



**On
Arte**

**Exhibition ●
C'était le 3 mars 1965
30.07 – 20.08.2016**

Ladies and Gentlemen, dear art lovers, friends and acquaintances

Welcome to the opening of OnArte's third exhibition C'était le 3 mars 1965. For our «side program» to the Festival del film Locarno we chose the Minusio-based art collective Parapluie, both for the cinematic quality of the display, and the connections in time and contents between the presented pictures and film-stills. As a collage of narrative fragments, these elements speak of frail identities, violence and femininity, with all the clichés and the social codes that are involved, starting from 1914 until today.

The installation combines women's clothing, biographical documents, portraits, photographs, postcards bow ups and video sequences, texts and three-dimensional works.

In the exhibition guide, the displayed objects are referred to as «positions» within the in the whole, as to highlight both the thought out relationships between the works, and the intrinsic value of each one. In their playful and flagrant honesty, Parapluie's works are a stimulus for rediscoveries, new interpretations and discussions, thus calling into question the style codes and the definitions of sculpture, object and conceptual art.

Gianluca Monnier and Andréa Julikà Tavares (working together under the name of Parapluie) also consider social codes, socio-anthropological contexts and their impact on individuals and society the real pivotal points around which their work revolves, mainly utilizing video, photography and installation.

From personal results, yet originating by a meditation upon the same questions, they start in 2008 a real common work as a couple, investigating this themes and giving form to a "metaphysics of the real and the unreal" (1): it is a reflection upon the relationship between themselves and a world seen as ambiguous and unintelligible, where the boundary between real and unreal, presence and absence, inside and outside evaporates; a world very difficult to connect with, since everything in it is manipulated, contaminated, mixed up and in transformation. Concepts as fragile identity, violence, the feminine in all its stereotypes are expressed through installations that can be read on different levels (ironical and provocative, critical, historical, aesthetical, philosophical).

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Gianluca Monnier has always concentrated on the visual stimulus to which spectators are continuously subjected by the media and, in particular, by television.

Andréa Julikà Tavares, who works above all on the film and photographic productions, reflects instead on the image as a totally private matter.

Theire installation encourages us to construct a plausible hypothesis, making use of the all the clues available to us. And because they do not allow a single interpretation to assert itself, they keep our awareness focused on the deceptive nature of images.

Text adaptation: Heyer Thurnheer / co-translation: Martina Knecht Lingue

(1) by Paola Tedeschi-Pellanda / catalog text "the endless end" –Laboratorio Kunsthalle– Lugano / 2011



Position 03
 Rosen Sonntag
 2016
 suspended pillow
 33 x 33 cm
 edition of 1

Position 05
 E' soltanto un prelievo di sangue
 2010
 tiles on wood, lipstick,
 75 x 100 cm
 edition of 1

Position 07
 C'était le 3 mars 1965
 2016
 c-print, collage, frame, glass
 26 x 26cm
 edition of 1

Position 10
 Rose
 2016
 c-print, frame, glass
 18 x 13 cm
 edition of 1



Position 01
 Still peeping
 2016
 mixed media installation
 b/w-print (420 x 220 cm), stockings
 (variable dimension), sound
 edition 1/3



Position 12
 Sonntag
 2016
 – mixed media installation, variable
 dimensions
 8 b/w-prints, frame, glass, each
 33 x 33 cm
 – video, duration 01:08 (loop)
 edition 1 of 3

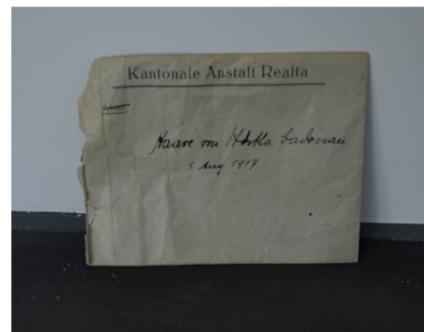


Position 08
 Fragile
 2016
 bra in plaster
 30 x 1 x 4 cm
 edition of 1

Position 11
 Rose III
 2016
 suspended pink dress
 edition of 1

Position 02
 Blanc 1, 2, 3
 2008
 b/w print on canvas, acrylic,
 each 100 x 150 cm
 edition of 1

Position 04
 Rose II
 2016
 mixed media installation
 video full HD, duration 07:50
 collage on paper (71 x 47 cm)
 edition 1 of 3



Position 06
 Hertha
 2016
 human hair, frame, glass + envelope
 16 x 20 cm + 13 x 19,5
 edition of 1



Position 09
 Realta
 2015
 mixed media installation,
 variable dimensions
 edition of 1



Position 13
 11:25
 2016
 video full HD
 duration 02:08 (loop)
 edition 1 of 5



Position 14
 Intimità
 2016
 2 issues of "Intimità della famiglia",
 N. 712 (15.10.1959) & N. 711 (8.10.1959),
 plexiglas,
 31 x 46 cm
 edition of 1

Andrée Julikà Tavares

Andrée Julikà Tavares (*1971, CH) studied drama, film and art in Zurich and Geneva (1993/96, 2004, 2006). At a residency at the Instituto Svizzero di Roma she met her partner Gianluca Monnier(2006/07). She received several awards (2006 10. vfg Nachwuchsförderpreis, Zürich, 2005 «La maison inconnue», prime à la qualité du départ. de culture GE (DIP), 2000 «Agfa Créative Contest», le prix d'or. Her artwork is present at important exhibition institutions like CONSARC Chiasso, Museo cantonale Lugano und Stadthausgalerie Münster. She lives and works in Minusio and is engaged mother of 3 wonderful children.

Gianluca Monnier

Gianluca Monnier (*1971, CH) studied lettera moderna at the University of Milan (2003/04). He worked as reportage journalist at Teleticino (2004–08), as chef-editor and author at RSI, Radiotelevisione Svizzera,(2008–12) and since 2012 as a freelance journalist and film producer. At 2006 he won the competition for a residency at the Instituto Svizzero di Roma and met there his partner Andrée Julikà Tavares. His artwork is present at important exhibition institutions like Officina Arte Magliaso, CACT Bellinzona and Monte Carasso. He lives and works in Minusio as well and is father of these 3 wonderful children.

Tuesday – Saturday**14.00 – 18.00****Via S. Gottardo 139****6648 Minusio****www.onarte.ch****info@onarte.ch**