

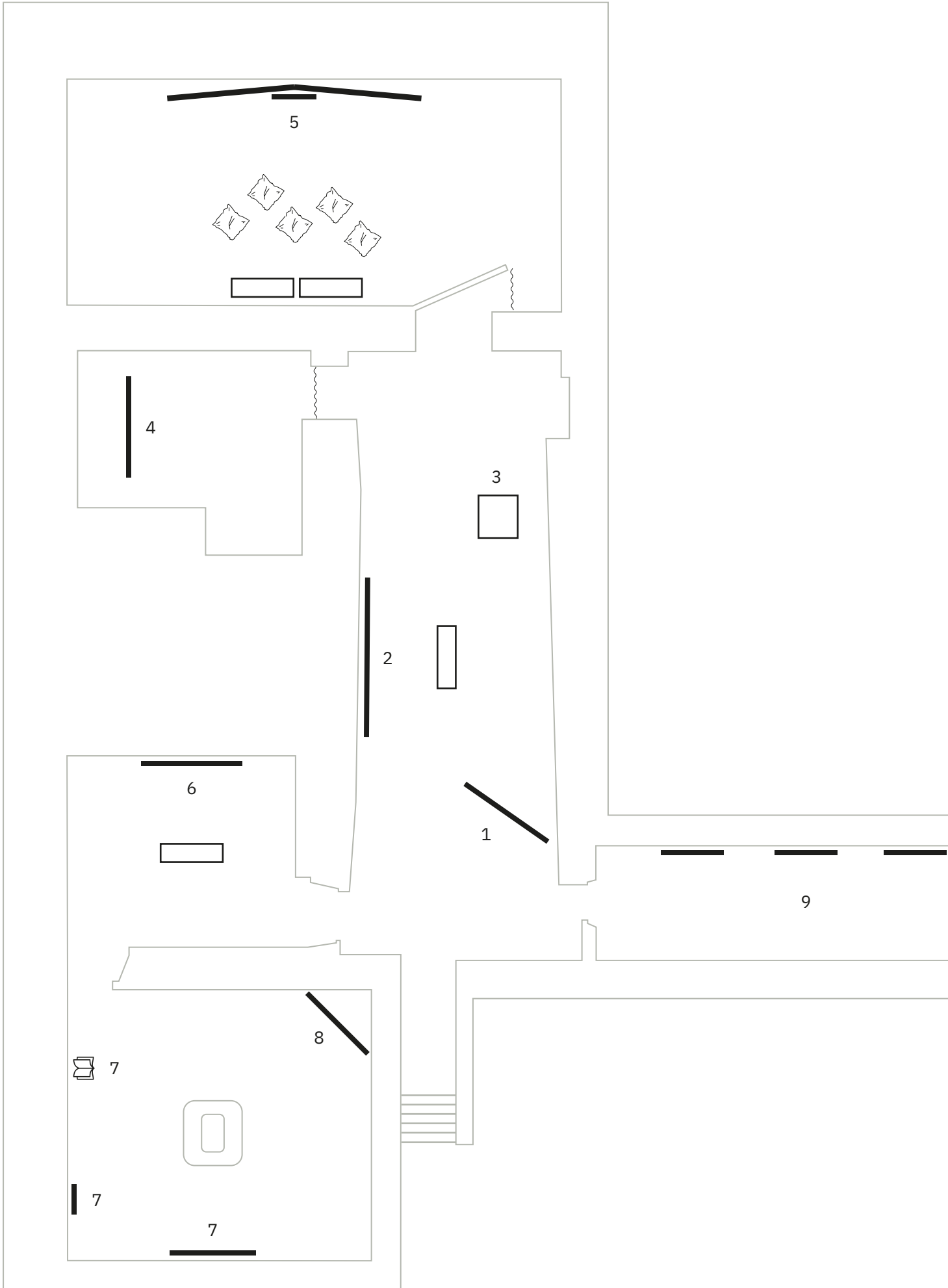
**Rebecca Jane Arthur
Miguel Azuaga
Patrick Alan Banfield
Enar de Dios Rodríguez
Eva Giolo
Inas Halabi**

