

# **LANTERN WITH NO WALLS FONDAZIONE IN BETWEEN ART FILM**



**SAODAT ISMAILOVA,  
MASBEDO, ADRIAN PACI,  
THAO NGUYEN PHAN, JANIS RAFA,  
DANIEL STEEGMANN MANGRANÉ**

**13.12.2024 — 26.01.2025  
TARMAK22, GSTAAD, SWITZERLAND**

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# FONDAZIONE IN BETWEEN ART FILM PRESENTS LANTERN WITH NO WALLS

THE FIRST EXHIBITION WITH WORKS FROM THE COLLECTION  
DECEMBER 13, 2024 – JANUARY 26, 2025  
TARMAK22, GSTAAD

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*Fondazione In Between Art Film* presents the group show *Lantern With No Walls*, an exhibition event conceived in response to the evocative landscape of the Bernese Alps that surround the town of Gstaad in Switzerland.

For the first time, the Fondazione is showcasing a selection of works from its own collection, which is focused exclusively on the numerous expressions of the moving image in the field of contemporary art, including more than 130 artist's films, video installations and single-channel works.

Through the selection of six video works by international artists including *Saodat Ismailova* (1981, Uzbekistan), *Masbedo* (Nicolò Massazza, 1973 and Iacopo Bedogni, 1970, Italy), *Adrian Paci* (1969, Albania), *Thao Nguyen Phan* (1987, Vietnam), *Janis Rafa* (1984, Greece), and *Daniel Steegmann Mangrané* (1977, Spain), the exhibition offers a significant insight into the dynamics underpinning the collection owned by the Fondazione, which arose out of the desire on the part of its founder and president *Beatrice Bulgari* to support artists, scholars and institutions committed to exploring the expressive potential of moving images and the intersections between different artistic disciplines. The six works are placed in dialogue with each other against the backdrop designed by the interdisciplinary studio *2050+*, founded by *Ippolito Pestellini Laparelli*.

At the center of the narrative of each work on view is the idea or the image of a landscape—be it a fragment of a mountain, of countryside, of a river or a forest—inhabited by symbolic or earthly life forms, human and non-human, existing in the present day or emerging from the horizons of history. In each work, the real or imaginary landscape is traversed, explored, contemplated and transcended by the main characters in a sequence of scenarios within which the act of walking and that of existing in space give rise to metaphors on time, the human impact on the environment, the reverberation of the past in the present, and the immensity of the forms of life.

We find real landscapes that mutate into existential scenarios: from the rocky expanses of Uzbekistan in the work of Saodat Ismailova, to the frozen wastes of Iceland in the Masbedo video; from the Albanian mountain road in the two-channel video installation by Adrian Paci, to the banks of the Mekong River in the film by Thao Nguyen Phan. In other works, nature seems to be a human construction, originating from a staging, as in the Janis Rafa video, or from a product of technology, as in Daniel Steegmann Mangrané's computer-generated animation.

*Lantern With No Walls* serves as a “panorama of panoramas,” a mosaic of landscapes and scenarios that blend into each other and imply a continuous osmosis between past and present, human and non-human,

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individual existence and collective existence. The symbolic form of the lantern evokes the need for a light source that allows us to traverse both the landscape and life itself, even when the clouds seem to be gathering on the horizon.

*Beatrice Bulgari*, founder and president of Fondazione In Between Art Film, states: “This new exhibition by the Fondazione brings together works by artists whom I admire and who continue to inspire me, in a place as inspiring as Gstaad. The magnificence of this landscape, and the silence and contemplation that it induces in those who are immersed in it, form an ideal context in which to give the public access to works in the collection that address important themes with great subtlety, as if whispering. I hope that the local community and the international audience alike will appreciate these powerful, heartfelt visions of the artists on show, as well as the experience that we have endeavored to orchestrate by placing these works within the elegant spaces of Tarmak22.”

