

Video S

ound Art Fest

iva, Babel

10-19 Novembre 2023, Brescia, Cinema

Odorici, 6B, MO.CA - Centro per le

Nuove Culture, Via Moretto, 78

rico

n, Via Nino Bixio, 9, Bunkervik, Via Fede

Nuovo Ede

XIII Edition

Alexandre Erre

Andrea d'Amore

Angela Xu

Camille Henrot

Cyprien Gaillard

David Claerbout

Giuseppe Boccassini

Haig Aivazian

Hito Steyerl

Jordi Colomer

MacGuffin

Marilisa Cosello

Natália Trejbalová

Pietro Marcello

Rania Stephan

Video Sound Art is a Festival and production center for contemporary art. Since 2011, it has been supporting the emergence of new productions, reflecting on the changes in the language of installation as the outcome of a process of hybridisation of traditional disciplines: sculpture, architecture, cinema, theater. Over the course of its thirteen editions, more and more attention has been paid to the definition of exhibition itineraries in contexts usually inhabited by communities with the intention of testing the adaptability of art in society: group exhibitions in public schools, basements, theaters. The encounter between the Festival staff, artists, curators and the hosting venues involves a constant dialogue. The act of curating is no longer just about caring for artistic objects, it is about embracing different visions of the world by rewriting and sharing the concept of authorship.

Video Sound Art Festival 13th edition

Babel, Brescia



Immagine di Cathy Hu dall'articolo *Subtle Forces in Everyday Resistance* tratto dal numero 13 *The Letter* del progetto editoriale MacGuffin

The limits of our world are the limits of our language, is among the best-known theses of the philosopher Wittgenstein. And, as the closest philosopher Federico Campagna writes in *Technique and Magic*, reality consists of what language can capture – be it the governmental alphabet, the language of the market or electronic technology. What is not captured by language slips away, letters are in danger of disappearing like the history of human beings.

Babel, the 13th edition of Video Sound Art Festival, is on show in Brescia from 10 to 19 November. The project stems from a reflection on language: its ambiguities and idiosyncrasies, but also the promises it carries as the communication tool that defines us. The Festival continues in the upcoming weeks in two other cities in Lombardy: Bergamo (24 - 25 November) and the usual Milanese appointment (29 November - 3 December).

Babel takes its name from the legendary construction described in the book of Genesis (11:1-9). In a narrative suspended in the time of myth, we are told of a state of ideal harmony and cohesion in which "all the earth had one language and the same words". By divine will, this is abruptly replaced by a condition of ontological incommunicability and incomprehension. The expedient with which this fracture is recounted is Babel, a tower that should have soared to the point of touching the sky, but instead remains tragically unfinished due to the crumbling of a common language by a will imposed from above – "let us confuse their language, so that they no longer understand one another's language". Babel thus comes to represent on the one hand the tragic nature of the human condition, but also an inherent subversive potential and a symbol of resistance to all forms of suppression and control.

A screening programme, installations and performances make up a program built in collaboration with international institutions and research programmes. The Festival focuses on the ambiguous nature of language: from investigations on the letters of the world's alphabets conducted by the Dutch publishing group MacGuffin to research on identity expressed through video language conducted at the CNAP - Centre national des arts plastiques in Paris. Selected video works from the French collection are presented during the Festival alongside new international productions.

Babel Bergamo, Milan

The exploration of Video Sound Art continues in the city of Bergamo from 24 to 25 November at the Liceo Scientifico Lussana with the students of class 4B.

L'alieno non parla ma capisce (*The alien does not speak but understands*) is a performance, the result of a collective work on language, starting from the personal experience of each participant. The performance identifies in the polysemantic and symbolic figure of "the alien" the expedient to highlight, through expressive processes and paradoxical translations, the multiple possibilities of language.

In Milan, the historical "home" to the Festival, the exhibition will be on show from 29 November

to 3 December. There the project will enter into a dialogue with the Historical Archive of the Ca' Granda Hospital. Selected video works by internationally renowned artists such as Ali Kazma, Camille Henrot, Pierre Huyghe and Edith Dekyndt investigate the topic of "language" through a more reflective and contemplative lens, placing emphasis on the calligraphic gesture and on the repetitive nature of clerical work as practices that reveal the importance of language itself and the preservation of memory.

