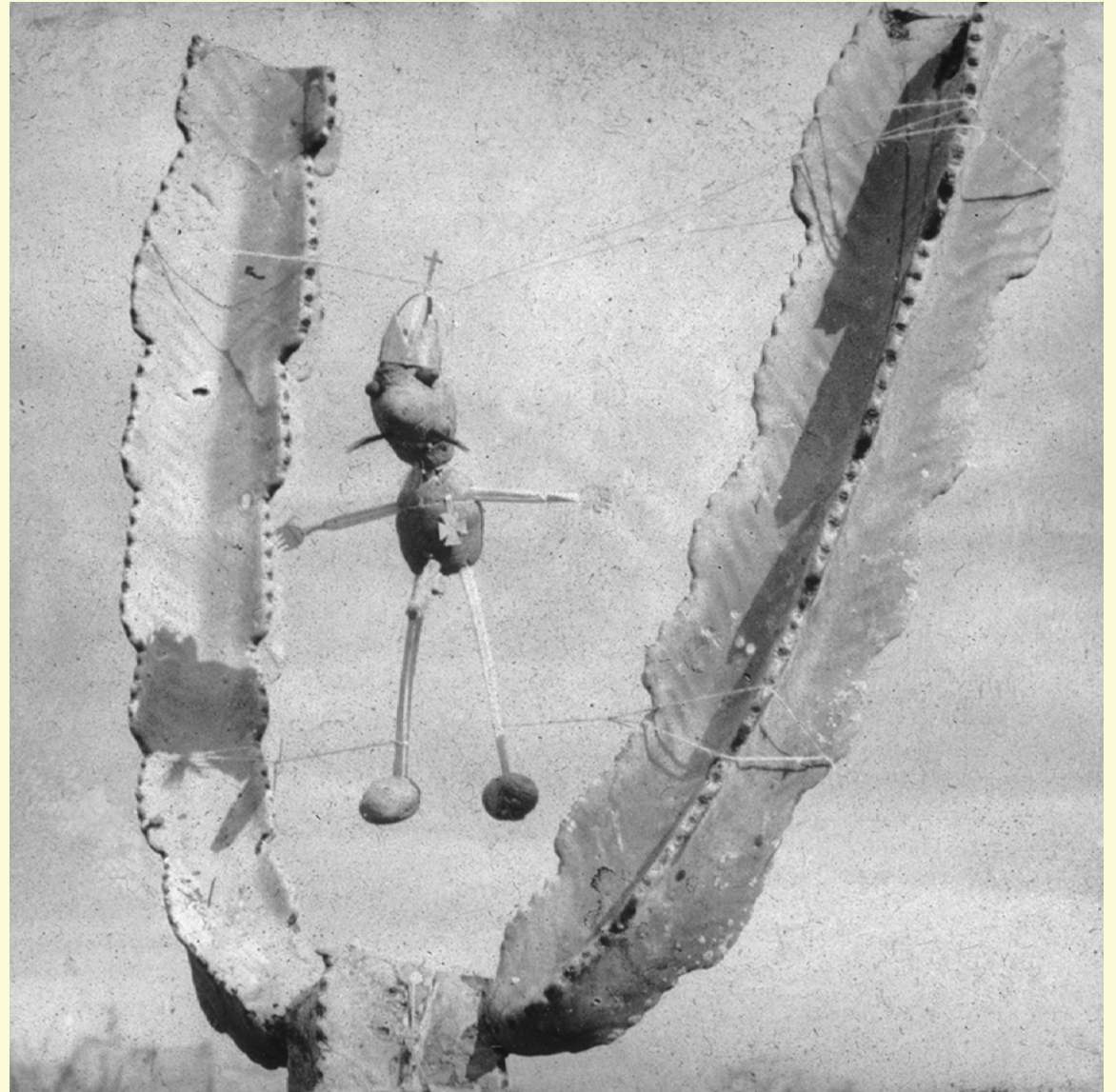


ALESSANDRA FERRINI

portfolio



ALESSANDRA FERRINI
is a visual artist, educator
and researcher, co-founding
director of Mnemoscape
online magazine, research
and curatorial platform.

STATEMENT

My work is rooted in lens-based media,
(post)colonial and memory studies,
historiographical and archival practices.

I am interested in the way historical narratives
and their implied ideologies create subjects, be
they individuals or societies. Lately, my focus
has revolved around the legacies of colonialism
and the current relations between Italy and the
African continent.

Challenging the transparency of the act of re-
membering and of ethnographic approaches to
image making, my work experiments with the
expansion and hybridization of the documentary
film. In particular, I explore how elements of the
filmic process can be translated into other media,
such as printed publications, theoretical essays,
installations and education programmes, as well
as how moving images can appropriate formats
belonging to other media (essayistic structures, lit-
erary formats, text-based translation, radio broad-
casts, or online forms of knowledge circulation).

My practice-based PhD research is titled “The
Libyan Crisis: expanded documentary, real-time
news and the historicisation of the present”.

GADDAFI IN ROME: NOTES FOR A FILM

HD video - in progress

The starting point for the film is the archived, live newsfeed narrating the historical meeting between former Italian prime minister Silvio Berlusconi and the former Libyan autocrat Muammar Gaddafi, that took place in Rome in 2009. This was not only Gaddafi's first visit to Italy, but it also represented the warming of international relations between the two countries following a very troubled history, that started with the Italian occupation of Libya (1911-1947) and resulted in Gaddafi's expulsion of all Italians from Libya in 1969 (and the nationalization of their lands), his support of Italian, extreme-left terrorist groups (1970s-80s), his attempted bombing of Lampedusa, as well the ambiguous role of Italy in the 1986 bombing of Tripoli, to name a few. The meeting was made possible thanks to Berlusconi's reparations for the colonial occupation in 2008, which was fuelled by the need of reaching agreements on the 'migrant crisis' in the Mediterranean.

Gaddafi in Rome: Notes for a Film will put forward a series of reflections on: (1) the historical colonial and neocolonial relations between Italy, Libya and Europe in the twentieth and twenty-first century, including the ongoing conflict; (2) the Mediterranean border and its racial politics, the orientalist language employed within the newsfeed and the self-exoticising, media spectacle that the Libyan leader put on show while in Italy; (3) the legacy of Berlusconi's control over the media in Italy (4) 'Image Wars': a reflection on the use of images within or as conflict, including online documentations of the Libyan revolution of 2011 as well as the use of archival images made by politicians during Gaddafi's visit (i.e., Gaddafi's choice to arrive in Rome with a picture of the leader of anticolonial struggles against Italy pinned to his chest, led some Italian MPs to bring controversial imagery into the Parliament as a protest).



Developed as part of an AHRC-funded PhD project at the University of the Arts, London.

CENTRO DOCUMENTAZIONE FRANTZ FANON

HD video, 2017 - in progress

“Raised as the heir to an industrial dynasty (...) after the war, he [Giovanni Pirelli] refused his inheritance of the company helm and dedicated himself to writing, editing and organizing on behalf of leftist causes. This commitment – rooted in a fascination with the testimony of the oppressed – soon extended beyond Italy’s borders to countries fighting for liberation from colonialism. In 1959 Pirelli made his first contact with the Algerian liberation movement and began work on a volume of letters from Algerian partisans. He also became interested in the work of Fanon, whom he sought out in Tunis in late 1960. (...) With Fanon’s guidance, Pirelli dedicated himself to disseminating Fanon’s works in Italy, as well as two books of testimony from the Algerian war. (...) After Fanon’s death, Pirelli founded the Centro Documentazione Frantz Fanon, a centre dedicated to spreading awareness in Italy and Europe of colonial struggles.” (From Rachel E. Love’s article “ANTI-FASCISM, ANTICOLONIALISM AND ANTI-SELF” published in Interventions)

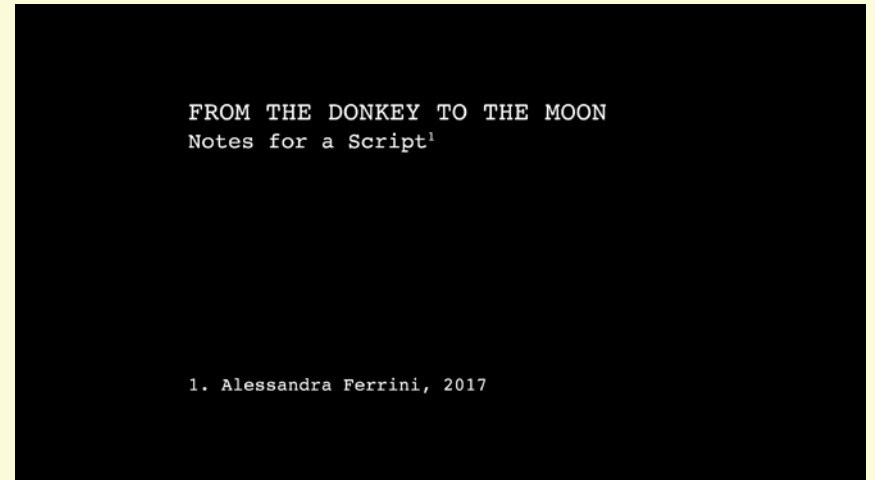
This work consists of the search and reconstruction of the displaced and dismembered library of the Centro Documentazione Frantz Fanon, which included thousands of books on the colonised world and periodicals about anticolonial struggles. The collection is bringing me to a series of resistant archives in Milan and beyond: archives of the Resistance from fascism, anarchist squatted centres, alternative archives within social centres and private collections. Through a series of interviews with the archivists, the filming of these spaces and the restaging of creative works by Pirelli and composer Luigi Nono, I will be exploring Italy’s ties with decolonial movements, what it meant to be a militant intellectual at the time as well as the lessons that can be learnt for today.



