

TEKLA **ASLANISHVILI**  
VINCENT **CERAUDO**  
ALICE **DOS REIS**  
RYAN **FERKO**

RICCARDO **GIACCONI**  
VANESSA **GRAVENOR**  
MARGARET **HAINES**  
ALYONA **LARIONOVA**

LUKAS **MARXT**  
MARTINA **MELILLI**  
MICHAŁ **SOJA** e RÓŻA **DUDA**  
KATJA **VERHEUL**

This year VISIO presents a new exhibition project, "European Identities. New Geographies in Artists' Film and Video" in the space of Le Murate. Progetti Arte Contemporanea, a monumental complex that was a men's prison until 1984. Recently restored by the City Council in order to host exhibition and research projects, the building maintains the structure of the 19th Century prison, including maximum security and isolation cells. "European Identities. New Geographies in Artists' Film and Video" brings together video, films and video installations that represent the variety of media and formats adopted by contemporary video practice, while reflecting on the interaction of video formats and the exhibition context.

The exhibition shows 12 video works by participants in the VISIO programme, to give insight into the variety of different cultures and nationalities of artists under 35 working in Europe today. Their works are the expression of a new European artistic identity, strongly fostered and shaped by

an unprecedented transnational mobility, yet often revealing a fragile and precarious dimension. Cities like Amsterdam and Berlin developed well-established communities of artists working with moving images thanks to funds for production and opportunities for study and residence. An open and international system that growing populist and sovranist movements in Europe might affect. The exhibition also intends to critically reflect on the limits of a European context, still too dependent on the financial capacities and the nationalities of the artists. With this exhibition, Lo schermo dell'arte continues the strong commitment which has characterized its eleven years of activity, aimed at the promotion and production of works by a new generation of visual artists working with moving images in Europe. This exhibition is in continuity to the previous ones held in Florence at Palazzo Strozzi (2015), Cinema La Compagnia (2016), Palazzo Medici Riccardi (2017), and in France at Passerelle Centre d'art contemporain, Brest (2018).