*Lantern With No Walls* is a further step on the journey of experimentation into the relationship between moving images and architecture, on which the Fondazione set out with the exhibitions *Penumbra* (2022) and *Nebula* (until November 24, 2024), both staged at the Complesso dell'Ospedaletto in Venice. In both of these cases, the aim was to “flesh out” the moving images and immerse visitors in a space in which sounds, images, materials and spatial interventions combine to make the viewing of the works a more perceptual and three-dimensional experience.

In Gstaad, as elsewhere, the interdisciplinary studio 2050+ was invited to conceive the set design for the exhibition and to bring its title to life in the form of a piece of temporary architecture. Via the use of semi-transparent materials and hanging structures that mark out the circular movement of visitors through the various rooms, the set design conjures up the image of a lantern: a lightweight and semi-luminous space, animated by shadows and sounds, glowing and vibrating with stories, within which the multiple echoes of the works form a punctuated, suspended sound environment.

## FONDAZIONE IN BETWEEN ART FILM

*Lantern With No Walls*  
with Saodat Ismailova, Masbedo,  
Adrian Paci, Thao Nguyen Phan,  
Janis Rafa and Daniel Steegmann  
Mangrané

curated by Leonardo Bigazzi,  
Alessandro Rabottini  
and Paola Ugolini

*Lantern With No Walls* is open  
every day from 11am to 6pm.  
Free entry

Website  
[inbetweenartfilm.com](http://inbetweenartfilm.com)

Instagram  
[@fondazioneinbetweenartfilm](https://www.instagram.com/fondazioneinbetweenartfilm)

December 13, 2024 –  
January 26, 2025

Tarmak22  
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ARTISTS PROFILES AND ARTWORK SYNOPSES

## Saodat Ismailova

### *Melted into the Sun (2024)*

Single-channel video, color, 5.1 sound, 35'50". Commissioned and produced by Fondazione In Between Art Film, and co-produced by Batalha Centro de Cinema, Porto, for the exhibition *Nebula* at the Complesso dell'Ospedaletto, Venice.  
Courtesy the artist and Fondazione In Between Art Film.  
Fondazione In Between Art Film collection

Interweaving myths, rituality, and dreams within the tapestry of everyday life, the films of Saodat Ismailova (1981, Uzbekistan) investigate the historically complex and layered culture of Central Asia, which stands at the crossroads of diverse material histories and migratory legacies. *Melted into the Sun* (2024) is inspired by the ambiguous figure of Al-Muqanna' ("The Veiled One"), a dyer who became a spiritual and political agitator in eighth-century southern Central Asia, while it speculates about the cultural and political echoes of his revolutionary ideas on communal sharing of property and wealth. Embracing a cyclical understanding of history and knowledge, the artist takes us to the banks of the Amu Darya river, the round burial ground of Chillpiq, and the city of Bukhara, all of which were said to have been touched by Al-Muqanna's legendary deeds, such as summoning a second moon from a well. But also to Soviet infrastructures such as the Kirov Reservoir and the solar furnace of Uzbekistan. This visual time travel looks at Al-Muqanna's mastering of illusion and science for demagogical purposes and reflects on the central role that technology and the manipulation of the Earth. Together, the lyrical sequences complete with reflections and glinting light, and the textural soundtrack, make his powerful and still-unanswered questions reverberate in our own time.

The work of Saodat Ismailova has been shown in solo exhibitions at Pirelli HangarBicocca, Milan; Le Fresnoy, Tourcoing; Eye Filmmuseum, Amsterdam; the Center for Contemporary Art Tashkent; Tromsø Kunstforening; The Kunstsammlungen & Museen Augsburg, besides many group shows. In 2022, she received the l'Eye Prize for Art and Film, Amsterdam.



