

ArteVisione

2022

Focus

September 30th – October 1st

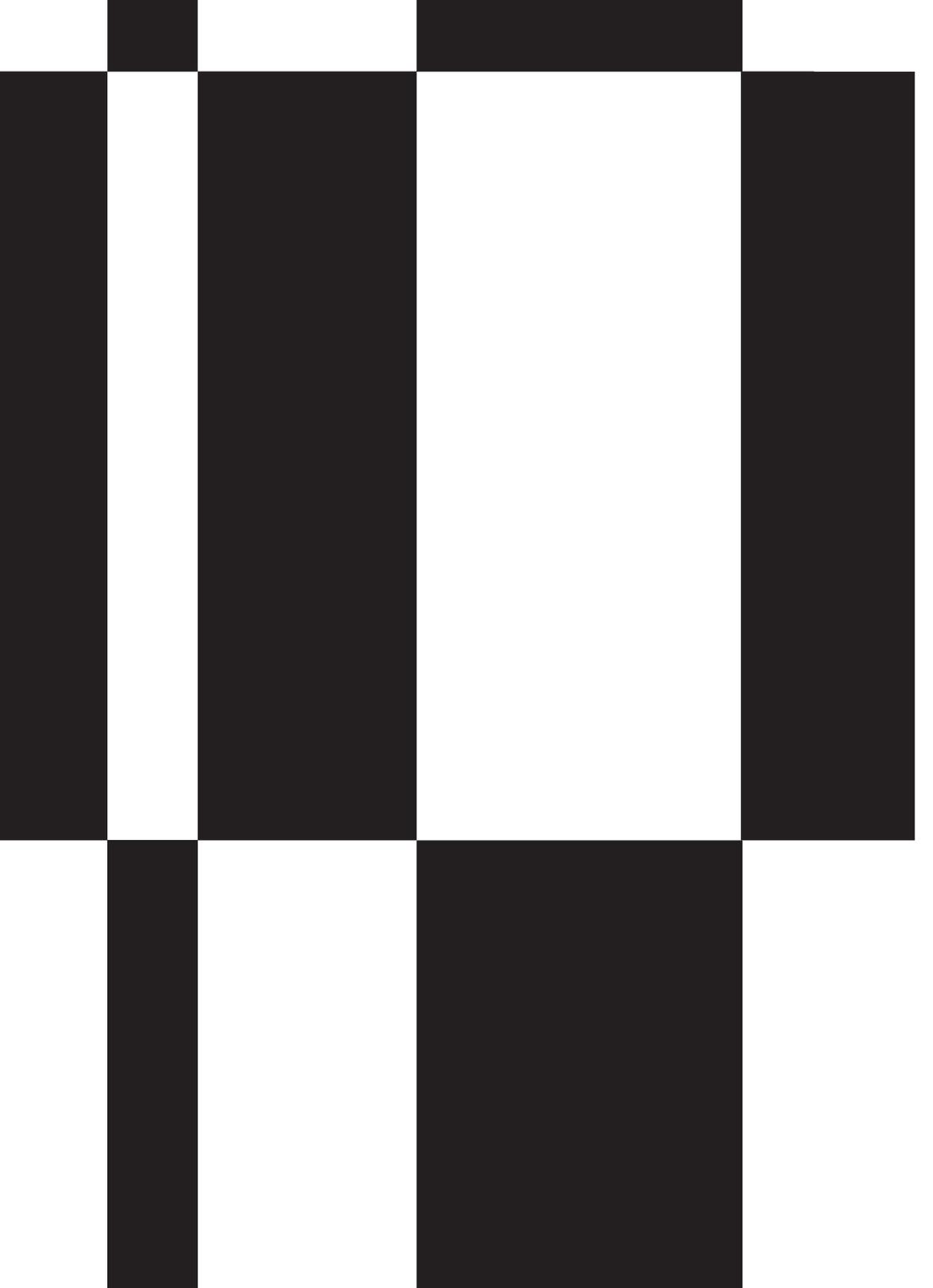


ArteVisione

2022

Focus

September 30th – October 1st



Careof presents

ArteVisione 2022

A workshop aimed at developing a project proposal to produce a new video artwork.

September 26th - October 1st, 2022
Cattedrale - Fabbrica del Vapore

Artists: Sofia Braga, Anouk Chambaz, Teresa Cos, IOCOSE, Rebecca Moccia, Jacopo Rinaldi
Lecturers: Marco Alessi, Andrea Bellini, Claudia D'Alonzo, Vincenzo Estremo, Laura Lamonea, Daniela Persico, Annalisa Pellino
Visiting Professor: Hito Steyerl

ArteVisione Focus

A screening and a talk with Hito Steyerl, two days of panel discussions and meetings between visual arts and cinema

Cattedrale - Fabbrica del Vapore,
Anteo Palazzo del Cinema, Milano

Professionals involved: Lucia Aspesi, Erika Balsom, Enrico Camporesi, Valentino Catricalà, Carolina Ciuti, Benjamin Cook, Claudia D'Alonzo, Miriam de Rosa, German Duarte, Nicolas Feodoroff, Gaia Formenti, Kevin B. Lee, Andrea Masu, Giacomo Raffaele, Bianca Stoppani, Valentina Tanni.