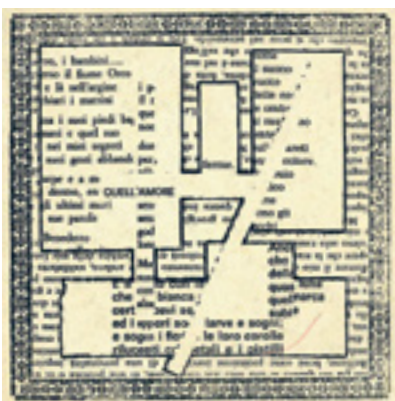
Babel Rewind

I am trying to imagine what might have been the unique language that everyone on Earth shared before they erected the defiant tower of Babel. Where did the common words come from? The relationship between verbal expression and image is indeed a mysterious process, that of figurative thought and sound transforming into speech. "Come, let us build a city and a tower and make a name for ourselves so that we will not be scattered all over the Earth." This is what men with one language said to each other orally, which was then followed by a written, visible, orally independent trace, passed off as a translation. Functional writing in the history of the world has always been countered by a liberating graphism, an inner impulse that initiates the gesture by drawing a line between inside and out. Language is an imperfect tool that expresses our imperfect presence in the world, placing us in relation to one another.

There are thousands of languages, registers of as many cultural identities, as well as numerous writing systems, many of which are at risk of extinction. Minority languages are not always official; they are often repressed, ignored or even made illegal. *Babel* offers a chance to reflect together on language as a spiritual expression and an element of identity, but also as a place of experimentation through which non-linear creative energies can be released, recovering the physical poignancy of the sign. From the calligram, a poetic composition that interpenetrates text with imagery, to verbo-visual artistic experiences, such as those that emerged in the 1970s, the subversion of the rules of writing and the encroachment of the word are a form of resistance to communicative and ideological levelling. If I had to come up with an impossible solution to the dispersion following the fall of the tower in



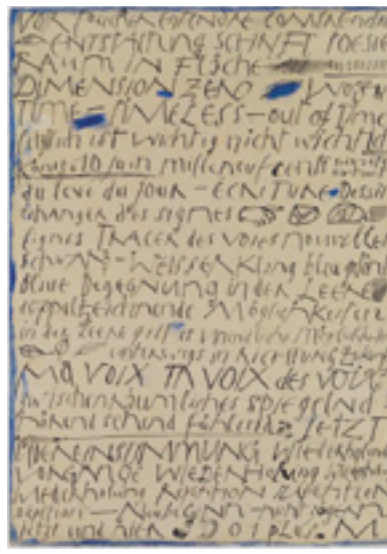
Stelio Maria Martini, *Una finestra - serie L'impossibile naufrago*, 1962, 24,5 x 34 cm, Mart, Museo di arte moderna e contemporanea di Trento e Rovereto / Archivio di Nuova Scrittura, Collezione Paolo Della Grazia. Immagine dal sito: www.artsandculture.google.com



Mirella Bentivoglio, *From Page To Space. Women In The Italian Avant-Garde Between Language And Image*, 1979, 21,5 x 21,5 cm, annuncio dell'esposizione alla Casa italiana Columbia University, NY. Immagine dal sito www.fondazionebonotto.org

the Babel myth, I would conjure up the construction of a collage containing all the languages of the world in order to observe them together.

Over the first five weeks of 2023, I visited the video archives of the CNAP: the Centre National des Arts Plastiques in Paris. The origins of the CNAP collection date back to the French Revolution, when the notion of shared heritage was born. Of the 107,000 works that can all be consulted online today, I had chosen to study the video collection,



Rudolf Mumprecht, *Vair toucher entendre*, 1978, 105 x 76 cm, acquerello su carta. Immagine dal sito: www.arte.mobiliare.ch

selecting around 150 European films or ones produced by directors working in countries bordering the Eastern Mediterranean – including Algeria, Egypt, Lebanon, Morocco and Turkey. The selection of films presented for the edition of Babel in Brescia includes works that make use of pre-existing materials: amateur videos from the web or ones taken from archives, images well-rooted in the collective memory from television news, cinema and advertising. Works that reflect on the language of cinema and that share the subversion, the wandering and semantic trespassing with visual poetry. I consider them akin to the utopia of the collage containing all the languages of the world, for they try to certify the existence of things and, starting from a boundless pool of material, restore autonomy to images and thought, translating imagery into new words.