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ARTISTS PROFILES AND ARTWORK SYNOPSES

# Masbedo

## *Teorema d'incompletezza (2008)*

Single-channel video, color, sound, 5'38". Courtesy the artists.  
Fondazione In Between Art Film collection

Video, installation, film and performance are the mediums with which Masbedo (Nicolò Massazza, 1973, and Iacopo Bedogni, 1970, Italy) enact the tension between inner world, culture and History. The theme of incommunicability is at the center of the work on view, set in Iceland, where ice and lava serve as a metaphorical representation of mutual incomprehension. This natural world, indifferent and hostile to human events, plays host, paradoxically, to a kitchen table, symbol of domestic intimacy, complete with glass dishes and utensils that are destined, over the course of just a few minutes, to shatter like the chairs and the table itself. We hear the words of a man and a woman continually interrupted by the violence of the scene. The choice of Iceland, an island located on the far edge of Europe, manifests the feeling of solitude together with the relationship between beauty, alienation and mystery. Created by the collision of the North American and Eurasian plates, this land is crossed by a long geological fault which, opening up by a further 3 centimeters every year, is gradually lacerating it. The landscape thus embodies the feeling of inner breakdown and relational distance, as well as a feeling of the inexorable ruination of things.

The works of Masbedo have been exhibited at international institutions and biennales including Manifesta 12 and Manifesta 15; MAXXI, Rome; the Museo del Novecento and Fondazione ICA, Milan; the Centre Pompidou-Metz; the Fondazione Merz, Turin; the Hong Kong Arts Centre; and the Leopold Museum, Vienna. Their films have been screened at the Venice Film Festival, the Locarno Film Festival; FIFA, Montréal; CPH:DOX; Sharjah Film Platform; the Walter Reade Theater, New York; Lo schermo dell'arte, Florence; and IFFR, Rotterdam.

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## ARTISTS PROFILES AND ARTWORK SYNOPSES

# Adrian Paci

## *The Wanderers (2021)*

Two-channel video installation, B/W and color, sound, left channel 34'40'', right channel 8'40''. Courtesy the artist; kaufmann repetto, Milan/New York; Peter Kilchmann Gallery, Zürich.  
Fondazione In Between Art Film collection

The two-channel video installation by Adrian Paci (1969, Albania) is a metaphorical reflection—conceived during the years of the COVID-19 pandemic—on the relationship between individual, community, and time. The images take us to modern-day, rural Albania, with glimpses of different landscapes and the countryside that surrounds Scutari, the artist's home town. In the projection on the left, in a limpid black and white, human beings and animals are filmed in slow motion as they cross a snowy, half-deserted street. In the projection on the right, in color, the movement of the figures along the road becomes more intense and frequent, as they appear in the frame only to then disappear from it shortly after. While on the left the lens follows the direction of movement, advancing together with our gaze and with the arrow of time from the present to the future, on the right the camera retreats, allowing the figures to emerge in the visual field only for them to then be immediately swallowed up by memory. Paci paints a sorrowful portrait of humanity caught between solitude and the need for belonging, transforming the action of walking into a metaphor for the flow of existence, the abandonment of places and the survival of memory. The work establishes a narrative through images, in which the relationship between History and individual existences transcends the presence of verbal language.

Adrian Paci's most significant solo shows have included those at Jeu de Paume, Paris; PAC, Milan; MAC, Montréal; and MoMA PS1, New York. He has participated in numerous international biennales, including the Biennale Arte, the Biennale of Sydney, Manifesta 3 and Manifesta 14.

