

DIRECTING THE REAL. ARTISTS' FILM AND VIDEO IN THE 2010s

**BASMA ALSHARIF | BIANCA BALDI | DANILO CORREALE | JUSTINE EMARD |
ALESSANDRA FERRINI | SIRAH FOIGHEL BRUTMANN AND EITAN EFRAT | LOUIS
HENDERSON | JONNA KINA | GRAHAM KELLY | DAISUKE KOSUGI | BASIR MAHMOOD
| DIEGO MARCON | REBECCA MOSS | ARASH NASSIRI | JANIS RAFA | EMILIJA
ŠKARNULYTĖ | PATRIK THOMAS | EMMANUEL VAN DER AUWERA | DRIANT ZENELI**

opening

TUESDAY NOVEMBER 14, 6.00 PM

NOVEMBER 15 — DECEMBER 10

Galleria delle Carrozze di Palazzo Medici Riccardi

**DIRECTING THE REAL
ARTISTS' FILM AND VIDEO IN THE 2010s**

**Promoted and organized by
LO SCHERMO DELL'ARTE FILM FESTIVAL**

**curated by
Leonardo Bigazzi**

The use of moving images has taken an increasingly central role in contemporary art practice. Curated by Leonardo Bigazzi, DIRECTING THE REAL. ARTISTS' FILM AND VIDEO IN THE 2010S, brings together works by nineteen international artists who work with moving images. This generation of artists, born after 1980, operates at a time when confrontation with the "real" and its representation often become necessary and inevitable. Our experience of the world around us is however more and more mediated and altered by screens and electronic technologies, to the point that the borderline between real and virtual can be blurred.

How do artists respond today to a globalized society where images and information are so often built and manipulated to alter reality? And how the technological revolutions of recent years, and the speed with which these images are shared and consumed, have influenced their (and our) outlook on the world? How to represent a world ever more ruled by economic interests, divided by wars and social injustice, and where the relation between man and environment is reaching a critical point? In such a context which is the role and the potential of art and of the exhibition space as physical place for reflecting and sharing?

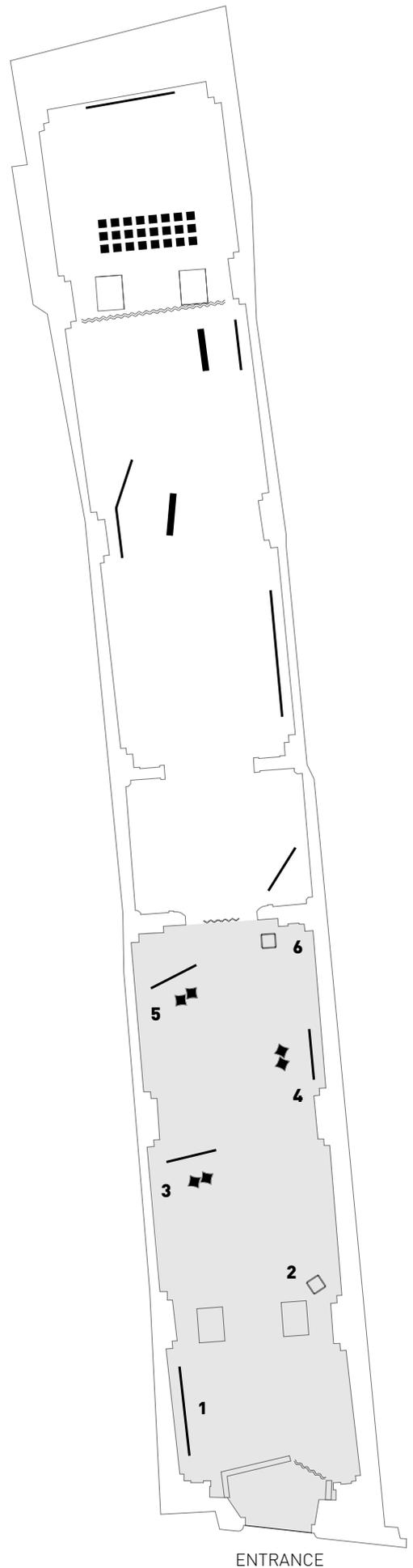
This exhibition aims to offer an overview on the production by a generation of artists who have made some of these questions the central theme of their research.

