

Tanya Leighton

Mousse Magazine

REVIEWS

Studio for Propositional Cinema, Jason Dodge, and Gioacchino Di Bernardo at Fondazione Morra Greco, Naples

by Sonia D'Alto

The three solo shows at Fondazione Morra Greco, Naples, take up all the spaces of the building—engaging the spectator in an encounter with form and content, while attempting to display the invisible.



Studio for Propositional Cinema, "The Storytellers' Fountain: a tale told by A Gust of Wind in the low and dark rooms" at Fondazione Morra Greco, Naples, 2019-2020

Courtesy: Fondazione Morra Greco, Naples. Photo: Maurizio Esposito

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The Storyteller's Fountain: A Tale Told by a Gust of Wind in the Low and Dark Rooms, by Studio for Propositional Cinema

Studio for Propositional Cinema's intervention functions as a narrative choreography. By the means of fabulist realism, Studio proposes an alliance between affabulation and critique, framing identity of cultural constructs in social narratives. The basement of Fondazione Morra Greco, host glass cases installed in an ancient Greek niche. On their surfaces, text insinuate the idea of being fragments of preexisting stories. On the first floor, the viewer enters a device-artwork in media res: The scenario here is composed of images on the walls and ceilings that are also reflected in molded mirrors. By moving through the six frescoed rooms, the viewer can follow a tale told by various characters and voices in an audio work. By turning the context of the palace into content, Studio for Propositional Cinema rescripts the legend of Arethusa, as recounted by Gianbattista Basile (1566–1632), the court writer of Prince Caracciolo d'Avellino, the builder of the palace in which Fondazione Morra Greco is located. In the same way that the mirrors reflect the frescoes, the tale reflects historical meanings, not only as things of the past but also as prototypes to be used in many settings. Studio's use of the tale and allegorization conceal many meanings; at the same time, their language unfolds by relying on typical strategies of myth, such as dislocation, ambivalence, and the use of a set of archetypal characters. *The Storyteller's Fountain* reveals struggles between freedom and oppression. A chorus of multiple voices and scenarios made up of the images reflected in the mirrors unveil the nature of time and space as a stratified and open resource. In order to make another, better world possible, mythopoiesis and tales are still necessary.



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