

**ARTE
VISIONE
LAB**

**16 — 24
JANUARY
2017**

**ARTEVISIONE
TEAM**

Chiara Agnello
Curator of ArteVisione — Careof

Marta Bianchi
Project manager — Careof

Marzia Kronauer, Roberta Lissidini
Project managers — Sky Academy

Roberto Pisoni
Director — Sky Arte HD

Dino Vannini, Erika Minoia, Gaia Pasetto
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Rossella Terzolo
Corporate relations — Careof

Silvia Cataudella
Project assistant — Careof

Giulia Paulato
Project assistant — Sky Academy

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**ARTEVISIONE
SELECTION COMMITTEE**

Chiara Agnello
Curator of Careof

Denis Isaia
Curator of Mart

Roberta Lissidini
Project manager Sky Academy

Roberto Pisoni
Director of Sky Arte HD

Iolanda Ratti
Curator of the Museo del Novecento, Milan

Paolo Moretti
Director of the Festival International
du Film de La Roche-sur-Yon,
Member of FIDMarseille Selection Committee,
Visions du Réel scheduling advisor

A JOINT SKY AND CAREOF PROJECT TO SUPPORT YOUNG ITALIAN ARTISTS

Sky and Careof are delighted to present the fourth edition of ArteVisione, a project supporting creative talent and offering up-and-coming young Italian artists the opportunity to grow and develop professionally. The main aim of the project is to produce and promote a video work. The first pilot edition in 2013-2014 saw four Italian artists take on the world of SKY: Yuri Ancarani with *San Siro*, Francesco Bertocco with *Family Show*, Giuseppe Fanizza with *Spectaculum* and ZimmerFrei with *Intervall*.

ArteVisione 2015, presented in a new and extended format through the launching of a national open call and introduction of a panel of judges, produced the work entitled *Cerchio* by Luca Trevisani. Trevisani responded to the theme of the open call – inspired by the ‘year of light’ - by making a film paying tribute to the modernist architecture of Villa Girasole and its special relationship with the sun.

Some important innovations were introduced into the 2016 edition of ArteVisione offering even more artists the opportunity to grow and develop professionally. ArteVisione LAB provided the 10 finalists with the chance to present and revise their projects with the help of professionals working in the audio-visual industry and the artist Adrian Paci in his role as visiting professor. Riccardo Giacconi tackled the theme of the open call, which focused on the role

2017 VISIONE ARTE LAB VISIONE SO17

of technology as a factor in profoundly transforming both individuals and the whole of society, by producing a video portrait of the singer-songwriter Alberto Cemerini entitled *Lo Scherzo*.

In the wake of last year's event, the 2017 edition also includes ArteVisione LAB, a workshop for stylistically elaborating upon and revising the projects by the 10 finalists aged under 30, aided and abetted by experts and the internationally renowned artist Omer Fast.

ArteVisione LAB is, in fact, aimed at provided the artists involved with the chance to discuss, assess and even elaborate upon their initial idea based on input from these experts and qualified teachers working in the video production industry, invited to contribute to the seven-day workshop.

Choosing the 10 finalists to take part in the workshop, from which the winner will be announced at the beginning of February, turned out to be a particularly arduous task, bearing in mind the high standard of the projects entered: confirming that ArteVisione is a fundamental steppingstone in an artist's career.

The work will become part of the Museo del Novecento collection (the project's official partner) will then be displayed in Italy's leading to contemporary art museums: MADRE – Museo d'arte contemporanea Donnaregina di Napoli ; Mart – Museo di arte moderna e contemporanea di Trento e Rovereto; MAXXI – Museo nazionale delle arti del XXI secolo di Roma; Museo d'arte contemporanea di Villa Croce di Genova.

We believe this is an important stepping stone in the history of this award and a great opportunity for the artists involved. Our most sincere thanks and behold of Sky and Careof came to all the workshop teachers, committee for selecting the winner, project partners, assistants and artists for their invaluable contribution towards developing this project.

ArteVisione LAB is a eight-days workshop devised by Careof and Sky for the ten finalists in the 2017 ArteVisione tender.

At the end of the workshop the artists will be given the chance to revise their own projects even further in view of the final assessment by the selection committee.