**Polina Kanis
Adam Kaplan
Valentina Knežević
Agnieszka Mastalerz
Jacopo Rinaldi
Igor Simić**

VISIO. MOVING IMAGES AFTER POST- INTERNET

Curated by
Leonardo Bigazzi





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Agnieszka Mastalerz

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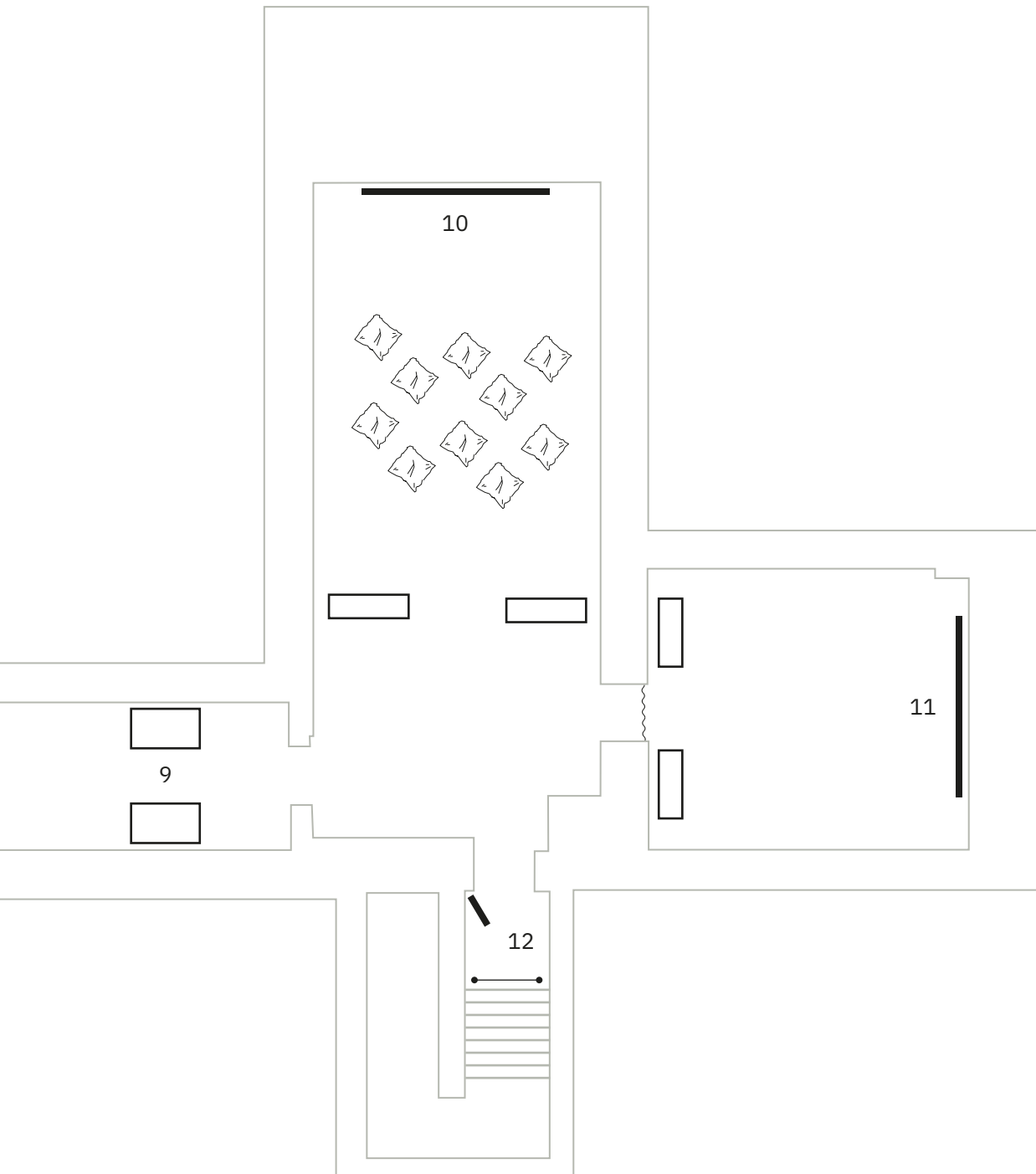
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In the last few years, the digital revolution and the speeding up effect of the new media have deeply changed the language of *moving images* as well as their exhibition models. Computer and smartphones screens are now the main medium for sharing images and videos and this involves a redefinition of the relationship between art works and their audience.

