

### ***La Facciata (2017)***

Material: Single Channel, HD to 16mm Transfer, Film Projection

Duration: 19:55 (Looped)

Dimensions: Variable

*La Facciata* is a multi-media installation (large-scale color photographs and a single-channel 16mm video projection) that examines the architecture and interior design of a particular 1930s-era mansion located in central Milan, Italy (*Villa Necchi Campiglio*) and that is now a *museum-house*.

The video projection and the series of photographs explore the slippage in meaning between the personal narrative of the former industrialists that inhabited the building, the modernist decor of the villa, and its now designation as a public space or museum-house. Villa Necchi Campiglio lies somewhere between former private residence and its current status as institutionalized space. The interior of the house presents a fictionalized present insofar as only the furnishings remain to inform the viewer's imagination as to who once resided there. The camera lens serves as a kind of threshold to draw out and shape these questions.

*La Facciata* aims to create a filmic space that addresses the status and non-status of the inanimate in architecture where the subject/object represented transcends its basic form. The film projection follows the caretaker of the museum-house as she dutifully dusts over the many furnishings, objects and statues that inhabit the residence. The work ultimately points to a physical interaction of upkeep and maintenance that re-animates the inanimate.

The overall project examines how this particular architectural space, symbolic of power and hierarchy, reflects upon a wider political and social landscape from a cinematic vantage point and how such a space succeeds or fails in describing the narrative of those that the house was once designed and built for. One of the underlying aims of the work is to raise questions about the nature of social class and how that can be potentially understood through the materiality of architecture and design objects, not to mention how that material reality is integrated within our imaginative realm.

By creating large-scale cinematic images, both moving and still, that confront and explore this particular residence, the work aims to speak just as much about *point-of-view* as it does about the aesthetic aspects of the space. I am interested in how we understand ourselves through not only social structures, but through the very architecture born from such structures.