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The chosen projects will be analysed, discussed and assessed together with professionals working in the audio-visual and film industries from 16th-24th January at the Careof exhibition space and headquarters of sky Italia.

MONDAY 16th

Introduction about Sky and Careof:
presentation of the project and 10 finalists
(10am - 6pm)
@ Sky

TUESDAY 17th

Further analysis of the tender and
presentation of the visiting professor
Omer Fast
(9.30am - 1.30pm)
@ Careof

Presentation of the artistry and projects
of 3 of the chosen artists, followed
by a one to one session with Omer Fast
and the staff of Careof
(2.30pm - 6pm)
@ Careof

WEDNESDAY 18th

Presentation of the artistry and projects
of 7 of the chosen artists, followed
by a one to one session with Omer Fast
and the staff of Careof
(9.30am - 6pm)
@ Careof

Open Studio ArteVisioneLAB
and Screening of *Continuity* by Omer Fast
(7pm - 9.30 pm)
@ Careof

THURSDAY 19th

Introduction about the role of director
of photography Edoardo Bolli
(9.30am - 10pm)
@ Careof

MONDAY 23th

Working on personal projects
(9.30am - 1.30pm)
@ Careof

Conservation and legal, contractual aspects
of the production and sale of video works
with Alessandra Donati and Iolanda Ratti
(2.30pm - 6pm)
@ Careof

FRIDAY 20th

Sound-engineering techniques with
Mirco Mencacci
(10 am - 18.00)
@ Sae Institute Milano

SATURDAY 21st

TV editing and formats with
Maurizio Grillo
(9.30am - 1.30pm)
@ Careof

production, budget management and
distribution with Davide Ferazza
(2.30pm - 6pm)
@ Careof

MARTEDÌ 24

Final presentation of 10 projects
to the panel of judges
(9am - 3pm)
@ Careof

At the end of the workshop, you will have
a further seven days to revise certain aspects
of the project you entered. This second
version of the project, enhanced by the
week's joint work, will later be assessed
by the panel of judges, which will then
choose the winner.

OMER FAST — VISITING PROFESSOR ARTEVISIONE 2017

Omer Fast was born in Jerusalem in 1972 and grew up between Israel and New York. Best known for video works that question the conventions of storytelling, media reportage and historical representation, Fast defines a new relationship between reality and fiction.

He employs cinematic techniques and complex narrative structures to explore the ways stories, and consequently history and identity, are formed. He is interested in exploring the construction of narratives, in particular how stories change when told from different perspectives.

Undermining the divide between 'reality' and 'representation' and between document and artifice, his practice interrogates the potential truthfulness of images. Many of his recent works examine the shifting boundaries of modern conflict through the personal stories of those involved. Fast borrows from traditions of documentary, dramatization and fantasy, and use human emotions as stand-ins for the larger socio-political reality of contemporary warfare. He received a BFA from Tufts University and the Museum of Fine Arts, Boston in 1995, and an MFA from Hunter College in New York City

in 2000. In 2015 a monographic travelling exhibition of Fast's work opened at the Jeu de Paume Paris, in collaboration with Baltic Center of Contemporary Arts, Gateshead, and the KUNSTEN Museum of Modern Art Aalborg.

His work has been featured in dOCUMENTA 13 (2012), the 54th Venice Biennale, Singapore Biennial (2011), Liverpool Biennial (2008); Whitney Biennial (2008, 2002) Performa (2009).

In addition, he has been the subject of a solo exhibitions at the Baltic Center of Contemporary Arts in Gateshead (20016), Kunsten Museum of Modern Art in Aalborg (2016), Martin Groupis Bau in Berlin (2016), Stedelijk Museum in Amsterdam (2014), Moderna Museet in Stockholm (2013), Le Caixa in Barcelona (2011), Musée d'Art Contemporain in Montréal (2013), Dallas Museum of Art in Texas (2012).

Fast's work is included in the permanent collections of numerous institutions, including the Whitney Museum of American Art, Solomon R. Guggenheim Museum and the Metropolitan Museum of American Art in New York; The Los Angeles County Museum of Art; Tate Modern, London; Centre Georges Pompidou, Paris.