My thanks go to Pascale Cassagnau for her texts and for supporting my selection from the CNAP collection, and to Professor Zanchetti for his study and dedication and for putting me in touch with visual poetry.

– Laura Lamonea, curator and artistic director of Video Sound Art

Babel Rebuilt

Since 2011, Video Sound Art has been supporting young artists in the production of new works through an annual Open Call that provides opportunities for research, in-depth study and confrontation with historical archives or residencies, in dialogue with scholars, artisans, experts in the field and the entire Video Sound Art team.



Ngurrara II, *Rights of Future Generations*, Courtesy Sharjah Architecture Triennial. Foto di Marco Cappelletti

On the occasion of the 13th edition of the Festival, the artists' call presents *Babel Rebuilt*: an invitation to collectively come up with new forms of expression, new languages – hence new forms of thought, knowledge and resistance – closely linked to the Festival's main theme.

As if it were itself a little Tower of Babel to be reconstructed, the *Babel Rebuilt* Open Call rests on two main 'pillars'. The first is the text *تكتب في لغة غريبة / 'To Write in a Foreign Language'* (2000), in which the Lebanese writer and painter Etel Adnan describes how her artistic practice – as well as her very existence – were profoundly influenced by the linguistic tools she happened to have at her disposal. From the Turkish absorbed at home to the Arabic and French she encountered in her schooling, and to the English she later learnt while attending the American University in Beirut. In a passage of this text, Etel Adnan writes: "I didn't need to write in French anymore, I was going to paint in Arabic."

"I soon realized that to me this meant a new language"

and the solution to my dilemma: I didn't need to write in French anymore, I was going to paint in Arabic. All this was happening around the year 1960. furiously I became a painter. I immersed myself in that new language. Abstract art was the equivalent of poetic expression. [...] I didn't need to belong to a language-oriented culture but to an open form of expression [...]."

Passage from the essay 'To Write in a Foreign Language' by Etel Adnan, 2000

The second cue is *Ngurrara II*, a ten-by-eight-metre Aboriginal painting made in 1997 by a group of forty women and men from the Walmajarri, Wangkajunga, Mangala and Juwaliny communities, with the aim of translating into pictorial form the claim to a territory in the Great Sandy Desert, Western Australia which has belonged to these communities since time immemorial. The painting depicts several bodies of water, or *jilas*, stretching over an area of more than 83,000 square kilometres. It is a map, in the cartographic sense of the term, but also a legal document designed to overturn the colonial concept of *terra nullius*, testifying to the intergenerational relationships that bind the Aboriginal people to a territory conquered and usurped since 1788. *Ngurrara II* will be presented at a hearing before the Australian Native Title Tribunal and will contribute to decreeing the native name of that territory.

Drawing on these two references, *Babel Rebuilt* invited participants to experience the creative potential that lies in the gap, or shift, between different forms of language – Arabic being painted, a painting becoming a legal document.

A. Angela Xu, Italia

tù māmā ('rabbit mother'), 2023
Site-specific Installation

The winning project of this year's Open Call is *tù māmā* by Angela Xu, a young designer and performer who recently graduated in Graphic Design from the Royal Academy of Fine Arts in Antwerp.

tù māmā presents the latest chapter of a broader research project conducted by the artist on the complex and at times conflicting relationship that binds diasporic generations with their supposed 'mother tongue'. Starting from the study and re-elaboration of 'rediscovered' passages from her childhood and her early interaction with the written language, Angela relates to an inherited language (Chinese) in a new and critical manner, as a language which does not necessarily represent her only nor even her primary point of reference. By reinterpreting and re-appropriating the calligraphic gesture, Angela breaks down the relationship of dominance that initially bound her to an 'imposed' language. In this sense, the artist deliberately leans on that complex framework which is language, thereby re-appropriating a denied space. *tù māmā* starts off from a strictly biographical element to represent a shared existential condition, proposing a powerful example of how language can shape cultural systems and structures in the form of personal micro-stories.

The project, which stood out for its intimately biographical and delicately political character, was chosen by an outstanding international jury made up of Kirsten Algera (creative director and curator of MacGuffin – *The Life of Things*), Delany Boutkan (curator and researcher at the Nieuwe Instituut in Rotterdam), Barbara Casavecchia (writer and curator), Ala Tannir (architect and curator) and the Video Sound Art curatorial team (Laura Lamonea and Erica Petrillo).

