. The choice of picture stems from my long-term research into the Beaubourg, inspired by the book *La soi-disant utopie du Centre Beaubourg* by the sociologist Albert Meister.

In the same room, a drawing on the wall shows a semi-abstract figure holding some hexagonal shapes. The hexagons can be seen as a scientific formula or as the materialization of a creative urge. This image relates to a constructive action and to learning as dynamic and changing movement.

The various works are independent but inter-related because, when seen as a whole, they influence each other, creating new dynamics of interpretation. The tree and benches reflect a communal situation and, with the book titles, evoke a particular meeting place; silence is required in a library reading room but, here, the books are only references and people are encouraged to reflect, speak and become active. The situation created in the first room is reflected in the second in the figure portrayed on the wall; the claim on the poster "Everything was to be done. All the adventures are still there" throws the whole situation in terms of both time and space. The bench in front of the window, the same as those in the first room, establishes a link between the two rooms, but it also draws attention to the window and the space outside."

* G. Agamben, *The Coming Community*; J. Kristeva, *Revolt, She Said*; I. Illich, *Deschooling Society*; E. Van Der Plas, M. Halasa, M. Willemsen (edited by), *Creating Spaces of Freedom*; E.A. Grosz, *Architecture from the Outside*

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