The ArteVisione Project

To celebrate its 35th anniversary, Careof presents ArteVisione Focus, two days of in-depth discussions on the moving image between visual arts and cinema, at Fabbrica del Vapore in Milan.

ArteVisione supports creative talent, transdisciplinarity and interdisciplinarity, creates relationships between artists, directors, curators, programmers, institutions, festivals, museums, academies, universities both Italian and foreign. It is a hybrid, sprawling project with a circular structure that fosters networking, offers mentoring, tutoring and supports the development of new artistic productions.

Disseminated through a national call, it collects video projects by artists under 40 from Italy or residing in Italy, unpublished or in the early stages of production, of any genre or theme.

To the selected finalists - Sofia Braga, Anouk Chambaz, Teresa Cos, IOCOSE, Rebecca Moccia, Jacopo Rinaldi - it offers a workshop with audiovisual professionals, renowned curators, and Hito Steyerl as visiting professor. The winner, identified among them by a jury of experts, will receive an award for production, support, and mentorship. The completed work is subsequently supported through circulation at partner museums, art spaces, and festivals.

In its eleven years of activity, Careof through ArteVisione has produced works by Yuri Ancarani, Francesco Bertocco, Fatima Bianchi (in fieri), Giuseppe Fanizza, Riccardo Giacconi, Martina Melilli, Caterina Erica Shanta, Giulio Squillacciotti, The Cool Couple, Luca Trevisani, ZimmerFrei and promoted the work of more than 80 artists. In the past years the role of Visiting Professor was given to Gianluca and Massimiliano de Serio (2020), Barbara Wagner & Benjamin de Burca (2019), Jordi Colomer (2018), Omer Fast (2017), Andrian Paci (2016).

ArteVisione Focus expands the boundaries of the project and simultaneously narrows its scope.

On Friday, Sept. 30th and Saturday, Oct. 1st, 2022, at Fabbrica del Vapore in Milan, Careof is organizing a two-day conference open to the public with international professionals and presenting the work of Hito Steyerl through a talk and a screening of a selection of her works.

After the pandemic and in light of the period we are currently living, AV Focus attempts to redefine the role, the potential and the value - symbolic more than economic - of our work as professionals who investigate the main idiosyncrasies of contemporary human beings through the moving images. who investigate the main idiosyncrasies of contemporary human being through the moving images.

The method is that of exchange, openness and horizontal dialogue between speakers, AV22 finalists and the audience. The preferred mode is in-person. Bodies, individualities, become collective magma. Speakers working between film and the visual arts as programmers, researchers, film-makers, producers, festival directors, curators and academics are brought together to discuss the current situation and modes of production, exhibition but also education and development related to the moving image.

This year's Visiting Professor and special guest of *ArteVisione Focus* is artist Hito Steyerl, who will take part in a talk and screening on Sept. 30th at 9:30 p.m. at Anteo Palazzo del Cinema.

Always engaged as an artist and theorist in the analysis and use of moving image in its various formats and implications, in *November* (2004) and *LoveLy Andrea* (2007), Steyerl offers a reflection, at times ironic, at times biting, on the creation and circulation of images in the revolutionary uprisings and the bondage industry in Japan.

The works offer a polyphony of elements that leave the viewer astonished: who is coerced? Who is maneuvered? What is the role of images and what is the possibility of action in a globalized world in constant technological evolution?

ArteVisione Focus is developed within the Vapore d'Estate program in close contact with the exhibition *You Will Find Me If You Want Me In The Garden*, which since July has transformed the Cathedral spaces of Fabbrica del Vapore into a context of hybridization between plant, human, and artificial bodies. The exhibition will become the main hosting platform for the panels.

AV Focus gives voice to the story that Careof has been writing since 1987: the discovery and promotion of young artists, the production and exhibition, and the inclusion of their works within the Video Archive, invested by the Ministry of Culture of National Historical Interest status and now counting more than 9,000 titles at the public's disposal.



P R O G R A M

ArteVisione Focus is structured in a talk and screening with Hito Steyerl and four separate panels and is part of the conclusion of ArteVisione LAB, a development workshop for the six finalists selected through an open call.

26/09 - 30/09 | ARTEVISIONE LAB | closed-doors

The artists Sofia Braga, Anouk Chambaz, Teresa Cos, IOCOSE, Rebecca Moccia, Jacopo Rinaldi will have the opportunity to discuss with Marco Alessi (CEO and founder Dugong Films, Rome), Andrea Bellini (Director Centre d'Art Contemporain, Geneva), Claudia D'Alonzo (independent curator, professor at the University of Fine Arts of Brera, Milan), Vincenzo Estremo (theorist of the moving image, lecturer at NABA in Milan, Accademia Ligustica in Genoa and L'Università San Raffaele Roma 5), Laura Lamonea (artistic director Video Sound Art Milano), Annalisa Pellino (PhD in Visual and Media Studies and researcher, Università IULM Milano), Daniela Persico (head of special events Locarno Film Festival) and visiting professor Hito Steyerl.