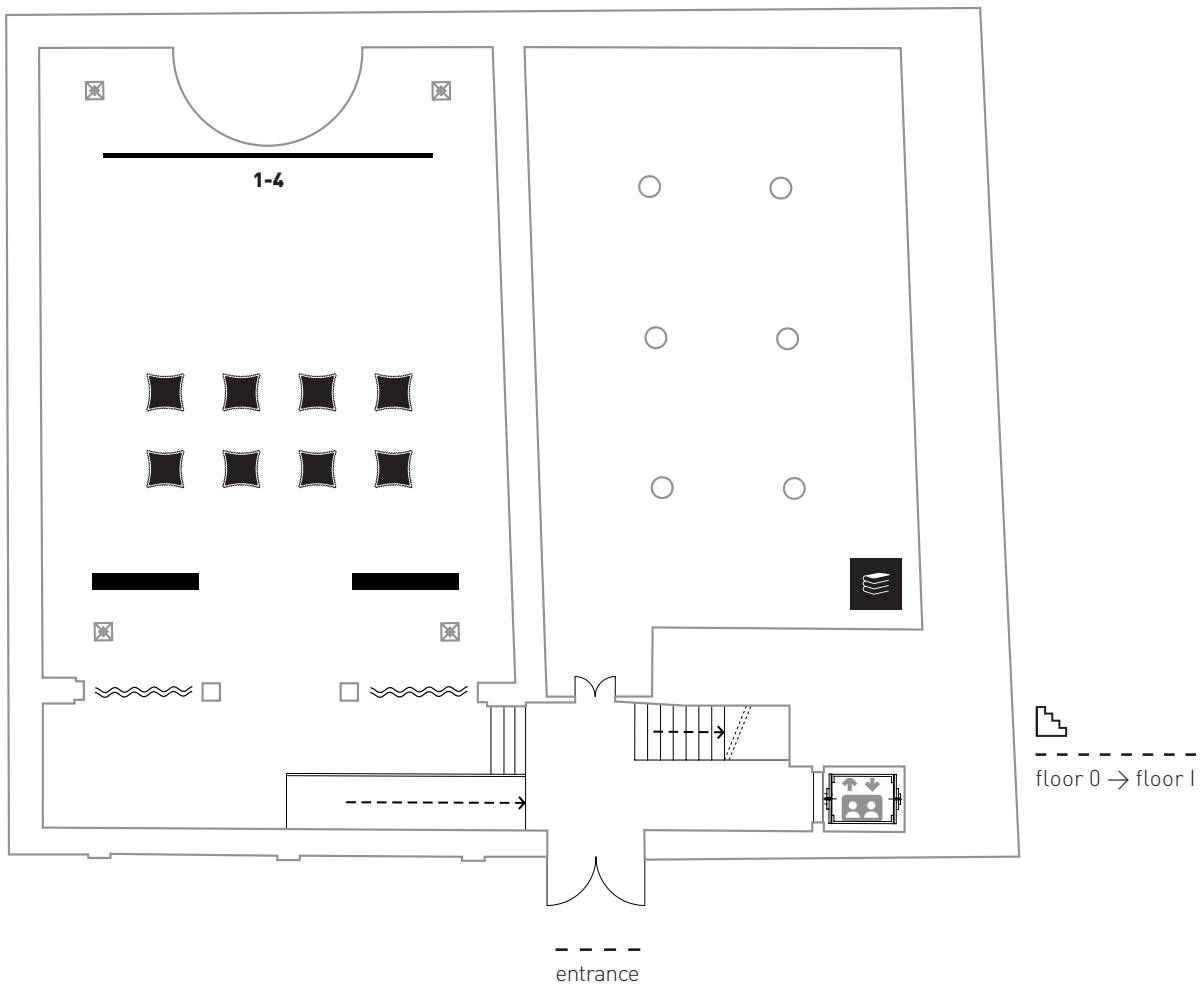
**curated by**  
**Leonardo Bigazzi**

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

**In collaboration with**  
**Le Murate. Progetti Arte Contemporanea**

# **EUROPEAN IDENTITIES. NEW GEOGRAPHIES IN ARTISTS' FILM AND VIDEO**

# FLOOR 0



- 1\_ TEKLA **ASLANISHVILI**
- 2\_ KATJA **VERHEUL**
- 3\_ RYAN **FERKO**
- 4\_ MARGARET **HAINES**



**The program has a duration of 45 minutes and starts at:**

11.00 am - 11.45 am - 12.30 pm - 1.15 pm - 2.00 pm - 2.45 pm - 3.30 pm - 4.15 pm - 5.00 pm - 5.45 pm - 6.30 pm

## **1\_ TEKLA ASLANISHVILI**

(1988, Georgia/Germany)

### **Algorithmic Island**

2018, 13', AVCHD Digital Film. Courtesy of the artist

The video is focused on the trials and errors of developing a futuristic city and logistic hub in Anaklia, a village lying on the north-western edge of the Georgian Republic. An essayistic documentary investigates the material and social conditions that are produced as a result of ambitious infrastructural investments, aimed at transforming the country of Georgia into a trade corridor between Europe and China for the speculative *New Silk Road* project.

## **2\_ KATJA VERHEUL**

(1988, Netherlands)

### **Hostiles Sites - Part 2**

2017, 7'40''. Courtesy of the artist

In London important sites and buildings are surrounded by fancy benches and flower pots. Though these sculptural objects are not there just for the eye. The so-called 'hostile vehicle mitigations' should protect buildings and sites of potentially destructive terrorist attacks. The film focuses on several hostile vehicle mitigations in the Ring of Steel in London and the influence they have on our daily lives. A couple of dancers move around and interact with the objects while performing suspicious behaviour and self-defence movements.

## **3\_ RYAN FERKO**

(1987, Ireland/Canada)

### **Strange Vision of Seeing Things**

2016, 14'16''. Courtesy of the artist

The film takes place in a post-Yugoslav Serbia, in the empty lobby of a dismissed industrial conglomerate's headquarter in Belgrade. 1999 NATO bombings are narrated through the memories of a man and the visit of a mother and her young son to the ruins left by that military campaign. During the narration of the film high definition images become confuse in order to reveal the unclear flow of the history.