FROM THE DONKEY TO THE MOON

HD video, 2017 - in progress

From the Donkey to the Moon - Notes for a Script was commissioned by curator Seihee Shon, as part of an ongoing conversation on “spaces of memory and domesticity”. The work develops a reflection on notions of domestication as colonial drive. The term colonialism is here intended in its expanded meaning: both as imperialistic politics and as an agent of appropriation. As a whole, it will prompt a reflection on the technological colonization of the body, the Western refusal of dysfunctional bodies, and the domestication of ‘exotic’ lands within capitalist production and leisure.



Video still. Commissioned by curator Seihee Shon, for my upcoming solo exhibition in 2018 at I-Gong Gallery, Seoul, South Korea.

FROM THE DONKEY TO THE MOON
Notes for a Script¹

1. Alessandra Ferrini, 2017



"From the Donkey to the Moon" was an expression that he often used to describe the technological achievements of his generation.

1st term: thesis – natural man¹

"The rights of nature have to be seen within a larger historical process of the emancipation of humanity, the permanent expansion of rights. Remember, the indigenous didn't have rights. At the beginning of the conquest, they did not even have a soul. It was believed they were an extension of the animal world."²

1. Oswald de Andrade, *The Crisis of Messianic Philosophy*, 1950
2. Interview to Alberto Acosta in Paulo Tavares, *Nonhuman Rights*, 2012-14



Speak kindly or the suddenness of your entrance may irritate or alarm it, and thus induce it to attack you.

2nd term: antithesis — civilized man¹

"We have lost the world. We've transformed things into fetishes and commodities; the stakes of our stratagems, and our a-cosmic philosophies. It is all as if the contemporary powers had eradicated long-term memory, the thousand-year-old traditions, the experience accumulated by cultures that have just died or that these powers are killing."²

1. Oswald de Andrade, *The Crisis of Messianic Philosophy*, 1950
2. *Ibid*



Where once stood the Amazonian rainforest, Henry Ford built parallel roads, picketed fences and white American houses.

3rd synthesis — the technological natural man¹

"Life is pure devoration. In this devoration that threatens human existence at every minute, it is up to man to make a totem out of the taboo. What is the taboo if not the untouchable, the limit?"²

1. Oswald de Andrade, *The Crisis of Messianic Philosophy*, 1950
2. *Ibid*



As a Forensic Pathologist, I slice up this body of evidence. I run the autopsy on this body that once was; this dematerialised organism that survives only in the visual dimension.

NOTES ON HISTORICAL AMNESIA (PART 2)

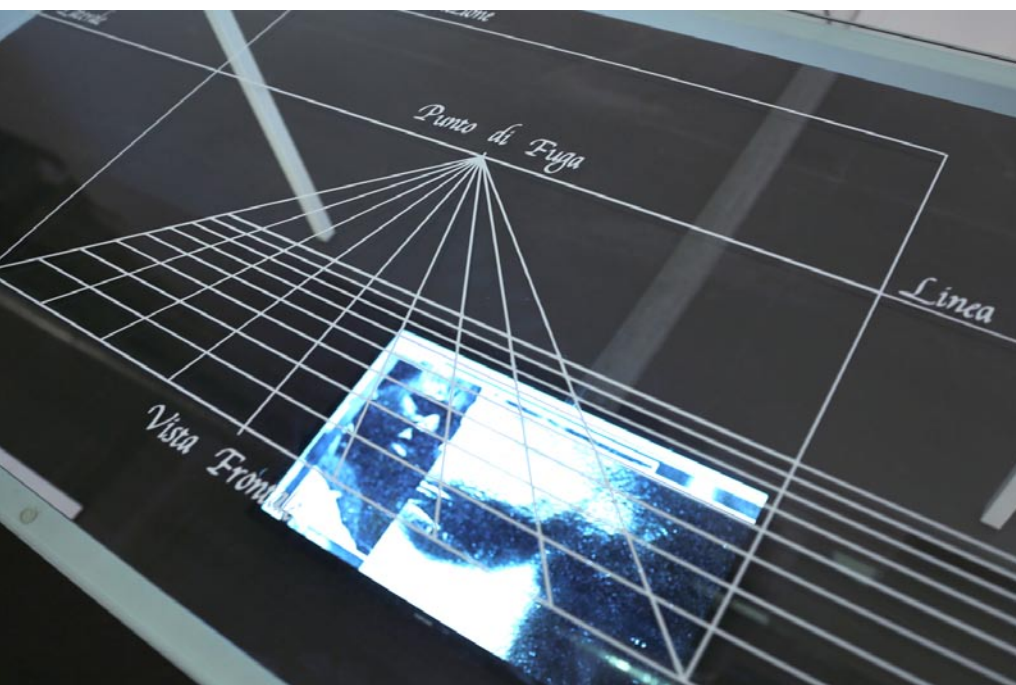
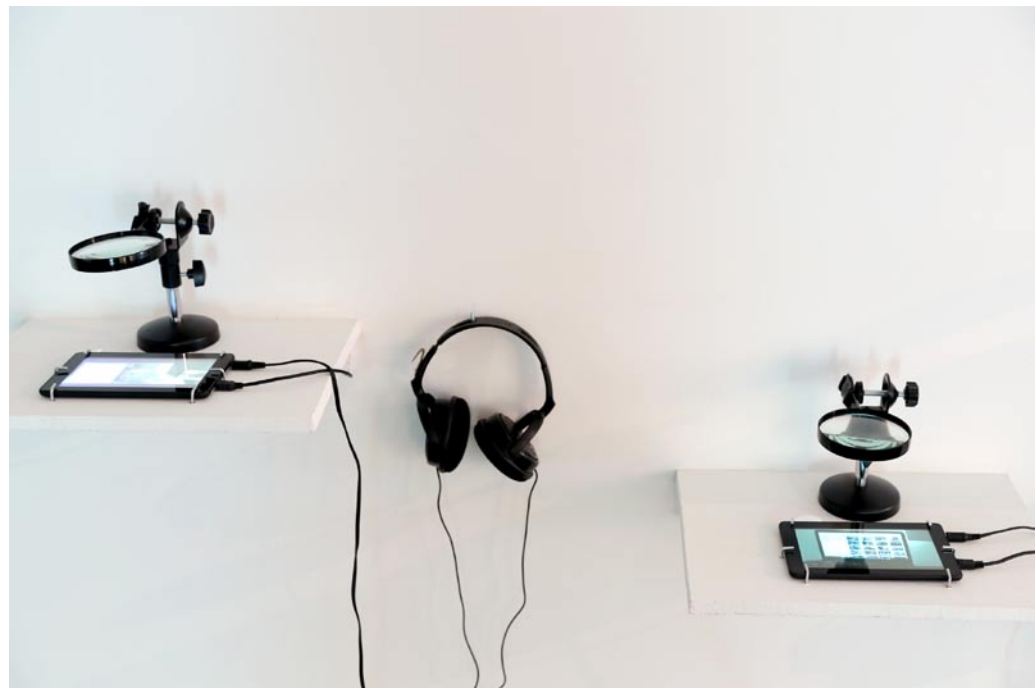
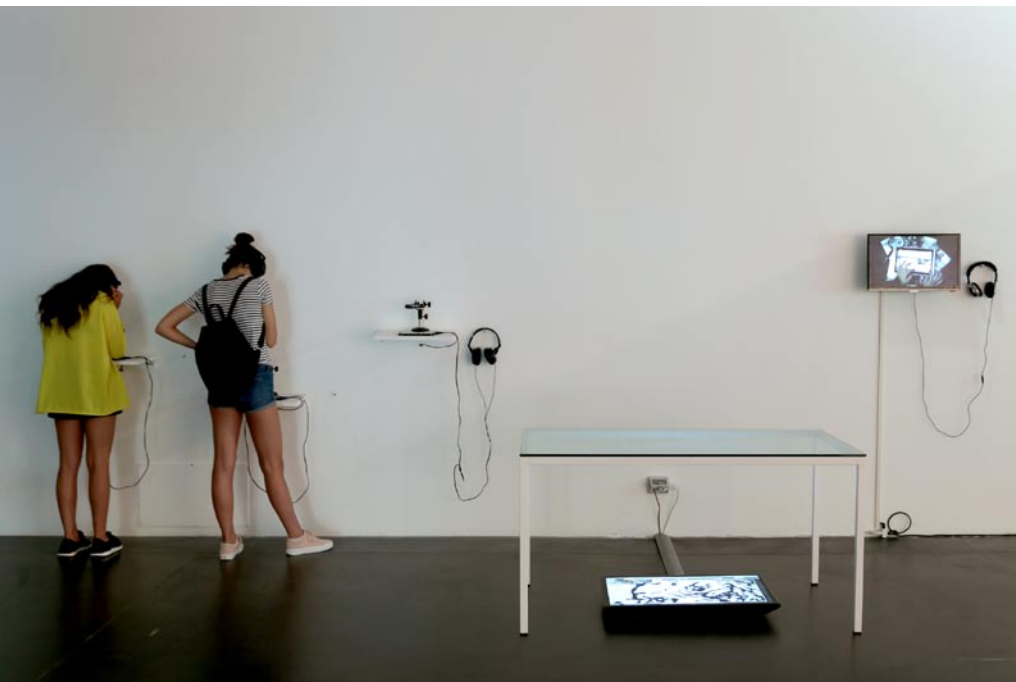
HD video installation and education programme
2017 - in progress