30/09 | 10:30 am - 12:45 pm | NOURISHING IMAGES
@Cattedrale, Fabbrica del Vapore

Thanks to the mediation of Giacomo Raffaelelli (cultural practitioner and educator), a reflection on non-formal education through a focus on the main experiences parallel and/or subsequent to academic and university paths.

With the participation of:
Valentino Catricola, SODA Gallery, UK
Benjamin Cook, Lux, UK
Nicolas Feodoroff, Fid Marseille, France
Gaia Formenti, Filmmaker and In Progress MFN tutor, Italy

30/09 | 3.30 pm - 6:00 pm | BEYOND DATA
@Cattedrale, Fabbrica del Vapore

A panel discussion, curated and moderated by Claudia D'Alonzo (Accademia di Belle Arti di Brera, Milan), focused on the practices that, between cinema and visual arts, investigate digital cultures through moving images.

With the participation of:
Kevin B. Lee, Locarno Film Festival / Università Svizzera italiana, Switzerland

Miriam de Rosa, Ca' Foscari University, Venice, Italy
Andrea Masu, artist, Palermo, Italy
Valentina Tanni, Politecnico di Milano, NABA
- Nuova Accademia di Belle Arti di Roma, Italy

30/09 | 9:30 pm - 11:30 pm
@Anteo Palazzo del Cinema, Milan

Hito Steyerl in conversation with German Duarte
Screening of *November* (25', 2004) and *Lovely Andrea*
(30', 2007)

Talk and screening open to the public in collaboration with
Ariella Vidach - AiEP as part of the Common Cloud project.
Free admission, reservations required through Eventbrite

01/10 | 11 am - 1:30 pm | "MOVING" THE IMAGE
@Cattedrale, Fabbrica del Vapore

A discussion on the dynamics of fruition and accessibility of
moving image production in their increasing
complexity and diversity, moderated by Lucia Aspesi (Pirelli
HangarBicocca, Milan).

With the participation of:
Erika Balsom, King's College London, UK
Enrico Camporesi, Department of Film, Centre Pompidou, France
Carolina Ciuti, LOOP Barcelona, Spain
Bianca Stoppani, Fondazione In Between Art Film, Italy

01/10 | 2:30 pm - 5 pm | THE RIGHTS OF OUR FUTURE
In collaboration with AWI - ART WORKERS ITALIA
@Cattedrale, Fabbrica del Vapore

With the participation of Alessandra Donati (ADVANT Nctm,
University of Milano-Bicocca), AWI associates, the artists
selected in ArteVisione 2022 and anyone interested in
participating in a moment of collective discussion and
writing for the realization of a contract of commission
of a video work.

01/10 | 10 pm - late | PARTY
@Cattedrale, Fabbrica del Vapore

Celebration for the 35th anniversary of Careof + closing
party *You Will Find Me If You Want Me In The Garden*.





B I O G R A P H I E S

ArteVisione 2022 Finalists

Sofia Braga is a transdisciplinary artist based in Vienna. She develops her research between Digital and Post-Digital practices, focusing on the social impact of web interfaces and the subversion of centralized social media platforms, dealing with topics such as Interveillance and the rediscovery of the potential of the bodies through the use of new technologies. Sofia's identity is constantly changing and goes hand in hand with the narratives she creates within her projects: over the last 3 years she has been an artist, a cyberstalker, a CEO and has mutated several times into a monstrous creature.

She graduated in Visual Arts (BA, MA) at the Academy of Fine Arts of Bologna and in Interface Cultures (MA) at the University of Art and Design of Linz. In 2022 she is the winner of the Bank Austria Studios Award and the Kunstförderpreise der Stadt Linz (UNESCO city of Media Art) for the New Media Art category. She has been artist in residence at IAMAS - Institute for Advanced Media Art and Science, Japan.

Her works have been exhibited at Ars Electronica Festival (AT), Xie Zilong Photography Museum (CN), Share Festival (IT), Video Vortex Conference (MT), WRO Media Art Biennale (PL), Schlossmuseum Linz (AT) and more.

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Anouk Chambaz studied cinema at NYFA, Los Angeles and ECAL, Lausanne and philosophy at La Sapienza, Rome.

In 2020 she won the International Artist Fellowship at Castro Projects, Rome and in 2021 she got a special mention for her documentary project "The Singing Strike" from BASE and ISEC Archive, Milano. In 2022 she took part in the residency program at the Mattatoio, Rome and is a finalist for the Cramun Prize (Milan), the Combat Prize (Livorno) and the Malamegi Art Prize (Rome).

