

## Grand Tour d'Italie

Screening, Viafarini DOCVA, Fabbrica del Vapore, via Procaccini 4, Milan

Saturday, 29 October

### GROUND FLOOR

Marzia Migliora

**Fil de Seida**, 2016, color, sound, 4'29" courtesy lia rumma gallery milan/naples

**Made in Italy**, 2016, color, sound, 8' 52", courtesy lia rumma gallery milan/naples

**Vita activa**, 2016, color, sound, 5' 32", courtesy lia rumma gallery milan/naples

Riccardo Giacconi

**Dinosaurs**, 2016, colour, sound, 25'

Leone Contini

**Blu Oltremare**, colour, sound, 9'22"

Luigi Coppola

**On Social Metamorphosis**, colour, sound, 2012, 13' 45"

Diego Tonus

**Speculative Speeches (Workers of the World - Relax)**, 2012, HD, Colour, Sound, 22'

Claudia Losi

**Concha de Amor**, 2015, performance, colour, sound, 7' 25"

Zimmerfrei

**Hometown Mutonia**, 2013, Documentary, 69'

### FIRST FLOOR / DOCVA

Gianluca e Massimiliano De Serio

**Stanze**, 2010, colour, sound, 58'

Cherimus, 40'

**Dear Giacomo**, 2012

**The Fantastic Library**, 2013

**Santu Jacu (St. James)**, teaser, 2016

**Chadal**, 2011

Sunday, 30 October

### GROUND FLOOR

Beatrice Catanzaro

**A needle in the binding \_ Nablus Municipality Library: The Prisoner's Section**, 2011, 30'

Chiara Fumai

**Per Vas Nefandum**, 2016, colour, sound, 9' 56"

Valentina Vetturi

**Halzheimer Café**, 2014-2015, colour, sound, 11'

Nico Angiuli e Fabrizio Bellomo

**And I'll sing for you all my life**, 2015, HD, colour sound, 27'

Riccardo Arena

**Vavilon**, 2015, b/w sound, 26'

Invernomuto

**Negus**, 2016, colour, sound, 70'

### FIRST FLOOR / DOCVA

Moira Ricci

**Where the sky is closer – spaceship-thresher**, 2014, silent video, colour 50'45"

Claudia Losi

**Les Funérailles de la Baleine**, 2010, colour, sound, 39'

Nico Angiuli e Fabrizio Bellomo

***And I'll sing for you all my life***, 2015, HD, colour sound, 27'00"

"Two friends on a motorbike and an urban myth that becomes the excuse to go through the Albanian people recent history and its intricate relationship with Italy (experienced through the media for more than 50 years). Pursuing truth in this legend that reveals a mysterious yet surreal connection between Italy and Albania. A research that will examine web elements and archive materials apart from all questions and interrogatives directly addressed to the locals. The two friends will clash with their own projections and imagination compared to the thirst for Italy Albanian people has and with the relevant media strategies implemented during the dictatorship of Enver Hoxha. They will get lost and become part of the media cauldron they wanted to analyze. A film on the move, somewhere in between Marxism Leninism and pop music."

Riccardo Arena

***Vavilon***, 2015, b/w sound, 26'

After a cycle of works carried out in China and Argentina, VAVILON focuses on the Solovki Islands, an archipelago located in the Russian White Sea, at 160 km from the Northern Pole. Through history, the Islands became a place of worship for the ancient nomadic populations, a realm for asceticism and mysticism, an orthodox sanctuary, and more recently site of the Gulags, Soviet forced labour camps. The Solovki Islands are at the same time witness of the utopias and the dystopias, battlefield of ideologic wars and a place for redemption.

The inputs for the artistic investigation were a travel in 2013 on the Islands and the study of Marco Bulloni's book about these territories, evolved in the following years into a study of the less renowned aspects of the Russian culture. In particular the Russian Cosmism, that represents a common ground of the totalitarianistic system and that characterized all the history of Russian cosmonauts history.