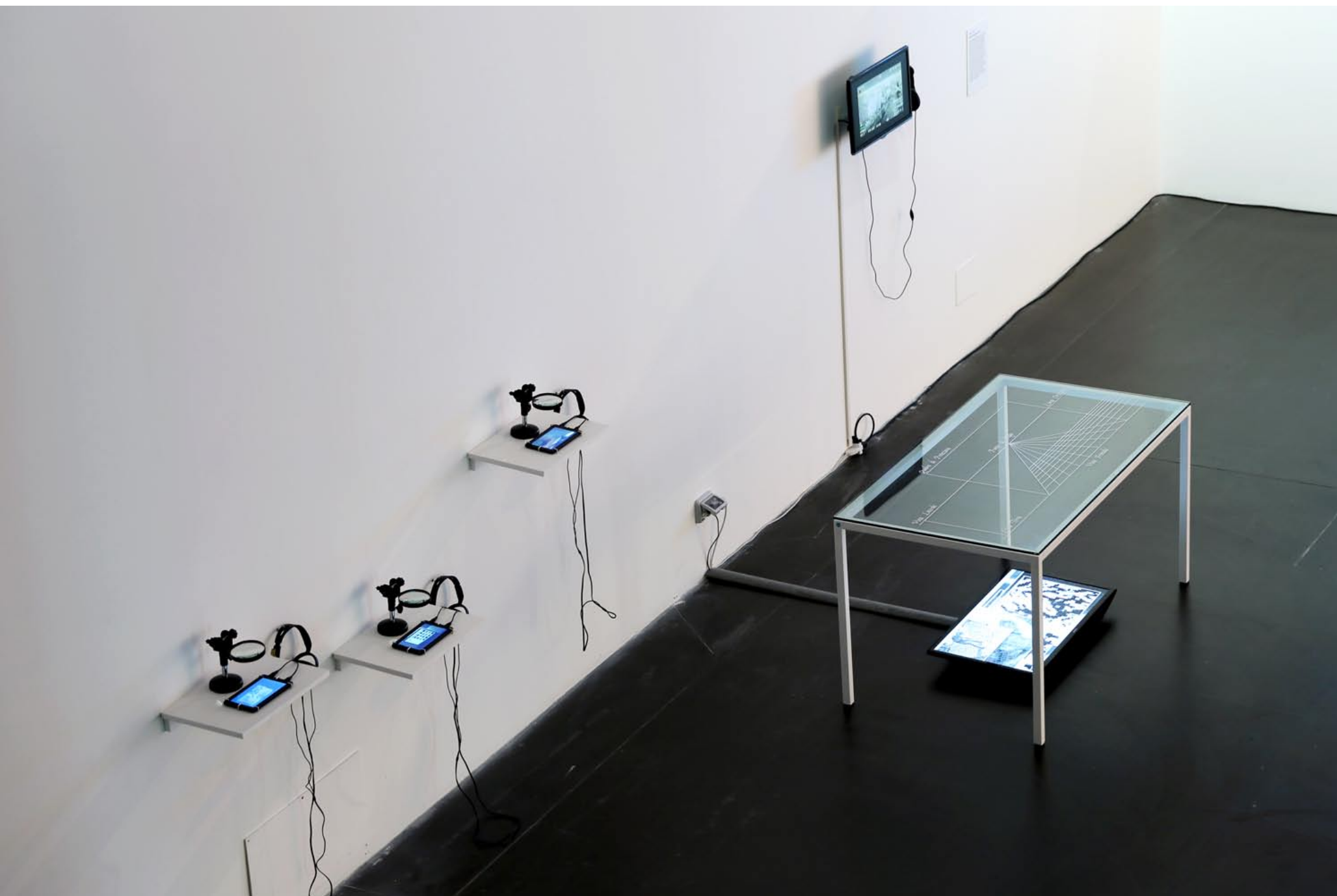
The MA*GA Museum of Contemporary Art is located in Gallarate (Milan) an area administered by Lega Nord, a far-right, anti-immigration party. I was commissioned by the museum to devise an educational programme for high school students, with a focus on the Italian colonial past, as well as to produce a new body of work, which will be presented in a solo exhibition between mid June and September 2017.

Through a series of film screenings, workshops and seminars exploring different techniques to question photographic representation and historical narratives, I have work with the students in order to produce a series of short essay-films based on the archival photographs of the Italo-Ethiopian War of 1935-36 that I have previously employed to produce the film *Negotiating Amnesia*. For the final exhibition, I have devised a video installation that features both the work produced by the students and my own response to it. The installation uses different screens (tablets and different monitors) and filters (glasses and magnifying lenses) in order to force the viewer to continuously re-negotiate his viewpoint and so to shift his/her viewing perspective. Ultimately, the work aims to provoke a reflection on the way historical narratives are created and on the multiplicity of readings that each archival source can hold.



Video still part of the installation *Notes on Historical Amnesia (Part 2)*. Commissioned by MAGA Museo Arte Gallarate, contemporary art museum in Gallarate, Milan, Italy





RADIO GHETTO RELAY

HD video, duration: 15 minutes, 2016

Founded in 2012, Radio Ghetto, Voci Libere (Radio Ghetto Free Voices) is a project of 'participated communication', a radio that aims to give a voice to the dwellers of the Gran Ghetto in Rignano, near Foggia, in southern Italy. The Ghetto is a shantytown that houses hundreds of migrants - and even thousands, during the Summer season - mostly coming from West Africa. They are heavily exploited by tomato plantations' owners, enslaved through a system called 'caporalato', which is enforced by the local mafia. Through the radio broadcasts, the harvesters are able to share their experiences and living conditions, in order to expose their struggles and to warn other migrants.

Radio Ghetto Relay came out of a 'remote collaboration' with Radio Ghetto. It aims to expand the reach of the harvester's voices through translation into English. Building from the tomato pickers' desire not to be photographed or filmed, the video avoids a mimetic visual representation in order to concentrate on the radio recordings. Thus, it combines text, Google Earth and Streetview images in order to highlight the radio's power to cross borders and connect the centre to the periphery, while also looking for traces of the migrants in the rural landscape of southern Italy. While in residence at A-i-R Wro, in Wroclaw, Poland, the video was also translated into Polish and a dubbed version of its soundtrack was broadcasted on radio.





A satellite view of the Earth showing the continent of Africa and the surrounding Middle East and Europe. The land is depicted in shades of orange, yellow, and green, while the oceans are a deep blue. The text is overlaid on the central part of the image.

Coming to Europe is not the solution.
Here, I have myself suffered a lot.

Image IBCAO
Image Landsat
Data SIO, NOAA, U.S. Navy, NGA, GEBCO

Google earth

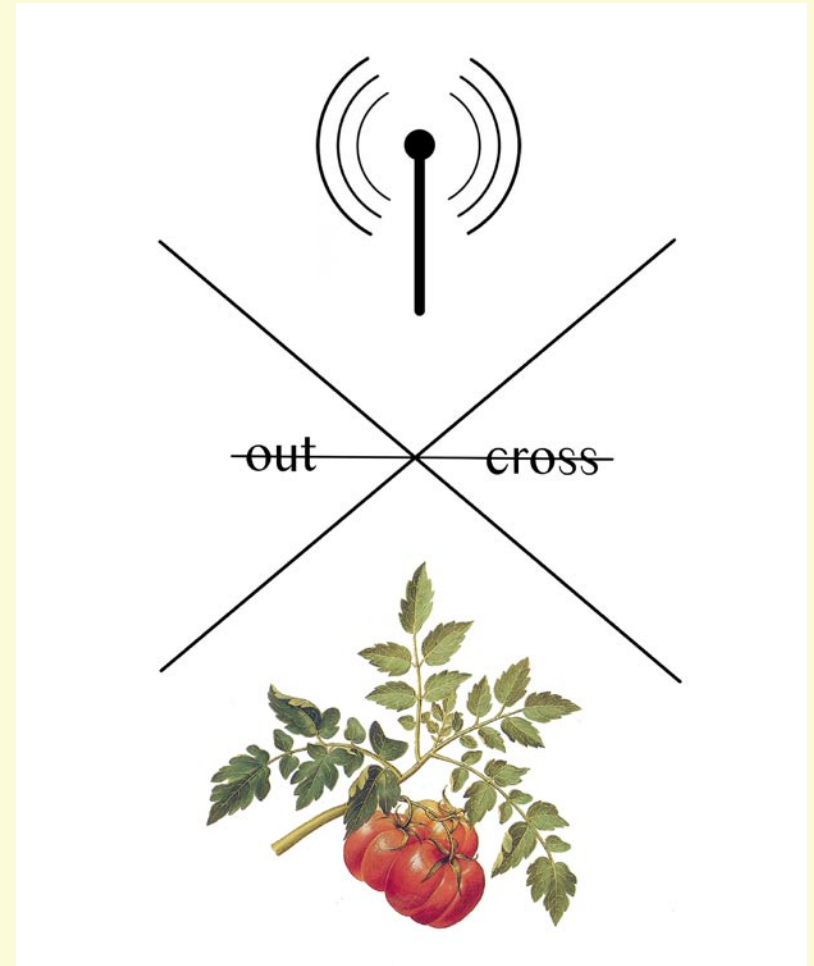
OUTCROSS

in progress

Parallel to *Radio Ghetto Relay*, I am producing a small publication, in the form of a newspaper, that presents some of the research behind the video as well as new research conducted in Wroclaw. This research revolves around the so called Agromafias (modern day slavery practices in agriculture), but also on workshops conducted with high school students, where we have been reflecting on national food symbols (as the tomato in Italy and the potato in Poland) and their relation with colonial history. This work is intended as an inquiry on cross-cultural fertilizations, national and European identity.

The publication is framed by the idea of Outcrossing, both in terms of content (tracing the movement of people and food) but also in terms of methodology: the notion of employing translation as political and artistic method. As such I will look into 'language translations' (the different translations of the broadcastings of Radio Ghetto) and 'formal translations' (from sound, to video, to newspaper and to radio again).

Download here: https://docs.wixstatic.com/ugd/db9337_15d5e68729d643e992cd547b76b951b8.pdf



Developed as part of the artist in residence programme at A-i-R Wro, in Wroclaw, Poland, in the framework of Wroclaw European Capital of Culture 2016.

NEGOTIATING AMNESIA

HD video, 30 minutes, Italy & UK, 2015

Negotiating Amnesia takes as its starting point two collections of photographs found within the Alinari's photographic Archive in Florence (Italy): a series of black and white images of the Ethiopian War of 1935-36 and a collection of glass negatives of propaganda postcards from the A.O.I (Africa Orientale Italiana - Italian Eastern Africa). Given the way that this historical period is marginalised and even removed from debate in post-fascist Italy, the film exposes different strategies that have contributed to the creation of a collective amnesic culture.

