

17 NOVEMBRE  
NOVEMBER  
20 DICEMBRE  
DECEMBER 2015

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## **VISIO. Next Generation Moving Images**

Florence, Strozzi, Palazzo Strozzi, 17 November–20 December 2015

*Opening Tuesday 17 November at 18.30*

*Contemporary art returns to Palazzo Strozzi with VISIO. Next Generation Moving Images (Strozzi, Palazzo Strozzi, 17 November–20 December 2015), an exhibition devoted to the video work of 12 international artists under the age of 35, all of whom are taking part in the Fourth Edition of the VISIO European Programme on Artists' Moving Images, a project promoted by the Lo schermo dell'arte Film Festival and curated by Leonardo Bigazzi.*

The **VISIO. Next Generation Moving Images** exhibition, produced and organised by the Fondazione Palazzo Strozzi and the Lo schermo dell'arte Film Festival and curated by **Leonardo Bigazzi**, provides visitors with a chance to compare and contrast the work of 12 artists aged under 35 – selected through an international call for submissions – who work with moving images: **Brud** (India/Poland), **Alessandro Di Pietro** (Italy), **Rebecca Digne** (France), **LucFoster Diop** (Cameroon/Holland), **Hoël Duret** (France), **Roberto Fassone** (Italy), **Giorgi Gago Gagoshidze** (Georgia/Germany), **Emilie Pitoiset** (France), **Janis Rafa** (Greece/Holland), **Anike Joyce Sadiq** (Nigeria/Germany), **Dan Walwin** (UK/Holland) and **Baha Görkem Yalim** (Turkey/Holland).

The exhibition is to be inaugurated on Tuesday 17 November at 18.30, to tie in with the Eighth Edition of the Lo schermo dell'arte Film Festival, on the slate in Florence from 18 to 22 November.

The exhibition takes **a look at the production of films and videos by a new generation of artists**, all of them born in the 1980s, who lived through the full transition from analogue to digital, the spread of the Internet both as a vast archive for dipping into and as a channel for distributing their work, and the development of video technology which, while increasingly sophisticated, was also increasingly available on such portable devices as mobile phones and tablets. The exhibition will allow visitors to compare differing formats and supports, ranging from video on monitors right up to multi-channel video installations, in a reflection on the contemplative approach or the participatory role of the spectator when confronted with moving images.

Some of the artists display a preference for the cinematographic aesthetic in an effort to involve the spectator in an immersive and poetic vision, like **Rebecca Digne** who, in her work entitled *Kino-Peinture*, uses 16mm film which she then translates into the digital medium to capture the suspended gaze of a female spectator in a cinema theatre; or **Janis Rafa**, with her astonishing slow-mo of an unusual explosion-cum-ascension in her video installation entitled *A Sign of Prosperity to the Dreamer*. The same approach is also favoured by **Dan Walwin** who, in his work *Op*, produces a subjective sequence-shot vision to conduct a nighttime journey through unusual, abandoned areas, a journey as unique as it is intriguing. In *New Void*, on the other hand, **Alessandro Di Pietro** takes his cue from Gaspar Noè's film *Enter the Void* to produce a procedural deconstruction of the movie and to create a new and complex narrative structure.

Embracing the "found footage" aesthetic and using masks to conceal the faces of the film's leading players, **Émilie Pitoiset** in *The Third Party* creates a surreal choreography suspended between reality and fiction, in which she films and directs the daily gestures of the clerks in a Frankfurt bank. **Hoël Duret**, on the other



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hand, sets up fully-fledged movie sets in exhibitions for his films. In his film *La Vie Héroïque de B.S.*, the French artist develops a work in three acts comprising meticulously prepared stage designs and costumes bursting with references to modernist design and to the American ads and TV shows of the 'fifties.

Visitors are encouraged to think politics in the video entitled *We Are One* by Cameroonian artist **LucFoster Diop**, whose art sinks its roots in stories of neo-colonialism and imperialism screened using a tight and extremely poetic visual strategy. A strongly symbolic and performance-based dimension also characterises the work of **Bah Görkem Yalim**, who in *Pas de deux* adopts a stark and tragic choreography to conjure up the symptoms of the *shell-shock syndrome* that afflicted World War I veterans. Georgian artist **Giorgi Gago Gagoshidze**, for his part, adopts an ironic and irreverent approach in his surreal documentary video entitled *It's just a single swing of a shovel*, which recounts the true story of an event that actually occurred in his native country.

