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IK-00 The Spaces of Confinement

Casa dei Tre Oci, Venice

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V-A-C Foundation presents the exhibition **IK-00 The Spaces of Confinement**, curated by **Katerina Chuchalina** at **Casa dei Tre Oci** in Venice. This project gathers the works of international artists that focus on an architecture of exclusion, exploring ways of documenting and witnessing institutional spaces designed to punish and sometimes correct individuals who have been separated from the rest of society.

Outstanding scholars, such as Jeremy Bentham and Michel Foucault, have studied and analyzed the concept of prison and the relationship between power and knowledge. Inspired by these theories this exhibition reflects on spaces of constraint, confinement, and containment. Prisons, asylums and other correctional facilities are in constant evolution, ideologically, structurally and architecturally, encapsulating whole narrative structures of violence and resistance. The spatial syntax of a prison is a distorted mixture of fantasy and reality. The functional aspects of these spaces are beyond the visible; they are distanced both spatially and temporally from the fluid existence of those on the outside. However, these places of enclosure do not exist separately from the everyday. Their construction engenders a complex set of psychological patterns that connect to the human condition of all of us.

The artists interrogate themselves on how is a space of confinement produced; how can it be witnessed; and in what way it can be documented and visualised. The film by **Harun Farocki**, "Prison Images", uses the documenting devices of surveillance

systems themselves as his medium, together with individual electronic ankle bracelets and tracking devices, to demystify something of the interiority of both the segregated spaces of prisons and those held within them.

Other artists in the exhibition explore the body within a confined space. In **Rebecca Lazier**'s dance research she reconstructs ritualistic repetitions of movement through a prison space while **Valentin Fetisov** creates a socio- psychological experience with a delusory choice of options for self-rescue. **David Ter-Oganyan** shifts a normal trajectory across a space by forcing the viewer to follow a convoluted route, corralled by metal barriers used for riots or crowd control.

The enclosure of the prison is often juxtaposed by its position in the landscape. Prisons often act as visually dominant reminders of colonial occupation, power structures which are present in the drawings of **Conor McGrady**.

The hostile landscape and harsh climate of some prison locations can act as a further form of separation from a habitable world and lack of incentive to escape into it. **Michael Tolmachev** explores the politics of seeing and documenting, focusing on the remote territories of the "natural" prison of the former Gulag camps, while the works of some Soviet-era camp prisoners in the form of a few surviving landscapes are both artworks and testaments of facing the invisible maximum-security walls of the landscape itself.

Arseny Zhilyaev connects a poetic imaginary world with a tragic real narrative in his work "Save the Light". Canvases exposed to long periods of sunlight shining through a prison window, supposedly made by a fictional protagonist in the form of a Russian avant-garde poet, are linked to the case of an activist arrested in 2012 during mass riots in Moscow.

The exhibition take place on Giudecca island in Venice where a womens' prison, an integral part of the local community's life, is located in the immediate neighbourhood of the venue. **Rossella Biscotti** has collected a number of dream memories from some of the women, and has created an audio installation that is spread out around the exhibition.

Open : Saturday, 07 June 2014

Close : Sunday, 24 August 2014

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Opening hour : 10am - 7pm; Fri | 10am - 9pm

Closing day : Tue

Photo credits : 1. Rebecca Lazier : Coming Together/Attica, Choreography by Rebecca Lazier, collaboration with the dancers, 1971, Courtesy of the artist and Julie Lemberger; 2. Conor McGrady: The Nation Builders, 2010, Gouache on Paper, 240 x 412.5 cm, Courtesy of the Artist, Saltworks Gallery, and Carol Jazzar Contemporary Art; 3. Sam Durant: Gallows Composite B (Billy Bailey Gallows, Lincoln Conspirators Gallows, John Brown Gallows), 2008, Wood, metal, mirrors and basement Courtesy the artist & Praz-Delavallade, Paris



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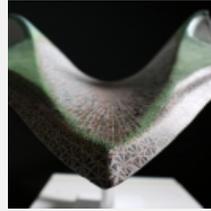
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