Recent shows include Bolzano Art Weeks, Bolzano; *Burning Speech*, Fondazione Sandretto Re Rebaudengo, Torino; *Ersilia*, Macte Digital, Termoli; *Materia Nova*, Galleria d'Arte Contemporanea, Roma; *Manifasta*, Macro Museum of Contemporary Art, Roma; Vilnius Film Festival.

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Teresa Cos is an artist working at the intersection of film and experimental music, producing audiovisual works and performances disrupting culturally and historically fabricated notions of time, identity, memory and desire. Combining film and musical syntax with randomised processes intrinsic to improvisation and automation, Cos is exploring the potential of sound and expanded cinema to reappropriate

the spaces of wonder and dreaming too long exploited by the capitalist spell. Teresa Cos has presented and performed their work in various international contexts including: CCA Glasgow/Radiophrenia Festival, Café OTO, KBC-Belgrade Cultural Centre, 3rd Industrial Art Biennial, Kana-Centre Pompidou, ARGOS Centre for Audiovisual Arts, WIELS Contemporary Art Centre, The Mac - Metropolitan Arts Centre Belfast and the 14th Venice International Architecture Biennial. Residency and development programmes include WIELS, Jan Van Eyck Academy and Visio-European Programme on Artists' Moving Images.

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IOCOSE investigate how the narratives surrounding the future of technology leave traces on the present. Their artistic practice focuses on the failure of narratives about the future and technological innovation while producing new interpretations of imaginaries, iconographies and rhetorics through surreal poetics.

Recent shows include *FMAV Fondazione Modena Arti Visive*, Modena, Italy; *On Equal Terms*, Uferhallen, Berlin, Germany; *Hek Net Works*, Haus der elektronischen Künste, Basel, Switzerland; *ALL of your base*, Aksioma, Ljubljana, Slovenia; *That's IT!* Bologna, Mambo, Italy; Romaeuropa Festival, Roma, Mattatoio; *Failing Forward*, Il Colorificio, Milan, Italy.

Residency programmes and prizes include *Level 0 - Fondazione Modena Arti Visive + ArtVerona*; Italy; *Premio Speciale Utopia, Talent Prize*, Roma; *AJ Residency & SKE Projects*, Interdisciplinary residency programme, Bangalore, India.

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Rebecca Moccia is an Italian transdisciplinary artist. Her practice explores the materiality of perceptive and emotional states that can emerge from specific social and spatial characteristics. Creating situations that are placed in socio-cultural and psycho-physical contexts Rebecca Moccia's research investigates the neoliberal regime of visibility and the processes of anesthetization of the sensitive presence.

Recent shows include *Ministry of Loneliness: Premise*, Jupiter Woods, London; *Rest Your Eyes*, Italian Institute of Culture, Bruxelles; *BLAST. Estetiche della violenza tra immagine, video e documento*, Palazzo delle Poste, Verona; *There is no time to enjoy the sun*, Morra Greco Foundation, Naples; *Da qui tutto bene*, Museo del Novecento, Florence.

Residency programmes and prizes include *Italian Council X - International research grant*, issued by the Ministry of Cultural Heritage (DGCC), 2021; *Magazzino Italian Art*, New York, 2022; *Outset Climavore Residency*, London, 2022; *Cantica21, Italian Contemporary Art Everywhere*, issued by Ministry of Cultural Heritage and the Ministry of Foreign Affairs and International Cooperation; in partnership with *MAMBO Bologna*, 2020; *Castro project*, Rome, 2020.

Jacopo Rinaldi is a multi-disciplinary artist. His work is characterized by a research-based practice involving public archives, private libraries and databases. This aspect implies an interest in politics and historical events. His practice encompasses photography, video, installation, drawing, writing, graphic design and educational projects.

Recent shows include *Fotografia italiana contemporanea*, Galleria Indice, Milan; *School of Waters. Mediterranea 19*, Young Artists Biennale. San Marino; *Moving Images After Post-Internet*, Palazzo Strozzi, Florence; *Un film può diventare un pettine*, Museo MA*GA. Gallarate, Milan; *io sono un disgraziato* [...], Brace Brace artist-run space. Milan.

Residency programmes and prizes include *Q-Rated*. Museo Madre. Naples; *Visio. European Programme on Artists' Moving Images*. Florence; Artists' Book Residency. Mahler & LeWitt Studios, Viaindustriale. Spoleto; StraightUp@ExtraDry; Talent Prize; MACRO, BNL prize.



B I O G R A P H I E S

Lecturers

Marco Alessi began his career in 1998 first as assistant director then directing and producing. Since 2001 he has produced documentaries such as “A Mirror Borderless”, directed by Stefano Savona, winner of the Jury Prize at the Torino Film Festival, “Notes of a Kurdish Rebel” by the same director, winner of the Scam Prize at Cinéma du Réel and nominated for the David di Donatello. Savona’s latest film “Samouni Road” was presented in the 50th Directors’ Fortnight and won the award for the best documentary screened across the various Cannes sections.

Since 2001 Marco has also been working as a writer and creative producer for major production companies. His screen credits include successful tv series and cinema box office hits.

