



*ARTEVISIONE*  
A MULTIFACETED  
*PROJECT, CONCEIVED*  
BY CAREOF AND  
DEVELOPED WITH  
THE SUPPORT OF SKY  
ARTE, THAT AIMS AT  
PROMOTING AND  
SUPPORTING RESEARCH  
AND PRODUCTION OF  
MOVING IMAGE.

Thanks to a national open call, young and mid-career artists are given the chance to get involved in a complete process - from education to production - with the support of international and well-known curators, artists and cinema producers.

ArteVisione started in 2013 with a pilot edition. Three artists and one collective were asked to produce a video work distributed through the Sky Art channel and then promoted within the cinema and visual art field. The invited artists were Yuri Ancarani (*Sansiro*, 2014); Francesco Bertocco (*Family Show*, 2014); Giuseppe Fanizza (*Spectaculum*, 2014) and Zimmerfrei (*Intervall*, 2014).

Following its original mission, in 2015 ArteVisione launched a national open call through which the artist Luca Trevisani was chosen to produce *Cerchio*, a mid-length movie that pays a tribute to the modernist architecture of Villa Girasole (VE) and its unconventional relationship with the sun.

Starting from 2016, ArteVisione enlarged its vision to include an educational format, named ArteVisione LAB that implies the creation of a shortlist of artists involved in a series of fruitful exchange and critical sessions with several professionals and one visiting professor, coming from the art and cinema field.

In such a context, the original scripts and proposals are collectively discussed before being evaluated by an international jury.

ARTEVISIONE  
CAN REPRESENT  
A FUNDAMENTAL  
STEP FOR AN ARTIST,  
INSCRIBING ITSELF AS A  
UNIQUE OPPORTUNITY  
INTO THE COMPLEX  
WORLD OF VIDEO  
PRODUCTION AND  
DISTRIBUTION.

In 2017 ArteVisione appointed the artist Omer Fast visiting professor and has produced *Mum, I'm Sorry* by the young artist Martina Melilli, a work on the controversial issue of migrants in the Mediterranean Sea, an attempt to restore identity and redefine geographical and cultural distances.

Coming to its fifth edition, this year ArteVisione LAB brings a panel of experts from different fields such as Marco Alessi (producer and founder of Dugong Films, Rome); Andrea Lissoni (Senior Curator Tate Modern, London); Eva Sangiorgi (Artistic Director Viennale, Wien) who will join the artist Jordi Colomer as visiting professor.

The invited guests aim at providing the artists involved with the chance to discuss, assess and elaborate upon their initial idea on the base of critical sessions, public discussions and individual presentations in the span of a 5-day workshop held at Careof. An international jury will select the best proposal by the beginning of February.

ArteVisione can represent a fundamental step for an artist, inscribing itself as a unique opportunity into the complex world of video production and distribution.

Giving the chance to follow the artistic research step by step, it is also a way to combine theory and practice in order to develop more ambitious and responsible projects crossing the borders between cinema and visual art.

**ARTE  
VISIONE  
LAB  
WORKSHOP  
AGENDA**



**MONDAY  
17th**

10.00 am – 6.00 pm

Projects presentation (45 min. per artist)  
In the presence of Jordi Colomer, Marco  
Alessi, Andrea Lissoni, Eva Sangiorgi.  
Day focused on the project presentations  
with discussions, questions and  
suggestions by the professionals involved.

**SUNDAY  
16th**

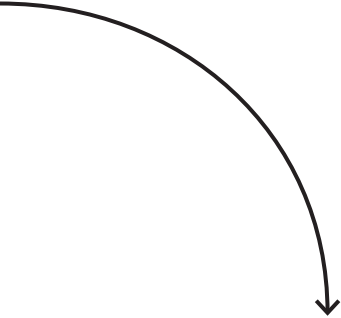
12.30 pm – 3.30 pm

ArteVisione LAB beginning  
Introduction of Careof, Sky Arte,  
Jordi Colomer.

# WEDNESDAY 19th

10.00 am – 6.00 pm

Field Trip  
to be defined.