## **4\_ MARGARET HAINES**

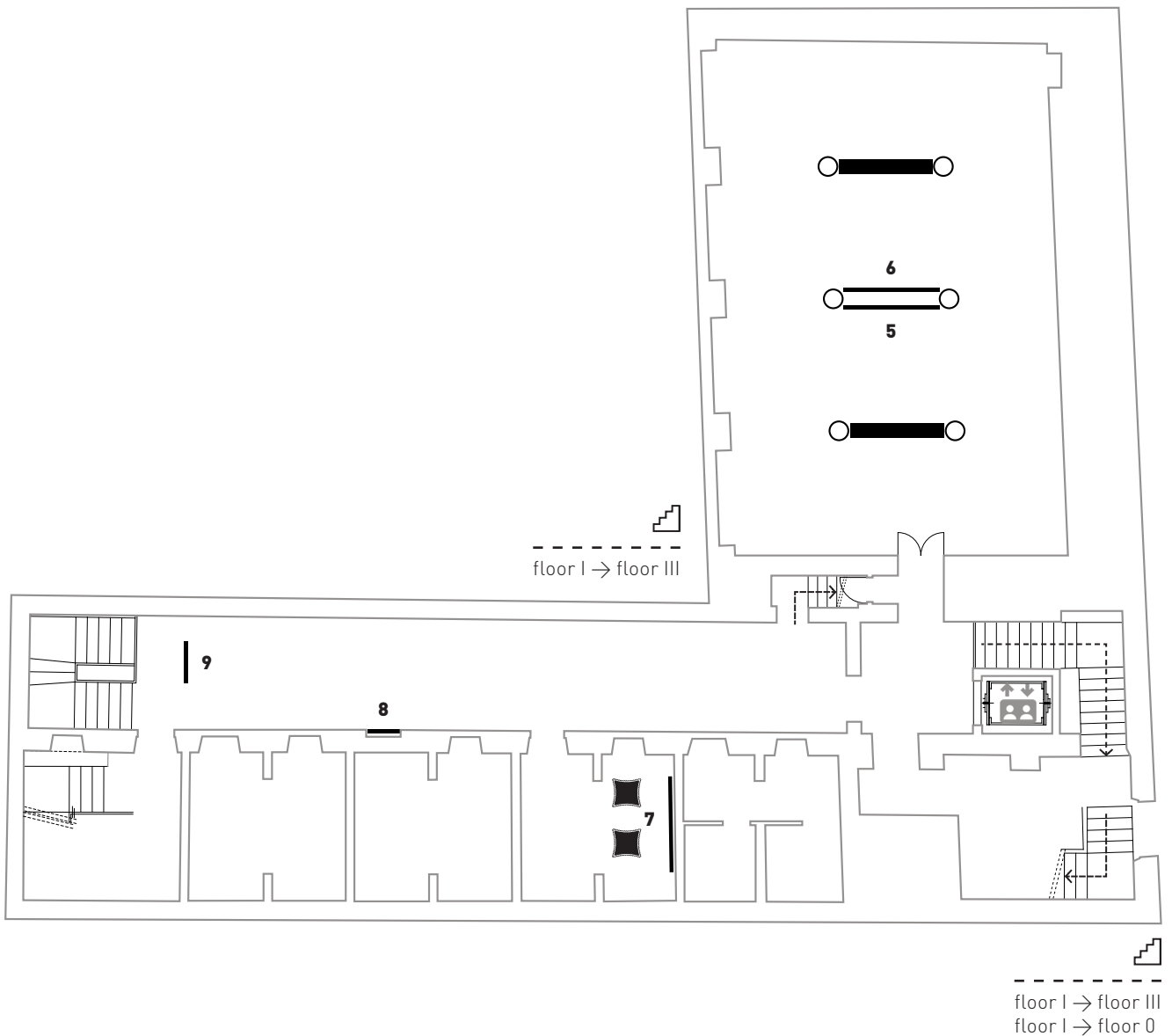
(1984, Canada/Netherlands)

### **You Face God and the Camera at the Same Time**

2016-2017, 10'37''. Courtesy of the artist

The work is a retelling of Genet's 1956 play *The Balcony* set within Amsterdam's Hilton Hotel during the summer of 2016. The script includes Feminist theorist Kate Millett's critique of the play from her seminal book *Sexual Politics* (1970), and is performed by artist Sands Murray Wassink and Clara Amaral as the photographers and Anna Maria Pinaka and Geo Wyeth as the prostitute Chantal, the embodiment of the spirit of the revolution.

# FLOOR I



- 5\_ **ALYONA LARIONOVA**
- 6\_ **RICCARDO GIACCONI**
- 7\_ **ALICE DOS REIS**
- 8\_ **MICHAŁ SOJA** and **RÓŻA DUDA**
- 9\_ **LUKAS MARXT**

## 5\_ ALYONA LARIONOVA

(1988, Russia/United Kingdom)

### Staying with trouble

2018, 14'5'', HD video and CGI (Computer Generated Imagery). Courtesy of the artist

The artist follows a Kazakh berkutchi (eagle hunter) as he attempts to tame his wild eagle, Sadak. This centuries' old tradition finds a new meaning in *Staying with the trouble*. In a world, in which the flow of people and data has become exceedingly complex to grasp, the film turns to the unsung sense of touch - the one that we depend on the most and talk about the least. The sense that is able to reveal the power dynamics that define us.