SHORT BIOGRAPHIES OF PROFESSIONALS INVOLVED

— Edoardo Carlo Bolli

began working on film sets as a cameraman in the photography department After studying the arts and history. In 2010 he began his career as a director of photography in the field of music videos, fashion and advertising films. Being involved in over 200 productions in six years meant he got to travel extensively to such places as California, Brazil and Europe.

In 2013 he was involved in his first film, *La Santa* by Cosimo Alemà, a detective story set in the south of Italy produced by Raicinema. In 2015 he shot the documentary *S is for Stanley*. In 2016 he made his second film with Cosimo Alemà's entitled *Zeta* and a short film called *Sudan* about the artist Luca Trevisani set in southern Kenya.

— Alessandra Donati

teaches Comparative Contract Law at Milan-Bicocca University and Art Law on the Advanced Course in Contemporary Art Markets – NABA. A lawyer, she specialises in Art Law and, in particular, legal issues connected with contemporary art. She is Vice-President of the Scientific Committee of the Italian Association of Artists Archives and a member of the Careof Board of Directors.

In 2015 she won the second edition of the *Jacques Derrida / Law and Culture International Chair of Philosophy International Prize*. She was also responsible for drawing up the Principles of Good Practices for members of the Italian Association of Artists Archives and, also, for the Manifesto for contemporary art rights.

— Davide Ferrazza

was born in Milan in 1980. He has a post-graduate degree in Aesthetic Philosophy and a master's in Marketing and the Performing Arts from Bocconi University, Milan (SDA). He has also worked as a video producer at the Piccolo Teatro in Milan and produced documentaries on Pina Baush, Lluís Pasqual and Luca Ronconi. He worked for various production companies in Milan

until he eventually set up Withstand in 2012, an independent production company that works in ADV, custom animation and documentary film-making. Withstand helped produce Simone Massi's latest short film *L'attesa del Maggio* and Luca Trevisani's film *Glaucocamaleo* presented at Maxxi during the Rome Film Festival. In 2014 Withstand published its first book entitled "Vento" by Virgilio Villoresi and Virginia Mori.

— Maurizio Grillo

has been working for Sky since 2008, helping create and edit all kinds of content for its Sport, Film and Entertainment channels. In 2009 he edited Anna Franceschini's film *Casa verdi* and Antonio Bocola's documentary *Non ci sto dentro*, with whom he also shot a series of video profiles for Elle Décor on the world's leaning fashion designers.

Over the last three years he has combined editing and creative work for television (Sky and Discovery) with involvement in film and documentary projects. In 2015 he began working on a more continuous basis with Sky Arte, developing various types of content for the channel: *Le 100 facce della musica Italiana*, *La Street Art racconta il 25 Aprile*, *PelùFiumani*, etc.

— Mencacci

has been in charge of S.A.M Sistemi Audio di Memorizzazione (a film-recording and postproduction studio in Lari (Pisa), a record label and music, book and video publishing company) since 1981, while also working as a sound designer. His latest works include *Il colore dell'erba* by Juliane Biasi (indyca Film 2015), *San Siro* (Careof, Sky, Maxxi, 2014) and the trilogy: *Da Vinci* (2013 Venice Biennial), *Piattaforma Luna* (2013 Rome Film Festival) and *Il capo* (2010 Venice Festival) by Yuri Ancarani.

He also designed the Spherical Sound system, which he uses for his works, and a theme park about sound currently being constructed. He has made and worked on over 340 films, TV films, documentaries, short films and soundtracks for film, television and home video.

— Iolanda Ratti

focuses her research on practical and theoretical issues linked with the conservation of contemporary art, mainly concentrating on video installations and intangible practices. She graduated in the History of Art from Milan State University in 2003. In 2006 she took a master's at MECAD, Barcelona, in the use of New Media and in 2009 she took an intensive further training course organised by ICCRO into the conservation of moving images and sound. In 2008 she wrote a thesis on the presentation and conservation of video installations as part of a postgraduate degree at Milan State University.

From 2011-2013 she worked in the Department for the Conservation of Time Based Media at the Tate Gallery in London. She has been working as a conservationist at Milan's Modern and Contemporary Art Centre since 2014 and has also been a freelance conservationist at the Hangar-Bicocca, Milan, since 2013.