The spectator is involved as a player in the first person in **Anike Joyce Sadiq's** video *You Never Look At Me From The Place From Which I See You*, generating a play of shadows in which the artist's own shadow interacts with the physical presence of the spectator. Artist and performer **Roberto Fassone**, on the other hand, in his *Jeg er enorme jævler I e II*, produces a frenzied collage of pop images, excerpts from musical videos, texts, 3D animation and footage discovered on line, which he supplements with his own live performance of the film's soundtrack, sung in *lip synching*. While digital graphics and 3D animation are the techniques adopted in the video entitled *Umstülpung* produced by the **Brud (Aditya Mandayam & Ada Pola)** collective and dedicated to the geometrical shape that describes the inversion of the cube, which in the two artists' mind represents an attempt to conceptually subvert contemporary art's so-called *white cube space*.

A part of the exhibition area will be devoted to seminars, encounters and workshops, which will be held every Thursday until the exhibition closes, with guests such as **Andrea Bellini**, director of the Centre d'Art Contemporain in Geneva, **Erika Balson**, a lecturer at King's College London, and **Jason Wood**, Art Director (Film) with HOMEcr in Manchester. While the artists themselves will be presenting their work to the public on Wednesday 18 November.

About 100 applications to take part in the 2015 edition of **VISIO European Programme on Artists' Moving Images** came in from Italy and from numerous other European countries. The 12 artists taking part in the exhibition were selected from those applications in conjunction with some of the leading academies, art schools and artists' residences in Europe, such as the Royal College in London and the Palais de Tokyo in Paris. This year's novelties include **VISIO Young Talent Acquisition Prize**, an award designed to encourage the collecting of artistic video installations, films and videos, with the acquisition of one of the participating artists' works by the *Seven Gravity Collection*, an Italian private collection that focuses entirely on video work by contemporary artists.

In an effort to foster new opportunities and to trigger a debate among professionals at the international level, the artists selected for **VISIO European Programme on Artists' Moving Images** will be following the screenings and lectures of the Lo Schermo dell'Arte Film Festival 2015's official programme from 18 to 22 November, talking with guests including **Martial Raysse** and **Runa Islam** and taking part in a cycle of seminars which set out to explore the themes inherent in their artistic method; the seminars will be



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conducted by, among others, **Sarah Perks** who is the art director for the visual arts with HOMEcr in Manchester. A series of encounters will also be held with curators and experts including **Etienne Bernard**,

director of the Passerelle Centre d'art contemporain in Brest (France); **Jacqui Davies**, a producer and curator; **Leif Magne Tangen**, director of the Tromsø Kunstforening (Norway); and **Łukasz Ronduda**, curator of the MoMA in Warsaw (Poland).

**VISIO European Programme on Artists' Moving Images** is promoted and organised by the Lo schermo dell'arte Film Festival in conjunction with the Fondazione Palazzo Strozzi and with Quelli della Compagnia FST. It also enjoys the support of the Embassy of the Kingdom of The Netherlands in Italy, the Institut Français in Florence, the Deutsches Institut in Florence, Seven Gravity Collection and Cecchi.

Participants were selected in partnership with the Accademia di Belle Arti di Brera (Milan), Accademia di Belle Arti di Firenze, Akademie der Bildenden Künste Munich, Central Saint Martins (London), De Ateliers (Amsterdam), Pavillon Neuflyze OBC research lab del Palais de Tokyo (Paris), Piet Zwart Institute (Rotterdam), Rijksakademie van beeldende kunsten (Amsterdam), Royal College of Art (London), Royal Danish Academy of Fine Arts (Copenhagen), Viafarini (Milan), Vilnius Academy of Arts and Zurich University of The Arts.

#### ***VISIO. Next Generation Moving Images***

Florence, Strozzi, Palazzo Strozzi

17 November–20 December 2015

Inauguration Tuesday 17 November at 18.30

Opening hours: Wednesday–Sunday 11.00–20.00 (Thursday until 23.00) – admission free

#### **VISIO European Programme on Artists' Moving Images – Fourth Edition**

in the context of the Eighth Edition of the Lo schermo dell'arte Film Festival

Florence, Strozzi and Odeon Cinema

17–22 November 2015

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Lo schermo dell'arte Film Festival 2015 (Florence, 18–22 November) is part of the 50 Giorni di Cinema Internazionale retrospective organised in Florence by Quelli della compagnia of Fondazione Sistema Toscana.

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