**DIEGO MARCON**

Diego Marcon (born 1985, IT) is a visual artist working mostly with film and video. His works revolve around cinema archetypes through a process that tries to combine a cold, structural approach to filmmaking, with a more sentimental attitude, that of secular movie genres. Short films and videos often use a looped structure, creating a circular time wrapped onto itself that defines an emotional display that flirts with the pathetic aspects of popular forms of entertainment. In 2018, Diego Marcon won the Foundation Hernaux Sculpture Award and the MAXXI Bulgari Prize 2018. His works has been shown in solo and group exhibitions in spaces such as Biennale Arte 2022 (Venezia, IT), Museum Boijmans Van Beuningen (Rotterdam, NL), Madre Museum (Napoli, IT), Fondazione Prada (Milano, IT), Institute of Contemporary Arts Singapore / LASALLE (Singapore, SGP), La Triennale di Milano (Milano, IT), MAXXI Museum (Roma, IT), Museion (Bolzano, IT), Centre international d’art et du paysage (Vassivière, FR) and Fondation d’entreprise Ricard (Paris, FR). His films have been screened in international film festival, including Directors’ Fortnight, Festival de Cannes (Cannes, FR), Viennale (Vienna, AT), International Rotterdam Film Festival (Rotterdam, NL), Festival du nouveau cinéma (Montréal, CA), Cinéma du Réel (Paris, FR), FID Marseille (Marseille, FR) and BFI (London, UK).

**MONELLE** (theatrical version)

35mm film, CGI animation, color, sound, 16’07

A number of little girls lie asleep between the intersections and the architectural elements of the Casa del Fascio in Como, design by Giuseppe Terragni. Flashlights shine in the space, making the images appear for an instant—just the time necessary for the exposed frames to register with the viewer’s gaze before being plunged back into darkness. Around the sleeping bodies, some presences in CGI occupy the architecture and move around the space in obscure activities: nothing of their actions is visible to us, except in the fragments in which the image shows itself under the flashlight.

**THE PARENTS’ ROOM** (theatrical version)

35mm film, CGI animation, color, sound, 9’52’’

In a bedroom, perched on the edge of an unmade double bed, a man looks out of a window at the falling snow. Next to him lies a woman. A blackbird settles on the windowsill and strikes up a song which comes to form a melody over which the man starts to sing. He tells of the murders he has just carried out: those of his son, his daughter, and his wife in their sleep, before describing his own suicide. Once the story is over, the blackbird flies away and the man goes back to looking out of the window.