VISIO. Moving Images After Post-Internet exhibits the works of a generation of artists who have witnessed the rise of the so-called “Post-Internet condition” during the years of their education. This definition has been adopted after 2010 in order to describe art that could no longer help to confront itself with the growing hyper-connectivity of the internet, both in conceptual terms and in production and distribution practices. The prefix Post- doesn’t have a temporal value referring to a phenomenon that is considered finished and no longer valid, it is used to emphasize a solid awareness of the importance of the Web and its impact on artistic creation. However, the meaning of the term “Post-Internet” has changed as quickly as the technology it was associated with, becoming obsolete and controversial in its turn. It is now mostly used to refer to a categorization of a vast number of artworks, often in a derogatory way, formally defined by glossy and artificial aesthetics influenced by the visual rhetoric of digital ads, computer graphics and corporate branding.

The exhibition reflects on the influence that these transformations had on this generation of artists and on the legacy of the Post-Internet phenomenon. The selected works deal with fundamental themes of our times such as the normalization of violence, gender identity, border politics, the privatization of knowledge, the boundary between real and virtual, the value of memory, the relationship between mankind and animals, and the steady feeling of instability in our life. The technical and conceptual elements that are typical of post-internet practices, such as the use of Virtual Reality (VR), CGI images, videogames and Web designed videos are present in the exhibition. As well as artists who have decided to conceptually steer away from this kind of aesthetics using a more traditional cinematic language, movies on film and *found footage*.

VISIO. Moving Images After Post-Internet gathers the works of the twelve under-35 artists who have taken part in the eight editions of *VISIO. European Programme on Artists’ Moving Images* – a project designed and carried out by Lo Schermo dell’arte Film Festival. Up to a hundred artists based in Europe have been selected so far through an International open call and have taken part in the Programme. *VISIO. Moving Images After Post-Internet* follows up on the research project that Lo Schermo dell’arte started on the works of under-35 European artists and that has been so far documented in four previous exhibitions at Le Murate PAC (2018), Palazzo Medici Riccardi (2017), Cinema La Compagnia (2016) and at Palazzo Strozzi (2015).

Leonardo Bigazzi
Curator

1

Jacopo Rinaldi

(1988, Italy)

ALL THE WORLD'S MEMORY

2015, 6'23". Courtesy the artist

The video is the result of an audio editing of Alain Resnais's film *Toute la Memoire du Monde* with clips of Google Data Centers taken from the Official YouTube Channel of the American Company. Resnais's film is a documentary on the *Bibliothèque Nationale de France* showing the efforts and the limits of archiving human knowledge. The voiceover and the music score of the film from 1956 overlaps with the videos appropriated from Google revealing the paradoxes of the revolution from printed books to digital data, from the public archive to the private storage of collective information.

2

Adam Kaplan

(1987, Israel; lives and works in Germany)

BUILDUPS

2015, 5'45". Video CGI. Courtesy the artist

In January 2010 a 30-minute long YouTube video was released by the Dubai police force. It profiles a group of Israeli secret Mossad agents on a mission to assassinate a senior Hamas military commander: Mahmoud al-Mabhouh. They are filmed by security cameras as they move around the airports, malls and hotels of the Emirate's capital before and after the unseen murder. In *Buildups* the artist recreates these real spaces in CGI (Computer Generated Imagery), resembling both architectural scale models and out-dated computer games. The score is composed of buildups segments assembled from millennial trance music tracks. The juxtaposition between reality and fiction reinforces the absurdity of our times when war and violence are transformed into spectacle.