Through interviews, archival images, and the analysis of high-school textbooks employed in Italy since 1946, the film shifts through different historical and personal narratives, prompting a reflection on the legacy of the fascist, imperial drive in post-regime Italy. Organised in four chapters, Negotiating Amnesia creates a dense reflection on the ideologically biased process of remembering: the way memory devices, be they photographs, archives, monuments, family or historiographical narratives, shape collective and individual strategies of remembering and, in turn, of forgetting.



World Premier:
56th Festival dei Popoli, International Documentary
Film Festival (Nov-Dec 2015, Florence, Italy)

watch here*: <https://vimeo.com/182463366>
password: amnesia2016

*Please select HD 720 or 1080 next to the volume controls
and use headphones.



dousing with gas each region



NOTES ON HISTORICAL AMNESIA

installation & education programme, 2015

Notes on Historical Amnesia displayed the research process behind the film *Negotiating Amnesia* and it was conceived as a 'work-in-progress' activated and transformed by a series of workshops with high school students. Most surfaces were painted in blackboard paint so that the students could intervene on them. Through a teachers' pack and a workshop, they were introduced to methods for the analysis of images and texts, in order to empower them with the instruments to approach and deconstruct historical and documentary practices in a critical way. They created various kinds of works reflecting upon:

- the role of women during the fascist regime, both in Ethiopia and in Italy ;
- the aggressive interaction of the Italian army with the urban and natural landscape as well as with local animals ;
- the figure of askaris the colonial soldiers from Eritrea, Somalia and Libya, who were both victims and accomplices of the colonial system ;
- the language employed in the captions of a selection of images chronicling the Ethiopian War, which were published on a national newspaper, La Nazione ;



Solo Exhibition:

P.A.C. Le Murate, collateral project of the 56th Festival dei Popoli, International Documentary Film Festival (Nov-Dec 2015, Florence, Italy)

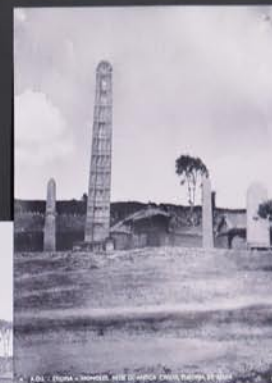
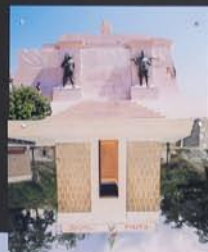


Il è la a una
festa, quella
che si fa a
Sant'Antonio?

Il è la a una
festa, quella
che si fa a
Sant'Antonio?



DIVIDE
&
RULE



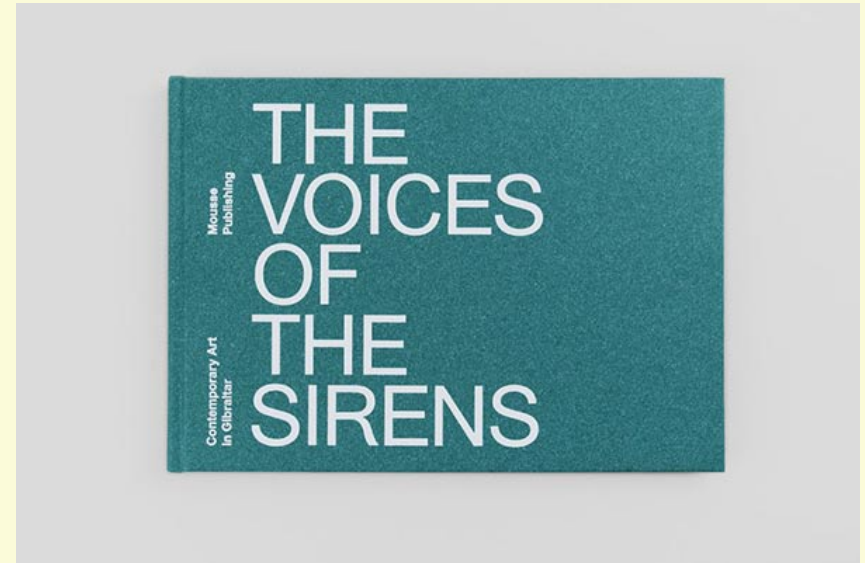
SHOT/COUNTER-SHOT

site specific performance, 2015

Shot / Counter-Shot is a site-specific performance created by Elisa Adami and Alessandra Ferrini for Performing History the third instance of A Natural Oasis, a long-term research project featuring 15 European artists and researchers.

The performance is conceived as a guided tour of the Garrison Library, formerly employed by training military officers of the British Empire to learn about other colonial territories and all issues related to navigation. Structured around a core narrative inspired by the history of the library and by its peculiar collection, the performance relies on a shot / counter-shot format inspired by the language of cinematic montage. As such, this core narrative (at once factual and fictional) is juxtaposed with a second voice narrating historical anecdotes that span different geographical areas and times (from the construction of the Great Wall of China, to the siege of Sarajevo in 1992, and the prison musings of Black Panther's member, Mumia Abu-Jamal). By putting in relation issues of destruction, militancy and despotism, in a binary structure that evokes the colonial model, the performance prompts a reflection on imperialism, neocolonialism and the relation between knowledge and power.

What follow is an extract from the performance's script.



The script of the performance was published in *The Voices of the Sirens*, Mousse Publishing, 2015

1. The siege – SHOT

The Garrison Library is the brainchild of captain John Drinkwater, whose prestige seems to be built more on intellectual, rather than military, exploits as the historian of the Great Siege of Gibraltar. Drinkwater joined the Royal Manchester Volunteers in 1777 at the age of fifteen, harbouring dreams of distant seas and American meadows. He ended up instead not very far from home, in the rock of Gibraltar.

Soon after his arrival, the city was put under siege. During the 4 years of isolation and severe supplies rationing, Drinkwater was said to have suffered more for the lack of books, than for the scarcity of food. He seemed, somehow, to prefer the food of the soul over that of the body.

A few years after the siege when the captain returned to the Rock, he discovered that Gibraltar was even less of an intellectual haven in peace time than it had been when at war. In 1793 he decided that some sort of remedy was required. A wish springing off from times of isolation and cultural deprivation, was to seal the birth of the Garrison Library.

1. The Siege - COUNTERSHOT

When Sarajevo fell under siege in 1992, it sustained a ferocious attack on its Islamic cultural heritage. Some three million books and countless artifacts were destroyed when Sarajevo's National Library was burned to the ground. It was a clear attack on the cultural identity of a people. Mustafa Jahic, director of the Gazi Husrav Beg Library, decided that the irreplaceable manuscripts it held must be saved. Amid bullets and bombs, he led a handful of men and women who risked their lives to rescue 10,000 Islamic manuscripts and documents. As the city was crawling with snipers they had to systematically make themselves invisible to be able to succeed. Their incredible dedication made it possible for all books to survive. In a recent interview, Jahic stated:

‘Saving the documents of civilisation is in my opinion, equal to saving human lives (...) Books are our past, our roots. Without the past, we don't have a present or a future’.

Around 20 years after the conflict ended, in 2014, Bosnia was swept by a wave of rebellions that has been quickly labeled as the Bosnian Spring by the Western media. Motivated by a desire to overthrow the government, accused of political inertia and held responsible for the high level of unemployment, the rioters attacked the Presidency Building in Sarajevo, also home to the National Archives of Bosnia and Herzegovina. The building was seen as the symbol of the dysfunction of the Bosnian state. Armed with stones, they smashed its windows and set on fire parts of the archives. Large amounts of historical documents dating from the Ottoman period all the way up to 2003 were lost in this event.

2. The Wall and the Books – SHOT

Libraries are often associated with images of towering fortresses – places where the knowledge of the infinite world is stored and defended for eternity. The military metaphor, is not misplaced here. It signals both protection from human and natural threats, and the age-old intrigue of knowledge and power.

Metaphor is literalized in the Garrison Library. Built purposely for the military in the European outpost of the British Empire, the library was a sort of fortress within a fortress. It was frequented by young officers in their military training, and by old officers who retired to spend their last days in the peaceful quiet of the Rock.

The locals were not allowed access. As John Galt notices in his *Voyages and Travels*, there was an ‘unpleasant line of separation’ cutting the city in two. The only locals who ever made it past the doors of that ‘hand-some detached building’ were the servants.

“The colonized world is a world divided in two. The dividing line, the border, is represented by the barracks and the police stations” and the libraries. Frantz Fanon, *The Wretched of the Earth*

However, there is little historical evidence to suggest that the civilians felt any great sense of pique at being excluded from the library. They didn’t seem to mind. Reading through the lines of historical chronicles of the time one gets the impression that most of the residents could hardly read and that such things as libraries were viewed by them as yet another eccentric British nonsense. Shortly after the creation of the Garrison Library, the locals set up their own version of a library. The place was called the Exchange and Commercial Library and is today in use as Gibraltar’s Parliament Building.

Walls were built and books stored within. Two fortresses stood up facing one another.

2. The Books and the Wall – COUNTER-SHOT

It is little known that the man who ordered the erection of the quasi infinite wall of China was its first Emperor, Shih Huang Hi, that also decreed that all books written prior to him be burned. There is something uneasy in the connection of these two injunctions within the same person. Construction and destruction go hand in hand here. The preservation of a future to come is tightly interlaced to the total annihilation of a past already gone. Time is started afresh in a sealed off space.