## 6\_ RICCARDO GIACCONI

(1985, Italy)

### Entrelazado

2015, 36'58''. Courtesy of the artist

In Cali, Colombia, a tailor, a puppeteer, a parapsychologist and a physicist narrate certain episodes supposedly occurred in the city: the disappearance of a cow; a form of possession produced by a puppet; a paradox in quantum mechanics; the fall of a bus into a river caused by a lion on the road. These stories could be intertwined with each other following a scientific theory. In quantum physics, if two particles interact in a certain way and then become separated, regardless how distant they are from each other they will share a state called 'quantum entanglement'. That is, they will keep sharing information despite their separation.

## 7\_ ALICE DOS REIS

(1995, Portugal/Netherlands)

### Mood Keep

2018, 13'51''. Courtesy of the artist

Axolotls are water salamanders with regenerative abilities which refuse to metamorphose into maturity. In *Mood Keep*, these cute creatures communicate via wi-fi waves and watch anime telepathically. Born almost blind and only capable of discerning shadows of light, the permanent tungsten pink brightness in their tanks is disturbing to their communication abilities. In the film axolotls decide collectively to develop eyelids, choosing to shut their eyes indefinitely as a way to reclaim agency of their bodies and encourage empathic communication with others.

## 8\_ MICHAŁ SOJA and RÓŻA DUDA

(1994-1993, Poland)

### Untitled

2016, 3'4''. Courtesy of the artists

This video-installation confronts the viewer with someone's constant presence on the other side of a closed door. The impossibility to open the door, his indifference to external actions and the recurrence of his movements generate a suspended and uncanny atmosphere. This numb and reclusive figure forces us to reflect on our ability to have any influence on the outside world.

## 9\_ LUKAS MARXT

(1983, Austria/Germany)

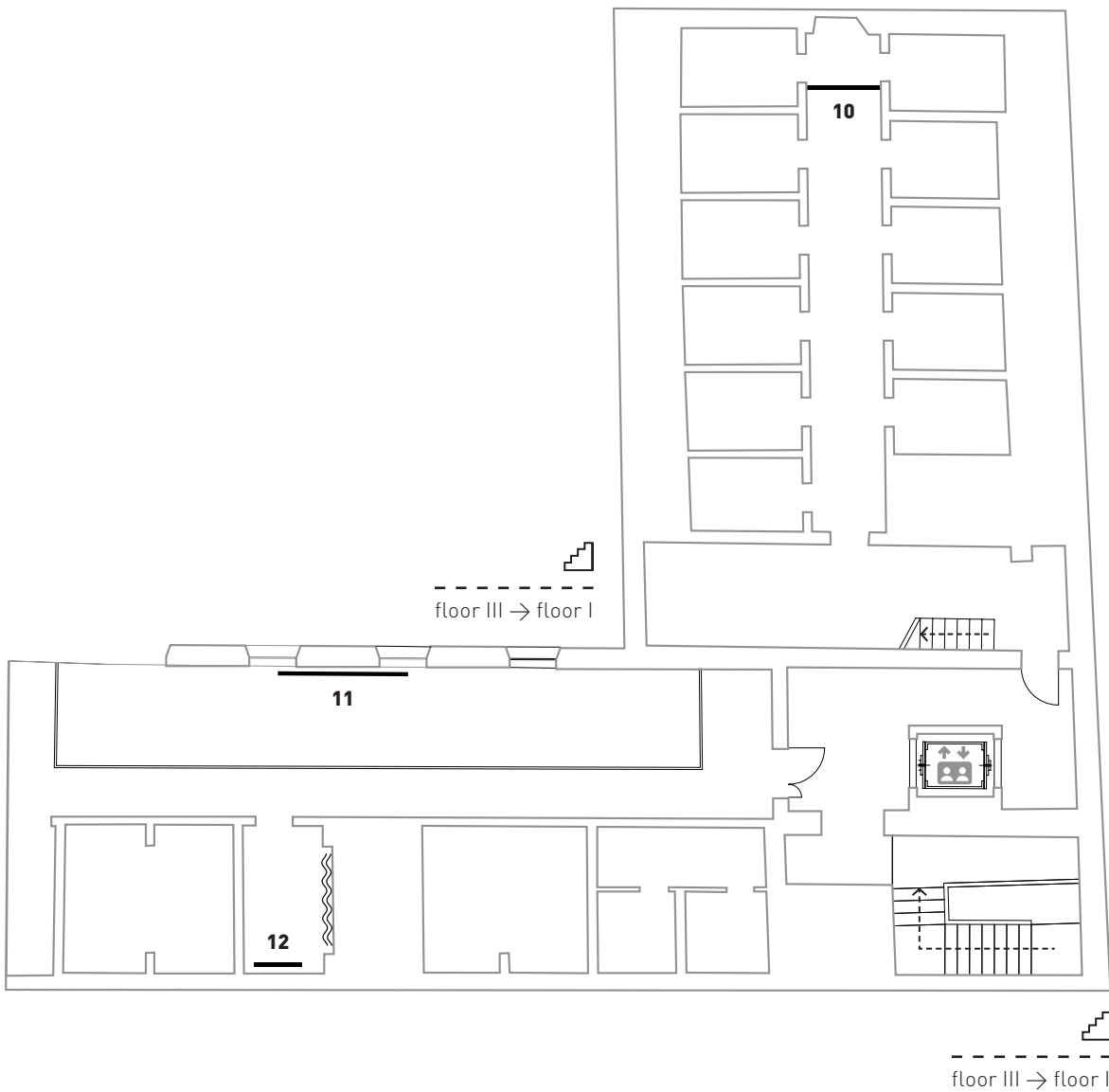
### Imperial Valley (cultivated run-off)