3

Patrick Alan Banfield

(1984, Great Britain; lives and works in Germany)

MEIN BLICK (MY VIEW)

2017. Virtual reality installation: video 10'7", office chair, Gaming PC, Oculus rift VR headset, punchbag stand. Courtesy the artist

With the virtual reality installation *My View*, the artist invites one spectator at a time to an immersion in his video archive thanks to a VR Oculus Rift headset.

A mash-up of images and sounds is alternatively projected on five virtual screens: from protests under the Trump Tower in New York, to intimate and private films of a girlfriend, to drone footage of the old mining architecture of the Ruhr. The impossibility of escaping the images and the haunting ambisonic sound track, enhance the immersive experience, that at times, becomes alienating. The spectator's point of view doesn't however remain private, as the rest of the visitors can follow his gaze in real time on a monitor. The work is the surprising result of a period of crisis for the artist. A digital stream of consciousness that well reflects the bombardment of images and video content to which we are exposed everyday.

4

Agnieszka Mastalerz

(1991, Poland; lives and works in Germany)

PLAY DOWN

2017, 2'27". Courtesy Wechta Stallion Station, Polonia

In *Play Down*, Polish employees in a stud station lead one of the horses into aseptic, bare room to collect his sperm. Once refrigerated it will be used or exported abroad to improve and increase the breeding of new champions. The horse is forced to live a simulated reality only to respond to the market demand. The work becomes a critical stance against the industrial exploitation of animals and the dominant power of men over all other species.

5

Miguel Azuaga

(1988, Spain; lives and works in Germany)

KATHARSIS

2019, 24'37". Three-channel installation video. Courtesy the artist

Katharsis is a three-channel installation that examines the paradigms of representation, intersectionality and social construct. In collaboration with people from the queer and the academic communities in Berlin, the work pursues the deconstruction of a video-documented interview that the artist conducted near the European border in north Morocco with Olivia John, a 29-year-old journalist from Nigeria. Through a re-enactment of the event, the participants blur the boundaries between the questioner, the observer, the performer and the gender lines. The work focuses on devaluing Miguel's role as interviewer, engaging the participants in a critical conversation about his privileges.

6

Eva Giolo

(1991, Belgium)

GIL

2016, 4'43". Video with archive footages and home movies.
Courtesy the artist

Working on personal stories through documentary strategies, Giolo's films create windows into unseen intimate inner worlds. At the core of this film collage is the artist's search for the face of her deceased twin brother, who died without leaving behind any photographic or film record. Using archive footages and her own home movies, surprisingly his absence is rendered perceptible through a profusion of images. The film becomes an indirect portrait as the confirmation of an existence.

7

Rebecca Jane Arthur

(1984, Great Britain; lives and works in Belgium)

READY-MADES WITH INTEREST

2017. Installation: video 25'23", diapositive, publications.
Courtesy the artist

After the artist found a 1967 concert ticket in Vienna, a letter from her father initiates a grander investigation into the socio-political backdrop of the music played that night. In conversation with her father, they explore a number of eras in Austria, spanning from the Strauss family's waltz era to the rise of fascism and the blemish it left on contemporary politics. The concert ticket and his letter become 'ready-mades with interest' which spark a contemplation on how past and present day intertwine, and upon the tension between the beauty of the waltz and the realities of the contemporary times. The film, shown along with a slide of the ticket and two artists' books, becomes a touching portrait of her father as he shares his knowledge and memories with her.

8

Inas Halabi

(1988, Palestine; lives and works in Netherlands)

MNEMOSYNE

2016, 10'47". Courtesy the artist. The work is commissioned for the Young Artist of the Year Award, AM Qattan Foundation

The title of the work refers to the Greek goddess of memory and the 'inventress of language and words'.

The starting point for the project is a scar on the forehead of the artist's grandfather caused by a bullet shot by an Israeli soldier in the late 1940's. Focusing on the sagas of myth and the construction of memory, members of her family are filmed individually as they narrate their version of the same event. The project considers how one can play the role of a historian when the primary source is no longer there. 'We do not remember. We rewrite memory much as history is rewritten.' (Chris Marker, *Sans Soleil*). As such, recollection becomes an act of transformation rather than reproduction.