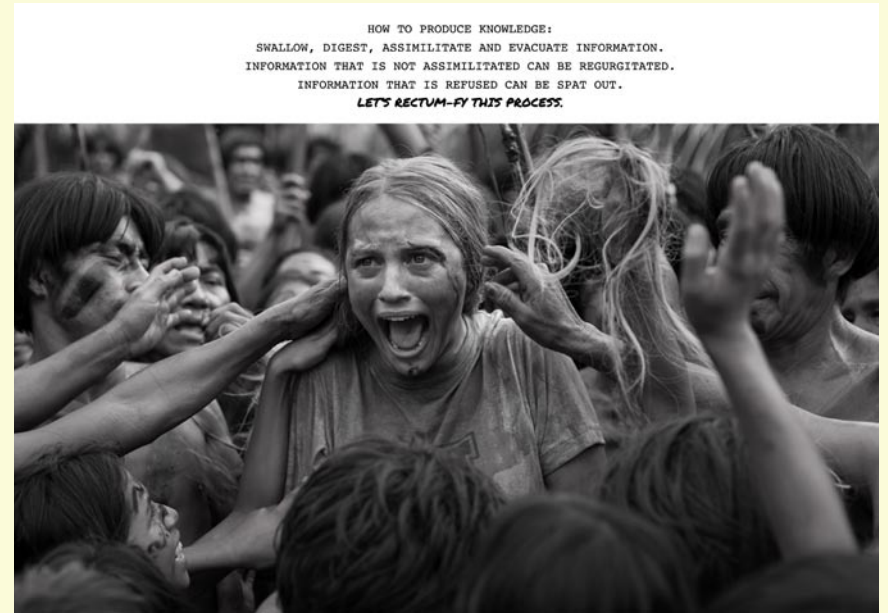
A.N.O. zine

publication, 2015

A Natural Oasis - A Transnational Project was a collaborative, long term research project, taking place over two years, and involving 15 artists. For the final exhibition, I produced a 'zine' that challenged the collaborative process behind the project and the exhibition. Drawing on the main installation, an assembly line as a metaphor to the production of culture, the zine proposes an anthropophagic model of knowledge production, as an alternative model to the Western knowledge system.

In collaboration with Elisa Adami (as Mnemoscape) we also delivered a workshop for the Academy Award students at Viafarini, that scrutinised archival practices in contemporary art.

Download here: https://docs.wixstatic.com/ugd/db9337_e844bfad462d4f82998e84035e4a9b2b.pdf



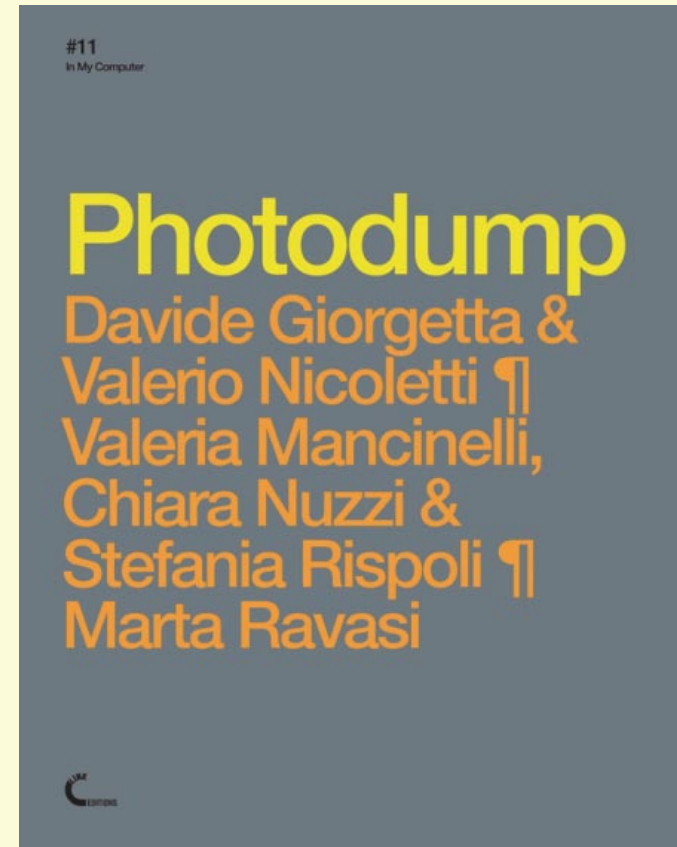
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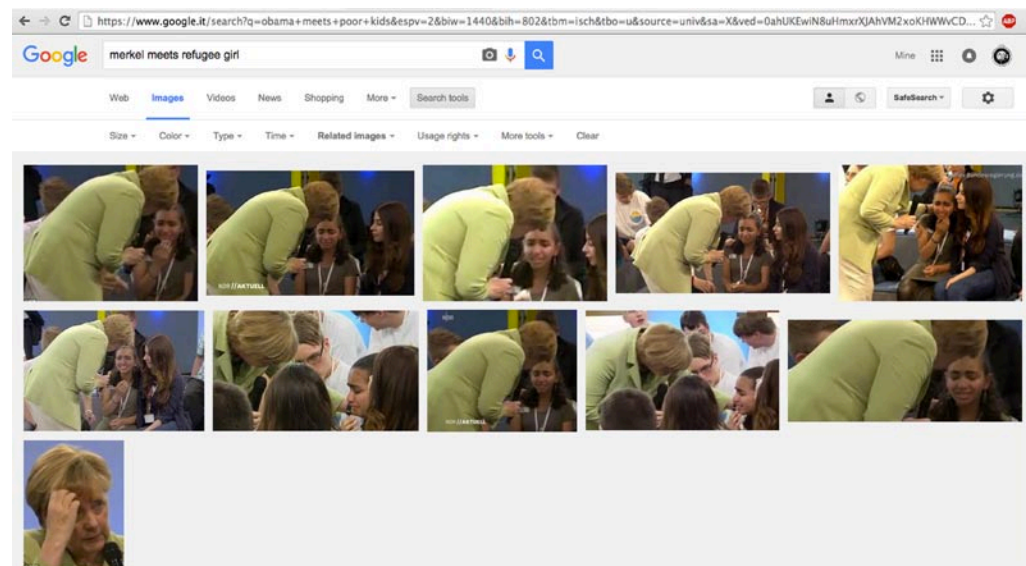
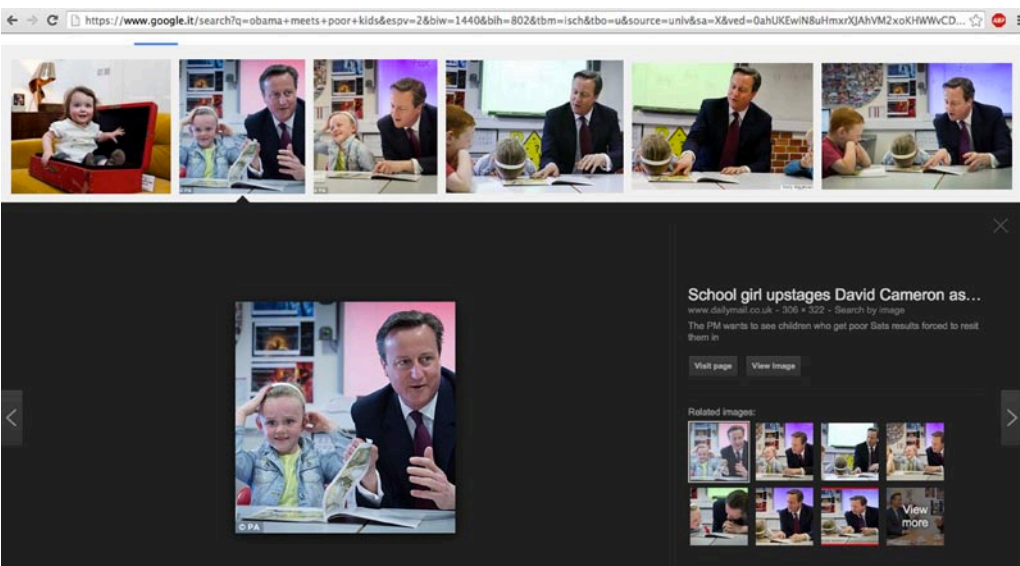
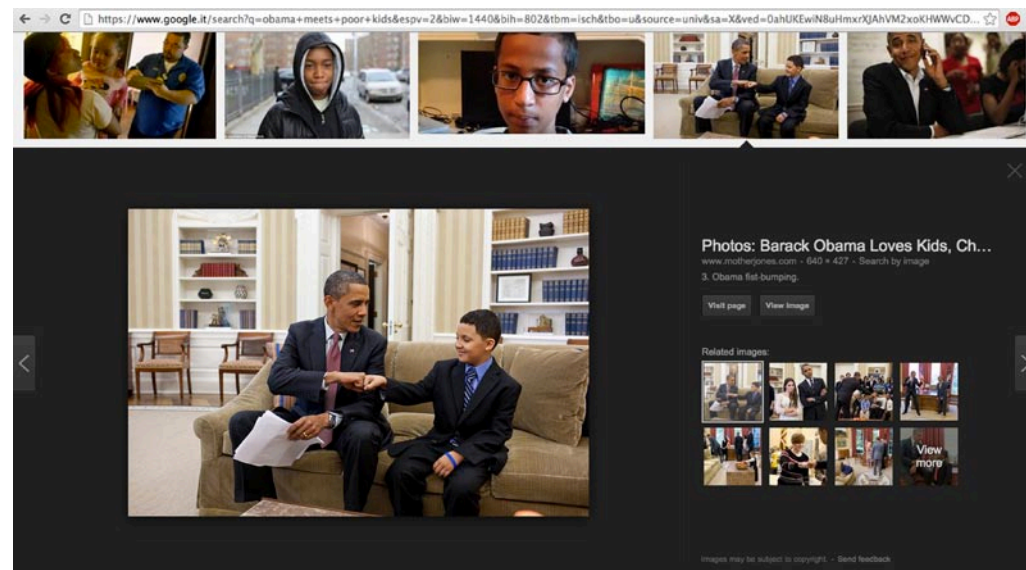
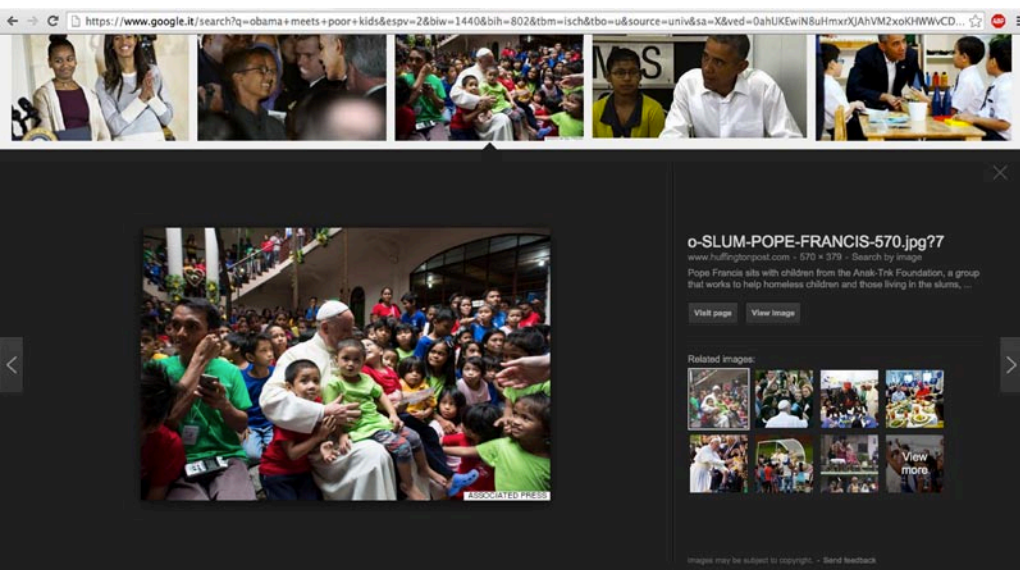
A Natural Oasis, a Transnational Project at Viafarini. A special project for Mediterranea17 (Bjcem). Curated by Alessandro Castiglioni and Simone Frangi.