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ARTISTS PROFILES AND ARTWORK SYNOPSES

# Thao Nguyen Phan

## *Becoming Alluvium* (2019–in corso)

Single-channel video, color, sound, 16'40". Commissioned and produced by Han Nefkens Foundation in collaboration with Fundació Joan Miró, Barcelona; WIELS – Contemporary Art Centre, Brussels; and Chisenhale Gallery, London. Fondazione In Between Art Film collection

Through video, drawing, and sculpture, Thao Nguyen Phan (Vietnam, 1987) fuses History with imagination and looks at those moments in which the echo of the past can be felt in the present. *Becoming Alluvium* is a work that looks at the Mekong River as a theater for social, political, environmental and spiritual change across the centuries. Divided into three chapters, the work is an allegorical meditation on the concepts of destruction, reincarnation and renewal. The first chapter evokes the collapse of a dam and the fatal consequences for the villages downstream, through the reincarnation of two adolescent brothers as a dolphin and a water hyacinth. The second chapter is interwoven with images of modern, everyday life along the banks of the river, accompanied by extracts from the 1984 autobiographical novel, entitled *The Lover*, by Marguerite Duras (in which the writer describes her adolescence spent in French Indochina, today's Vietnam), and from Italo Calvino's story collection *Invisible Cities*, thereby expanding the exploration of the themes of travel and distance through the prism of literary invention. The final chapter reworks a local folktale that has as its protagonist a princess and which recounts her wish that human beings may recreate the beauty of nature through the manufacture of jewelry. Phan creates a story that mixes up different timescales and visual languages, combining her love for tradition with her fears over the climate emergency and her understanding of the effects of the colonial past on the present.

Solo exhibitions of Thao Nguyen Phan's work have been held at institutions including Pirelli HangarBicocca, Milan; Tate St Ives; WIELS–Contemporary Art Centre, Brussels; the Rockbund Art Museum, Shanghai; and Chisenhale Gallery, London. She has also participated in the Biennale Arte; the Lyon Biennale; the Sharjah Biennial; and the Dhaka Art Summit.



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ARTISTS PROFILES AND ARTWORK SYNOPSES

## Janis Rafa

### *Winter Came Early (2015)*

Single-channel video, color, sound, 3'. Courtesy the artist.  
Fondazione In Between Art Film collection

Using film, installation, sculpture, writing and drawing, Janis Rafa (Greece, 1984) explores the relationship between mankind and nature, highlighting the fact that within this relationship the former dominates the latter. Situating her perspective on the margins of urban reality, the artist produces disquieting narratives shot through with an atmosphere suspended between dream and realism, within which we bear witness to forms of contact between human, animal and plant beings, in which the line separating care and control becomes blurred. In the work on view, we see the violent action of a vehicle that, for ten interminable seconds, shakes an almond tree vigorously, causing its leaves to fall prematurely. Using a high-speed video camera shooting at 2000 frames per second, Rafa creates a glaring, melancholy metaphor that evokes a multiplicity of themes: from the unconditional exploitation of the environment by the human race to the fragility of the equilibrium that we think we are establishing between nature and technology, all the way to the ineluctable transience of all forms of existence. The surreal character of the situation to which we are spectators is indicative of Rafa's artistic vision, which is characterized by meticulous enactments that capture the tension between the element of sensuality and the presence of something disturbing, between what looks like a slice of reality and what, in contrast, is the result of cinematographic fiction.

Janis Rafa has exhibited her works at institutions including the Eye Filmmuseum, Amsterdam, and at the Biennale Arte. She has a PhD in Visual Arts and has completed residencies at Onassis Air, Artworks S. Niarchos Foundation, and the Rijksakademie, Amsterdam. In 2025, she will present a new set of works at a solo show to be held at EMΣT—the Museum of Contemporary Art, Athens.

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ARTISTS PROFILES AND ARTWORK SYNOPSES

# Daniel Steegmann Mangrané

## *A Dream Dreaming a Dream (2020)*

Single-channel video, real time CGI animation, B/W, sound, infinite duration. Commissioned and produced for St\_age by Thyssen-Bornemisza Art Contemporary – TBA21.  
Fondazione In Between Art Film collection