# TUESDAY 18th

10.00 am – 6.00 pm

Artists, Jordi Colomer, and Careof staff  
will discuss and reflect on the previous  
comments and suggestions.

7.00 pm

Talk with Jordi Colomer  
and Martina Angelotti.



# THURSDAY 20th

10.00 am – 4.00 pm

ArteVisione LAB end with final panel and  
discussion on the projects by all the artists  
involved, Jordi Colomer and Careof staff.

**JORDI  
COLOMER**

Artist

**MARCO  
ALESSI**

Producer and Founder of Dugong Films

**ANDREA  
LISSONI**

Tate Modern Senior Curator

**EVA  
SANGIORGI**

Viennale Artistic Director



Jordi Colomer

Jordi Colomer (Barcelona, 1962). He presently lives and works between Barcelona and Paris. His work spans many mediums, centring on photography, video and the staging of both in exhibition areas. This variety called forth by Jordi Colomer's work and the transversality of his judgement are linked to his fragmentary education as architect, artist and art historian in progressive 1980s' Barcelona.

In 1997 he showed his first video work "Simo" at a site-specific projection room built inside the Barcelona Museum of Contemporary Art (MACBA). From 2001, Jordi's staging investigation extends to urban space and an exploration of the different scenes of social life. This is what led to works such as NoFuture (filmed in Le Havre, 2006, reenacted for Manifesta X, St. Petersburg, Russia, 2014).

It is also behind his works like Sjobadet Alphabet (Norway, 2014) that he made journey-works where the issue of movement keeps coming back. Some of the more recent works do research on the many facets of utopia or dystopia and their relationship with fiction and history, like ¡Únete! Join Us! (2017) the installation at 57th Venice Biennale in the Spanish Pavilion. Transhumance, wanderings, journeyings, strayings, displacement: these themes are key elements to Jordi's work.

Marco Alessi

Marco Alessi started his career as a screenwriter for both cinema and TV. In 2010 he set up Dugong, a Rome based production company committed to the development of cinema beyond genres and boundaries.

Among his credits as a producer are Stefano Savona's "Tahrir: Liberation Square" (Locarno 2011, winner of a David di Donatello Award and Nastro Argento, distributed in more than 20 countries), "In attesa dell'avvento" by Arturo Lavorato and Felice Agostino (winner of the Orizzonti Award in Venice), Rà di Martino's "Ancient Copies of Recent Landscapes" (IFFR, Tate Modern London, 2013), "The Challenge" by Yuri Ancarani (winner of the Special Jury Prize at Locarno 2016), "The Standin" by Rà di Martino (Venice 2017) and Adriano's Valerio short film "Mon amour, mon ami" (Venice, Toronto).

In 2018 he produced "Samouni Road" by Stefano Savona, which was selected at the Directors' Fortnight and won L'Oeil d'Or for Best Documentary in Cannes 2018.

Eva Sangiorgi

Eva Sangiorgi worked as film programmer since 2004 for such festivals as Mexico City's FICCO, Iberoamericana in Italy, Werkleiz in Germany and Los Cabos in Mexico; with a prominent experience in Latin American and Mexico where she founded and directed FICUNAM, International Film Festival of the National University of Mexico from 2011 to 2018.

She has been working developing artist film projects and in 2016 she launched the distribution company BRAVA Cinema. She also produced *Policia Y Una Cabellera Desconocida*, the second feature of Mexican filmmaker Daniela Schneider, which won the Alta Definicion Argentina Award at Mar del Plata International Film Festival's Lobolab last year.

Since 2018 she has been appointed as new Artistic Director of Viennale, Vienna International Film festival. The Viennale is Austria's most important international film event, as well as one of the oldest and best-known festivals in the German-speaking world. Every October, the Viennale takes place in beautiful cinemas in Vienna's historic center, providing the festival with an international orientation and a distinctive urban flair.

Andrea Lissoni

Andrea Lissoni, PhD, is Senior Curator, International Art (Film) at Tate Modern. Formerly curator at HangarBicocca, Milan, the co-founder of the independent network Xing and co-director of the international festival Netmage in Bologna (Live Arts Week since 2011), in 2012 he co-founded the online cinema Vdrome.