Beatrice Catanzaro

***A needle in the binding \_ Nablus Municipality Library: The Prisoner's Section***, 2011, colour, sound, 32'

The prisoner's book section of the Nablus Municipality Library hosts approximately 8000 books read by Palestinian political prisoners between 1972 and 1995 and 870 hand-written notebooks. These were part of the political detainees libraries of two Israeli prisons in the West Bank, one in Nablus and one in Janet. Both jails were close down in the aftermaths of the Oslo Agreement and books and notebooks were collected by the Palestinian Authorities and donated to the Municipality Library in 1995. My first visit to the library dates back to August 2009, my initial photographic approach led me to explore the layers of narratives that unfolds from the covers, the scribbles, the notes at the margins of pages and the dust. Then I met Khalil Ashour, ex-political prisoner (1970-82) and great book lover and Abdullah Abu Ghudeeb ex-political prisoner (1970-82) and librarian in the Nablus prison and started with them a long period of conversations on their relation with books within prison. After almost two years of research and process based practice, the project a needle in the binding, as unfolded in 2 acts. The first act took shape in the frame of the Jerusalem Show by the Al-Ma'mal Foundation in the Old city of Jerusalem (October/November 2011) where I moved 239 books (selected in collaboration with Mr. Khalil Ashour) from the Nablus Municipality Library to the Khalidi Library in the Old City of Jerusalem and made them available to the public in a sort of reading room. Where Palestinians are prohibited to move from the West Bank to Jerusalem, we moved the books across the boundaries of the separation wall. The installation consisted of the books and three video screenings narrating the personal relations that Khalil Ashour and Abdallah Abu Ghudee had with those books. A series of open talks curated and moderated by Professor Esmail Nashif, took place in the exhibition, in order to unfold the central role of books and self-organized education among Palestinian prisoners. The second Act of the project was implemented in the frame of Cities Exhibition curated by Vera Tamaro and Yazid Anani and organized by the Birzeit Museum; it consisted in returning the books to the Library in Nablus and installing the videos with an open conversation with Khalil Ashour.

Cherimus, 40'

***Dear Giacomo***, 2012

Since 2008, Cherimus has been organizing 'Caro Giacomo' (Dear James), an annual event taking place on the occasion of Perdaxius' patronal festival, dedicated to St James.

Artists, musicians, film-makers and photographers from Italy and from around the world are invited to contribute to the festival with their works.

Postumi, by Derek Maria Francesco di Fabio

***The Fantastic Library***, 2013

Six artists – coming from the mother countries of the six largest communities of immigrants in Sardinia – collaborated with middle school kids from six small towns in the Sulcis region (South-West of Sardinia) to help them re-imagine their local libraries.

The film that you are going to watch is one of the four films born out of this collaboration.

Sentimento Vietato (Forbidden love)

By the students of Santadi Middle School in collaboration with:

Yassine Balbzioui, Simone Berti, Andrea Bocconi, Guido Bosticco, Andrea Canepari, Vince Cammarata, Derek Maria Francesco di Fabio, Stefano Faravelli, Michele Gabriele, Kilap Gueye, Isamit Morales, Marcos Lora Read, Susana Moliner Delgado, Emanuele Ortu, André Raatzsch, Matteo Rubbi, Emiliana Sabiu, Carlo Spiga, Pape Biram Thiam, Marta Vallejo Herrando, Jonathan Vivacqua.

***Santu Jacu (St. James)***, teaser, 2016

In 2014 the statue of Perdaxius' patron Saint, Santu Jacu (St James), accidentally broke into pieces during the yearly procession. The fall of the Saint upset the community, who viewed it a sign of future misfortunes. The following May, while in Nairobi for the Darajart residence project, Cherimus decided to realize a new statue for Perdaxius. Once finished, the statue was donated to the town. In 2016, it was used for the first time for the patron festival's yearly procession. Santu Jacu (St. James) by Vanina Lappa

**Chadal, 2011**

During an international cooperation project, a group of musicians from Sardinia traveled to Senegal to meet a group of Senegalese musicians.

A new band was born, Chadal. Chadal debuted in Dakar on May 20, 2011, before embarking on a concert tour across Sardinia and Northern Italy. The song you are going to listen to, 'Katarine Colimbère', is part of the first Chadal LP. Music: Katarine Colimbère by Bah Moody Performed by the Sardinian-Senegalese band Chadal. Cameramen: Balla Thiam

Leone Contini

**Uncontrolled Denominations**, 2014, colour, sound, 13'18"

"Leone Contini makes art that plumbs the ironies and predicaments of Prato, Tuscany — one of the most stereotyped environs in contemporary Europe — where one-fifth of the population are factory workers from Zhejiang, China. These Chinese migrants have transformed local agriculture amid precarious conditions, decontrolling — and revitalizing — the idea of Tuscany"

Michael C. Vazquez.

