

PROJECT FOR RESIDENCY IN MILAN AND MOTIVATION

Viafarini is a great platform for experimentation that can lead my practice to a whole new departure. My work so far has been very studio-based. The most important part of the process is the video-editing of the found cinematic material that I collect in order to make my animations. This is done in my studio in London, which is an office space transformed into an editing suite. And as much as London is a cultural metropolis with a lot of opportunities regarding information, education and exhibiting, it can also be a very solitary place when it comes to the actual process of production. The development of my work is now at a crucial point, as I want to experiment with the idea of transforming the so-far solitary process of editing my animations, to a more collective process. In other words the actual “making” will be “shared” and “exposed”. I feel that I would be greatly benefited by a residency such as VIR in order to materialise a new project that is interactive with the public

DESCRIPTION OF PROJECT:

A year and a half ago Pawel Althamer -who was one of the jury members who awarded me the 5th Deste Prize in Athens- suggested to me to explore the idea of “making public the making process” of my animations. I now want to make a public event out of the “video-editing of cinematic footage that becomes an animation”. In other words in my proposed project the emphasis won’t be on the final product, as much as it will be in the process of “making it”.

Collecting the footage I use for my animations involves a lot of research and archiving. It bears a lot of similarities to the work of an “archivist” or a “researcher”. In this new project I will be using collected cinematic footage of “iconic women in Fellini’s films”, as well as other mainstream directors’ films who are influenced by Fellini (such as David Lynch, David Cronenberg, Stanley Kubrick, Martin Scorsese, Tim Burton and many more). Instead of “choosing, cutting and pasting” the material myself, I would like to experiment with the idea of inviting people from the public to contribute to these processes. In this way I will be investigating the idea of a *narrative* consisted of “collective” rather than exclusively “personal” associations.

Fellini himself was interested in Jungian psychoanalysis and the idea of a collective unconscious. Through my proposed project I want to invite the public to *deconstruct* and *reconstruct* moving images from Fellini’s work and the work of his successors, aiming at creating a narrative that will be a “pastiche of collective free associations”. In this way I will be investigating the ideas of “desire”, “fantasy”, and “memory” –crucial to Fellini’s films- seen from a “collective prism”. I find the iconic images of women in Fellini’s films fascinating, and I believe that it can be a great tool to “play about” with the idea of “desire and narrative”. The public will be invited to “cut them”, “collage them”, “zoom into them”. Use them as they desire!

I strongly believe that VIR can be an ideal platform for me to develop this project, by giving me a context onto which the production of the work becomes “public”. This could be achieved by setting a video editing-suite in the space in via Farini 35, were I will be openly making the work during my three month residency. I will be constantly inviting people from the public to “select footage”, “reshuffle” and “rearrange” it. During the VIR open day I would like to still be editing, and the public will be invited to still interact, rather than just “watch” the finished piece. All this process of interaction with the public will be documented. I would then consider of making a publication in the future (after my residency is finished), that will demonstrate all the steps of the interactive project (possibly through photographs and text).

MOTIVATION:

Being nominated for VIR came to me at a very crucial point of my career, and can enable me to make fundamental steps in my artistic development. Apart from realising the proposed project, I believe that I will strongly benefit from the dialogue and constructive debate that the program offers. This will be my first residency away from the UK where I was in academic education up until four years ago. Since I finished my MA at the Royal College of Art in 2005 I have been exhibiting internationally, and I now feel it is a good moment to broaden my research, develop new ways of working, and take advantage of an environment that encourages interaction. I will also greatly benefit from the feedback of the Italian art professionals by the organised studio visits at Viafarini, as well as from the dialogue with fellow artists and curators participating in the program.

VIR will also be a valuable opportunity for me to interact with the intercultural Milanese art world, and will open up possibilities of collaboration with young Italian and international artists and network with the local private galleries. In addition, the Docva (and in particular the database ArtBox) could be a good tool for me in order to look into other future opportunities.

Since January 2009 I took part in two exhibitions in Italy: "*MEDITERRANEAN*" in Rome curated by Elena Lydia Scipioni, and the festival "*Video.it/ A Bridge over the Mediteranean*", curated by Marina Fokidis. Both those exhibitions, in a broad sense, explored the theme of time, in the meaning of tradition -oral and handed down through texts, narration and myth- as well as space and the complexity of relations between countries and ideological walls. I feel that, having just had a very positive experience by those two participations in Italy, a three month residency in Milan can open up new potentials for me to review the concepts behind my work from a new perspective.

I will also make the most out of the invaluable rich historical and social context that the city has to offer.

And last, I will do some valuable research at the archive of Milan's cinematic museum.