At HangarBicocca he curated survey exhibitions of Angela Ricci Lucchi&Yervant Gianikian, Wilfredo Prieto (2012), Apichatpong Weerasethakul, Mike Kelley (2013), Micol Assael, Joan Jonas (2014), Celine Condorelli, Philippe Parreno (2016).

At Tate Modern he launched a yearly Cinema Programme conceived as an exhibition unfolding throughout the year, the 2017 and 2018 *BMW Live Exhibition*, and curated the Hyundai Turbine Hall Commission 2016 *Anywhen* by Philippe Parreno as well as the expanded exhibition Joan Jonas.

He is the co-curator of the Biennale de l'Image en Mouvement *The Sound of Screens imploding*, Centre d'Art Contemporain Genève, 2018.

# ARTEVISIONE WINNERS

First Edition – 2013/2014

**YURI ANCARANI  
FRANCESCO  
BERTOCCO  
GIUSEPPE FANIZZA  
ZIMMERFREI**

Second Edition – 2015

**LUCA TREVISANI**

Third Edition – 2016

**RICCARDO  
GIACCONI**

Forth Edition – 2017

**MARTINA MELILLI**

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# ARTE VISIONE LAB





Fifth Edition – 2018 / Selected Artists

**FARE ALA**  
**DARIO BITTO**  
**ELISA CALDANA**  
**NINA FIOCCO**  
**JACOPO MILIANI**  
**GIULIO**  
**SQUILLACCIOTTI**  
**MALI WEIL**

# FARE ALA

## Biography

Fare Ala is a collective born in Palermo in 2009 by artists and theoreticians interested in the relationship between artistic practice and the historical and socio-political sphere in the urban environment, realising site and community-specific works.

Fare Ala's projects move from historical facts in order to investigate the thematic of the present, such as speculative urban development, migrants' condition, the Italian colonial past, stereotypes on cinematographic representation of the Years of Lead and workers struggles. Their artistic *modus operandi* focuses on the relational and processual aspects of art-making and it is characterised by the use of multiple languages: from video to street art, installations, photography and performative interventions in the urban space.

Exhibition, Residencies and Festival

2018 – *Italiani Brava Gente. Amnesie e Memorie del Colonialismo Italiano*, Fondazione VOLUME! / *A Messy Knot*. (In motion pictures), The Bioscope independent cinema in Johannesburg / Manifesta 12, Palermo.

## Project

*Viva Menilicchi! video-prontuario per una guerriglia odonomastica* is a video work by the collective Fare Ala and a practical tool for sharing urban practices developed within *Viva Menilicchi!*, a project by Wu Ming 2 in collaboration with Fare Ala, commissioned by Manifesta 12.

The project culminated with a collective walk across the city's places of Italian colonial past and current acts of violence towards foreigners. During the research different interventions of "odonomastic guerrilla" - practices focused on the naming of urban spaces - were activated to signal how the names of streets are haunted by facts and figures of the colonial history and bring back to memory the spots in which acts of violence against migrants were perpetuated.

If the streets of our cities are haunted by the ghosts of colonialism, the odonomastic guerrilla highlights those presences hidden to the passer-by, opening up the collective discussion about how those spectres are still alive.

The video allows those interventions to be replicated by anyone anywhere and to extend the collective reflection on colonial past and its relationship with violence towards foreigners in present times.

# DARIO BITTO

## Biography

Dario Bitto was born in Messina, in 1989. He works between Lisbon and Milan, where he is a co-founder of Agreements To Zinedine – ATZ. Lately, he is working on different projects in Sicily, where he uses narrative practice to understand the preservation process of shared myths and desires. In his projects, the artistic process represents the possibility to talk about linguistic problems like analysis useful for looking at the world.

His practice aims to develop radical discourses, where the framework describes a precise ecology of fluxes influenced by their cultural and political morphology, using a controversial narrative practice where the challenge is to bring off their aesthetic aspects. “The medium that I use for saying something, says something about the medium itself”.