**Blu Oltremare**, colour, sound, 9'22"

I found an old map of Albania under the Italian occupation; it belonged to my grandfather who was in the Balkans during WWII. The map marked several places with dots, evidencing an invasion, an attempt of control and domination. Today each dot is a void, echoing both a personal and collective amnesia: my family lost all information about the map, as Italy have denied its imperialist past. I therefore retraced those warpaths from a different perspective and turned the map from a tool of control into a platform to sew relations. Out of this meticulous net of journeys I created an audio-visual-textual archive and shared it in the form of a blog: [hartaethesarit.wordpress.com/](http://hartaethesarit.wordpress.com/). A pivotal element in my fieldwork research relates to homemade aeriels built during the communist time, used to reach the Italian TV signal. The aerial was a "relational device" indeed, created to reach the "Other"; at the same time the imagery transmitted through the aerial was nothing but the idealized simulacra of the consumer society. Watching Italian TV and the subsequent mass emigration was a yearning towards a false promise. In 1991 a ferry crowded with twenty thousand people arrived in Bari: this super-iconic image was the archetype of a new collective fear and Italy dived into xenophobia. This is why I chose Bari as the location for my final intervention: in Albania I collected several sketch projects for aeriels and, once in Bari and together with Albanian migrants, we built one. Finally, after many failures, we managed to reach the Albanian signal. This action reciprocates a gaze through the Adriatic Sea.

Luigi Coppola

**On Social Metamorphosis**, 2012, colour, sound, 13' 45"

The project sprung from a collaboration with the Belgian economist and anthropologist Paul Jorion. Starting from a section of the famous blog of the latter, the two have worked on a text that gathers the propositions written by visitors of the blog, that collectively participated in the creation of a "realist utopia" - as the title of the section recites. Here the users were invited to suggest their own ideas about the economical and political crisis. The new script is staged through the structure of the classical Greek choir, so as to articulate a parallelism of demands and propositions around the issues raised in the text.

While the figure of the hero/leader is absent, the voice of the choir, here interpreting the so-called "people", is empowered by the use of masks built by the artist himself.

Gianluca e Massimiliano De Serio

**Stanze**, 2010, colour, sound, 58'

Stanze is a sort of poetic sequence that takes inspiration from and gives a contemporary twist to oral tradition in Somalia, where poetry was used as an instrument of public and political debate. The film is the work of a number of young political refugees from Somalia, in what was their last "home" in Turin: the La Marmora barracks in Via Asti, which is an authentic centrifuge of Italian history. Built during the first period of Italian colonialism in the Horn of Africa, the barracks was used during the years of Fascism by the Republican National Guard, and became the place where Resistance fighters were tortured and executed. A number of Fascists who had worked in Via Asti were sentenced in the 1946 trial, but were able to take advantage of an amnesty. The barracks has now become a reception centre for Somali political refugees, who are the actors in Stanze.

The contribution made by the writer and cultural mediator Suad Omar made it possible to start up a collective work in which each individual tells their own story, the uprooting forced upon them, and the inability of Italy to give refugees adequate reception. They gradually begin to act out excerpts from the 1946 trial, which have been recovered after considerable research work. In the film, the story of the barracks is told by its former inhabitants in the form of a historical and existential dualism, with the refugees taking on the burden of our own history and of its shortcomings.

Riccardo Giacconi

**Dinosauri**, 2016, colour, sound, 25'

in collaboration with Ibrahim Kane Annour, Haddo Oubana, Oumalher Kane Annour, Kader Kane Annour, Moussa Beito and the association "Il Mondo Tuareg".

The Tuareg are a Berber people with a traditionally nomadic lifestyle. They are the principal inhabitants of the Saharan desert. In Pordenone, an hour away from Venezia, lives the only Tuareg community in Italy. Near Pordenone are the 'magredi', arid landscapes of sediment deposited by the rivers Tagliamento, Meduna and Cellina. It is there, as well as in the Natural History Museum of Venezia, that the events narrated in the film unfold. For centuries, nomadic Tuareg tribesmen in camel caravans have crossed the Sahara in Niger, passing rocky terrain with protruding bones of a mysterious giant animal, telling their children the bones belong to a mythical monster named "Jobar."