2018, 13'58''. Courtesy of the artist

The Imperial Valley represents one of California's most important regions of industrial agriculture. The irrigation system's run-off flows through pipes, pumps and canals leading to the Salton Sea, an artificial lake that is approaching ecological as well as economic disaster. With *Imperial Valley (cultivated run-off)* Lukas Marxt approaches this problem with recording images from a bird's eye view of an irrigation canal coursing through a desert landscape. A drone camera flies the length of the canal, subsequently flying over Imperial Valley landscapes from the same perspective. Although manmade, it is not a place for people anymore, neither ontologically nor in reality.

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# FLOOR III



- 10\_ MARTINA **MELILLI**
- 11\_ VINCENT **CERAUDO**
- 12\_ VANESSA **GRAVENOR**

## 10\_ MARTINA MELILLI

(1987, Italy)

### **Mum, I am sorry**

2017, 16'56". Courtesy of the artist

The project is based on the dialogue between the artist and migrants who survived long and risky journeys to reach Europe, and it's the result of the collaboration with Dr. Cristina Cattaneo, anatomopathologist and forensic anthropologist. The artist shows clothes, watches, identification documents and photographs once owned by men and women who died trying to cross the Mediterranean Sea. These simple and common objects speak about their lives, hopes and dreams and become tangible traces of the biggest tragedy of our times.

## 11\_ VINCENT CERAUDO

(1986, Italy/France/Netherlands)

### **Paris City Ghost**

2015, 5'55", video 4K HD. Courtesy of the artist

In the suburbs of Hangzhou there is a replica of Paris built as a utopian post-modernism architectural project. The artist, after this discovery, decided to spend a week in this urban simulacrum, located more than 11.000 km away from the French capital. The film is shot through drone camera technology, recalling the devices used for surveillance and control systems, and explores the physical and psychological architectural limits of the place.

## 12\_ VANESSA GRAVENOR

(1992, Canada, United States/Germany)

### **Me/My Bullet**

2016, 3'22", CGI rendering rendering by Hiba Ali.  
Courtesy of the artist

On November 13th 2015, the artist was shot with a Kalashnikov bullet during the terroristic attack in Paris. Set to a discordant remixed version of Simon and Garfunkel's *The Sound of Silence*, Gravenor situates the destruction wreaked on her body within the historical context of the bullet's manufacture. The dispersion of Kalashnikov bullets can be linked to the fall of the Soviet Union where fighters sold them on the black market to generate extra income in a precarious economy. Kalashnikov bullets (re)appear in terrorist plots, the Middle East, Afghanistan, Iran, and Syria.

**Promosso e organizzato da  
LO SCHERMO DELL'ARTE**

**In collaboration with**

Le Murate. Progetti Arte Contemporanea  
FST-Mediatca Regionale Toscana

**Curated by**

Leonardo Bigazzi

**With the contribution of**

Regione Toscana, Città Metropolitana di Firenze, Comune di Firenze, La Compagnia nell'ambito del Programma Sensi Contemporanei Toscana per il Cinema and Fondazione CR Firenze

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Tipolitografia Pancani Snc

**Banner**

Global Service

**Insurance**

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

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**opening  
TUESDAY NOVEMBER 13  
6.00-8.30 pm**

**14—18 NOVEMBER 2018  
Le Murate. Progetti Arte  
Contemporanea**

**opening times  
11.00 am -7.30 pm  
[www.schermodellarte.org](http://www.schermodellarte.org)**