In 2010 he established his own company: Dugong Production, devoted to the blurred line between documentary, fiction and experimental cinema.

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Lucia Aspesi is assistant curator at Pirelli HangarBicocca, Milan. In 2019 she co-curated the major monographic show on Sheela Gowda, also presented at Bombas Gens Centre d’Art, Valencia (2020), the solo shows by Daniel Steegmann Mangrané and Trisha Baga (2020) and the solo exhibition by Dineo Seshee Bopape (2022). In 2021 she curated the exhibition program “Cosmic Archeology” at the Wäinö Aaltonen Museum of Art, Turku, with shows by Tabita Rezaire, Alia Farid, Mox Mäkelä and Patricia Domínguez. In her independent projects, Lucia Aspesi has presented the first solo show in Italy by Ben Rivers at La Triennale di Milano (2017) and co-curated the major retrospective on Marinella Pirelli at Museo del Novecento, Milan (2019). For more than ten years she collaborates with Marinella Pirelli Archive, Varese. She is contributor of different magazine such as Mousse Magazine and MAY.

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Erika Balsom is a reader in film studies at King’s College London, focusing on artists’ film and documentary practices. She is the author of four books, including *Exhibiting Cinema in Contemporary Art* (Amsterdam University Press, 2013), *After Uniqueness: A History of Film and Video Art in Circulation* (Columbia University Press, 2017), and *TEN SKIES* (Fireflies Press, 2021, shortlisted for the Kraszna Krausz prize). Her criticism appears regularly in venues such as *Artforum*, *Cinema Scope*, and *4Columns*. With Hila Peleg, she is the co-curator of the exhibition “No Master Territories: Feminist Worldmaking and the Moving Image” (HKW Berlin, 2022) and co-editor of the books *Feminist Worldmaking and the Moving Image* (2022) and *Documentary Across Disciplines* (2016), both

published by MIT Press. In 2018, she was awarded a Philip Leverhulme Prize and the Katherine Singer Kovacs essay award from the Society for Cinema and Media Studies.

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Andrea Bellini is the director of the Centre d'Art Contemporain Genève and Artistic Director of the Biennale de l'Image en Mouvement in Geneva.

Previous positions include serving as co-director of Castello di Rivoli, director of the art fair Artissima, curatorial advisor to MoMA PS1, and editor-in-chief of Flash Art International. He holds a degree in philosophy (1996) and a postgraduate diploma in archaeology and art history from the University of Siena (2002).

Bellini has curated numerous group shows and solo exhibitions, including those of Marina Abramović, Hannah Black, Lisetta Carmi, Roberto Cuoghi, Chiara Fumai, Ernie Gehr, Giorgio Griffa, Sonia Kacem, John McCracken, Nicole Miller, Philippe Parreno, Thomas Schütte and Hannah Weinberger. He has directed various publications to which he contributed with essays or interviews and regularly speaks at academic or art institutions across the world.

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Enrico Camporesi oversees the research and documentation activities at the Centre Pompidou film collection. At the museum he recently curated the complete retrospective of films and videos by Richard Serra, and he is currently coordinating the project *TypoFilm*, on the relationships between typography and moving images. He is the author of the book *Futurs de l'obsolescence* (Editions Mimesis, 2018), on restoring artists' films.

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Valentino Catricià (PhD) is a scholar and contemporary art curator. He is currently the curator of MODAL Gallery of SODA in Manchester and lecturer at Manchester Metropolitan University. He is co-curator, along with Barbara London of the D'ORO D'ART Project, in collaboration with Marian Goodman Gallery. He is also the curator of the Digital Art department of La Quadriennale. Valentino has curated exhibitions in important museums and private galleries such as Hermitage (San Petersburg), Minnesota Street Project (San Francisco), New York Media Center, Stelline (Milano), MAXXI Museum (Rome), Palazzo delle Esposizioni (Rome), Ca' Foscari (Venice), New Delhi Italian Cultural Institute (India), among others. He is the author of several essays and books such as "Art and Technology in the Third Millennium" (Electa, 2020) and the book "The Artist as Inventor" (Rowman & Littlefield, 2021).

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Carolina Ciuti is curator and researcher in the field of visual and performing arts. Currently she is the artistic director of the video art festival LOOP Barcelona and director of the digital magazine exhibitart.es. Since 2017, she has been a founding member of the artistic collective

CRiB, which was created with the aim of creating hybrid projects that straddle the visual arts, theater and performance. The notion of time has always guided her interest and is the common thread of her research, which has led her to collaborate with the likes of Regina de Miguel, Aleksandra Mir, Agnes Meyer-Brandis and Anton Vidokle.

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Benjamin Cook is the founder director of LUX and LUX Scotland, the UK agencies for the support and promotion of artists working with the moving image. He has been professionally involved in the independent film and visual art sector for the past 25 years as a curator, archivist, producer, writer and lecturer.