ARTEVISIONE WINNERS

Artists 1st edition — 2013-2014

YURI ANCARANI
FRANCESCO
BERTOCCO
GIUSEPPE
FANIZZA
ZIMMERFREI

Artist 2nd edition — 2015

LUCA TREVISANI

Artist 3rd edition — 2016

RICCARDO
GIACCONI

**SANDRO
BOZZOLO
DANIELE
COSTA
LUCIA
CRISTIANI
ALESSANDRO
DI PIETRO
MATI
JHURRY**

**MARTINA
MELILLI
GIACOMO
RAFFAELLI
JACOPO
RINALDI
CATERINA
VIGANÒ
ZAMENHOF**

SANDRO BOZZOLO

— Biography

Sandro Bozzolo, born in Ceva (Italy) in 1986, currently lives in Viola, in the Marittime Alps of Piedmont. He got his PhD in Migrations and Intercultural Processes (University of Genoa) and pursued a Master in Social Communication and Urban Documentary. He has directed several documentaries and short movies and he authored the *Agritools Project*, produced in four African countries by the European Journalism Centre, and the interactive 360° video installation *Le Marittime Irraggiungibili*. His reportages appeared on Italian and international newsrooms (L'Espresso, QCode, Wired, El País e Le Monde). He authored the books *Un sindaco fuori dal comune – Storia di Antanas Mockus, supercittadino di Bogotá*, (EMI 2012) and *Ilmurrán – Maasai in the Alps* (ScrittoDritto 2015)

EXHIBITIONS — 2016, *Le Marittime Irraggiungibili*, about the territory of Marittime Alps Park.

FESTIVAL AND AWARDS — 2016, Best Italian Doc 23a Rassegna del Documentario Libero Bizzarri / 2015, Best Doc Vie des hommes – 32° Autrans Film Festival 2015.

RESIDENCES — 2016, *Alcotra Project* / 2015, *Evolution Project. Bringing Europe to another level*.

— Project

ALTER offers an adventurous journey based on the power of images and suggestions throughout the mountains lived, thought and told by the Italians. Described by photographers and film-makers, illustrated by both foreign and familiar looks, the “high lands” have inspired a bit at a time the register of bucolic and dramatic, of exotic and nostalgic, of industrial optimism/positivism and extreme challenge.

Through an archive-material research, the project ALTER wants to collect and elaborate these interpretations. The aim is to explore the audiovisual heritage preserved by public and private archives, following a path that allows us to consider the mountain as “a territory in itself” crossed by social, economic and cultural dynamics that seem to trace a single continuum.

The project expects collaborations with various audiovisual archives dedicated to the memory of the mountains.

DANIELE COSTA

— Biography

Daniele Costa was born in Castelfranco Veneto in 1992, currently enrolled in the Master of Science in Visual Arts at the IUAV University of Venice. His research focuses on the knowledge of the human body, approaching the mechanisms and functions that regulate it. Through to a documentary view, working closely with people, he tries to extrapolate experiences of the individual life that are reflected on the contemporary.

EXHIBITIONS — 2016, *Lost in Venice, Disguidi Veneziani*, Piazza San Marco Gallery, Bevilacqua La Masa Foundation, Venice/ *Quotidiana16*, Altinate Cultural Centre, Padua.

FESTIVAL AND AWARDS — 2016, *PathFestival*, Video installation with Nicola Zolin, C/O former Officine Galtarossa, Verona / 1st. Prize 100th Collettiva Giovani Artisti Bevilacqua la Masa, Venice

RESIDENCES — 2016, *Piazza+*, Piazza Gasparotto, Padua

— Project

The project aims to investigate the perceptual experience of the blind people and the hearing and tactile memory associated with it. Especially the way the memory of the disabled people records the sound stimulus and how the physical space is mentally constructed, only detectable by touch and hearing.

Moreover, the echolocation is a technique that allows the orientation of the blind based on the bounce in the surrounding environment of high-frequency sounds, then the return speed and the distortion. This tool allow those who are suffering from this disability play many sports using specialised gyms. Therefore, the project will focus on the movements and spatial perception of an athlete born with a perfect sight, whose disease has led him from partial sight until blindness. The analysis will be focused on the way his perception of the world has slowly changed, replacing hearing to the sight in environmental perceptual dominance, including the process of building an identity destined to change over time and due to the worsening of the sight.