Angela Xu will present the installation *tù māmā* in the Sala Diana of MO.CA, the venue of her residency in September, as well as a performance during the opening days of the Festival.

– Erica Petrillo, curator and coordinator of the 2023 Open Call

Exhibition MO.CA

The rooms of MO.CA host an exhibition itinerary consisting of a first section of works - video works, installations and performances - dedicated to the mother tongue, to language imposed and reinvented, to letters that open a reflection on the relationship between the word and the world.

In sala Diana, MO.CA's noble hall, the research conducted by curators Kirsten Algera and Ernst van der Hoeven converges with an installation dedicated to the thirteenth issue of the publishing project MacGuffin. Visitors are invited to interact with the contents of the magazine with the support of the Festival facilitators. The intention is to create a space for collective reading and discussion on the role of the letter.

B1, B2. Alexandre Erre, Nuova Caledonia

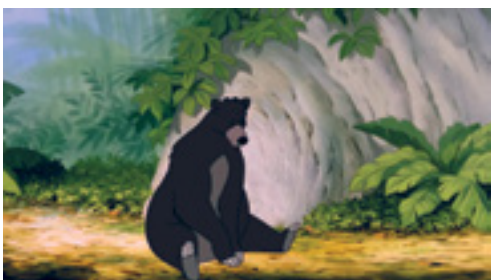
Chaîne de montage (Chain of assembly), 2018, triptych, HD video, colour
Duration 19'50", 03'06" and 08'25"
Le radeau de la joie (The Raft of Joy), 2007, HD video, colour, sound
Duration 13' 31"
CNAP - Centre national des arts plastiques

Alexandre Erre focuses on archives and traditions, drawing on his personal history, on his native language and diasporic present. In *Chaîne de montage* we witness the paradox of fruits that are assembled by hand, as if they were products of an assembly line. A vision of a consumerist society in which, with a view to efficiency and profitability, we no longer have to wait for nature to develop at its own pace, in order to enjoy the harvest. Fingers and hands come to life, twisting and deforming to create each time a new exotic fruit where each miniaturized part is an element of an unintelligible alphabet. In the video *Le radeau de la joie*, a group of people play on a raft adrift to the notes of Beethoven's *Ode to Joy*. The subtext is a series of information about New Caledonia, taken from *La notice à l'usage des futurs colons en Nouvelle-Calédonie* (1930). The text dances on the screen to the rhythm of the impossible pirouettes of the young people on the raft.

C. David Claerbout, Belgium

The Pure Necessity, 2016, HD video, colour, sound
Duration 50'
CNAP - Centre national des arts plastiques

Assisted by a team of professional animators,



David Claerbout, *The Pure Necessity*, 2016, 50'. Video still © Adagp, Paris_Cnap

David Claerbout re-appropriates characters and settings of Walt Disney's animated film *The Jungle Book*, freeing them from all forms of language and anthropomorphic references, in an operation of subtraction of human faculties. Instead of talking, singing and dancing, the animals go back to being bears, panthers and pythons, showing us a different methodology of listening, dialogue and representation of the living.

D. Jordi Colomer, Spain

un crime, 2004, HD video, colour, sound
Duration 4' 40"
CNAP - Centre national des arts plastiques

Filmed in Cherbourg in 2004, *un crime* retraces a true crime story reported more than a hundred years ago by *Le petit journal*, a newspaper from the 19th century. The video is a literal narration of the story: in each shot, the twelve actors carry the letters that make up the literary corpus. The actors are people from the city of Cherbourg, which is in turn the set of the film. *un crime* tries to define the complex relationships that exist between object and word, narration and scenography. Colomer focuses on an investigation of physical space in its social and political complexity.

E. MacGuffin, Netherlands

Babel, Installation dedicated to N13 *The letter*, 2023



Jordi Colomer, *un crime*, 2004. Video Still © Adagp, Paris_Cnap

MacGuffin is a research platform that explores the life of ordinary things. The editorial project examines the objects that surround us, using them as a starting point for analyzing the historical, social and political aspects they represent. The research conducted by curators Kirsten Algera and Ernst van der Hoeven flows into an installation dedicated to the thirteenth issue of the magazine, focusing on the role of the letter from the perspective of feminism, cultural identities, ecology and emancipation. From the pixel, the basic element of the digital letter, to the cultural impact of Arabic typography, MacGuffin No. 13 delves into the world of alphabets.