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Claudia D'Alonzo (PhD) is an independent curator and professor at the Brera Academy of Fine Arts. Since 2020, she has curated for Centrale Fies - Art Work Space the exhibition on body and technologies INBTWN-In Between. She has taught courses and seminars at: Accademia G. Carrara in Bergamo, FMVA Scuola di Alta Formazione - Fondazione Modena Arti Visive, NABA - Milan, University of Udine, Accademia di Belle Arti in Verona. He has collaborated with public institutions and independent cultural centers, including: Askioma (Ljubljana, SL); Cimatics Festival (Brussels, BG); Careof (Milan, IT); Centrale Fies - art work space (Dro, IT); Fondazione Moleskine (Milan, IT); FMV (Modena, IT); ICA Milan (Milan, IT); Il Lazzaretto (Milan, IT); Łódź Domu Kultury (LODZ, PL); Subtle Technologies Festival (Toronto, CA). He has written for Alfabet2, digimag, doppiopetto, Exibart, Luxflux, Motherboard, MCD - Musiques&Cultures Digitales. Her essays appear in publications by Amsterdam University Press, Castelvecchi, Mimesis International, Treccani.

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Miriam De Rosa researches and teaches film and media theories at Ca' Foscari, University of Venice, where she is Associate Professor in film and screen media. She joined Ca' Foscari in 2021, after holding positions at Coventry University and at the Catholic University in Milan. Her most recent publications include: *Media |Processes. Moving Images Across Interface Aesthetics and Gestural Policies* (2022), *Making conjunctions: thinking topologically with contemporary artists' moving images* (2021), *Dwelling with moving images* (2020). Miriam is also active as an independent film curator.

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Alessandra Donati is an expert in the Art Law field and in juridical aspects of contemporary art practices and cultural heritage law. She is a Lawyer of Counsel at ADVANT Nctm Law Firm, Professor of Comparative Law at the University of Milan-Bicocca, director of the Master "Registrar Profession" of the Aldo Galli Academy, IED, Como and head of the Art Law

Course in the Master in Contemporary Art Markets at the New Academy of Fine Arts in Milan (NABA). She is Director of the Course for the “Curator of the Artist Archive” organized by AitArt (Italian Association of Artist Foundations). She is Deputy Chairman of the Scientific Committee of the AitArt, member of the Scientific Committee of the Center of Research on Cultural Heritage Bi-Pac of Milano-Bicocca (Bi-Pac), member of the Board of Careof, organization for contemporary art research in Milan. She wrote for the Italian Ministry of Culture a new tool of certification of contemporary artwork, PACTA, Protocols for Authenticity, Cure and Protection of Contemporary Artworks.

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Vincenzo Estremo is an international Ph.D. in media, film and communication studies at the University of Udine and Kunstuniversität Linz. He is currently a post-doctoral fellow at the Quadriennale Rome and is doing research at the Film-Maker Cooperative New York. A theorist of the moving image, he is a lecturer in curating exposed cinema and phenomenology at NABA in Milan, media theory at the Accademia Ligustica in Genoa, and aesthetics at L'Università San Raffaele Roma 5. Estremo has collaborated with several museum institutions in Europe, co-directs the editorial series Cinema and Contemporary Art (Mimesis International) and writes regularly for Flash Art Italia and International. He has published *Extended Temporalities. Transient Visions in Museum and Art* (Mimesis International 2016), *Albert Serra, Cinema, Art and Performance* (Mimesis Editions 2018) and *Theory of Reputational Work* (Milleu Editions 2020).

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Nicolas Feodoroff graduated in aesthetics, is a programmer of FIDMarseille since 2006, member of the selection committee and is in charge of FIDCampus programme.

Art and film critic, programmer, curator, he also teaches at Marseilles Fine art school (ESADMM- Luminy), and regularly contributes to other structures dedicated to cinema and contemporary art such as FRAC-Marseille, MuCEM, BAL-Paris, ENSP-Aries.

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Gaia Formenti is a film-maker and a lecturer of screenwriting and direction in several cinema academies and professional workshops, such as Scuola di Cinema Luchino Visconti di Milano, CISA Conservatorio Internazionale di Scienze Audiovisive di Locarno, Accademia di Belle Arti di Brera di Milano. She is a creative tutor of the *InProgress* workshop by Milano Film Network.

With Marco Piccarreda she realized *CittàGiardino* a documentary awarded in Visions Du Réel 2018 and in competition in more than 30 international film festivals (among them Mar De Plata) and *Creature where are you going?* a mid-length fiction film premiered in FIDMarseille 2019 and showed, among others, at the International Film Festival Rotterdam. In 2021 she co-directs with Marco Piccarreda the short film *The birth of a kingdom* awarded to the Special Prize Jury at Torino Film

Festival and showed among others at FIDMarseille 2022.