In Western cultures, says University of Chicago paleontologist Paul Sereno, the equivalent to Jobar would be the bogeyman, the evil, unseen spirit lurking in the imaginations of children.

"A Tuareg chieftain saw us poking around looking for bones out there," Sereno said, recalling the 1990 expedition, "and told our interpreter that he knew where a lot of big 'camel' bones were laying around." Jumping into Land Rovers, the expedition team bumped for miles down dry riverbeds as they followed the Tuareg's directions. He took them to Jobar's bone yard.

"Finally, we came to a place where you could see a huge backbone breaching the surface of a layer of very fine-grained green rock, an old flood plain, which is where dinosaur fossils usually are found," Sereno said.

The bones of the giant Sereno found there are a new species of dinosaur that was so perfectly designed for the world it lived in 130 million years ago that it anatomically remained the same for millions of years.

Given the name *Jobaria tiguidensis*, the monster is a plant-eating sauropod.

– Chicago Tribune, November 12, 1999

Chiara Fumai

***Per Vas Nefandum***, 2016, colour, sound, 9' 56"

In *Per Vas Nefandum* (Latin phrase for 'Anal Intercourse', lit. 'Dirty Way') a preacher dressed in white proclaims a violent condemnation of homosexuality, alternating sophisticated theological arguments, threats and evocations of the Apocalypse. A creature from Fumai's universe, Miss Annie Jones, retaliates against the preacher with a refutation of the Apocalypse written by internationally renowned occultist Aleister Crowley. In *Per Vas Nefandum* words are not the only relevant elements. Close-ups and details emphasise the preacher's gestures, expressions, and paraphernalia. Fumai took these items from public orations of famous Christian evangelists - such as Kathryn Kuhlman or Aimee Semple McPherson - who used film and television media to spread their own catechesis. As in other works by Chiara Fumai, the video takes the form of an anti-historical pastiche in which different ages and cultural references collapse. This status is highlighted by the surroundings: the "Witch Head Nebula" from the Orion Constellation where the artist lets parts of her own collages compose a flow of cosmic debris around the preacher. The video was presented for the first time at Mendes Wood gallery DM in Brazil, the world's leading country for homophobic and transphobic violence.

Invernomuto

***Negus***, 2016, HD video, colour, sound, 70'

"*Negus*" is a conceptual feature length documentary directed by the Italian art duo Invernomuto starring Lee "Scratch" Perry. The film explores the convergence of history, myth and magic through the complex and competing legacies of Ethiopia's last emperor Haile Selassie I.

In Italy during the fascist rule of Mussolini, Selassie was portrayed as a black devil, justifying Italy's invasion of Ethiopia. During the same period the religion of Rastafarianism was emerging in Jamaica and claiming Selassie as their living God and the black Christ resurrected. "*Negus*" is powered from the void between these two irreconcilable realities.

"*Negus*" follows a circular structure and its locations (the vertexes of the triangle: Vernasca, Ethiopia and Jamaica) are mixed constantly, almost superimposed, demanding that the viewer loose the limitations of geographical orientation. The film lingers on the in-between spaces uniting the narrative in a sensual contemplative mood. The film proposes that the trajectories of peoples, ideologies and mythologies are never one way vectors, but always exist in the complexity of infinite feedback and recourse.

The overture of the film is focused on Italy. Vernasca, where a relative of one of the directors recalls their distant memory of the night Selassie's effigy was burned. Rome, where Carmelo Crescenti (president of the Italian Rastafari Federation) recounts the history of the Dogali monument in Rome and some specific chilling moments of Italian colonial conquest in Ethiopia.

From here the film goes to Ethiopia, to a town called Shashamane, one the most ancient Rasta communities outside of Jamaica. Shashamane was founded on land granted by Selassie himself to diasporic Africans to return to the promised land (in support of the 'back to Africa movement').

The move to Jamaica is spontaneous and natural. Rastafarianism's initial and continued repression in Jamaican society, and later, its global impact through reggae music and sound system culture. Bob Marley's sound engineer explains the scientific and religious importance of bass frequencies for Jamaican music, and how they serve as a vehicle to reach a meditative and revolutionary state of consciousness.

