



Hamza Halloubi
Transfer, 2019
HD video, 0'34"
ed. 1/5 + 1 AP

Falling, 2019
HD video, 0'17"
ed. 1/5 + 1 AP

In his video works Hamza Halloubi develops narratives that unfold in a sphere that balances between documentary and fiction. He approaches history in a poetic manner involving recurrent themes such as reading, memory and exile. These narratives, situated somewhere between the personal and the collective, run parallel to the official version of history but question it at the same time. Halloubi reduces the image to its most elementary form: an image that captures and transforms reality. According to Halloubi, reality always is a construction.

In the work *Transfer* we look at a young woman wearing a headscarf. We see the classic features of her face *en profile*. The cloth is draped in folds around her head and shoulders. Slowly the woman pulls the scarf off her head and suddenly we catch a glimpse of an almost androgynous-looking woman with short hair hanging her headscarf over the camera lens. The image surprises and raises the question of what we see and who is the one who determines what is seen.

Falling shows a fragment of a classic marble statue, a piece of a pleated mantle and a hand holding up the "fabric" of the mantle. In the background we hear a sound that indicates the presence of people in a large, empty space. Suddenly we hear a crash and the image slips away, as it were, in the downward movement of the camera

Falling was filmed in the National Archaeological Museum in Naples. The sound in the film and the image of the marble folds have a direct and intriguing relationship with the silent images of *Transfer* and the woman's pleated headscarf. In these works, concepts such as the relationship between Western and non-Western cultures, and the relationship between the personal and the collective, are also questioned.