LUCIA CRISTIANI

— Biography

Lucia Cristiani was born in Milan in 1991. Graduated at the Academy of Fine Art of Brera, lives and works between Milan and Sarajevo. Her research unfolds from the relationship with landscape as a subject of investigation, considered as a point of observation to get in touch with reality. Changing the perception of everything that is taken for granted and of how we approach things and people offers the possibility of a destabilizing vision.

SOLO EXHIBITIONS — 2016, *This will fix you*, T-space, Milano / 2015, *Rosa Decisivo*, Placentia Arte, Piacenza

GROUP EXHIBITIONS — 2016, *Video Salon #6*, Duplex 100 m² gallery, Sarajevo / *Foil*, *6PMEU Your Local Time*, Link art Center, Milan

— Project

The project builds a polyphonic tale through the stories of the Sarajevo citizens, who faced the tragedy of the war started in 1992. From a series of five stories about love, loss, funniness, and resistance, it emerges stories which are both personal and collective. The stories will be collected through conversations, interviews, photographic documents and archive videos.

This video wants to discover the human and poetic level of dignity, resistance, spirit and meeting which is the main character of many stories linked with the citizens of Sarajevo.

ALESSANDRO DI PIETRO

— Biography

Alessandro Di Pietro was born in Messina in 1987. Lives and works in Milan. He graduated in Graphic Arts (Arts Visual) at the Academy of Fine Arts in Milan in 2013.

SOLO EXHIBITIONS — 2016, *Tiziano e Giorgione*, Barriera, Turin / *New Void - The Movie*, La Rada, Locarno

GROUP EXHIBITIONS — 2016, *Downgrade Vampire*, *The Habit of A Foreign Sky* / 2015, *HPSCHD / 1969-2015*, MAMbo - Museo Arte Moderna Bologna, Bologna
RESIDENCES — 2013, Dena Foundation for Contemporary Art, Paris / 2012, FAR - Fondazione Ratti, Como

— Project

Natives finds his focus inside the Milanese headquarter of UBISOFT (till 2003 Ubi Soft Entertainment Software) that produces video games, using Game Testers. The role of the Game Testers is interesting because of the age of the employees, usually really young. It is also a manifestation of enlightened corporate strategies which brings together the ludic's experience sphere with the productive one.

Game Testers represents the intersection between collective memories for players of the entertainment object; they are both fruiterers and in the same time programmers of ongoing updates cultural identity, as professional figures through the expert technical point of view of a game player.

MATI JHURRY

— Biography

Born in Piacenza in 1993. She grew up in Mauritius and she currently lives in London. She graduated with a BA in Painting and Visual Arts from NABA (Milan, 2015) and she's currently doing an MA in Contemporary Art Practices at the Royal College of Art (London). Her multidisciplinary practice consists of video and sculpture pre-dominated by a dimension of performativity. Having grown up in Mauritius, she draw influences from her geo-cultural identity and its ties to the romanticised exotic. In her works she oscillates between playing around with terrestrial matter and deconstructing rituals to then re-choreograph them.

EXHIBITIONS — 2016, *Exotic Embassy* con Isabella Benshimol, /77, Milan / *Avviso di Garanzia*, Fuori Uso, Pescara
RESIDENCIES — 2015, *Showcase Villaggio d'Artista*, Villa Giulia, Verbania / *Art House*, Schkoder, Albania

— Project

Mauritius is commonly known to the rest of the world as a paradisiac holiday destination. Despite being a small Island, it has a rich diaspora worldwide. Mauritian people leave home for a number of reasons yet; do we have the impression of leaving behind paradise?

This project seeks to focus on staging the collective memories of Mauritian people living abroad. It involves getting people to work together collectively to determine 'moments' that replicate or suggest the Mauritian lifestyle, subsequently to enact those moments and working towards creating an image. In this case it involves working together with Mauritian people living primarily in Milan and other areas of Italy.

The artist acts as a mediator: allowing people to meet and coordinating the topic of discussion, allowing for the dialogue to occur in an organic manner. The outcome of the scenes that might be enacted cannot be predicted because they will be the result of active discussion and decision making. In trying to recreate a 'collective', 'national' or 'generalised' memory, significant topics may arise: the cultural and social differences within the Mauritian people, questioning authenticity, boundaries of reality and fiction but also reflecting on the stereotypical vision one might have of the tropical Island.