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Laura Lamonea is a curator and artistic director. In 2010 she founded the project Video Sound Art, for which she has been curating exhibitions reflecting on the transformations of installation language. In the last years she has curated: *Gestus*, Teatrino Palazzo Grassi, Venice; *The reflecting pool Enrique Ramirez*, Piscina Romano, Milan; *Talpe*, Biennale Manifesta 12 Collateral event, Palermo; *Mine, Ali Kazma*, Ex Albergo Diurno Venezia, Milan. She has been a consultant at Radio Televisione Italiana, Teatro Franco Parenti and Filarmonica della Scala. In 2018 she worked for the Dutch International Biennale Manifesta 12 and in 2020 she curated the project ArtAway.com, founded by a Google engineer and born as a reaction to a moment of great difficulty (Covid-19). She is engaged in the development of art projects involving integrated forms of collaboration with private institutions and foundations.

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Kevin B. Lee is the Locarno Film Festival Professor for the Future of Cinema and the Audiovisual Arts at USI Università della Svizzera italiana. As filmmaker, media artist, and critic, he has produced over 360 video essays exploring film and media. His award-winning *Transformers: The Premake* introduced the “desktop documentary” format and was named one of the best documentaries of 2014 by Sight & Sound. His video essays *Reading // Binging // Benning and Once Upon a Screen: Explosive Paradox* received the most mentions respectively in the 2017 and 2020 Sight & Sound video essay polls. Through *Bottled Songs*, his collaborative project with Chloé Galibert-Lainé, he was awarded the 2018 Sundance Institute Art of Nonfiction Grant, the 2018 European Media Artist Platform Residency, and the 2019 Eurimages Lab Project Award at Karlovy Vary International Film Festival. In 2020 he co-curated the *Black Lives Matter Video Essay Playlist* with Will DiGravio and Cydnie Wilde Harris. Previously he was Professor of Crossmedia Publishing and co-director of the Masters Program in Artistic Research at Merz Akademie, Stuttgart.

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Andrea Masu is an accountant and an activist. Co-founder of the art collective Alterazioni Video, winners of the Palme d'Or at the FILAF Festival with *Incompiuto*, *La nascita di uno Stile*, awarded as the best art book in the world in the architecture section.

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AnnaLisa Pellino holds a PhD in *Visual and Media Studies* at IULM University - Milan and collaborates with its *Department of Communication, Arts and Media*. Her research interests lie in the field of Visual Culture, media archeology and moving image-based art practice, and focus in particular on cinematic sound and voice. She was visiting

scholar at University of California, Irvine (2020) and part of the *Cinema&Contemporary Art* section of the *International Film&Media Studies Spring School*, University of Udine-Gorizia (2019-21). Her essays have appeared in peer-reviewed scientific volumes and journals, and in online cultural magazines (Il Tascabile - Treccani, Doppiozero and FIASHArt among others). She is co-founder and member of AWI - Art Workers Italia.

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Daniela Persico is film critic and programmer, based in Milan. She is the head of special events and she is part of the selection committee of Locarno Film Festival. She's founder and editor in chief of the online quarterly Filmidee and she manages the Filmidee Summer School. She's in the selection's committee of International Film Festival Mannheim Heidelberg (Germany), she is consultant for Nara Film Festival (Japan), Festival dei Popoli (Florence, Italy) and ISreal - Festival di cinema del reale (Nuoro, Italy). She wrote essays for various collective books and edited books on the work of Claire Simon (2008), Wang Bing (2010), Ross McElwee (2013) and Emmanuel Carrère (2014). In 2022, she was appointed artistic director of the 40th edition of the Bellaria Film Festival.

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Giacomo Raffaeili is a lecturer and cultural practitioner. He initially trained in visual arts, graduating in Fine Art Photography at Camberwell College of Arts, and then specialised in political science at the Experimental Program in Arts and Politics at Sciences Po, Paris.

As an artist he has presented his works in museum and festivals in Italy and abroad such as MART, Galleria Civica di Trento, Viafarini DOCCA, Centrale Fies, Palazzo Grassi - Punta della Dogana, South London Gallery, Mediterranea 17 - Young Artists Biennale, VISIO - European Programme on Artists' Moving Images, Guadalajara International Film Festival, Festa do Cinema Italiano Lisboa. He has collaborated with major research centers such as National Physical Laboratory, London, Danish Institute of Fundamental Metrology, Copenhagen, and VIRGO - European Gravitational Observatory, Pisa. Nowadays he mostly focuses on teaching in the fields of visual arts and environmental humanities. He held lectures and took part in conferences and symposia at Osservatorio Astrofisico di Arcetri, Cité Internationale des Arts, CCW Graduate School, Trinity College Dublin, University of Glasgow. Since 2022 he has been Course Leader of the 3-year Multimedia Arts course at Istituto Marangoni Firenze.

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Hito Steyerl is a filmmaker, visual artist, writer, and innovator of the essay documentary.