The transition from analog to digital and the acceleration of the internet and new media are deeply influencing video language by generating aesthetic and formal choices that are now recognizable in their works. The exhibition at the Galleria delle Carrozze in the Palazzo Medici Riccardi includes videos, films and video installations that represent the variety of media and formats used in contemporary video practice.

With this exhibition Lo schermo dell'arte continues its commitment, which has characterized its ten years of activity, aimed at the promotion and production of works by a new generation of visual artists working with moving images. All the selected artists have participated, or participate this year for the first time, to the two most important projects that the Festival has dedicated in the last year to the young artists: VISIO. European Programme on Artists' Moving Images (2012-2017) and the Premio LO SCHERMO DELL'ARTE FILM FESTIVAL (2010 – 2013).

ROOM A

- 1_ JUSTINE EMARD
- 2_ DIEGO MARCON
- 3_ EMMANUEL VAN DER AUWERA
- 4_ JONNA KINA
- 5_ GRAHAM KELLY
- 6_ DAISUKE KOSUGI



1_ JUSTINE EMARD

(1987, France)

Co(AI)xistence

2017, 12'

Co(AI)xistence

2017, 12'

Commissioned by Clouds <-> Forests, 7th Moscow International Biennale of Contemporary Art

Support: Hors les murs residency program by Institut Français, Paris & grant "Brouillon d'un rêve, Pierre Schaeffer", SCAM, Paris. Courtesy of the artist

Mirai Moriyama, a Japanese actor/dancer, is asked to interact face to face with a robot animated by a form of primitive intelligence based on a neuronal system programmed by Ikegami Lab (Tokyo University). Using a deep to learn system, the robot is able learn from his experience with humans and develop his own reactions. The work focuses on the unstructured languages and the dialogue between the two entities imagining the future of the interaction between humans and robots.

2_ DIEGO MARCON

(1985, Italy)

Untitled (head falling 01)

2015, 10'' loop

Courtesy of the artist

Untitled (head falling 01) is part of a series of five short animated pieces conceived as loops, in which the first frame overlaps with the last one. Five nodding-offs; five heads shown in the moment of falling asleep and waking up again. The films are made by painting directly onto 16mm clear leader with fabric and permanent ink, then scratched with engraving needles.

3_ EMMANUEL VAN DER AUWERA

(1982, Belgium)

A certain Amount of Clarity

2013, 30'

Courtesy of Harlan Levey Projects and the artist

Teenagers are watching a video of a violent murder on internet while filming their own reactions. Fragments after fragments, this community express their comments and witness a deep trouble. We are caught between two images: the missing one being watched and the image of the spectator. This ultra thin angle opens a breach on the multiple dimensions of dismay. «It's a glimpse into the horror that strikes the world» concludes one of the teenagers.

4_ JONNA KINA

(1984, Finland)

Secret words and related stories

2016, 20'12''

Courtesy of the artist

The work is a collection of anonymously collected passwords and the stories behind them, questioning the place of personal 'secrets' and security in contemporary society. In the video young actors, between the ages of 13-16 years old, stand in front of a red backdrop and read thoughtful, humorous, and emotional stories about a chosen word that often discloses personal information, which is the antithesis of its purpose. Alongside with the video the 74 passwords and stories behind them is published in a book with the same name in the style of a paperback novel.

5_ GRAHAM KELLY

(1982, Scotland/Netherlands)

Hello Joe

2017, 19'08''

Courtesy of the artist

Hello Joe was secretly produced overnight in a series of rented Airbnb accommodations. It is constructed entirely from elements found and captured within a number of private homes that were accessed through the website. Furnishings, ornaments and extracts from various personal book, CD and DVD collections act as a unitary workable archive. Domestic spaces are merged together in this portrait of an emerging form of corporate space within the declining value of privacy.

