

Tierra de nadie

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Julieta Hanono

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Julieta Hanono, *Disparaitre*, 2012

It is about a slum or rather a street without a name in the periphery of Rosario, devoid of urbanisation schemes, inhabited by young disadvantaged couples. This urban no man's land developed stepwise under a cemetery's shadow, like if it was over a fracture line, between the world of the dead and the world of the living, in an intermediate space between the chaotic city and the countryside.

"I have printed white t-shirts with the words PRISIONERA, CLANDESTINA, DETESTADA EXPULSADA, EXILADA... » says the artist. These words resonate like an echo to her past condition of political prisoner, which made her an outsider in her own country, Argentina, and finally an exiled. Hanono asked to various inhabitants of that city to wear the t-shirts with the black and white

printed words, and then to parade in the main street of her impoverished neighborhood, opposing to the incomprehension of the vicinity through the seriousness and the severity of her free and improvised gesture.

The title of the video *Tierra de nadie* (No one's land) should be understood also as an homage to the artist's ancestors, who have been exiled of their natal country, those who saw Argentina as a promised land.

These temporal and spacial frontiers divide —in a physical, mental and memory-related level— the exiled lands from the memory of the origins, and also divide the power centre and its ability to transform the violence in legitimacy of the periphery, condemned to the invisibility.

With the intention of giving a voice, a face and a sense to those who have been forgotten, the hopscotch which declines in a mosaic-way the words TROUÉE, EXPULSÉE, CLANDESTINE, EXILÉE, starts with an allusion to The Well Prison, in which the artist was locked for thirteen months. That is how she takes back the inscriptions transferred over the t-shirts worn by the actors of **Tierra de nadie**.

The white neon light **Disparaître**, in its visual ambivalence (it provides visibility and invisibility)

does an echo at the same time to the imperceptible inscriptions of the t-shirts declined over the mosaics.

La mulita, placed over an marble plaque in a tombstone is illuminated by the projection of a video named *La chambre non balayée* from a famous ancient mosaic of Sosus of Pergamon, which depicts wastes, created from a short passage of Carl Theodor Dreyer's *The Passion of Joan of Arc* (1928).