



Yervant Gianikian
Angela Ricci Lucchi

PAYS BARBARE

March 7-29, 2026

marabouparken



YERVANT GIANIKIAN AND ANGELA RICCI LUCCHI
PAYS BARBARE (2013)

Martin Grennberger

Piazzale Loreto, Milan, April 29, 1945.

Il Duce, Benito Mussolini's body next to his mistress Claretta Petacci and other executed and lined up fascist leaders, in the place where the fascists had previously executed numerous partisans. Many have gathered, the images capture the concentration and compact movements of the crowd, the mood of liberation feels almost triumphant. A quote from the writer Italo Calvino summarizes the situation: "After being responsible for so many massacres without images, his last images are those of his own massacre."

The images form the introduction to Yervant Gianikian and Angela Ricci Lucchi's film *Pays Barbare* (2013). Gianikian and Angela Ricci Lucchi work mainly with archival material, and since the 1970s they have, in performance, films and installations, dissected how fascism, colonialism, war, population movements and diasporic patterns operated in the extensive archival material they used, taken from both known and unknown film and image archives. The main material in *Pays Barbare* (2013) comes from the years 1926 to 1937 and shows the Italian imperialist ravages in Libya and Abyssinia (present-day Ethiopia) and the connection to fascism under Il Duce, Benito Mussolini.

Characteristic of the pair's work is their "analytical" camera. This machine enables them to examine and re-film the archival material itself frame by frame, examine the microscopic movements, details and gestures of the individual image, adjust the speed of playback, differentiate the speed within the material. The material is often of a delicate and fragile nature, and they often work with tinting and other color correction. Their material vivisections are interventions in the images' amnesia, latencies and previous functions.

In *Pays Barbare* they ask the question: What is fascism? – but also look at its operational functions. The material is of a diverse nature; documentary film, colonial travelogues, aerial photography, material that testifies to the lifestyles of the Italian bourgeoisie, self-glorifying



representational images and close-up studies of photographs that Gianikian holds in his hand.

Pays Barbare is also a film that departs from several imperatives of previous works. It is their most didactic, accompanied by narrative voices, an extended work with music and sung parts. It is also one of their angriest, most intensely appealing, and most tenacious attempts to describe the mechanisms of fascism both in its historical ravages, its inscriptions in the present and in the future.

Yervant Gianikian (b.1942, Italy) and
Angela Ricci Lucchi (1942–2018, Italy).
The film is 65 min. Thanks to Yervant Gianikian.

In the spring of 2026, Marabouparken konsthall will show two films in the upper gallery. The films will be screened separately but have thematic similarities and aesthetic affinities. In both films, there is an awareness of the camera's particular gaze and relationship to memory and historiography – the first one with the Italian fascism of the 1930s in focus. In the second film the post-war Korean military dictatorship, forms the background.

March 7–29, 2026

Yervant Gianikian och Angela Ricci Lucchi: *Pays Barbare* (2013)

Talk: March 12, 6pm

Conversation about Yervant Gianikian and Angela Ricci Lucchi's cinematic practice with Martin Grennberger.

April 9–May 3, 2026

Theresa Hak Kyung Cha: *White Dust from Mongolia*

The exhibitions are curated in collaboration between Marabouparken konsthall and Martin Grennberger, writer and curator. Both films will be accompanied by programs.

KULTURÅDET

 **Region Stockholm**



marabouparken

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