MARTINA MELILLI

— Biography

Born in Piove di Sacco in 1987, she is a visual artist and filmmaker, at the moment residing in Legnaro (IT). She graduated with a master degree in Visual Arts (IUAV), with a major in Documentary and Experimental Cinema (LUCA School of Arts). Her research deals with the representation of the individual and collective imagery in relation with memory, (hi)story and reality; the relation between the individual and the space that surrounds him/her: the movement through this space, the sense of "belonging"; the connection and confrontation between the intimate and the universal. She often works in collaborative/collective dynamics, looking for the contribution of experts of the topics she works on, thus opening to participative practices. Archives and collections are for the artist a source of inspiration, material for work and experimentation.

SOLO EXHIBITIONS — 2014, *Tripolitarians. Appunti per un film*, Mediateca Regionale Pugliese, Bari / 2013, *New York, New York*, L'L gallery, Bruxelles
GROUP EXHIBITIONS — 2016, *Quotidiana16*, Centro Culturale Altinate S. Gaetano, Padoa
FESTIVAL AND AWARDS — 2016, 45th Rotterdam International Film Festival / Premio *Quotidiana16*

— Project

"The objects recovered in their pockets, the clothes, the hidden slips of paper speak of the lives of these people, of their hopes, their past, of what they thought they would have built. There are wallets full of photographs. Faces of mothers, wives, children. School reports, university passes, passports. There are boxes of medicines, t-shirts of European football teams, rings, phones, memories". Dr. Cristina Cattaneo is a forensic scientist and anthropologist. She is in charge for the anthropology and odontology forensic laboratory (Labanof) of the forensic medicine Institute of Università Statale of Milan. Labanof led the group of scientists and anthropologists who made the cadaveric collection of evidences of the 728 bodies recollected from the cargo hold of a fishing boat sunk in the night of April 18th 2015. That was considered the worst tragedy in the recent history of the Mediterranean.

Several objects belonging to migrants who died and to be identified are tidily arranged on the cadaver lab table; one after the other they appear and get labeled, catalogued. The hands covered by gloves enter and exit the frame, carefully putting down the materials. The table gets full. The attention and cure got by those objects are the last bastion of dignity dedicated to those victims, to their individuality; while as for the judicial system as for the black market dealing with their crossings they are nothing more than bodies.

GIACOMO RAFFAELLI

— Biography

Born in Rovereto in 1988, is a visual artist and researcher currently based in Paris. He graduated in Fine Art Photography at Camberwell College of Arts (London) in 2014. He is currently enrolled in the Experimental Program in Arts and Politics at Sciences Po, Paris. Through video, photography and performative lectures his practice operates an examination of the peripheries of scientific research. Applying sociological forms of enquiry to the terrains of physics and metrology, his works take the form of video installations and films investigating the broader field of collateral significances produced by science nowadays. Particularly the relationship between images and matter within the digital realm, as well as the political agenda performed by scientific institutions.

PERSONAL EXHIBITIONS — 2015, *Blind Injections*, Osservatorio Astrofisico di Arcetri, Florence
GROUP EXHIBITIONS — 2016, *The Surf Club*, Fotopub, Novo Mesto, Slovenia / 2015, *Il Sosia - Artisti e Collezioni Private*, Galleria Civica di Trento
FESTIVAL AND AWARDS — 2015, *Guadalajara International Film Festival*, Guadalajara, Mexico / 2014, *Lo Schermo dell'Arte*, Florence
RESIDENCIES — 2015, *Hotel Pro Forma*, Copenhagen, Denmark

— Project

The kilogram is the last remaining fundamental unit of measurement defined by a physical object, rather than by a mathematical formula. The object in question is a platinum-iridium cylinder manufactured in 1879. Since then, the definition of the kilogram for the entire planet has been determined by this unique artefact, preserved in the laboratories of the BIPM - Bureau International des Poids et Mesures in Paris. However, after realizing that the mass of the prototype was unexpectedly changing, a group of scientists started to seek a new way to define the kilogram.