The extent to which the relationship between nature, human intervention and technology is not solely one of coexistence and exploitation but also a question of mediation and representation is the theme at the center of the work of the Spanish artist Daniel Steegmann Mangrané. An electric, luminous being with the features of a panther roams through the lush Mata Atlântica, the first region that the Portuguese colonists came to in the early 16th century when they reached Brazil. Deploying generative artificial intelligence, the artist produces a never-ending animation, within which the movements of this animal figure are determined randomly by the algorithm, enabling it to exist and move around in the environment even when the work is not being projected, thereby prefiguring the possibility of life forms that are not dependent on any human presence. Scanning sections of forest with a system of tracking cameras, the artist obtained extremely vivid and realistic 3D images, which contrast with the pared-back graphical rendering of the panther. The animal has the ability to illuminate the nature in which it is immersed by moving around within it, and this power of emanation that it has creates a synthesis of past and present. On the one hand, we are facing a present and future scenario that entails the radical modification of nature on the part of mankind, while on the other we are reconnecting to the concept that indigenous Brazilian cultures had, and still have, of nature and its creatures as manifestations of the divine.

Daniel Steegmann Mangrané's work has been exhibited at solo shows held at Kiasma, Helsinki; MACBA, Barcelona; Pirelli HangarBicocca, Milan; Nottingham Contemporary; and the Serralves Museum of Contemporary Art, Porto. His work has also appeared in group shows at MoMA, New York; Hamburger Bahnhof, Berlin; Jeu de Paume, Paris; the Liverpool Biennial 2021; Para Site, Hong Kong; the Taipei Biennial 2020; the Dhaka Art Summit 2020; the Hayward Gallery, London; the Kunstmuseum Stuttgart; the 14th Lyon Biennale; and the Arario Museum, Seoul.

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## TEAM PROFILES

### 2050+

2050+ is an interdisciplinary agency based in Milan whose work revolves around diverse forms of critical spatial practices at the intersection of technology, politics, and the environment. Since its inception in 2020, 2050+ has carried out various projects which were presented at the Architecture Biennale of Rotterdam, and the CCA in Montreal (both in 2022); the Russian Federation Pavilion at Biennale Architettura, and the Istanbul Design Biennial (both in 2021); Haus der Kunst, Munich; Haus der Kulturen der Welt, Berlin; the National Museum of Norway, Oslo; and MAAT, Lisbon. 2050+ completed the architectural renovation and transformation of the iconic La Rinascente by Franco Albini and Franca Helg in Piazza Fiume, Rome, and of the heritage building from 1891 Multertor in St.Gallen. 2050+ also regularly collaborates with fashion brands such as Slam Jam, Sunnei, Nike, and Bulgari on temporary installations, films, public programs, and editorial initiatives. Texts authored by 2050+ have recently appeared in *I, Like Many Things* (Yale School of Architecture, 2023), *Automated Landscapes* (Nieuwe Instituut, 2023), *The Last Grand Tour* (Park Books, 2023), and various exhibition catalogs. 2050+ has also been published on numerous editorial platforms, including *Flash Art*, *e-flux Architecture*, *Terraforma Journal*, *Volume*, and *Unbore*. As part of its collaboration with Fondazione In Between Art Film, 2050+ conceived the scenography for the exhibitions *Penumbra* (2022) and *Nebula* (2024), held at the Complesso dell'Ospedaletto, Venice.