6_ DAISUKE KOSUGI

(1984, Japan/Norway)

Sentient to sentient

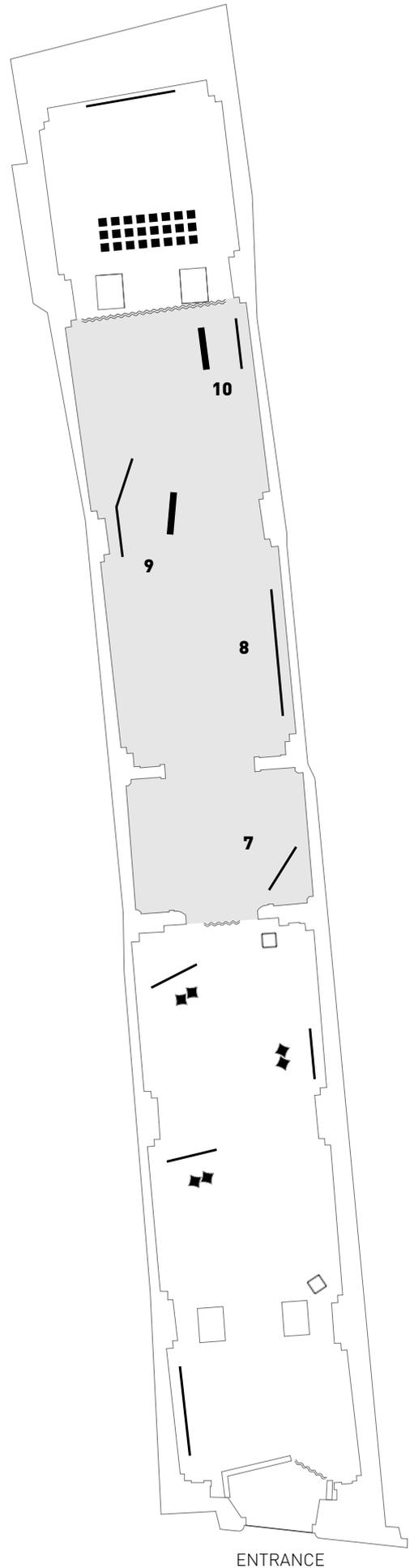
2016, 10'

Stereoscopic iPhones recordings

Courtesy of the artist

The video work consists of mobile recordings from several political protests that occurred in public spaces in Oslo throughout the fall of 2016. The footage was taken simultaneously with two iPhones placed next to each other in order to create a stereoscopic image – the technology used in 3D or VR video production. Sentient to Sentient is set in a hypothetical society where recording a protest is only allowed when it contains nothing but "peaceful, non-provoking scenes".

ROOM B



7_ JANIS RAFA

8_ BIANCA BALDI

9_ PATRIK THOMAS

**10_ SIRAH FOIGHEL BRUTMANN
AND EITAN EFRAT**

ENTRANCE

Via Cavour

7_ JANIS RAFA

(1984, Greece/Netherlands)

Winter Came Early

2015, 3', video 2K

Courtesy of Martin van Zomeren gallery and the artist

The work of Janis Rafa deals with notions of mortality, mourning and melancholy of nature. In the film, an almond tree is vigorously shaken for ten seconds by the violent enforcement of a machine. As a result the tree's leaves fall prematurely. The act is captured by a high-speed camera, filming in 2000fps. The work becomes a metaphore of man's brutal intervention on nature and of the caducity of life.

8_ BIANCA BALDI

(1985, Italy-South Africa/Belgium-Germany)

Zero Latitude

2014, 9'30'' loop

Courtesy of the artist

Growing out of an archival research project initiated in 2012, Zero Latitude installation relates on a pivotal moment in late-nineteenth European and African history by minutely focussing on a particular historical artefact: a custom-made portable explorer's bed produced by Louis Vuitton, founder of the Parisian luggage goods brand. Orchestrated as a walk-through installation, Zero Latitude's variously showcases this luxury commodity – equal parts relic, sculptural object, historical cipher and performative prop – as a way of addressing a period of colonial adventurism that both prefigured and decisively contributed to the irreversible outcomes of the Berlin Conference of 1884-85.