Then Object Again is a film exploring such process of redefinition, through the unique experience of Pauline Barat, who is in charge of the maintenance of the kilogram. She is effectively the only person who is allowed to touch the most precious prototype in the world. The film will develop strategies of fiction in the attempt to overcome the secrecy measures imposed by the BIPM, by recreating Pauline's personality through feminist theories in the history of science. By so doing, *Then Object Again* will explore the attempt to redefine the kilogram through the quasi-religious relationship of Madame Barat with the prototype, while tracing a trajectory between Pauline's mysterious identity and the collective position of women within scientific institutions.

JACOPO RINALDI

— Biography

Born in Rome in 1988, where he currently lives. He graduated in Milan with a master's degree in Visual Art and Curatorial Studies at Naba. His research concerns the relation between memory, oblivion and architecture in the transmission of knowledge.

SOLO EXHIBITIONS — 2016, *Studi #2, Casa Masaccio*, Museo d'Arte Contemporanea, San Giovanni Valdarno
GROUP EXHIBITIONS — 2015, *OFFM Public Art Panels*, Frankfurt Hauptbahnhof, Frankfurt, Germany / 2014, *Roaming*, Fabbrica Rosa, Ex archivio Szeemann, Maggia, Switzerland
PREMI — 2015, Finalist *Francesco Fabbrì's Art Prize*, Villa Brandolini, Piave di Soligo / 2011, Premio BNL, MACRO. Rome's Museum of Contemporary Art. *ADD. Arti Digitali Duemilaudici, Rome*
RESIDENCIES — 2014-2015, *A Natural Oasis. A Transnational Research Program*, Gibraltar, Milan, San Marino / 2013-2014, *Fondazione Spinola Banna*, Banna

— Project

Milano anno zero is a video about the negotiations between Pirelli and Cinecittà for the production of a movie by Roberto Rossellini. In 1947, after *Rome, open city*, and *Paisà*, Rossellini plans to shoot the final chapter of his War Trilogy with a movie set in Milan about the Italian industrial crisis in the post-war period. Two scripts and a detailed correspondence are all that's left of this forgotten movie. After the failure of the negotiations with Pirelli, Rossellini decided to make *Germany, year zero*.

The project is about Pirelli and Cinecittà between then and now, shooting the progressive dismantling of the Pirelli factory and the new shopping centers of the Bicocca's neighborhood. The story of original scripts, and the exchange of letters between Rome and Milan will be the main narrative elements of my video. The two industries will talk through the documents, the cities, and the suburbs where they belong.

CATERINA VIGANÒ

— Biography

born in 1988, lives and works in Milan. In 2011 she gets her Fine Arts degree at Naba with the thesis *Etiology. Artistic gather in the disease*. Here comes her interest in neuroscience and all the complex and fallible mechanisms ruling the human mind. Through videos and installations (also kinetic), she analyzes those systems that the illness and the insane adopt to be visible into the body, appropriating everytime improbable theories or creating new ones.

GROUP EXHIBITIONS — 2016, *The Others Art Fair*, Turin / 2011, *Moving show*, LaVeronica Gallery, Modica
RESIDENZE — 2015, *Sonnenstube,@Urgent Paradise*, Losanne, Switzerland

— Project

The majority of perceptions we have is forgotten. Information is removed but not lost: it survives in the unconsciousness. The phantom limb is a neuropsychological malfunction for which an individual still perceives her limb after the amputation. The use of a simple mirroring structure allows the patient to overcome the perception of paralysis and pain that are linked to the syndrome.

Hypnosis represents an alternative, both in such cases and in case of suppression, but such therapies can nevertheless create false or imprecise memories that might be induced by the imagination of the patient or by a misinterpretation. By analogy, this is what happens inside the white room, when a technical team works on recovering files that are contained in damaged electronic devices, but abstract glitches are generated from the irreversibility of the damage on the pictures.

Three worlds that appear to be unlinked to one another face the matter from different perspectives, but they all embrace one unique conviction: memory is a complex system, unconscious and stratified, more malleable than we may be willing to admit.

ZAMENHOF

— Biography

Zamenhof is an open and cross-media group for artistic research, which aims to explore how traditional art forms shift in the contemporary social landscape. Founded in 2016 by Giulia Trincardi (Bologna, 1989) and Francesco Sileo (Potenza, 1989).

