

VISIO. OUTSIDE THE BLACK BOX

Curated by Leonardo Bigazzi

NOVEMBER 16 – 20, 2016

OPENING

WEDNESDAY, NOVEMBER 16, 6 – 8 PM

CINEMA LA COMPAGNIA

VISIO. Outside The Black Box, curated by Leonardo Bigazzi, offers an insight into the film and video production of a new generation of artists working across Europe. This exhibition aims at featuring the multiplicity of codes and themes used by these young artists and, at the same time, it reflects on the relations between video formats and exhibition space. The show includes twelve works by international artists who were selected for the fourth edition of *VISIO. European Programme on Artists' Moving Images*, a project promoted by Lo schermo dell'arte Film Festival which in recent years has supported the development of a European network between institutions, artists, and professionals who work with art cinema and video. The exhibition will take place at the Cinema Teatro La Compagnia in Florence. The building, converted in 1987 into a theatre by Adolfo Natalini, founder of the famous radical architecture firm Superstudio in the late 1960s, recently re-opened as a cinema dedicated to documentary and arthouse films. Questioning traditional film formats, the selected works will be displayed in the hidden spaces of the former theatre, most of which are usually not accessible to the public, such as the stage, the dressing rooms, and the storages.

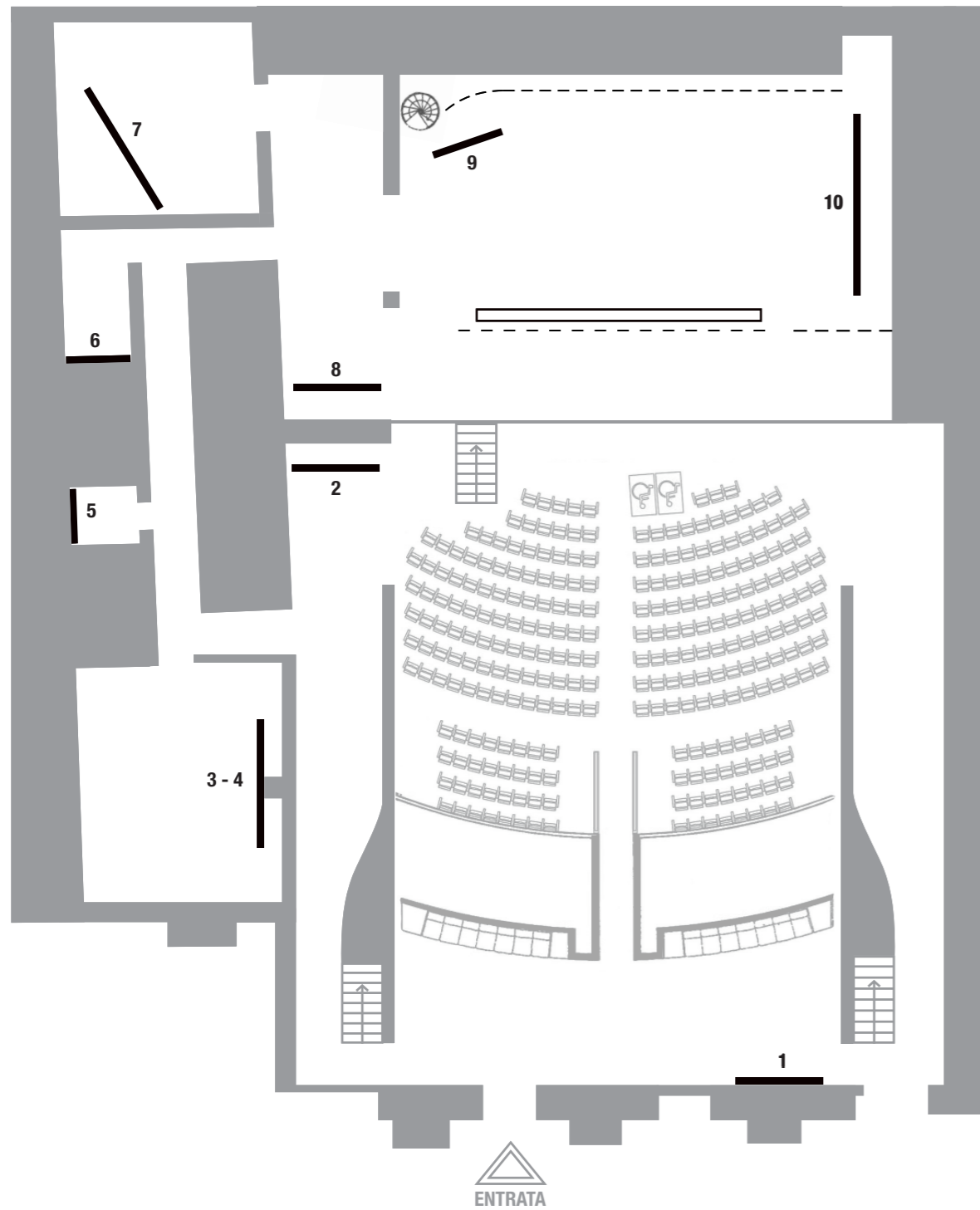
The artists whose work is being shown here examine some of the major emergencies of the contemporary world; they deal with the often controversial relationships between man, the environment, and technology, or, through the use of specially constructed situations or found footage, reflect on the very nature of images, and the contradictions of the world around us.