TROPHY

digital photography, 2016

A series of images that were contributed to the publication *In My Computer # 11 / Photodump*: “Achieving or archiving images today?”, edited by Valeria Mancinelli, Chiara Nuzzi, Stefania Rispoli, and published by Link Editions. The images respond to the question: “What can we consider a trophy-image today?”





ENEMY CLOUDS

visual essay, 2015

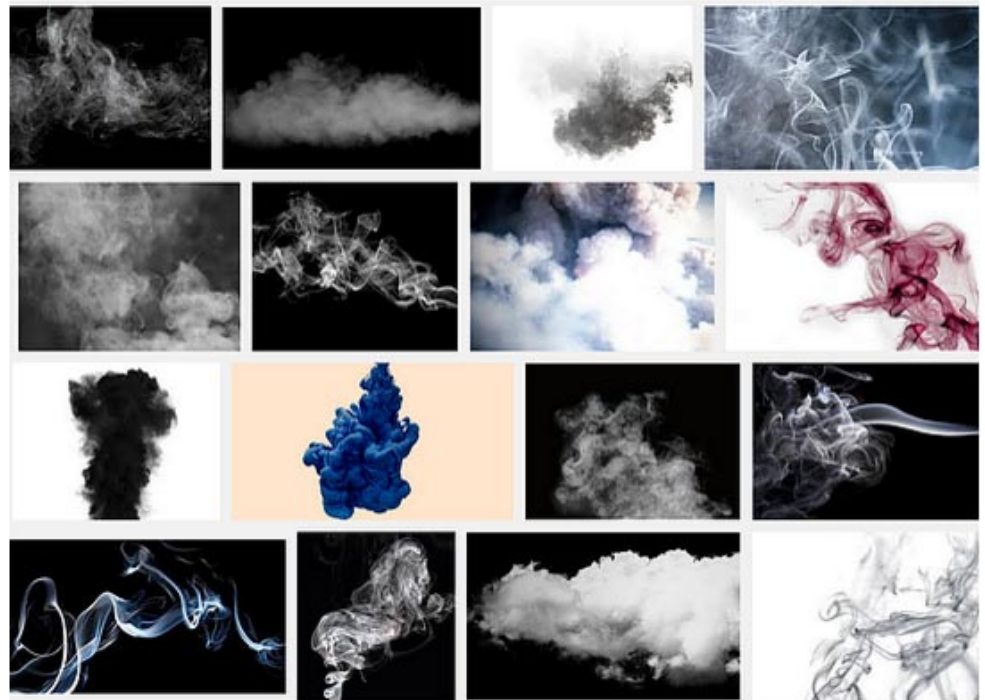
Published on:

In The Presence of Absence, Mnemoscape issue no.2,
available at <http://www.mnemoscape.org/vuoto>

III / RAREFACTION

Condensed into a gaseous mass the enemy follows me, surrounds me, engulfs me. My feared other is everywhere, as much visible as invisible – solidly material and intangibly dispersed at once. A biological and visceral threat, geographically located although ever-changing.

Who are you?



Notes

(1)

Dates. Let's set the scene: New York is a site of grief, preparing to remember 9/11. Images of destruction are re-played constantly in the media. The War on Terror narrative, with its distinctive bio-metaphors and bio-politics, aims at triggering an unconscious, instinctual sense of survival in the general population. A language filled with dichotomies accompanies this war and we are faced with two contrasting bodies: the American body, compared to the suffering body of Christ and with notions of purity, and on the other hand, the terrorists' body, that was represented as an image of violence and hate. It is a war on evil as George W. Bush likes to put it: a war on concepts where the enemies are abstractions.

(2)

The exhibition ultimately focuses on the corporeal reality of Mexico City at its extremes, creating a stark separation between the 'rich' and the 'underclass'. Here we find another dichotomy that mimics the language of the time. It also needs to be noticed that the use of the term underclass, has often been criticised as a codeword employed by intellectuals to demonise impoverished blacks and Latinos within the urban US. As such I ask: are these poor Latinos bodies also entering the realm of the enemy?

(3)

Here, the 'rich' is associated to 'Beverly Hills' while the 'underclass' to 'Calcutta', creating a disturbing geopolitical metaphor of hierarchy and value. Their bodies have indeed two opposite meanings:

Beverly Hills = rich = good
Calcutta = underclass = not so good

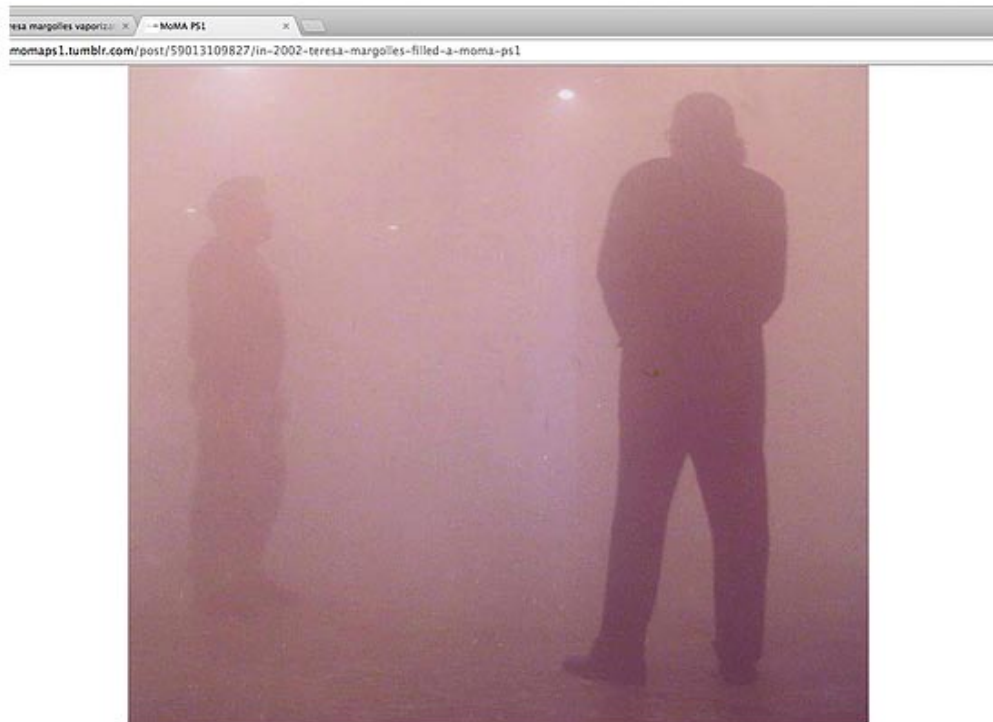
PART 2

I / CLOUDS

A cloud in a room.

As the audience walks through, the fog penetrates their bodies through skin pores and breathing. Foreign bodies creep in, crossing the boundary between the outside and the inside: body pollution is just a breath away. The cloud-like environment at once creates a dream-like scenario and triggers fears of contamination.