Exhibition Bunkervik

The three installations in Bunkervik dialogue with each other, offering a reflection on video language. The filmic reconstruction expressed in non-linear narratives of historical events meets with the creation of fictional scenarios and reinventions from film material. The works investigate the relationship with fiction by chasing the verisimilitude of language, an instrument that determines what is true and what exists.

F. Haig Aivazian, Lebanon

Prometheus, 2019, colour, sound
Running time 23'

In his film *Prometheus*, Haig Aivazian utilizes archival footage to juxtapose two events, both occurring in the early 1990s: the US technological and environmental assault on Iraq and the victory of the US basketball team, nicknamed the Dream Team, at the 1992 Olympic Games in Barcelona. Fire is the main narrative driver: from the theft on the peaks of Mount Olympus to the deflagration in the oil fields of Kuwait. The film traces the long history of fire through non-linear associations.

G. Rania Stephan, Lebanon

Threshold, 2018, digital video, colour, sound
Duration 11' 30"

Threshold reprises in its entirety an old Egyptian science fiction film, *The Master of Time*, directed by Kamal el Sheikh in 1987. The film's protagonist is an enlightened scientist obsessed with eternal life. Rania Stephan empties the Egyptian film of its fictional elements, preserving only shots of entrances and exits through doors and gates. Despite the dissolution of the plot, sufficient elements remain for the narrative to be understood. The viewer joins the protagonist, Mr. Kamel, and gets stuck in space and time, fulfilling the scientist's prophecy.

H1, H2. Natália Trejbalová, Slovakia

About Mirages and Stolen Stones, 2020, full HD video, colour, stereo
Duration 18' 50"

For unknown reasons, the Earth has become flat. A researcher has recorded a film to investigate the mysterious flattening of the Earth that took place five years earlier. The film is divided into three chapters that seek to test our powers of observation and interpretation. The set, made by the artist, invites contemplation of what is happening on the screen, continually questioning the physicality of matter and its proportions. *About Mirages and Stolen Stones* plays with the viewer's vision by proposing alternatives and speculations that prompt us to challenge collective narratives and established truths.

Screening Cinema Nuovo Eden

Nuovo Eden cinema will present a screening program consisting of video works from the CNAP collection and films selected in collaboration with a film team from Brescia. The works, through retrieved materials - from television documentation, the web and archives - reveal narratives of resistance, tell stories and open up to new interpretative formulas, dwelling on the aspects of reality that are more difficult to grasp.

Cyprien Gaillard, France

Desniansky Raion, Digital Betacam, colour, sound. Duration 28'
CNAP - Centre national des arts plastiques



Cyprien Gaillard, *Desniansky Raion*, 2007. Video Still © Adagp, Paris_Cnap

Desniansky Raion is a suburb of Kiev, a forest of skyscrapers that, viewed from above, is reminiscent of the Stonehenge circle. Cyprien Gaillard in the film shows the decay of contemporary architecture, the modern ruins that, like rubble, return to nature. Three geographically distant locations follow each other in the film. The clash of two gangs on the outskirts of St. Petersburg is followed by plays of light celebrating the imminent demolition of a building in the Parisian banlieue of Meaux. In the third scenario, the camera flies over the outskirts of Kiev. The film is a composition of ready-made archive footage and images. The soundtrack by Koudlam is a key element that creates a collision of references and cultures: Philip Glass's compositions, rave music and Vangelis's synthesizer from the *Blade Runner* soundtrack.

Camille Henrot, France

Taxi toutes distances, 2009, video, colour, sound. Duration 28'
CNAP - Centre national des arts plastiques

Taxis toutes distances presents seven interviews with Parisian taxi drivers from different geographical locations. Through a series of questions, Camille Henrot analyzes each driver's relationship with their country of origin and with French culture. The taxi riding through the streets of the city becomes a visual metaphor for the journeys made by the interviewees, during which each person's personal journey resurfaces. Each story offers a unique perspective on the learning of the French language and the transmission of the mother tongue to children born far away from their country of origin.