Exhibition, Residencies and Festival

2018 – *MAUMAUS*, Lisbon  
 2017 – *POV-Part Of Vacations*, PAV, Turin  
*Refuge In Case Of Tropical Storm*, Outer Space, Milan / *Z5*, Special Projects of 18, Biennale Mediterranea, Tirane  
 2016 – *ILOVEDANIELBUREN*, Tile Project Space / *pllia pllia (Maybe Plants Platform)*, Milan

## Project

**Concept** – After various projects of world’s unification, society moves towards a decline, which would reconfigure through discoveries, for hiding the Western’s diseases. Its language has vanished into specificity, turning it into unbridled enjoyment which had produced the eclipsing of religious desire - as ceremonial animal 1- for a more compulsive enjoyment.

**Plot** – *Temporary Free Space* is an agency testing simple forms of life in hostile places, to understand how to manage the settlement on other planets. The mission involves three figures which lead a daily performance among strange scenarios, around West-Namibia’s desert, to explore the adjustment of a fowl colony from the embryo (egg) to a controlled regime of life.

**Movie development** – *Genizah: A Founding Religious* is created mixing digital animation and real images, to get a romantic parody with a sci-fi storytelling. Its structure gives rise to the Western narcissism paradigm and, through the characters’ dialogues, it reveals the relationship between Science and Myth. In other words, it is the analysis of all those poetry forms which exist between Xeno’s paradoxes and Elon Musk.



# ELISA CALDANA

## Biography

Elisa Caldana (b. 1986, Pordenone) makes use of storytelling, abstraction, and imagination to draw attention to political and social contradictions. She graduated from the Städelschule in Frankfurt, where she has been master student in the Simon Starling Fine Art class (2010-2013) and earned her BFA and MFA from the IUAV University of Venice, in 2008 and 2011.

Her work has been exhibited in exhibitions and presentations internationally, including at the Whitechapel Gallery, London (2019); at the MAMbo Museum in Bologna (2018); at ar/ge Kunst, Bolzano's Kunstverein (2017); at the Sandretto Re Rebaudengo Foundation, Turin (2016); at Museum for Moderne Kunst MMK, Frankfurt am Main (2013); Malta Museum of Contemporary Art, Valletta (2011).

She is grant holder of the Hessische Kulturstiftung Atelier Stipendium, a 1-year international residency program in London managed by Acme Studios (2016-2017).

In 2018, she is artist in residence at Tokyo Arts and Space, a division of the Tokyo Museum of Contemporary Art. She is grant holder of Nctm e l'Arte (2018), Moving Up (2013), and Portikus e.V (2012-2013).

## Project

The subject is a fictitious street that was invented by the Italian Law. According to the law, every city in Italy shall name a fictional street, to give a residence address to the country's nomads and homeless citizens, for them to access fundamental human rights (health care, voting power). By means of a moving image work, my goal is to give an anthropological dimension to these fictional streets—leaving their bureaucratic one behind.

The film seeks to expand the concept of homelessness to contemporary nomadism, reflecting on the symbolic significance of one's place of origin through the lenses of nomadism, starting from one's attempts to answer the question: "Where are you from?" Do I come from the place where I was born and I grew up? From the tiny unknown village or the city erased by the conflict and that I'll never see again?

The film may show characters traveling and in dialogue. It may be shot from the top of high-rise buildings (Milan, Turin); and/or in a former Cinecittà set. In the workshop, I will reflect on locations and collaborations: e.g. should I hire actual homeless to play a role -offering an experience of participation and imagination- or professional actors?

# NINA FIOCCO

## Biography

My work explores the dimension of distance, meant as the impossibility of experience, in the processes of communication, information and in historical, social and political narrative. Often my projects start from contextual research on microhistories; I always start from words: oral narratives, dialogues and field practices.

Through my videos, installations and sculptural works I try to reconstruct the origins and the influences of the spectral presences of historical processes in the present.

