



CA' FOSCARI SHORT FILM FESTIVAL 14
20-23 MARCH 2024
WIDESPREAD IN VENICE

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THE SUSPENDED GAZE

The usual space dedicated to Italian video art, curated by **Elisabetta Di Sopra**, concludes this year's review of the performative video works from the **Videoart Yearbook Archive**, thanks to the collaboration of co-founder **Silvia Grandi**. In the works, created between 2012 and 2023, the artist's exposed body becomes simultaneously a public and private space, where tensions, ideas, and emotions can be shared. The program will also be an opportunity for VideoArt Yearbook and Lorenzo Balbi to announce an important partnership project that will involve the concession of the archive to **MAMbo**.

PROGRAMME OF THE SELECTED WORKS:

FINE by Virgilio VILLORESI (2012, 2'): emblematic is the technique of painting on hands, discovered by Villoresi through the photographic books of Mario Mariotti, an extraordinary Florentine artist who passed away in 1997.

FAMILY PORTRAIT by Debora VRIZZI (2012, 3'23''): the passing of time and the enduring bonds of family are pivotal, serving to brush away the dust that settles upon the artist's body.

LUCIDO by Giovanna RICOTTA (2012, 8'): the desire for an unattainable perfection is represented by a classical ballet dancer wearing a straitjacket instead of a tutu.

CONCERT FOR SOLOIST #2 by Filippo BERTA (2015, 2'57''): the performance, staged in Berlin, features a group of men drinking broth while seated at a table. In a clumsy attempt to distinguish themselves from the uniformity of the group, each of them emphasizes their sips, creating a chaotic collective noise.

HUMBLE SELF-PORTRAIT OF A SOUND ARTIST by Dario LAZZARETTO (2016, 2'35''): the author questions the value of art in a self-portrait that turns into sound: to what extent is art a tool of communication and to what extent does it instead become a mechanism of retention?

THE YELLOW BRICK ROAD by Francesca FINI (2017, 4'05''): seeking a balance between meaning and symbol, politics and art, peace and war, the artist narrates the end of a long and dangerous journey to Jerusalem by recalling Dorothy's adventure in search of the great and powerful Oz.

THE CARE by Elisabetta DI SOPRA (2018, 2'34''): the focal point is the care of the other, the starting and ending point of a relationship because it is necessary both when we present ourselves to life and when we entrust ourselves to death.

ALZAIA(S) by LEONI & MASTRANGELO (2019, 4'15''): an audiovisual reimagining inspired by Telemaco Signorini's 1864 painting. It strongly denounces a society that casts a blinding light on what should be seen and shrouds in shadow the things that should remain hidden.

SHĀN by Sabrina MUZI (2019, 5'43''): both the body of the human being and of the mountain (*shān* in chinese) enter in resonance, by setting the stage for a new perceptual investigation of the landscape and its transformation.

PENSATE DOMANI È LA FINE DEL MONDO by Elena BELLANTONI (2021, 5'50''): this

performance, which evokes Tarkovskij's *Nostalgia*, revolves around the post-pandemic present, reflecting on new social paradigms through a collective action of gender and multispecies.

ZWEI by Christian NICCOLI (2022, 5'29'"): two interdependent men, suspended at the two ends of a rope hanging from a very tall wall, find themselves in an apparently eternal limbo.

RED by Salvatore INSANA (2023, 5'00'"): a perceptual experiment in which the visual field is transformed by colour, prompting reflection on what life is like within a monochromatic world.