Hito Steyerl, Germany

November, 2004, Betacam SP, colour, sound
Duration 25'
CNAP - Centre national des arts plastiques



Hito Steyerl, *November*, 2004, Video Still © Adagp, Paris_Cnap

In *November*, Hito Steyerl investigates the role played by images during a revolution, critiquing the visual rhetoric present in the media's reproduction of historical events. In the film, the artist collages television clips relating to the episodes that took place in 1998: the murder of Andrea Wolf, a famous activist, sociologist and childhood friend of the artist, a member of the PKK, the Kurdish liberation movement in Kurdistan. In the work, off-screen narration introduces and comments on Kurdish television documentaries. We find extracts from Bruce Lee films, scenes from an amateur film made by two teenage friends of the director, starring a very young Hito. The video contains references from distant territories, including Turkey and Germany, which the artist shows are united by real data, such as the bullets sold to the Turkish army by the socialist government after the fall of the Berlin Wall.

Rania Stephan, Lebanon

The Three Disappearances of Soad Hosni, 2011, video, colour, sound. Duration 70'



Rania Stephan, *The Three Disappearances of Soad Hosni*, 2011. Courtesy of the artist and Marfa'

Soad Hosni was a famous Egyptian actress and singer born in Cairo in 1943, who committed suicide in London in 2001. The *Three Disappearances of Soad Hosni* is a composition of excerpts from eighty-two films she starred in between 1959 and 1991. The title refers to three disappearances: the disappearance of Hosni's body, the end of the golden age of Egyptian film productions and the gradual abandonment of VHS recording. Rania Stephan's collage work from this boundless film material proposes a singular rewriting of Egyptian cinema, but it is also a documentary on the life and work of a tragic star, a symbol of modern Arab femininity. The raw images are an ode to the VHS tape that revolutionized the wide distribution of films for home and personal use.

Giuseppe Boccassini, Italy

Ragtag, 2022, video, colour, sound
Duration 84'

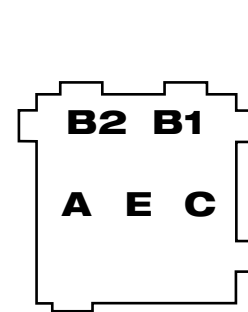
Giuseppe Boccassini is an Italian director working between Germany and Italy. *Ragtag* is a film made with the technique of found footage, a collage of about 310 film noirs. The images manipulated by the director are mainly taken from American feature films from the 1940s and 1950s. With his operation, Boccassini creates an archive of cinematic imagery, specifically of gestures, reducing the narrative component to a minimum. The director will be present at the screening. The film was selected by the programmers of the Cinema Nuovo Eden.

Pietro Marcello, Italy

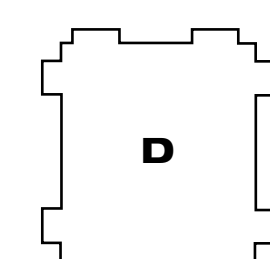
The Silence of Peleşjan, 2011, video, colour, sound- Duration 52'

The Silence of Peleşjan is a homage to the works of Armenian director Artavazd Peleshyan - in particular to his poetics, characterized by a strong emotional and human component. Using the technique of found-footage, the film uses unpublished material from the web and archives, mixed with sequences shot ex-novo. Pietro Marcello recalls "distance editing", theorized in a 1970s essay by Peleşjan and based on the distancing of planes rather than their contiguity. In this way, the capacity for emotional construction, typical of the Armenian director's practice, emerges in the film. The film was selected by the Video Sound Art team in collaboration with the programmers of the Cinema Nuovo Eden.

Sala Diana



Sala Conversazioni



A Angela Xu, *tù mǎma*, 2023

B1 Alexandre Erre, *Chaîne de montage*, 2018

B2 Alexandre Erre, *Le radeau de la joie*, 2007

C Jordi Colomer, *Un crime*, 2004

D David Claerbout, *The Pure Necessity*, 2016

E MacGuffin, *The letter N13*, 2023

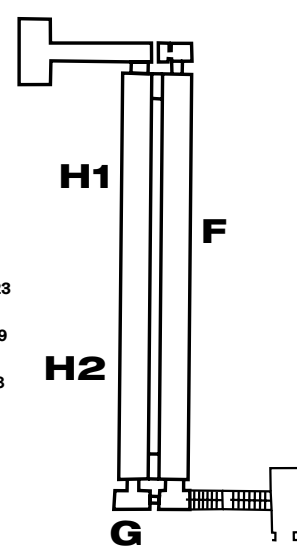
F Haig Aivazian, *Prometheus*, 2019

G Raina Stephan, *Threshold*, 2018

H1 Natália Trejbalová, *About Mirages and Stolen Stones*, 2020

H2 Natália Trejbalová, *Senza Titolo (appunti e schizzi sull'appiattamento)*, 2023

Bunkervik



Performance

Alongside the exhibition, MO.CA - Centre for New Cultures will host a performance programme with interventions by artists Marilisa Cosello, Andrea d'Amore and a new production by Angela Xu.