9_ PATRIK THOMAS

(1986, Germany/Portugal)

Hotel Desterro

2014, 45'

Two channel video

Idea and realisation: Patrik Thomas, Sebastião Braga

Production: The Random Collective

Courtesy of the artist

The documentary installation Hotel Desterro crosses different layers of narratives within the colonial memory discourse from Portugal and West Africa. It portrays a centrally located former pottery in Lisbon, that is about to be torn down in order to build a new hotel complex for tourists. In one corner of the yard, an old school bus awaits its migration to West Africa to rein-

carinate in the system of public transport. The work is partially a road movie, passing through Morocco, the Western Sahara, Mauritania, Senegal down to its final destination: Guinea-Bissau. Hotel Desterro tries to establish the utopian idea of a transcultural bridge which works beyond national states and the concept of borders.

10_ SIRAH FOIGHEL BRUTMANN AND EITAN EFRAT

(1983, Israel-Denmark/Israel)

Orientation

2015, 12'

Courtesy of the artists

Looking at two locations –the public sculpture White Square in Tel Aviv, and the shrine of Palestinian village Salame in today's Israeli Kfar Shalem – Orientation focuses on the ability of architectural material, and of sound and image, to register collective forgetfulness. In 1989, the Israeli sculptor Dani Karavan completed his sculpture White Square commemorating the founders of Tel Aviv – among whom his father Abraham Karavan. The remains of the shrine of Salame, in today's Tel Avivian neighborhood Kfar Shalem, are located a few hundred meters south of this hill. The abandoned dome-structure was once at the centre of the ancient Palestinian village occupied and depopulated in 1948 by the Israeli Army. Today the ownership of the land is still in dispute and the Jewish-Israeli residents are threatened with evacuation due to a construction-corporations' plan to build a new profitable neighborhood.