### LEONARDO BIGAZZI

Leonardo Bigazzi is a curator and artist's film producer based in Florence. He is Curator at Fondazione In Between Art Film (2020–ongoing). In this role, he co-curated the exhibitions *Penumbra* and *Nebula* as part of the Biennale Arte 2022 and 2024, and *Ali Cherri: Dreamless Night* at GAMeC, Bergamo, and Frac Bretagne, Rennes. Furthermore, he produced *Machine Boys*, the film by Karimah Ashadu that was awarded the Silver Lion for a Promising Young Artist at the Biennale Arte 2024, Venice. He is also the curator of Lo schermo dell'arte – Cinema and Contemporary Art Festival, Florence (2008–ongoing); the founder and curator of VISIO – European Programme on Artists' Moving Images (2012–ongoing); and the founder and co-director of Feature Expanded (2015–18). For Lo schermo dell'arte, he has been responsible for projects with artists Rosa Barba, Omer Fast, Hassan Khan, Hiroshi Sugimoto, and Hito Steyerl. He has curated exhibitions and film programs at Paul Klee Zentrum, Bern; Fundació Antoni Tàpies, Barcelona; Fondazione Merz, Turin; MAXXI Museum, Rome; and Palazzo Strozzi, Florence, among others. He has commissioned and/or produced over thirty artist's films that have been presented at Tate Modern, London; the Museum of Modern Art, New York; Centre Pompidou, Paris; Biennale Arte, Venice; and Manifesta 14, Pristina, among others.

### BEATRICE BULGARI

Beatrice Bulgari lives and works between Rome and New York. She is the founder and president of Fondazione In Between Art Film, which aims to support artists, institutions, and researchers working with moving images. From 2012–19, she founded and directed the film production company In Between Art Film, dedicated to providing artists and directors with the opportunity to freely explore an interdisciplinary creative approach between the language of cinema and contemporary art. In 2007, she created CortoArteCircuito, a multifaceted platform that produced documentaries by international directors on the work of contemporary artists. Bulgari has also collaborated as a set and costume designer in many films, including Giuseppe Tornatore's *Nuovo Cinema Paradiso*.

### IPPOLITO PESTELLINI LAPARELLI

Ippolito Pestellini Laparelli is an architect and curator based in Milan. He is the founder of 2050+, an interdisciplinary agency moving across technology, politics, design, and environmental practices. Besides his work at 2050+, in 2018 he co-curated Manifesta 12 in Palermo, and edited *Palermo Atlas*, the biennial's preparatory investigation of the Sicilian capital. From 2007–19, he worked as architect and partner at OMA, where he focused on research and curation, scenography, and preservation. At the Royal College of Arts, London, Ippolito teaches in the research and design studio *Data Matter*, which explores the entangled relationship between data and the material world.

### ALESSANDRO RABOTTINI

Alessandro Rabottini is an art critic and curator who lives in London. He is Artistic director of Fondazione In Between Art Film and initiator of *STILL – Studies on Moving Images*, a research platform promoted by the Fondazione to support theoretical studies on time-based media practices. In this role, he co-curated the exhibitions *Penumbra* and *Nebula* as part of the Biennale Arte 2022 and 2024 in Venice, and *Ali Cherri: Dreamless Night* at GAMeC, Bergamo, and Frac Bretagne, Rennes. Rabottini has also curated exhibitions in museums and institutions including MAXXI L'Aquila; CAC, Geneva; GAMeC, Bergamo; Bergen Kunsthall; Le Consortium, Dijon; Triennale di Milano; PAC, Milan; Villa Medici, Rome; Museo MADRE, Naples; and GAM, Turin. Rabottini has contributed to museum catalogs on the practices of artists such as Cecily Brown, Formafantasma, Dana Schutz, Piotr Uklan'ski, and Paloma Varga Weisz. He has edited books and catalogs on the work of Gianfranco Baruchello, Andrea Branzi, Latifa Echakhch, Elad Lassry, Victor Man, Luca Monterastelli, Oscar Murillo, Robert Overby, Tim Rollins and K.O.S., Sterling Ruby, and Ettore Spalletti, among others. Recently, he co-edited, with Vincenzo de Bellis, *Strata: Italian Art since 2000. The Words of the Artists*, a collection of conversations with thirty-seven Italian artists.