Andrea d'Amore, Italy

Masala wine, Performance, 2023

Andrea d'Amore presents the performance *Masala wine*, a gathering constructed around the notion of conviviality conceived by the artist in dialogue with David Claerbout's work, *The Pure Necessity*. The intervention is triggered by the Belgian artist's full-length film, a reinterpretation of the classic *The Jungle Book* (1967): the narration leaves the screen and expands into the room, generating a complete sensory experience. Visitors will be offered a hot drink prepared with garam masala (गरम मसाला in Hindi), a mixture of spices typical of Indian cuisine, the setting for Rudyard Kipling's novel. The artist embodies Shere Khan, the tiger antagonist of *The Jungle Book*. The death of Shere Khan, which the artist imagines has escaped, plays a key role in the performance by connecting the element of fire to the punishment of the negative character. A new perspective on the narrative is offered through a shared experience: an implicit re-evaluation of the tiger and Promethean hybrid.

Angela Xu, Italy

Let Fortune Accompany You, Performance, 2023

Sitting on the floor with her legs crossed, a camera pointed at her fingers scrolling through a document on a mobile phone screen. In the performance *Let Fortune Accompany You*, Open Call winner Angela Xu reads a series of excerpts of texts in Chinese (her supposed mother tongue), Italian (her supposed acquired language) and English (the language of emancipation, learned later). Some passages are autobiographical; others are extracts from critical texts reflecting on the idea of translation, multilingualism, language in relation to identity, including Jhumpa Lahiri's *Translating Myself and Others* and Mirene Arsanios's *Notes on Mother Tongues*. Angela accompanies the reading with delicate gestures, using a finger as if it were a paintbrush to represent Chinese ideograms in the air as they are enunciated. The presence of Angela's voice and gestures is linked to the presence-absence of the selected authors, creating a polyphonic narrative that reflects on that ambiguous dimension of language in which personal biography and collective memory merge.

Marilisa Cosello, Italia

Replica, Performance, 2023



Marilisa Cosello, *Replica*, 2023. Courtesy Marilisa Cosello

In her performances, Marilisa Cosello analyzes and deconstructs social structures, reflecting on contexts traditionally defined by the presence of rules. For *Babel*, the artist presents *Replica*, a research on the definition of identity in relation to social apparatuses. The group of performers, consisting of students from the Arnaldo and Tartaglia-Olivieri high schools in Brescia, was invited to reflect on norms and institutions, observing contemporary archetypes and stereotypes. The socio-cultural installations are spatially represented by compositions of school desks: the scenography of the performance consists of object-modules arranged in variable shapes. The intervention is divided into four acts, visual metaphors for four institutions: family, school, work and politics. The staging of iconic family portraits from art history - *Family and Court of Ludovico II Gonzaga*, 1465-1474 by Andrea Mantegna, *Portrait of the Antinori Family*, 1834 by Giuseppe Bezzuoli, *Madonna of the Magnificat*, 1481-1485 by Sandro Botticelli - is followed by representations of a school class, a work context, and a political judiciary. In the construction of the choreography, students take the liberty to identify their own role within the performance. Although instinctive, the choices of each individual participating in the performance influence the outcome of the work, unleashing an inevitable subversive element. This component of autonomy in the act of the performers and their interaction with the surrounding space and objects are factors that contribute to challenging the rules of the present, instilling doubt in the dogma.