Claudia Losi

***Concha de Amor***, 2015, performance, 7' 25"

A collective performance in which the memory of what was done leads to a transformation. Literally "*Concha de Amor*" means "shell of love", but it is also a phrase used, in several areas of South of America, to describe groups of women who come together to talk, while they embroider, for example, or do the laundry at wash-tubs.

On this occasion the work required from the public is to parade, to tie knots in long sailor's robes and by means of these gestures to twine people's stories with the stories of the place. The territory and the observation of the collective systems of symbols that govern it represent the stimulus guiding Claudia Losi's research. Her interest lies in performed, inhabited symbols practiced within a community.

"*Concha de Amor*", in particular, is an event designed for an empty disused urban space, inhabited by silent "city signs", remains of marble ornaments, cast iron grills and street lights recovered from Piazza della Repubblica, pots to store oil, busts of celebrated men... Thanks to the participation of people and to their work, its history is recalled, a transformation is activated, filling it with meaning.

***Les Funérailles de la Baleine***, format 16/9, 39'

*Les Funérailles de la Baleine* is a short film telling the tale of the collective ritual which accompanied the final stage of the Balena Project by the artist Claudia Losi. The material stage of the project began in 2004 and came to a close in October 2010.

A fin whale, 24 metres long, created entirely in fine wool fabric, air pockets and padding, was transported around Italy and abroad like an old-fashioned fairground attraction, at each stage taking on new forms of meaning, giving rise to new stories and invoking the recollection of memories. In October 2010, this 'symbolic device' returned to the place where the fabric of which it was made was produced, and over the course of a 24-hour performance in the rooms of the ex-textile factory, this rite of passage was carried out. A 'funeral' of the whale's body, which was transformed into a variety of new objects/forms/thoughts: under the guidance of the stylist Antonio Marras, master seamsters used the fabric to create men's jackets lined with a material printed in the form of a magazine article describing the evolution of the project. Other whale-forms were created out of the mother whale's stuffing, as well as bags made from the inflatable air pockets inside her. As the conductor of the funeral band, the singer-songwriter Vinicio Capossela accompanied a part of the performance with as-of-then unpublished songs and readings.

*Les Funérailles de la Baleine* tells the story of that performance and that rite of passage which, with a sense of magic and symbolism, reflects the notion of the "ecology of art", according to which the work is not looked upon as a fixed and static object, but rather as a crossover point, one of shifts and changes both in terms of materials and sense.

Marzia Migliora

***Fil de Seida***, 2016, color, sound, 4'29" courtesy lia rumma gallery milan/naples

The video work *Fil de seida* (seida meaning 'silk' as well as 'border') shows two acrobats on a slack line in the middle of the mountains slowly balancing towards each other. The scene takes place at Passo Vizze, pass in the mountains at the border between Italy and Austria.

The slack line pending over this quarrel-ridden border drawn on paper after World War One turns this invisible demarcation into a tangible one, staging it as a balancing act of bilateral approach.

***Made in Italy***, 2016, color, sound, 8' 52", courtesy lia rumma gallery milan/naples

This video was shot at various closed factories in Gallarate (VA). Today, some of the factories lie dormant, closed due to bankruptcy. In the video we see fixed-camera static images showing the desolation of the factory.

A place where time has stood still. These are alternated with other images, where minute changes, breathe a semblance of life back to these forgotten places. The work also deals with the relationship between industry and the local environment.

Gallarate experienced considerable environmental damage due to the effluent the factory pumped into the river Arno over the years. In one of the factories, we see numerous buckets and containers arranged on the floor, collecting the rainwater that leaks through holes in the roof - a paradox to the toxic water the same factories allowed to leak into the city's river for years.

***Vita attiva***, 2016, color, sound, 5' 32", courtesy lia rumma gallery milan/naples

The expositive project of the solo exhibition by Marzia Migliora *Forza lavoro* for Lia Rumma Gallery in Milan takes its inspiration from the history of the Palazzo del Lavoro in Turin. The building was designed by Pier Luigi Nervi to celebrate the 1961 Centenary of the Unification of Italy. It was part of an international exhibition dedicated to work, curated by Gio Ponti. This glorious beginning was followed by years of neglect and decay, ultimately leading to the 47,000-square-meter building being abandoned. The transition period the building experienced due to a serious arson attack in August 2015 and the imminent transformation into a luxury shopping mall, is object to Marzia Migliora's numerous and distinctive displays of the Palazzo.