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**PAOLA UGOLINI**

Paola Ugolini is an art critic and, since 2021, Curator at Fondazione In Between Art Film. She is visiting professor of Curatorial Practices and Gender Studies at Università Roma Tre; John Cabot University, Rome; NABA, Rome; Accademia di Belle Arti di Brera, Milan; Accademia di Belle Arti di Roma; and Università IUAV di Venezia. Since 2017, she worked as curator for the female Dior fashion shows and has curated exhibitions at numerous institutions worldwide. One of the most recent is *Cosmic Garden*, organized by Chanakya Foundation and Karishma Swali as a collateral event of the Biennale Arte 2024. In 2022, she published *Artists and feminism in Italy. A non-hegemonic way to look at Art History* (Christian Marinotti Edizioni).

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## TARMAK22 PROFILE

Tarmak22 is an exhibition space located within Gstaad-Saanen airport, in Switzerland. It takes its name from the runway it overlooks. Founded in 2019 by Tatiana de Pahlen and Antonia Crespi, Tarmak22 has the objective of bringing culture to the community of Gstaad-Saanen. During the winter season, the exhibition space plays host to museum-level exhibitions, staged in partnership with international galleries. In the summer months, the space promotes its own cultural program. As a platform for cultural and artistic activities, Tarmak22 offers both traditional exhibitions and innovative exhibition formats. This facilitates a stimulating dialogue with the community of artists, curators, collectors, and viewers in the Gstaad-Saanen region. Tarmak22 is free to enter and easily accessible to all visitors.

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## FONDAZIONE IN BETWEEN ART FILM

Fondazione In Between Art Film was founded in Rome in October 2019 with the mission of promoting the culture of moving images and of supporting international artists, institutions and research centers that explore the dialogue between disciplines and the boundaries between film, video, performance and installation. Under the guidance of its founder and president Beatrice Bulgari, Fondazione In Between Art Film aims to contribute to the international artistic debate by furthering the role and potential of moving images in our time.

The cultural program of the Fondazione entails a wide range of activities, such as commissioning and producing new video and film works, organizing original exhibitions and timely public programs, collaborating with leading international institutions, and producing innovative editorial projects. The Fondazione's commitment to the culture of moving images is also reflected in its support to the film programming of MAXXI Museum in Rome, Tate Modern in London, and Lo schermo dell'arte in Florence.

In conjunction with the Biennale Arte, Venice, every two years the Fondazione commissions and produces a large-scale exhibition at the Complesso dell'Ospedaletto. Entitled *Penumbra*, the first exhibition was held in 2022 and featured eight video and film installations commissioned to Karimah Ashadu, Jonathas de Andrade, Aziz Hazara, He Xiangyu, Masbedo, James Richards, Emilija Škarnulytė, and Ana Vaz. It was accompanied by *Vanishing Points*, a cross-disciplinary public program that welcomed 26 international speakers from the arts, architecture, science, philosophy discursive fields. The Fondazione produced also the catalog of the exhibition, which was released by Mousse Publishing in 2023.

The second exhibition, *Nebula*, in 2024 presented eight commissioned video and film installations by Basel Abbas and Ruanne Abou-Rahme, Giorgio Andreotta Calò, Saodat Ismailova, Basir Mahmood, Cinthia Marcelle and Tiago Mata Machado, Diego Marcon, Ari Benjamin Meyers, and Christian Nyampeta. The exhibition was accompanied by *Thick Atmospheres*, an interdisciplinary symposium with 32 international speakers, and a catalog published by Marsilio Arte in 2024.

*Unison* is an additional biennial initiative by the Fondazione that has the aim to conceive, commission, and produce major video installations for the benefit of international institutions. Its first instantiation was *Dreamless Night*, a solo exhibition by artist and filmmaker Ali Cherri organized in collaboration with GAMeC, Bergamo, and Frac Bretagne, Rennes. The first institutional monograph dedicated to the artist was published by Lenz Press in February 2024.

The second project will take place in October 2025 and will be a solo exhibition of artist Karimah Ashadu organized in collaboration with the Camden Art Center, London, which will be accompanied by an institutional monograph dedicated to the artist published by Mousse.