Giulia Trincardi graduated in 2012 and moved to Copenhagen to attend a MSc in Game Analysis at ITU, where she deepened the social and political aspects of videogames and the artistic appropriation of virtual spaces. In 2015 she moved back to Milan—where she still lives—, and started collaborating with two tech and art magazines: *Motherboard* and *The CreatorsProject* (VICE).

Francesco Sileo attends *Arti, Design e Spettacolo* at IULM, and in 2013 starts collaborating with *Otolab*, a Milan based art and new media collective which focuses on audio-visual research and electronic music. In 2014 and 2015 he works as assistant director for two pieces, *Brecht frammenti* and *Terrore e miseria del Terzo Reich*, both directed by Fabio Cherstich at Franco Parenti theatre in Milan. In 2015 he is co-author of the book published by *Unicopli Autori stranieri per la scena italiana - Itinerari nella regia contemporanea*, for which he also creates renders and graphics.

— Project

In the heart of the city of Milan stands tall the Teatro alla Scala, renowned temple of a form of entertainment born popular and then made exclusive: the Opera. But at the edges of the grand building, in Filodrammatici street, comes to life an unexpected colorful and noisy pre-theatre: the line of the Loggione. This established ritual transforms the porch into an identity space for those who live within it—bizarre characters with sloppy dresses, who speak dialect and would better fit into a shabby tavern soaked in wine, but who nonetheless hold a deep knowledge of the Opera theatre. The loggionisti appear and disappear every morning before the show, to buy—for a low price—one of the 140 tickets reserved in the highest balconies at the side of the stage.

In a world getting faster and faster because of digital technologies and internet, the line of the Loggione appears to be frozen in the memory of an agitated past.

The film aims to investigate both the acronical and cultic dimension of the line of the Loggione, and its human characters, while wondering about the future of this passionate and profane public living on the edge—physical, social and cultural—of the theatre.

ARTEVISIONE IS A PROJECT BY

— Careof

Since 1987 Careof fosters creativity and artistic experimentation in every expression and form. It is somewhere young artists can be inspired and exchange views. We focus mainly on video art and work through our exhibition space, archive and international residency programme. In 2006 Careof received the recognition of Archive of National Interest by the Cultural Heritage Ministry.

www.careof.org

— Sky Academy

Sky Academy is a set of initiatives using the communicative power of TV and its content to promote innovation, stimulate creativity and support talent in young people. Thanks to the ArteVisione project, Sky Academy provides emerging talents from the Italian art scene with opportunities for personal and professional growth through an ad hoc training experience, the production of a video work, the support of an internationally-renowned visiting professor and a network of major Italian museums.

www.skyacademy.it

— Sky Arte HD

(ch. 120 and 400 on Sky's EPG) is Italy's first television channel covering the breadth of the arts: painting, sculpture, architecture, music, literature, theatre, design and any other form of artistic expression, they all feature a single schedule dedicated to both art lovers, who have the chance to feed their interests, and those who are simply curious to approach art in an innovative way through major international productions as well as the channel's home-grown productions. With a contemporary and never didactic language, whose key narrative is the contamination of genres, Sky Arte HD takes us on a journey to discover the endless resources of the world's artistic heritage, with special attention to Italy's outstanding tradition and to talented Italian artists.

www.arte.sky.it

PARTNERS

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Museo del Novecento, Milan

The Museo del Novecento was established in 2010 with the goal of spreading knowledge of 20th century art and offering a more comprehensive insight into the collections that the city of Milan has inherited over time. Beside its core exhibition activity, the Museum is active in the conservation, investigation and promotion of 20th century Italian cultural and artistic heritage with the final aim of reaching an ever wider audience.

www.museodelnovecento.org

— Technical Partner

SAE Institute Milan

SAE Institute was founded in 1976 and has since grown to become the world's largest, industry-focussed creative media educator with 54 campuses in 26 countries. SAE's curriculum has been carefully crafted in consultation with leading industry practitioners to meet the requirements of the global creative media industries.

www.sae.edu/it

— Network

**MADRE, Museo d'arte contemporanea
Donnaregina di Napoli
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**Mart, Museo d'arte moderna
e contemporanea di Trento e Rovereto
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