



La Biennale di Venezia

56. Esposizione
Internazionale
d'Arte

Eventi Collaterali



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JUMP

INTO THE UNKNOWN

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**NINE
DRAGON
HEADS**

Collateral Event of the 56th International Art Exhibition
La Biennale di Venezia

Palazzo Loredan dell'Ambasciatore
Three Islands – Murano, Lido, Pellestrina

Enrique Muñoz García, RCH/CH

La Tombola, 2015

Media: installation,
single channel video with sound, 8 photographs, 4 speakers
Courtesy the artist

La Tombola is an audiovisual installation which combines a documentary film with a series of photographic portraits.

The film *La Tombola* describes life on the island of Pellestrina through interviews with local residents and it concerns many relevant social and political subjects. The interviews are combined with sequences of the game La Tombola in which numbers are called out. The rough voices of participants mark the layout in the film, while a unique ambiance is created as the game is merged with interviews on the political, social, cultural, and economic issues of the small island.

The idea of *La Tombola* is to convey a comprehensive image of Pellestrina. Short stories and conversations are woven with the game, and highlights changes that have occurred over the years. Throughout the game several social aspects are addressed, such as, entertaining, socializing, aging and the movement of time. *La Tombola* also shows parallel realities of the island of Pellestrina and Venice. The presence of children is rare in Pellestrina, and these days the elderly women play where children once did, in an empty schoolhouse. When talking about the future of Venice, the first topic is usually flood danger, yet the real problems lay in the fact that within two generations many social urban structures will die out. On Pellestrina the young people move to the mainland while an over aged population remains. This has become both a reality and a disturbing social phenomenon.

Enrique Muñoz García

Team:

Enrique Muñoz García: concept, photographs and video
Virginia Francia: interviews, translations and assistance



“Venticinque, diciannove, quattro, trentatré....”

“The structure of the film is created by the numbers called at every round of the game, each from a different participant.”

“The cadence of the called numbers appeared to mark the passing of time, like the turning pages of a calendar. This rhythm gave me the tempo to unfold this story.”

Enrique Muñoz García

“The basic idea of the film is to convey the landscape of the island through the lives and identities of the people who live there, as opposed to looking at the more conventional aspects of a romantic landscape.”

Enrique Muñoz García

“In the work of Enrique Muñoz García personal encounters as well as hazards play an important role. He entered the world of these ladies, started to make interviews, to film, and to take pictures of the ones who accepted to be part of the project.”

Helen Lagger, art historian

“The old ladies playing in the project of Muñoz García are symbolic of the major problem in Pallestrina: young people leave the island, society suffers from an aging population. And as only old women play Tombola, this game might soon disappear. In addition to the social relevance there swings a lot of poetic nostalgia in this project.”

Helen Lagger, art historian

“The picture is highly narrative. One can see gameboards with handwritten numbers partly covered with glass beads of Murano, buttons, coins, or what ever served. The still life also tells us about the age of the players. Hands that have obviously worked, loved, and played for a long period of time can be seen, as well as reading glasses on the table.”

Helen Lagger, art historian

“There is a lot of respect in the pictures the artist took of the participants. They’re original personalities, typical residents of an island, a place where life is calm and the influence of the outside world is rather small.”

Helen Lagger, art historian