9

Igor Simić

(1988, Serbia)

WASTE LAND INC

2018. Videogame, soundtrack, 3 animated videos, neon.
Courtesy Demagog Studio, Galerie Anita Beckers

Waste Land Inc. is a project composed of the videogame *Golf Club: Wasteland*, set in a post-apocalyptic future, three musical videos (Take my hand, Two Astronauts, Distant Thunder), part of the sound track *Radio Nostalgia from Mars* and a series of Neon. The videogame, through a sharp satire and various references, from the Internet culture to the climate change, is a powerful critique of the ideology of the Silicon Valley, based on an absolute faith in technology. Hence the architectural landscape of the game and the different meanings behind the pink Neon, like YOLO, acronym of You Only Live Once, neologism symbolic of a Youth Culture living only in the present. The game and the video are produced by the Demagog Studio, a gaming company founded by the artist, who regards it as a direct extension of his artistic practice.

10

Valentina Knežević

(1989, Croatia; lives and works in Germany)

VOICEOVER

2017, 6'35". Courtesy the artist

Valentina Knežević has dedicated a series of works to the study of the post-traumatic effects on the military career, collaborating with some centers for veterans and interviewing numerous soldiers. In *Voiceover* the protagonist, Noam Carmeli, is an ex professional soldier of the Israeli army who later became a dancer. In the choreography, filmed in the halls of

the Städelschule in Frankfurt, Carmeli performs his war experience through the language of dance. The incessant confrontation with death, to which soldiers are subjected, is translated into a permanent precarious condition, unbalanced, with the constant risk of falling into the void.

11

Polina Kanis

(1985, Russia; lives and works in Netherlands)

THE POOL

2015, 9'37". Courtesy the artist

In a setting without any temporal or geographic reference, some people in bathing suits enter in the dark water of a swimming pool. They move slowly without communicating with one another, until they mysteriously vanish into nothing. The Pool is an haunting oneiric representation of reality and of the transient dimension of human life. In contrast with the present where living has become more and more hectic and hyper-connected, here men and women, like in a Dantesque retaliation, remain patiently waiting for their own inevitable disappearance.

12

Enar de Dios Rodríguez

(1986, Spain; lives and works in Austria)

FORTRESS EUROPE

Installation: video 4'04", sticker You Are Here, ticket General Admission, stanchions. Courtesy the artist

Fortress Europe is a series of works that investigate the politics of borders within an institutional context. At the entrance of the exhibition visitors are given a customized entrance ticket (*General admission*) and a sticker (*You are here*) that they are asked to wear in a visible spot. These two pieces reflect on the limits and contradictions of the exhibition space by directly involving the public. *Fortress Europe (promotional video)* is a visual poem that reveals the ideologies behind the business of private companies funded by the EU to supply products for the securitization of European frontiers. The video is composed with found footage of promotional videos of these companies, while their logos are painted on the belt of a pair of stanchions that block the emergency exit of the exhibition. The artist's intervention creates a closed border forcing the public of the exhibition to retrace their steps and to exit the venue from where they entered.

EVENTS PROGRAMME

13 NOVEMBER

11.00 am - 1.00 pm | 2.30 - 4.30 pm
Palazzo Strozzi, Sala Ferri

VISIO. Artists' Presentation

The 12 artists introduce the fundamental themes of their artistic practice in a 15-minute presentation.

15 NOVEMBER

3.30 pm - 5.30 pm
Palazzo Medici Riccardi, Sala Pistelli

FESTIVAL TALK. Collecting Films and Video

Round table with **Beatrice Bulgari** (In Between Art Film), **Philippe Alain Michaud** (Centre Pompidou), **Mario von Kelterborn** (Sammlung von Kelterborn)

At a time when the art market is dominated by speculation and demand for unique objects, who collects works considered ephemeral as films and videos? The round table intends to examine the ways in which museums and private collectors build their collections of moving images and how these will evolve in the future.

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The exhibition is part of



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OPENING

12 | 11 | 2019, at 6 pm

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