Artist-In-Residence Programs

Madeline Hollander articulates an agency based on bodies, on the fluidity of what we do, and on a language of seeing and being seen. Hollander’s work is really about the way we might meet the world with what’s in fashion.

But there’s something else bordering on a silent dance.

Hollander’s work is about the way our bodies touch and are touched by the objects of desire. This inscrutable exchange is one of the most powerful and ubiquitous practices that controls our perception of the world. Hollander’s work seeks to deconstruct this exchange of bodies and objects. Through camera work, the audience can feel the presence and gaze of the body. In this way, Hollander’s work subverts the power dynamics in the room with a minimal gesture—at the very moment of being seen.

One of the main aspects of the project and in my work in general is the use of existing texts or scenes. The project then grew to include iconic performances and scenes from other films.

What’s next for you?

Many thanks! It is very exciting seeing everything coming together. This is very much a labor of love. I can’t help but stop and wonder how I arrived here—on the other side of such a long deep dive, and how did the project first begin. It really is a speculative idea. How much does the questioning become a speculation in the final film? How much does the question become a speculative idea in the final film? How much does the storytelling become a speculative idea in the final film?

How does the work consider allegories of labor, particularly when it comes to making a film, from the cinematography, to the casting, to the stage direction. In this way, Hollander’s work seeks to deconstruct topologies of power, filmmaking, and social artifice.

Desire articulates an agency based on bodies, on the fluidity of what we do, and on a language of seeing and being seen. Hollander’s work is really about the way we might meet the world with what’s in fashion. But there’s something else bordering on a silent dance.

The audience sees the omnipresent conditions of making a film, from the cinematography, to the casting, to the stage direction. In this way, Hollander’s work seeks to deconstruct topologies of power, filmmaking, and social artifice.
Cleverly, the video project expanded and undertaken for its genre
inclusion of films and video into its exhibition. The film is an important
strategy for the Space A Project. A collaborative effort between the
artist and filmmaker, it is designed to be a hybrid of art and cinema.

The Space A Project is an ongoing initiative of the Brooklyn Rail,
aimed at promoting emerging artists and filmmakers. The Space A
Project is a platform for artists to present their work in a unique and
innovative way, using video art and film as a means of expression.

The film is a commentary on the role of the artist in society, and the
relationship between art and politics. By using the medium of video,
the artist is able to create a powerful commentary on the issues of
our time. The Space A Project is a valuable resource for artists and
filmmakers, providing a platform for them to showcase their work
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Itziar Barrio, You Weren't Familiar but You Weren't Afraid (screenshot), 2022, film and video installation, 3-channel HD, 98 minutes [courtesy of PARTICIPANT INC in New York.]

Itziar Barrio and I spoke about her experimental feature-length work, You Weren't Familiar but You Weren't Afraid (2022). The 98-minute film is a kaleidoscope of history, labor, and gender, set in the 1930s and 1940s. Barrio is a Spanish actor and director known for her work in both film and theater. The film is a collaboration with the actor Federica Tuzi, who plays Stella, a sex worker living in Rome.

**Jillian McManemin:** How much of this project is woven into your identity as an artist?

**Itziar Barrio:** It's funny, a proposal of transparency as being something that can get us toward truth. Then, as the artist, you're like, "I'm 

**Jillian McManemin:** What's it like to work with Federica Tuzi?

**Itziar Barrio:** We were very lucky to have Federica on board. She's an incredible actor and a great collaborator. She brought a lot of energy and enthusiasm to the project.

**Jillian McManemin:** What's the shift, as far as agency for this character is concerned?

**Itziar Barrio:** There's a consciousness that Stella is more involved in the making of a film, and the means of production. Those are obsessions in my work. I always see myself—not as an actor, but as a collaborator, as a director-character, you are only a very slight specter.

**Jillian McManemin:** So, there's no separation?

**Itziar Barrio:** It's funny, a proposal of transparency as being something that can get us toward truth. Then, as the artist, you're like, "I'm 

**Jillian McManemin:** Can you talk about the process of gathering information for the film and how you worked with other characters in the story?

**Itziar Barrio:** Well, certainly, working with Federica and the other actors was really important. But, there's also a lot of research involved in creating a period piece like this. We had to understand the context of the time, the social and political climate, and how it affects the characters.

**Jillian McManemin:** How much of this film is informed by your own experiences as an artist?

**Itziar Barrio:** A lot of my work is autobiographical. I'm interested in exploring the intersection of art and life, and how they inform each other. In You Weren't Familiar but You Weren't Afraid, I was interested in the idea of a sex worker being like, "I am in this great position, because I am 

**Jillian McManemin:** And how do you think that relates to the contemporary sex industry?

**Itziar Barrio:** Well, it's a bit of text: The consequence of the wage relationship, the systematic alienation as the worker …. The whole film 

**Jillian McManemin:** What about the economic aspect of the film? How do you think the wage relationship affects the characters and their decisions?

**Itziar Barrio:** It's a little bit more complicated. I am curious about the politics behind it. The film is repeating over and over that transparency and the ability to 

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