

AFTER NYNE

M A G A Z I N E L E P U B L I S H I N G S U L T I N G



POLITICS OF VISION: NINE MINUTES WITH MARINE HUGONNIER



Marine Hugonnier's latest exhibition 'Ties II: Pietro Consagra and Marine Hugonnier' at the Italian Cultural Institute saw an unbuttoning of deep-rooted cultural frameworks, forging new relationships between viewer and artwork. Curated by ARTUNER, the exhibition situates new collages by Hugonnier in dialogue with abstract sculptures by post-war Italian sculptor, Pietro Consagra.

After Nyne spoke to Marine Hugonnier about the power of the media, the "Politics of Vision" and exhibiting alongside one of Italy's most important twentieth-century sculptors.



The 'Art for Modern Architecture' series asks the viewer to consider new perspectives. Tell us a little about the series; how it began and how it has developed.

The 'Art for Modern Architecture' series maps out the historical events of the 20th and 21st centuries since the use of photography in newspapers. Silkscreen coloured paper cut-outs are used to cover the images on the front pages of newspapers and form collages. This "coverage" principle investigates the reality of the viewer's memory; whether it is a cultural ground or an imaginary landscape.

In modern day society where images saturate our media, what role do images play as a tool of propaganda?

Images are always a political tool, even the ones that do not carry information as such, but propose a kind of "off screen" (or hors champs in French, meaning literally 'out of the field' or off-screen) that offers multiple layers of interpretation – another kind of experience. These are usually the images I am after – such as, for instance, the silk screen cut-outs in my series of works 'Art for Modern Architecture'. The collages become a site for the viewer to project their own memories and experience of an event.



Why did you choose the specific historical events, as reported in Corriere della Sera, as your source material?

I chose these events because the work was going to be shown at the Italian Cultural Institute and would therefore resonate with the setting and audience. Formed in 1970, the Red Brigades was initially a leftist partisan movement. The

group picked up their grandfathers' arms and set out to fight against what they perceived as the remains of WWII fascist policies. It is interesting to look at these events, given the political circumstances we are going through today.

As an anthropologist, does the study of anthropology feed into your work and, if so, how?

I usually sum up my work as a study of the "Politics of Vision" where I intend to deconstruct conventions of representation to really understand my point of view. In order to do that, I sometimes use methods of investigation that are related to anthropology.

Your work is being shown alongside sculptures by Pietro Consagra. What elements of Consagra's artistic outlook hold particular interest for you and why?

I am most interested in Consagra's approach to utopias, architecture and music. Mostly, I was interested in the way that the curator, Eugenio Re Rebaudengo, would articulate this show, building a bridge between time and space.

'Ties II: Pietro Consagra and Marine Hugonnier' is at the Italian Cultural Institute until 10th January 2018

Images: Installation view; Corriere della Sera – Marine Hugonnier – courtesy of ARTUNER; portrait of Marine.

Link: [ARTUNER](#)

Laura Frances Green

Share This Post