CINEMA

PROGRAMME 1

11.00 AM

2.00 PM

5.00 PM

11_ LOUIS HENDERSON

12_ DANILO CORREALE

13_ ALESSANDRA FERRINI

PROGRAMME 2

12.00 PM

3.00 PM

14_ DRIANT ZENELI

15_ ARASH NASSIRI

16_ EMILIJA ŠKARNULYTĖ

PROGRAMME 3

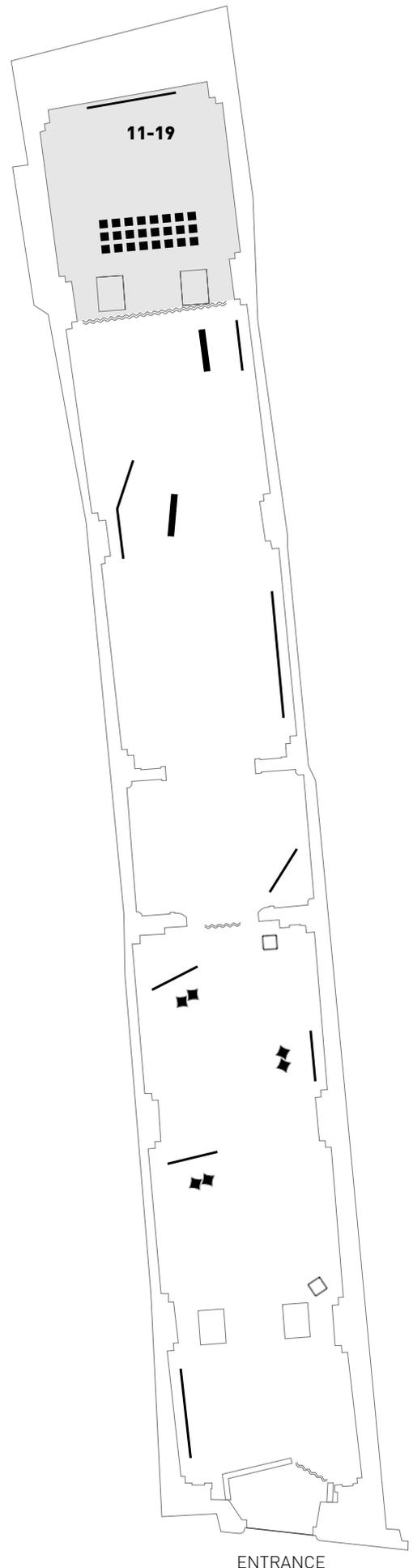
1.00 PM

4.00 PM

17_ BASIR MAHMOOD

18_ REBECCA MOSS

19_ BASMA ALSHARIF



PROGRAMME 1

11_ LOUIS HENDERSON

(1983, United Kingdom)

All that is solid

2014, 15'40"

Courtesy of the artist

A technographic study of e-recycling and neo-colonial mining filmed in the Agbogbloshie electronic waste ground in Accra and illegal gold mines of Ghana. The video constructs a mise-en-abyme as critique in order to dispel the capitalist myth of the immateriality of new technology – thus revealing the mineral weight with which the Cloud is grounded to its earthly origins.

12_ DANILO CORREALE

(1982, Italy/United States)

Equivalent Units

2017, 19'

Courtesy of the artist

Equivalent Units is the result of a long series of meetings with dock-workers of the Genova harbour, invited to share through different techniques of engagement (including guided meditation) fundamental aspect of their work and its changes in the last years through automation. The video focus on the complexity of port labour through the restless eye of the commodity in its journey: the container becomes the looking glass through which looking the man and the relationship with the heavy metal. The fast editing of the video suggests the same restless nature of logistics in post capitalist society.

13_ ALESSANDRA FERRINI

(1984, Italia/ United Kingdom)

Radio Ghetto Relay

2016, 15'24"

Courtesy of the artist

Radio Ghetto Free Voices is a radio that gives a voice to the dwellers of the Gran Ghetto of Rignano (Apulia, Italy), a shantytown that, until recently, housed thousands of West African migrants. Heavily exploited in agricultural work, they were able to share their experiences through the radio, discussing their inhumane living conditions and exposing their struggles. Building on their desire not to be photographed or filmed, Radio Ghetto Relay combines text, Google Earth and Street-view images to amplify their voices, highlighting the radio's power to cross borders, while looking for their traces in the rural landscape of southern Italy.

PROGRAMME 2

14_ DRIANT ZENELI

(1983, Albania/Italy)

It would not be possible to leave planet Earth unless gravity existed

2017, 13'41"

Courtesy dell'artista, MAM Foundation Tirana e Prometeo Gallery di Ida Pisani, Milano/Lucca

Mario is a man who always had the passion of flying and building airplanes. Metallurgjik is the place that hosts an abandoned factory with a surface of around 250 thousand hectares, where 12 thousand people used to work during the 70's in Albania. Mario today became a master in assembling flying machines and he has the persistent desire to reach a faraway place, in the outer space. Metallurgjik emptied from its workers, exposes its ruins as a tangible proof of the failure of a project part of an ideal society imagined by Albanian communism. The film is a simultaneous rendezvous between utopia and dystopia and encounters two desires: the one of an ideal society and the separation from it. Both, interdependent, could not survive without each other.

15_ ARASH NASSIRI

(1986, France/Iran)

City of Tales

2017, 21'51"

Prodotto da Jonas Films | foto Anne-Line Desrousseaux | con il supporto di Han Nefkens Foundation, Fonds National des Arts Graphiques et Plastiques, CNAP Image/Mouvement
Courtesy dell'artista

At night, the inhabitants of Los Angeles become host to memories of Tehran. They no longer speak English, but a Persian idiom. Neon lights fill the streets with psychedelic colors. This ephemeral and mutant territory was filmed during the Persian celebrations in Spring.

