

Dara Friedman

LøVER

30 October 2018 – 26 February 2019

Galleria Franco Noero is pleased to present *Løver*, the first solo exhibition by Dara Friedman in Torino hosted in the 'In Residence' space of Via Mottalciata.

Dara Friedman uses everyday sights and sounds as the raw material for film and video artworks that reverberate with emotional energy. A former student of the famously rigorous Austrian filmmaker Peter Kubelka, Friedman engages tendencies in 20th-century experimental cinema that call for a radical reduction of the medium to its most essential material properties. In place of linear storylines, her films typically portray straightforward gestures and situations that unfold according to predetermined rules and guidelines. Yet for all of Friedman's strenuous logic and discipline, her approach remains unabashedly sensual and emotive. Bearing rich imagery and a strong emphasis on bodily experience, her films generate moments of high-pitched, cathartic intensity as well as serene, even euphoric interludes. In recent years, Friedman has increasingly explored the charged boundaries between the public and private spheres, working with musicians, dancers, actors, and other individuals selected through casting calls and auditions. These experimental collaborations dovetail with the artist's longstanding endeavor to use her work as a means of engendering empathy while pounding on the walls that separate viewer from subject, artist from audience, self from other.

Løver is a new film the artist has purposely conceived for the exhibition: *Løver* creates a synesthesia, an experience of a dream to access the powerful vision of an *ur-mensch*: a Phallic Woman.

This work meditates on the opening flute notes of Debussy's *Prelude to the Afternoon of a Faun*, allowing the flute to reveal itself as an object embodying feminine and masculine principles, a shamanic power tool: a wand to be taken in hand and blown that also contains a hollow conduit, a physical passage for vibrational, transformational wind.

An experiential poem, *Løver* employs non-objective color fields to dissolve the physical images -the striding woman, the goats bearing witness, a dancer in the kitchen, the flute, the red rocky tunnels- to create both a sense of permanence and fleeting.

Dara Friedman (1968, Bad Kreuznach, Germany) lives and works in Miami. Her work has been recently the subject of an extensive retrospective at PAMM Perez Art Museum Miami, *Dara Friedman: Perfect Stranger*, accompanied by a catalog raisonné distributed by Prestel. Friedman has attended Städelschule in Frankfurt. Her work has been featured in Institutional solo exhibitions, among which: Aspen Art Museum, Portikus, Frankfurt (2017); Museum of Contemporary Art Detroit, Detroit, Detroit (2014); The Hammer Museum, Los Angeles; Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland (2013); The Kitchen, New York (2005); Kunstmuseum, Thun, Switzerland and Museum of Contemporary Art, Los Angeles (2002). Group exhibitions include Hirshhorn Museum and Sculpture Garden, Washington, DC (2013); MoMA PS 1, Long Island City, New York; Whitney Museum of American Art, New York (2010); Schirn Kunsthalle Frankfurt 82009; Museum of Contemporary Art, Los Angeles; and New Museum of Contemporary Art, New York (2002). Friedman was a Rome Prize Fellow (2000).

Dara Friedman

I see a Person
neither a Woman nor a Man
walking
Purposefully
across the countryside.
A really Big Person
So big that I am held
in the palm of her hand.

I am Her
stepping on stepping stones
that appear
cool smooth Agate slabs
Underfoot.

I see a Phallus grown
a smoothly humped
standing Stone
like an Egyptian
sarcophagus
braided wig
standing up, not lying down
the shape of a Woman
the shape of a Phallus
a standing Stone
that is also a Woman.

The hilariously powerful
Big Dick Energy
that is sacred striding
slowly and purposefully
sweetly advancing

The Goat watching
bearing witness.
Seeing the Woman striding
And recognizing her as
Unrecognized
Undeniable

The mercury Mine
The Goat that is a Woman
That is a Goat.
Mercury
That is a planet
That is liquid metal
a mirror, a scarf
Fluid and Hard
Neither Nor
And Both

The Woman that is a Man
Neither Nor
And Both

The Flute that plays
Rising notes.
I am the Wind
rushing through the flute
tunnel
the flute Phallus
blown, fingered, a tool
my twiggy magic wand

the tunnels of the mercury
Mine
like my throat
the tubes that lead to my
Heart
My Body the Earth
A red carnelian Stone
that is flesh
and Stone
that is a Body
And All Heart

Nijinsky the Dancer
knees sinking
with a strong sense of rising
goes Lower
into the ground
the Air rises
as the Body goes down
Against gravity
And with gravity
Rising like Smoke
Like something Hot
Like something that is
Tender

Rising like a Caress
Rising like a Sword
Rising battle ready
Rising like the Ancestor
that dissolves in a High
Smile

Then
in order to get close
Closer
to walk away
and in retreating
not turning
in leaving
To be Always Here.

Løver, 2018
film, 35mm and HD video, color, black & white, sound.
6 minutes 10 seconds.