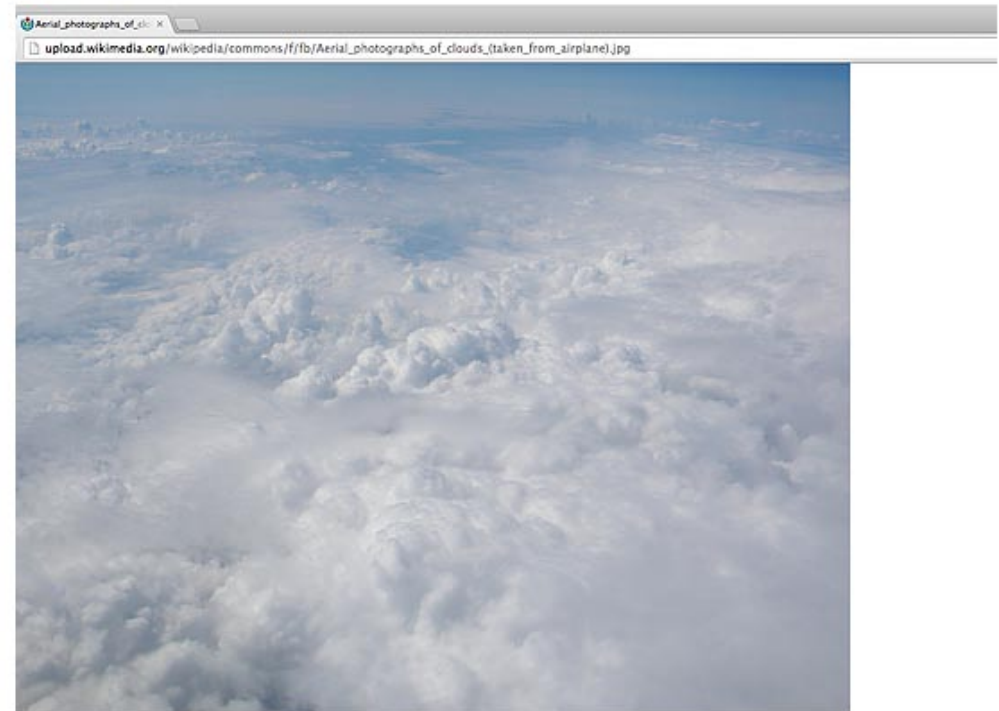
The cloud erases the boundaries of the body.



II / SUSPENSION

When borders are questioned, neighbours become tangible threats. When the threat comes from within the borders, each and everyone become a suspicious other, an enemy in disguise. By confusing the borders, and by invoking invisible borders – borders made of words, colours and concepts – there are no references left. Suspended in the land of incommunicado, we breath in total terror.

How the hell can we see from up here?



III / RAREFACTION

Condensed into a gaseous mass the enemy follows me, surrounds me, engulfs me. My feared other is everywhere, as much visible as invisible – solidly material and intangibly dispersed at once. A biological and visceral threat, geographically located although ever-changing.

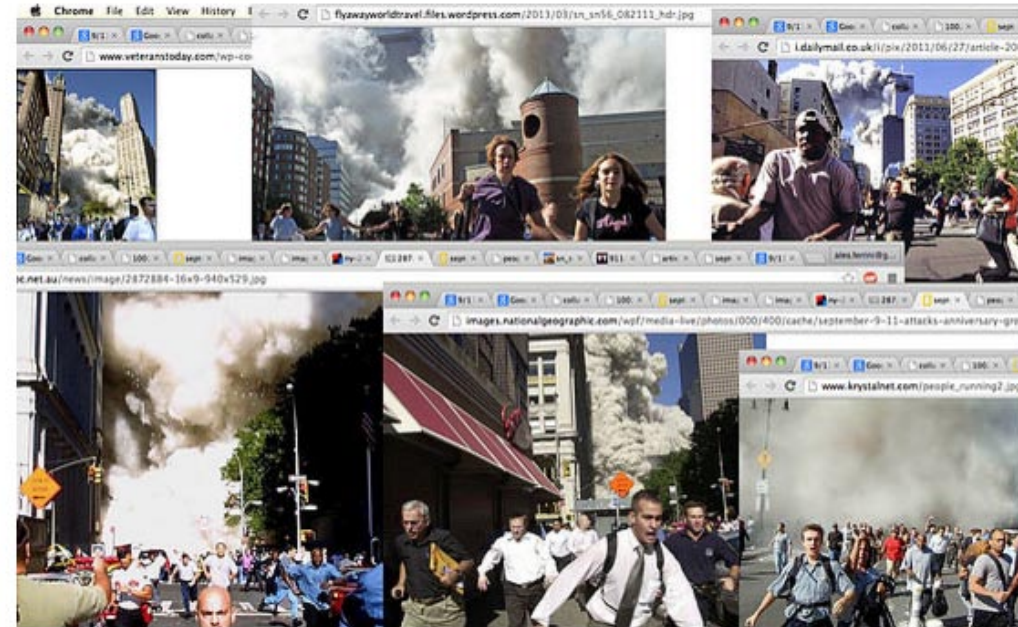
Who are you?



IV / ERASURE

Smoke is the aftermath of destruction: it swallows people and spits out corpses. It is a dense, contaminated cloud, that seeks to erase us. A cloud of death from which we can only run. Followed by evil clouds we look for a way out of this murkiness. But murkiness is always just a step behind, and we can never stop to face it.

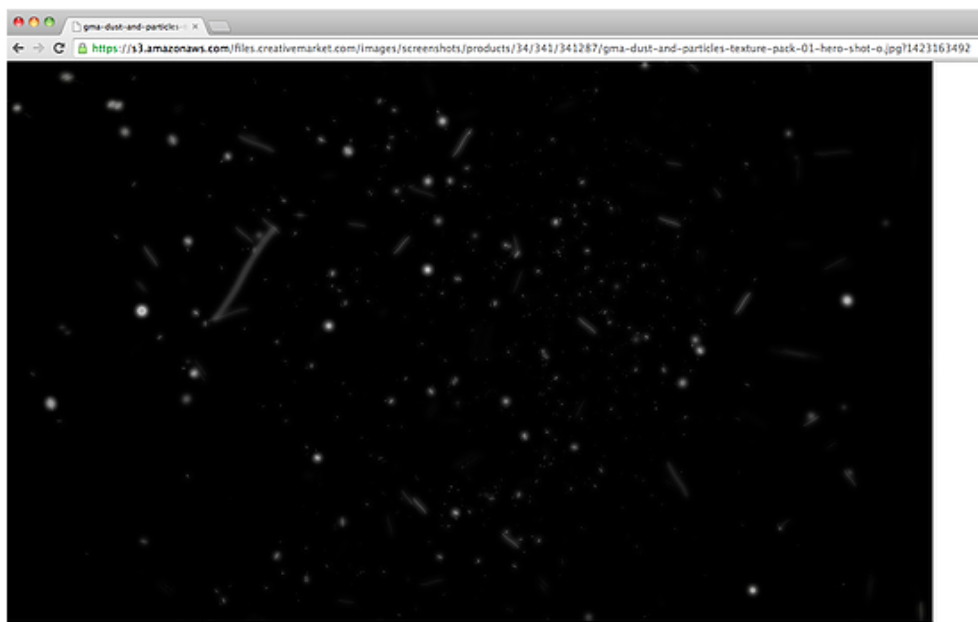
Can we be erased by what we can't see?



V / ABSORPTION

What if a speckle of dust has penetrated me? What if I have breathed that vapour and now it has bound forever to my cells? Am I still myself? Or have I become this other body, this other viscera? A speckle of dust has reached my air ducts. My skin has absorbed the fog. I run, facing forward, but these invisible particles take hold in me. They bind to my cells, they become my viscera. Can my body-as-organism metabolise this enemy, or,

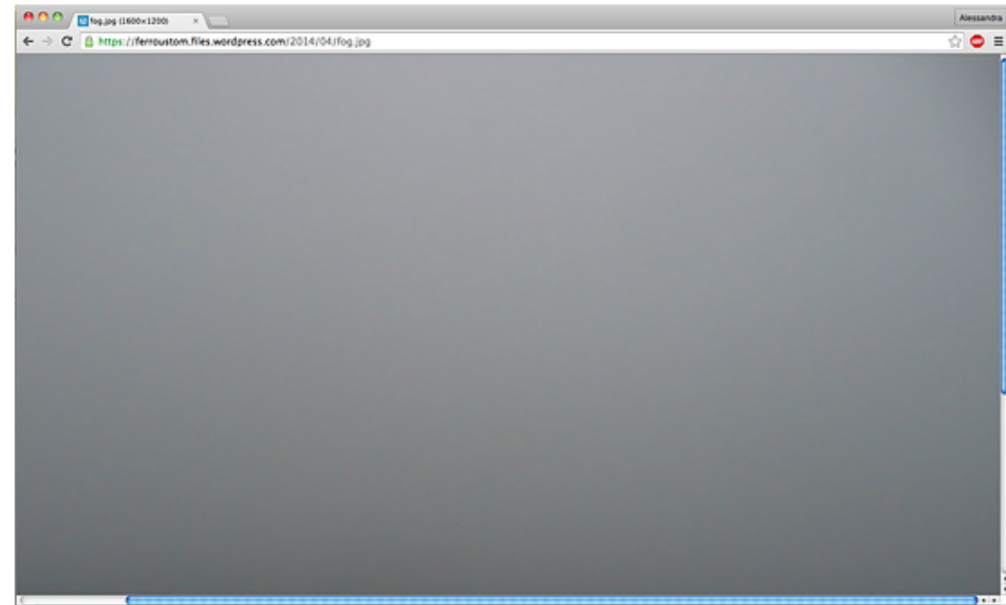
am I now foreign to myself?



VI / FOG

The dream of walking through a heavenly cloud, has turned into a nightmare. Or perhaps, the cloud was a dirty fog the whole time: murkiness is all encompassing. It doesn't belong to the sky, rather, it rises from the gutter. But this diabolical mist, somewhere along the process, rises to the sky where it becomes a piece of heaven.

Where does it stop being evil and begins being holy?