16_ EMILIJA ŠKARNULYTĖ

(1987, Lithuania/Norway-Germany)

Sirenomelia

2017, 12'

Courtesy of the artist

A woman born with so-called mermaid syndrome investigates a dismissed Cold War Arctic submarine base. Sirenomelia imagines a future liberated from the military and economic structures that oppress the

present; a future in which relations between humans and nonhumans have been transfigured; a future in which the cosmic dimension of earthly coexistence is woven into the texture of the social.

PROGRAMME 3

17_ BASIR MAHMOOD

(1985, Pakistan/Netherlands)

Monument of arrival and return

2016, 9'36''

Courtesy of the artist

The artist worked with the Kullis of Lahore's railway station, whom he saw and observed while growing up in the same city. The Kullis were luggage-carriers and porters in England, and came to Lahore when the British brought railways to the Indian subcontinent in the 1800s. He saw the Kullis as persons who move but do not go. To make the work, the artist only sent the instructions and the work was made in his absence allowing the participants to both create and witness creation. As the work begins the participants gather in a group and lift personal belongings of the initiator to carry towards him, covering a distance that equals the distance between them and the initiator.

18_ REBECCA MOSS

(1991, United Kingdom)

International Waters

2017, 20'

Courtesy of the artist and Access Gallery

International Waters is a document of an unexpected and dramatic turn of events which occurred during the 23 Days at Sea artist residency programme, run by Access Gallery in Vancouver. In 2016, the artist crossed the Pacific Ocean by container ship, with the intention to disembark in Shanghai. However, one week into the residency, the artist was informed that the shipping company, Hanjin Shipping, had been declared bankrupt. Moss found herself stuck at sea for an indefinite period of time in which she documented her experiences and interactions with the people stuck on board.

19_ BASMA ALSHARIF

1983, Kuwait/United States)

Deep Sleep

2014, 12'45''

HD transfer from Super8 8mm film

Courtesy of the artist and Galerie Imane Farès

Temporarily restricted from travel to the Gaza Strip because of border conflict, the artist undertook the study and practice of auto-hypnosis with the purpose of bi-locating into multiple places at once. Deep Sleep is made up of a year's worth of bi-location sessions recorded onto Super8mm film. The result is a movement through the ruins of ancient civilizations as embedded in modern civilization-in-ruins. Deep Sleep draws from the historical avant-garde cinema to produce an invitation to transcend geographical borders in a collective act that discards memory in exchange for a visceral present.

Promoted and organized by
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in collaboration with

Fondazione Sistema Toscana - La Compagnia

Curated by

Leonardo Bigazzi

Supported by

Regione Toscana nell'ambito di
"Toscanaincontemporanea2017" e Giovani Si.
Realizzato nell'ambito del Progetto Sensi Contemporanei
per il Cinema

Città Metropolitana di Firenze
Comune di Firenze
Fondazione Cassa di Risparmio di Firenze

Nuovi Mecenati, Nouveaux mécènes – Fondazione franco-
italiana di sostegno alla creazione contemporanea, Institut
français Firenze, Fondazione Palazzo Strozzi, In Between Art
Film, ottod'Ame, Famiglia Cecchi, Seven Gravity Collection,
B&C Speakers

Coordination

Carolina Gestri

Exhibition set-up

Cosimo Vardaro

Service audio and video

SCOT Firenze srl

Lighting designer

LIVELUX di Alessandro Martini

Carpet and texture

Pointex SpA

Graphic design

Dania Menafra

Exhibition mediators

Dafne Binori, Francesca Bozzetto

Press office

Studio Ester di Leo, Florence
Lara Facco, Press & Communication, Milan

Typography

Tipolitografia Pancani Snc

Vinyl prespaced

STAMPAINSTAMPA

Banner

Baldanzi Luigi & Figli srl

Security plan

Studio associato Frusi & Partners

Insurance

I.M.M. Italian Insurance Managers di Fabrizio Volpe & C.Snc