## Exhibition, Residencies and Festival

2018 – *La polvere sotto il tappeto*, Wunderkammer, Trento / *Emplazamientos de la memoria*, Laboratorio Arte Alameda, Mexico City / *Relaciones Inesperadas* – Tijuana

2017 – *Spaghetti Western*, NoAutomático, Monterrey / *Latinamerican Cartographies*, BOZAR, Bruxelles / *Monte Grappa. La storia si fa in tre dimensioni e si racconta su due*, Artericambi, Verona / *The Wall. Art face to face with the borders*, Trafo, Szczecin

## Project

*Cats vs Rats* is a project for an animated documentary that aims to recover the almost forgotten micro-history of a controversial schism in an Italian alpine village in 1967.

Using the format of an animated cartoon, as the ones that were penetrating in Italy in the Sixties, the documentary retraces a series of events that provoked the conversion to Orthodox Christianity of the most part of Montaner inhabitants as a gesture of political protest against Catholic Church. In fact, the dissenters, defined by fellow citizens “cats” (against conservative “rats”) opposed to the decision of the bishop Albino Luciani (the future Pope John Paul I) not to assign the role of parish priest to Antonio Botteon, that together with the former parish Giuseppe Faè, played a fundamental role for the civil resistance. The Church considered him (and his followers) overly revolutionary and dangerous.

In the light of current events, the project tells this history as a necessary reflection on the concepts of identity, resistance, religion and persistence of fascism.

# JACOPO MILIANI

## Biography

Jacopo Miliani lives and works in Milan. He studied at the University of Bologna and Central Saint Martins College in London. His work looks at the boundaries of performance, dance and language.

He has collaborated with different performers including Jacopo Jenna, Antonio Torres, DivaD, Benjamin Milan, Mathieu LaDurée and Carima Neusser. He has a transdisciplinary approach and his projects has featured professionals from various fields including the filmmaker Dario Argento, the fashion designers Boboutic, and the music producer Jean-Louis Hutha. He is the founder of the publishing project *SelfPleasurePublishing* and member of the curatorial platform *OuUnPo*.

He is currently teaching *Practice and theory of performance* at Accademia di Belle Arti di Verona.

Exhibition, Residencies and Festival

2018 – *Temporal Adverbs*, CentroCentro, Madrid / *Super Shorts London Film Festival*, London / *Matadero*, Madrid / *Verona International Film Festival*, Verona  
2017 – *Marselleria*, Milan / *Do Disturb*, Palais de Tokyo, Paris

## Project

Fifty years after 1968, I feel the urgency to look at *Teorema* by Pier Paolo Pasolini as paradigm for the transformation of the present. “What is a family? Who is the guest? When the revolution starts? Has it ever started? Which is the role of seduction? Do we need money? Where is the money?”. As the title of the project suggests, I would work on a television remake of *Teorema*. The film *Teorema* questioned the role of the bourgeois family in the context of the Italian boom and the city of Milan. In the film the mysterious Guest, which seduces all the family members, could be interpreted as a “queer” identity deconstructing the language in force and opening to the unknown.

*TV Teorema* confront *Teorema*'s paradigms with references such as the Television system, Voguing, dance performance, Cinema and Queer Theory. Voguing, whose phenomenon is currently crossing the transformation from underground to mainstream, has structured a new form of language resembling and replacing the idea of family. The most important MC in Europe would be the presenter and the narrator of this journey and the original location where the film was shoot would be the panorama for surreal actions and dances interpreted by a local community of dancers.

# GIULIO SQUILLACCIOTTI

## Biography

Giulio Squillacciotti, born Rome (I) 1982. Artist, film-maker and researcher lives and works in Maastricht (NL). Studied Medieval Art History in Barcelona and Rome and later Visual Arts at the Venice University of Architecture IUAV. His work is mainly oriented on storytelling, cultural apexes and the way traditions re-shape in new contexts. His research merges together fiction and historical facts. Using film, documentary, sound and performance, Squillacciotti produces research-based investigations that revisits history, crafting new stories from subjective perspectives, storytelling, religion and popular culture.