Her prolific filmmaking and writing occupies a highly discursive position between the fields of art, philosophy and politics, constituting a deep exploration of late capitalism's social, cultural and financial imaginaries. Her films and lectures have increasingly addressed the presentational context of art, while her writing has circulated widely

through publication in both academic and art journals, often online. She is Professor for Experimental Film and Video at the UdK - University of the Arts, Berlin, where she founded the Research Center for Proxy Politics together with Vera Tollmann and Boaz Levin. She has had solo exhibitions at K21, Düsseldorf (2020), Art Gallery of Ontario, Toronto, the Park Avenue Armory, New York, Serpentine Galleries, London (2019); Kunstmuseum, Basel, Castello di Rivoli, Turin (2018); The Institute of Contemporary Art, Boston (2017); the Museum of Contemporary Art, Los Angeles (2016). Group exhibitions include *May You Live In Interesting Times*, 58th Venice Biennale, Venice Italy; the Museum of Contemporary Art, Chicago (2018); Castello di Rivoli (2017); the Whitney Museum of American Art, New York (2016); the German Pavilion, 56th Venice Biennale, Venice, Italy; the Hannover Kunstverein, Hannover, Germany; CAC Vilnius, Vilnius, Lithuania (2015).

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Bianca Stoppani is an art researcher, editor, and programmer. In their role of Editor at Fondazione In Between Art Film, they are responsible for the research platform STILL - Studies on moving images. They are also co-curating Vanishing Points, an interdisciplinary public programme that involves the artists featured in the exhibition Penumbra (organised by the Fondazione at the Complesso dell' Ospedaletto in Venice on the occasion of the Biennale Arte 2022) and seeks to extend the critical and spatial discourse on time-based media between contemporary and historical positions. Previously, they were part of the curatorial team of Almanac Projects, London, co-curating the hybrid programme "An Almanac of Possibilities: Sharing Tools for a Collective Future" (2021-2022), and the online platform "Almanac Care" (2020), both supported by Arts Council England. Between 2017-2020, they coordinated the programme of talks at miart - International Modern and Contemporary Art Fair Milan. They have written for magazines such as Flash Art, Kaleidoscope, and Mousse; coordinated publications for Apartamento, Electa, and Mousse Publishing; organised reading groups; participated in talks and given seminars at The Slade School of Fine Art, London; Brera Fine Arts University, Milan; Cornell University, Rome; CASTRO, Rome; Primary, Nottingham; and Jupiter Woods, London.

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Valentina Tanni is an art historian, curator and lecturer. Her research is centered on the relationship between art and technology, with a particular focus on internet culture. She is an adjunct professor of *Digital Art* at Politecnico University in Milan and of *Culture Digitali (Digital Cultures)* at NABA - Nuova Accademia di Belle Arti in Rome and Milan. She published "Random. Navigando contro mano, alla scoperta dell'arte in rete" (Link editions, 2011) and "Memestetica. Il settembre eterno dell'arte" (Nero, 2020). Since November 2020 she is a member of Rome Quadriennale Foundation's Board of Directors.



P A R T N E R S

Ariella Vidach - AiEP INTERACTIVE DANCE RESEARCH AND PRODUCTION

AiEP takes new technologies as a landmark where to evolve the artistic research from.

With a constant outlook to the expressive languages at hand, it's focused on topical issues, such as the body's perception and reaction when involved in an artificial environment.

For more than 20 years the artistic directors, Ariella Vidach (choreographer and dancer) and Claudio Prati (video maker and director), have explored interactive technologies in relationship with the body and its movement, creating more and more refined and evocative artistic works.

In addition to performing productions, AiEP plays an important role at imparting knowledge on interactive technologies applied to performing art, organizing festivals and producing young artists. Ariella Vidach - AiEP - Avventure in Elicottero Prodotti is a partnership between cultural associations founded in 1988 in Lugano and in 1996 in Milan, by Ariella Vidach and Claudio Prati, whose mutual intent was to produce multimedia performances and projects to develop an artistic language that investigates on different art fields (dance, music, video, art and design).

Company AiEP's most recent productions are based on interactive media applications that build the performance's world of sounds in real time.

* * *

AWI - Art Workers Italia is the first association, autonomous and nonpartisan, created with the aim of giving voice to the laborers of contemporary art in Italy. Born in 2020 from the effort of political imagination of a group of laborers, AWI is an association that collaborates with legal, fiscal and administrative experts, research bodies and universities, art and cultural institutions to build ethical, contractual and legal tools to protect art workers. AWI works in coordination with other cultural work initiatives in Italy and abroad to reform the sector and make it more inclusive, sustainable and transparent, combating the various forms of precariousness and exploitation that currently mark it. AWI acts for the recognition of work and its regulation, for a more equitable distribution of resources and to promote accessibility to funds and opportunities. From a claiming perspective, AWI aspires to be a point of reference for art workers, nonprofit organizations and public and private entities in Italy, positioning itself as an interlocutor for policy makers and institutions.



curated by Marta Bianchi

from an idea by Marta Bianchi and
Marta Ferretti with Marta Cereda,
Alessandro Nassiri Tabibzadeh and
Matteo Balduzzi

Coordination: Francesca Peschiera,
Marta Cereda

Exhibition design: Alessandro Mason
/ GISTO

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Video: Alessandro Nassiri
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The MINIMUM WAGE GUIDE by AWI - ART
WORKERS ITALIA was the reference
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