The exhibition opens with *In Sight*, by **Selini Halvadaki**, who, through a montage of film clips, collects different representations in contemporary cinema of migrants and refugees traveling to Europe. **Teresa Cos**, in *ASTROLOGY OF A FRIDAY*, creates a choreography of light and sound by using the ceiling of the room where, on February 7, 1992, the ceremony for the signing of the EU Treaty was held. A holiday resort on the French Atlantic coast is the context in which the complex web of science fiction stories develops in **Louise Hervé & Chloé Maillet's** film; while *Markasit*, by **Nico Joana Weber**, explores the stark contrast between the brutalist architecture of the Ruhr-University in Bochum and the natural environment that surrounds it. A tragic event, death by overdose of a London society woman, is the starting point of the video *For Eva Rising*, by **Callum Hill**, in which various levels of text and images overlap.

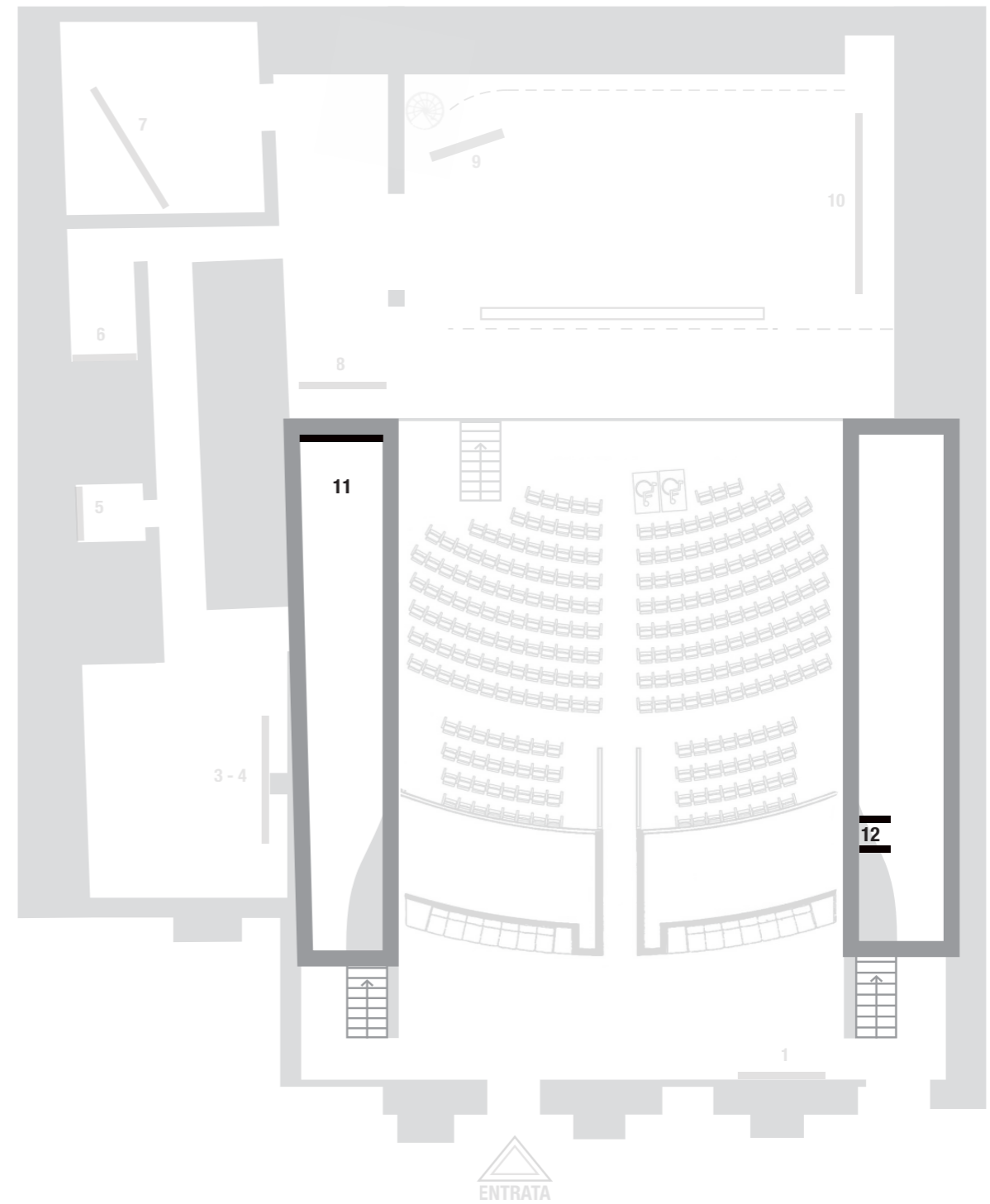
In *Palmyra*, by **Caterina Erica Shanta**, the progressive dissolution of video imagery found on the Internet corresponds symbolically to the escalation of the crisis that devastated many Syrian cities. **Emmanuel Van der Auwera**, in *Central Alberta*, reflects on the dynamics of a society overexposed and desensitized to images of violence; the actors in the video recite texts collected in the forum of a major video-sharing site-violent images that include killings, torture and fatal accidents. Through the use of 3D animation, **Laura O'Neill** has manipulated footage of a crash filmed with her cell phone, creating a virtual figure trapped in the monitor's borders.