Moira Ricci

***Where the sky is closer – spaceship-thresher***, 2014, 59'

*Where the sky is closer* is a work I conceived during a period of reflection about earth, the earth that I used to hate so fiercely when I was a teenager, it made me want to go as far as I could get. My farm was assigned to my grandfather and his large family by the Ente Maremma in the 1950s. If I have a home, it is thanks to my father, my uncles and some cousins, who have devoted every day of their lives to the earth, making it fertile and profitable. Many of my neighbours have sold their farms for their own interest or because their children have left the countryside to follow different routes. Farms are bought by city persons, who use rural houses as holiday homes. So, little by little, the land is left uncultivated and this brings it back to its conditions before the remediation: a dry and infertile soil. Laws are also becoming increasingly favourable to multinational corporations, killing the last farmers standing. However, I do not want to and I cannot take a critical position, I am not entitled to do so, as I left that world myself, and I was even a bit ashamed of it. In the countryside, the sky is closer because it starts from all horizons and ends far away; it is a god to turn to and rely on, it is an escape route from the earth, so rough and so unknown. Farmers only know the place where they live and work, and no other place in the world.

Hence, I thought I could save my homeland through what I can do. The work develops in three sections. The moving devil. I asked to dig two circles - one of 400 m and the other of 90 m - on the top of my farm's hill. The action was addressed at the sky like a prayer, or a call for attention from the unknown beings that control us from above.

The symbol of the burning circle was inspired by the English 18th-century tale of the Moving Devil, which is considered the first testimony of "crop circle"; it tells the story of the Devil punishing a sharecropper who has failed to pay the farmer enough.

Farms. Then, I took some pictures of the Ente Maremma's farms that have lost their function and I cancelled their doors and windows, as if they were blind, dumb, dead. *Spaceship-thresher*. Finally, since the bad weather of the spring-summer 2014 had provided a poor harvest and not much work, I asked my father, my uncle and my cousin to turn a thresher burnt out by an accident into a spaceship, in order to try to reach another planet.

Diego Tonus

**Speculative Speeches (Workers of the World - Relax)**, 2012, Colour, Sound, 22'

Speculative Speeches (Workers of the World – Relax) is a film based on dialogues I pronounce as voice training exercises. During the film, I use my voice to exploit different tonalities, rhythms, timbres and modalities, investigating the potential of the voice in order to understand how it can affect and influence an audience in contexts such as presentations, lessons, public speeches or conferences etc. The work features studio recordings during which I trained my voice through error, repetition and correction, using this structure as a tool to reveal and dissect a situation of speculation that I personally experienced.

Speculative Speeches (Workers of the World – Relax) is a film based on actual phone calls I recorded over the course of 2011.

Valentina Vetturi

**Halzheimer Café**, 2014-2015, colour, sound, 11'

Alzheimer Café II is part of an on-going study of the relationship between memory and sound. The work originates from the collection of musical motifs sung or hummed by people affected by neurological disorders of memory and has been realized in clinics specialized in such pathologies. Despite that, the work deliberately avoids the documentary format. The artist has assembled the voices into a musical fabric with the aim of creating a non-conventional and futuristic listening space in which flimsy personal memories take up a public dimension.

Zimmerfrei

**Hometown Mutonia**, 2013, documentary, 69'

A documentary film about the Mutoids' camp in Santarcangelo di Romagna, a medieval little village in the middle of Italy, near Rimini.

Mutonia is a strange village inside a village, a temporary town which has been transformed over time, relating to a bigger urban, territorial and social context. It was born out of the anarchic, iconoclastic and experimental spirit of the travellers and cyber punks who founded it; the town has been home to two generations of travellers and has become a place of origin, a "motherland" to come back to, or to stop and raise children.

This original living place, made up of assembled scrap and vehicles transformed at home, now risks extinction, because there is no urban regulation which accounts for such an anomaly, which at its core was created by everyday life and invention, fragility and energy, transgression and the need for roots.