The Fondazione regularly collaborates with international institutions on the production and co-production of works by artists and filmmakers. For the Biennale Arte 2024, the Fondazione co-produced Karimah Ashadu's work *Machine Boys*, for which the artist was awarded the Silver



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Lion for a Promising Young Participant in the 60th International Art Exhibition. It also supported Andro Eradze through a contribution to the VISIO Production Fund; Jonathas de Andrade for his show at the Pavilion of Brazil at the Biennale Arte 2022; Iván Argote for his participation to the Prix Marcel Duchamp 2022; Driant Zeneli for his participation to Manifesta 14 in Pristina; Formafantasma with Joanna Piotrowska for the studio's show at the National Museum of Norway, Oslo; Thao Nguyen Phan for her show at Pirelli HangarBicocca, Milan; and Gerard Ortín Castellví for his presentation at Lo schermo dell'arte – Cinema and Contemporary Art Festival, Florence.

Fondazione In Between Art Film began its activities with *Mascarilla19 – Codes of Domestic Violence*, its first commissioning program. The initiative commissioned and produced eight new video works to Iván Argote, Silvia Giambrone, Eva Giolo, Basir Mahmood, Masbedo, Elena Mazzi, Adrian Paci, and Janis Rafa, that dealt with the dramatic subject of violence against women, and the way in which it has been exacerbated by measures to contain the COVID-19 pandemic.

The Fondazione also created a permanent research platform, *STILL – Studies on Moving Images* ([still.inbetweenartfilm.com/en/](http://still.inbetweenartfilm.com/en/)), to extend its commitment to the field of theory, by building a growing archive of texts about the works in the Fondazione's collection and the supported artists.

The Fondazione drives forward and expands the work of the production company In Between Art Film, which from 2012–19 supported video and film productions by important international artists and directors such as Vanessa Beecroft, Pierre Bismuth, William Kentridge, Diego Marcon, Shirin Neshat, and Orhan Pamuk; as well as Angela Ricci Lucchi/Yervant Gianikian for documenta 14; Adelita Husni-Bey and Anna Franceschini for the Italian pavilions at the Biennale Arte, Venice, respectively in 2017 and in 2019; and Yuri Ancarani, Jordi Colomer, and Masbedo for Manifesta 12, Palermo, in 2018. In addition, it supported the programs of events and institutions such as MAXXI Museum, Rome; Tate Modern, London; Manifesta 12, Palermo; miart – international fair of modern and contemporary art, Milan; Centre d'Art Contemporain, Geneva; Centro Pecci, Prato; Lo schermo dell'arte – Cinema and Contemporary Art Festival, Florence; Rencontres Internationales, Paris; GAMeC, Bergamo; Dhaka Art Summit, and LOOP Barcelona.

## TEAM

President	Beatrice Bulgari
Artistic director	Alessandro Rabottini
Curators	Leonardo Bigazzi, Paola Ugolini
Project manager	Alessia Carlino
Editor	Bianca Stoppani
Administrative office	Simona Iandoli
Collection manager	Chiara Nicolini

To receive updates from the Fondazione, please visit [inbetweenartfilm.com](http://inbetweenartfilm.com) to subscribe to our newsletter, or follow us on [Instagram](#)

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## *Lantern With No Walls*

December 13, 2024 –  
January 26, 2025

Tarmak22  
Gstaad-Saanen Airport,  
Oeystrasse 29  
3792 Saanen, Switzerland

with  
Saodat Ismailova  
Masbedo  
Adrian Paci  
Thao Nguyen Phan  
Janis Rafa  
Daniel Steegmann Mangrané

curated by  
Leonardo Bigazzi  
Alessandro Rabottini  
Paola Ugolini

Project manager  
Alessia Carlino

Collection manager  
Chiara Nicolini

Texts curated by  
Alessandro Rabottini  
Paola Ugolini

Set Design  
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Pestellini Laparelli, Raphael Uhl

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