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We have been moving towards a (partial) recovery of our daily activities, in search for free spaces and eager to regain our cities, streets, and well-known places. Something similar happened to the rocket featured in the film ***Bank Job*** by **Richard Wilson (2004)**, which was launched through the streets of Siena's medieval center: it feverishly scanned the deserted spaces and appropriated them as it passed.

BANK JOB
BY RICHARD WILSON



Richard Wilson, *Bank Job*, 2004 (still). Courtesy the artist

Richard Wilson presented the film ***Bank Job*** at the Palazzo delle Papesse - Contemporary Art Center in Siena in 2004, as part of the "Caveau" series held in the armoured room of the Palazzo, formerly headquarters of the Banca d'Italia, then transformed into a project room. The initiative was accompanied by a catalog with texts by Tom Morton, Lucia Minunno, Lorenzo Fusi.

Set in the medieval streets of Siena and inside the Palazzo delle Papesse itself, the film features a darting rocket through the darkness of the night. At first, the darkness is total, then suddenly the fuse ignites and begins its precipitous run («at breakneck speed» Wilson would say) that halves the screen horizontally. The viewer does not know its destination and has only brief moments to recognise the scene, before the rocket,

magically suspended in mid-air, disappears out of frame. It quickly travels the semi-rural roads towards the city, enters the walls, crosses Piazza del Duomo, runs through the winding alleys until reaching Palazzo delle Papesse. The film offers a nocturnal portrait of the deserted city barely lit by street lamps: a portrait within a narration. In fact, the rocket has a specific destination: the vault of the Palazzo.

The epilogue is definitely unexpected showing a conflagration totally atrophied. As described by the artist, the conclusion is «a lie and a reversal. Not the expected breaking in associated with explosives and bank vaults but an illusion of incarceration created with the same material.»

Creator of spectacular dismantled objects and distorted architectural spaces, in this case Richard Wilson does not intervene physically on the fifteenth-century building of the Palazzo delle Papesse: instead of making the base collapse (as expected from the explosion), he made an intangible and ironic work that undermines the psychological perception of the viewer.



Video: courtesy Richard Wilson

The video is available at the following [LINK](#)
typing the password: **Bank**