## Exhibition, Residencies and Festival

2018 – Van Eyck Academie Residency Fellow, Maastricht / *Work Body Leisure* - Dutch National Representation at the 16th Venice Architecture, Venice / *That's it*, MAMbo, Bologna / *6th Torino Film Festival - Official Competition*, Turin  
 2017 – *Visto due volte*, Barriera, Turin / *The Institute of Things to Come*, Fondazione Sandretto Re Rebaudengo, Turin  
 2016 – *16ma Quadriennale d'Arte*, Palazzo delle Esposizioni, Rome

## Project

*What Has Left Since We Left*. Maastricht, 7th February, 2032. Forty years after the signing of the treaty to found the European Union, the three remaining members of EU, Belgium, Germany and the Netherlands, meet again in the Dutch city, in the exact same room as 40 years before, to sign a new treaty to permanently shut the European project down, its common government, the Community and its Union.

The film is the mise-en-scene of that day and the dialogues that took place in the building among the representative characters of the three European countries left. The film intends to stage an imaginary dialogue among the representative politicians of the possible three remaining countries of the EU in forty years time, in the moment following the documents signing to close Europe forever.

The conversation will be a back and forth between real historical happenings and imagined - surely probable - ones. As to say, using today's issues, fears and political discourses (i.e. Brexit, PIGS deficits, Islamophobia, wage inequality, the eastern border, banking loan systems...) as the fictionalised causes leading to the major and final conclusion of the European Project in 2032, the "Fall of Europe".

# MALI WEIL

## Biography

Mali Weil is the collective identity, born in 2008, of Elisa Di Liberato, Lorenzo Facchinelli and Mara Ferrieri. It is impossible to define Mali Weil's practice looking at it from a single standpoint or discipline, because it seeks explicitly to be hybrid, complex and productive. Based upon a performative practice, Mali Weil's aim is to activate processes which can be inserted into the audience's personal, physical, experiential, cultural and ultimately political reality.

Those processes, which are better defined as human specific than site specific, aim to create tension between the individual and the habitual ways of thinking, inviting to build new imaginaries and dissident genealogies, questioning the plurality of positions the individual performs within the society.

Exhibition, Residencies and Festival

2018 – *Aphrodisia* Design.Ve Biennial Design Walks, Venice / *Aphrodisia* Ventura Future, Milan Design Week / *Amare Alcibiade*, performance for Design.Ve, Venice

2017 – *Instabile Universo*, in *Arcipelago*, MAG in collab. with MART

## Project

by Forestare (to afforest) in Italian has an incerte etymology, probably from old german, which connects either the concepts of planting a forest and to banish. Making the Forests is a layered narrative on the conceptual space of the "forest". Generally speaking the forest is hereby intended as a social and semantic space, which is constituted locally, in opposition to the space of the polis. It involves the notions of fragility, citizenship and multilingualism. Literature identifies the forest as an environment where forms are fluid, open to metamorphosis. It represents a common space for humans and animals, hunter and prey, spirit and shaman, nomadic and sedentary. It can be a border between legal and illegal, conscious and not, nature and culture as well. Recognized as the archetype of the "outer", where polis mirror itself, it is the space where have been detained outlaws, wolf-men: the unruly bodies that the human society rejects. According to this slant, the forest, -or on other latitudes the desert- is therefore a social and political threshold between surviving or not. Even if the constituted here is worthless, it establishes its borders. In this sense it's a space where is possible to enquiry and to deconstruct our actual over reductive notion of citizenship.



**ARTE VISIONE  
TEAM**

Marta Bianchi  
**Project Manager – Careof**

Martina Angelotti  
**Artistic Director – Careof**

Lia Manzella  
**Development Manager – Careof**

Aurora Morelli  
**Front Office – Careof**

Roberto Pisoni  
**Director – Sky Arte**

Dino Vannini, Erika Minoia  
**Coordination – Sky Arte**

Gloria Vergani  
**Project Manager Assistant – Careof**

**ARTEVISIONE  
JURY PANEL**

Chiara Agnello  
**ArteVisione Creator and Curator**

Roberto Pisoni  
**Director – Sky Arte**

Paolo Moretti  
**Director – Quinzaine des Réalisateurs**

Lab

**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.

[careof.org](http://careof.org)

**IN COLLABORATION  
WITH**

Sky Arte

(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 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.

[arte.sky.it](http://arte.sky.it)

ArteVisione is a project by



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16th – 20th December



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# ARTE VISIONE 2018