In **Karimah Ashadu's** *Makoko Sawmill*, the gestures and hierarchies of workers at a sawmill in Lagos, Nigeria, are followed and put into focus by blue elements, deliberately inserted to accentuate a point of view from the bottom up. A suspended atmosphere and a strong tension pervade **Gily Lavy's** video-installation *ABSENCE*, in which the protagonists face a journey to find themselves, while bearing the burden of an absence that is never revealed.

At the first floor, screenings of *Retake*, by **Jean Hubert**, in which two actors read and recite a text composed by three years of conversations via text message; and *The Financial Singing*, by **Elena Mazzi**, in which an opera singer interprets a diagram of fluctuations in the American Stock Exchange from 1871 to 2011.



GROUND FLOOR



FIRST FLOOR I DAISES

1. Selini Halvadaki

In Sight, single channel video, 49', 2016.
Courtesy of the artist.

2. Teresa Cos

ASTROLOGY OF A FRIDAY, single channel video, 10'30", 2016.
Courtesy of the artist.

3. Louise Hervé & Chloé Maillet

The Waterway, single channel video, 23', 2014.
Courtesy of the artist.
Coproductio redshoes | SOME SHOES / I. I. I. Région Pays de la Loire et du Pôle Image Haute-Normandie. Liverpool Biennial 2014, European Culture Programme 2007-13 & la Passerelle Centre d'art contemporain, Brest, Le Musée de l'Abbaye Sainte Croix, l'AVVAS, l'OCEAM.
The film will start at 11.00, 12.00, 13.00, 14.00, 15.00, 16.00.

4. Nico Joana Weber

Markasit, single channel video, 26'39", 2014.
Courtesy of the artist.
Produced by Urbane Künste Ruhr in the framework of the exhibition yesterday the city of tomorrow.
The film will start at 11.30, 12.30, 13.30, 14.30, 15.30, 16.30.

5. Callum Hill

For Eva Rising, single channel video, 03'05", 2016.
Courtesy of the artist.

6. Caterina Erica Shanta

Palmyra, single channel video, 44', 2015.
Courtesy of the artist, Università IUAV, Venice Associazione culturale Engramma.

7. Gili Lavy

ABSENCE, video installation, R3D color, 13'35", 2016.
Courtesy of the artist.

8. Emmanuel Van der Auwera

Central Alberta, single channel video, 48', 2016.
Courtesy of the artist and Harlan Levey Projects.

9. Laura O'Neill

Kingcross St Pancras (Locomotion), single channel video, 8'15", 2016.
Courtesy of the artist.

10. Karimah Ashadu

Makoko Sawmill, single channel video, 20', 2015.
Courtesy of the artist.
Produced in association with De Ateliers, Amsterdam, NL and African

Artists' Foundation, Nigeria.

11. Jean Hubert

The Retake, two channels video transferred into one, 26', 2013.
Courtesy of the artist.
This film received the support of the Rijksakademie and the Amsterdam Fonds Voor de Kunst.

12. Elena Mazzi

The financial singing, two monitors video installation, 3'13", 2014.
Courtesy of Ex Elettrofonica and the artist.

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FLORENCE, CINEMA LA COMPAGNIA

16 – 20 NOVEMBER 2016

Curated by

Leonardo Bigazzi

Promoted and organised by

Lo schermo dell'arte Film Festival

in collaboration with

Fondazione Sistema Toscana - area cinema e Fondazione Palazzo Strozzi

The exhibition is part of

VISIO - European Programme on Artists' Moving Images (V edition)

Promoted and organised by

Lo schermo dell'arte Film Festival

Supported by

Regione Toscana

Programma Sensi Contemporanei per il Cinema

Progetto Toscana in Contemporanea

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Ambasciata del Regno dei Paesi Bassi in Italia

Institut français Firenze

Deutsches Institut Florenz

Seven Gravity Collection

Cecchi

ottod'Ame

The selection of the participants is conducted in partnership with

Accademia di Belle Arti di Brera

Accademia di Belle Arti di Firenze

Kingston University (London)

De Ateliers (Amsterdam)

Pavillon Neufville OBC research lab del Palais de Tokyo (Paris)

LE FRESNOY Studio national des arts contemporains (Tourcoing)

Piet Zwart Institute (Rotterdam)

Pijksakademie van beeldende kunsten (Amsterdam)

Royal College of Art (Londra)

Royal Danish Academy of Fine Arts (Copenhagen)

Universität der Künste Berlin

Viafarini (Milan)

Vilnius Academy of Arts

WIELS, Contemporary Art Centre (Bruxelles)

Zurich University of The Arts

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Exhibition set up

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