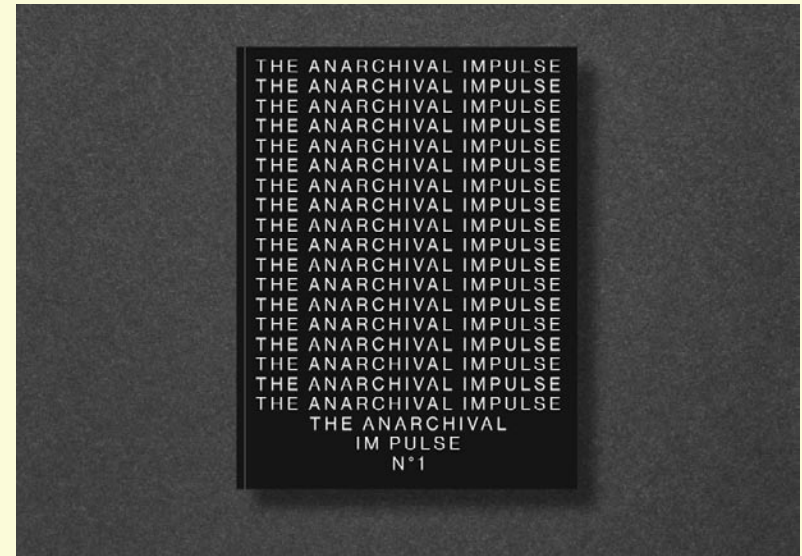
MNEMOSCAPE

online platform and collaborative project
2013 to present (ongoing)

Mnemoscape was founded in collaboration with Elisa Adami. It was born as a research platform and has then progress into both a practice-based research project and an online magazine and curatorial project. It is dedicated to furthering research into contemporary visual culture and art practices that operate at the interstices of political and historical scrutiny, with a special focus on issues of memory, methodology and the archive. Responding to current aesthetic, theoretical and critical debates, the project relies on a fluid – rather than fixed – format.

In 2014 *Mnemoscape* organised “Archives for the Future: An Art and Visual Culture Conference” (keynote speakers: Dr Uriel Orlow and Dr Francis Goodins) and the film screening “Autobiography and the Archive” (featuring works by Uriel Orlow, Miranda Pennell and Sarah Pucill).

Mnemoscape has received support from various cultural institutions such as The International Association for Visual Culture, the Journal of Visual Culture, the University of Westminster, the Whitechapel Gallery, the Polish Cultural Institute as well as the Institute for Modern and Contemporary Culture.



Access here: www.mnemoscape.org

TRANSFERENCE

HD video, 4.40 minutes, Italy & UK, 2014-ongoing

Different generations are brought together, either physically or metaphorically, to prompt a reflection upon the way memories are handed down between family members. *Transference* is a playful meditation on grief and a celebration of the liberating power of fiction and forgetting. Through disguise, the performance of symbolic acts and the documentation of a psychometric reading by a clairvoyant, *Transference* creates open narratives that lead to a scenario in which fact and fiction become entangled.

This work will be exhibited as part of my solo exhibition at I-Gong in Seoul. It stems out of a research developed in conversation with curation Seihee Shon. For the occasion, the video will be presented within an installation, currently in development



watch here*: <https://vimeo.com/132167377>
password: pantera

*Please select HD 720 or 1080 next to the volume controls and use headphones.

*TO ESCAPE THE PARALIZING
FORCE OF NARRATIVES*





TU CASA ES MI CASA

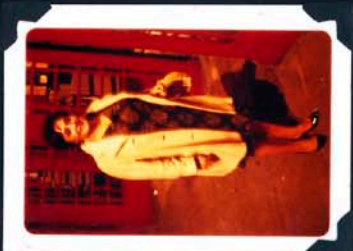
installation, 2010-2012

Tu Casa Es Mi Casa ('Your Home Is My Home') originates from a photographic album containing the disregarded memories of an Italian immigrant, which was found in an abandoned house in London. Covering a period between the 1940s and the end of the century, they paint the portrait of a rather lonely and isolated woman. On the other hand, these images are testimony to a very independent woman, who exhibited a marked pride towards her most valuable possession: her home. What they prompt, thus, is a reflection upon the way dwellings and ownership can trigger a sense of belonging. Given my perceived connection to this woman, I became an intruder in her life, replicating those images that best exemplified her relation to her home and by subsequently introducing them within her album.

Tu Casa Es Mi Casa was presented as a traditional social history museum display, calling into question notions of authenticity. It was exhibited at Hanmi Gallery in December 2012 (curated by Livia Dubon Bohlig and Seihee Shon) and at Ambika P3 Gallery. A different fictitious narrative on the discovery of the album accompanies each exhibition. Both stories play with the notion of provenance within archival collections.











CV

I am a core-member of the InterGRace Research Network (Interdisciplinary/Intersectional Research Group on Race and Racisms), hosted at the Dept. of FISSPA, University of Padua, Italy

EDUCATION

2017-2020 PhD Candidate at the University of the Arts London (AHRC funded)

2014 MA Art and Visual Culture (Distinction), University of Westminster, London

2010 First Class BA (Hons) Mixed Media Fine Art, University of Westminster, London

SOLO EXHIBITIONS

2015 Negotiating Amnesia, solo exhibition at Fondazione Alinari, Florence, Italy

2011 Home Sweet Cary - Alessandra Ferrini & Helen Marshall, Cary Visual Arts, Cary, NC, USA

SELECTED GROUP EXHIBITIONS

2017 Global Learning, Ma*Ga Museum of Contemporary Art - Milan, Italy, curated by Alessandro Castiglioni

2017 Postcolonia Italia, S.a.L.e. Docks, Venice, curated by Alessandra Ferlito

2017 Human Rights Exhibition, Salento Finibus Terrae Festival. In collaboration with Ginevra Sammartino and Radio Ghetto Voci Libere

2016 Orestiad Italian, La Quadriennale di Roma, curated by Simone Frangi

2015 A Natural Oasis, special project for MEDITERRANEA17, BJCEM Biennale, Viafarini, Milan, IT.

2015 Performing History, The Garrison Library, Gibraltar

2014 Ephemeral Works, Montegiardino Castle, Republic of San Marino. Curated by Alessandro Castiglioni & Simone Frangi

2012 Three Gates, Hanmi Gallery, Fitzrovia, London, UK. Curated by Livia Dubon Bohlig and Seihee Shon

2010 7678 m3, Ambika P3 Exhibition Space, Marylebone, London, UK

SELECTED SCREENINGS

2017 Radio Ghetto Relay - Curzon Cinema (Goldsmiths, University of London). Part of Sound of Memory Symposium

2017 Negotiating Amnesia - Ma*Ga Museum of Contemporary Art - Milan, Italy

2017 Radio Ghetto Relay - Salento Finibus Terrae Festival (Human Rights)

2016 Radio Ghetto Relay - A-i-R Wro Talk 2.0, Wroclaw, Poland 2017 Negotiating Amnesia - Ma*Ga Museum of Contemporary Art - Milan, Italy

2016 Negotiating Amnesia - The CERA Project - WE ARE ALL THE OTHER Symposium, London

2016 Negotiating Amnesia – SOAS University, organised by SOAS History Society London

2016 Negotiating Amnesia – UK Premiere at Genesis Cinema, London. Organised by CinemaitaliaUK

2016 Negotiating Amnesia – Mende International Film Festival, Ft. Lauderdale, Florida, USA. *Awarded Best Short Documentary

2015 Negotiating Amnesia, Spazio Alfieri, Florence, IT - 56th Festival dei Popoli, International Documentary Film Festival

RESIDENCIES and COMMISSIONS

2016 A-i-R Wro, Open Call Europe “Art and culture during the migration crisis in Europe in XXI century”

2016 Film Commission for Spaces of Memory solo exhibition in Seoul, Korea

2015 Artist in Residence and Film Commission - Alinari Contemporary (Florence, IT). Curated by Livia Dubon Bohlig at Archivio Alinari

2015 International Workshop - Listen to the Sirens (Gibraltar). Organised by Little Constellation in collaboration with ViaFarini and BJCEM. Curated by Alessandro Castiglioni and Simone Frangi.

2014 Katalogos Workshop with Basma Alsharif - mini residency at ViaFarini (Milan). Curated by Alessandro Castiglioni and Simone Frangi.

2014 A Natural Oasis Summer School, Republic of San Marino. Organised by Little Constellation, ViaFarini and BJCEM Biennale.

2013 Artist/Project Coordinator: Victoria Park commission (Propeller Youth Art Forum), Chisenhale Gallery, London

2011 Artist in Residence (Cary Visual Arts, North Carolina, USA)

SELECTED EDUCATION and PARTICIPATORY WORK

2017 Public Seminar, PostColonia Italia Exhibition, S.a.L.e. Docks, Venice, Italy

2017 Guest Lecturer at L'Orientale, University of Naples, Department of Postcolonial Studies

2017 Education Programme with High Schools, MAGA Museo Arte Gallarate, Milan, Italy

Dec 2016 Guest Lecturer, Visual Culture Course, University of Padua

2016 Youngsters in Europe Workshops, part of Ghetto Relay, A-i-R Wro (Wroclaw, Poland

2015 Negotiating Amnesia, education programme, P.A.C. Le Murate, Florence, IT

2015 A Natural Oasis, workshop for Academy Awards students at Viafarini, with Elisa Adami

2014 Workshop for CREATE London

2013 Propeller Youth Art Forum at Chisenhale Gallery, Project Coordinator
(Victoria Park commission, London)

2011-13 Project Assistant Propeller Youth Art Forum at Chisenhale Gallery (London) and Slow Boat Summer 2012 in partnership with Ikon Gallery, Birmingham. Led by artist Benedict Drew

2010 Audiovisual Support: Post-Production and Tutoring, BA Mixed Media Fine Art at the University of Westminster, London

2009-10 Associate Artist on the Story Of Stratford project, (London). A two years public art commission by Helen Marshall. Funded by Westfield, managed by A New Direction and supported by the Museum of London.

BIBLIOGRAPHY

2016 Leonardo de Franceschi, Fra Rimoizioni e Riscritture della Memoria, Cinemafrica

2016 Viviana Gravano e Giulia Grechi, Vuoti a rendere: memorie e amnesie del colonialismo italiano (Noi tutti siamo i monumenti), Roots&Routes Journal no.21

2015 Antonio Capellupo, Negotiating Amnesia, Distorcere la Storia, Cinema Italiano

2015 56th Festival dei Popoli, International Documentary Film Festival catalogue

2015 Mediterranea 17 catalogue, Bjem

2012 Three Gates catalogue, Hanmi Gallery, London

2011 Jennifer Baron, Home Sweet Cary. Article published in Cary Magazine