Performance Assistant, Martina Luccini
Performers, students from Liceo Tartaglia-Olivieri: Amighetti Sara, Andreatta Giorgio, Bermudez Mariana, Braga Laura, Bresciani Olivia, Castrezzati Fabiana, Cazzaniga Chiara, De Martino Samuele, Festa Nicola, Gallia Elisa, Mazzucchi Vittoria, Medaglia Dajana, Pagani Giulia, Rafenne Hiba, Sini Elia, Spinelli Anita, Staiano Christian and Vizzone Alessandro; students from Liceo Arnaldo: Sofia Vivenzi, Anna Maccarinelli and Alice Stefania Calculli.
Special thanks to the Liceo Tartaglia-Olivieri students: Botta Vincenzo, Mohamed Karim and Plebani Tommaso. With the invaluable support of Professors Enrica Andreis and Eleonora Magnani

Experimentation Campus

In continuity with the experimental campus launched in 2022, Video Sound Art involved teachers and students from the Arnaldo and Tartaglia-Olivieri high schools in Brescia and the Lussana high school in Bergamo in a series of meetings led by educators, curators, artists, international guests and researchers from the Design and Creativity Centre of the Milan Polytechnic, which led to the construction of two performances scheduled in Brescia and Bergamo. The project stems from an investigation into the extent to which cultural programs account for young audiences, who often perceive themselves as passive recipients of choices made elsewhere. Are there practices capable of reversing this trend?

Programma Brescia

XIII edizione
Babel
10 - 19 novembre 2023

Opening
10th November, h. 6:00 p.m.
MO.CA - Centro per le nuove culture, Brescia

Venues and times
MO.CA - Centro per le nuove culture, Via Moretto, 78
Bunkervik, Via Federico Odorici, 6 B
Cinema Nuovo Eden, Via Nino Bixio, 9

Exhibition

Alexandre Erre, Angela Xu, David Claerbout, Haig Aivazian, Jordi Colomer, MacGuffin, Natália Trejbalová, Rania Stephan

Free admission
Friday 10th November, h. 6:00 - 10:00 p.m.
Saturday, 11th November, h. 4:00 - 9:00 p.m. (Bunkervik h. 4:00 - h. 10:00 p.m.)
Sunday, 12th November, h. 10:00 a.m. - 7:00 p.m.
Tuesday, 14th November, Wednesday, 15th November, Thursday, 16th November, h. 2:00 - 7:00 p.m.
Friday, 17th November, h. 2:00 - 10:00 p.m.
Saturday, 18th November, h. 10:00 a.m. - 10:00 p.m.
Sunday, 19th November, h. 10:00 a.m. - 7:00 p.m.

Performance

Andrea d'Amore, Angela Xu, Marilisa Cosello

Admission by reservation
Venue: MO.CA - Centro per le nuove culture

Performance *Masala wine* by Andrea d'Amore
Friday, 10th November, h. 6:00 p.m.
Saturday, 11th November, h. 7:30 p.m.

Performance *Let Fortune Accompany You* by Angela Xu
Saturday, 11th November, h. 4:00 p.m.
Sunday, 12th November, h. 6:00 p.m.

Performance *Replica* by Marilisa Cosello
Friday, 10th November, h. 7:00 p.m.
Sunday, 19th November, h. 5:00 p.m.

Screening program

Camille Henrot, Cyprien Gaillard, Giuseppe Boccassini, Hito Steyerl, Pietro Marcello, Rania Stephan

Venue: Cinema Nuovo Eden
Full price ticket: 6.50 €
Reduced ticket: 5.50 €

Saturday, 11th November, h. 5:30 p.m. - Hall 2
Rania Stephan, *The Three Disappearances of Souad Hosni*, 2011, 70'

Sunday, 12th November, h. 11:00 a.m. - Hall 2
Cyprien Gaillard, *Desniansky Raion*, 2007, 30'
Hito Steyerl, *November*, 2004, 25'
Camille Henrot, *Taxis toutes distances*, 2009, 28'

Tuesday, 14th November, h. 9:00 p.m. - Hall 2
Pietro Marcello, *Il silenzio di Pelešjan*, 2011, 52'

Friday, 17th November, h. 9:00 p.m. - Hall 1
Giuseppe Boccassini, *Ragtag*, 2022, 84'
Artist and critics present in the hall

Saturday, 18th November, h. 5:30 p.m. - Hall 2
Cyprien Gaillard, *Desniansky Raion*, 2007, 30'
Hito Steyerl, *November*, 2004, 25'
Camille Henrot, *Taxis toutes distances*, 2009, 28'

Sunday, 19th November, h. 11:00 a.m. - Hall 2
Rania Stephan, *The Three Disappearances of Souad Hosni*, 2011, 70'

Program in Italian



www.videosoundart.com
@vsafestival
info@videosoundart.com

Curated by Video Sound Art
Art direction and curatorship
Laura Lamonea

Curatorial team and Open Call coordination
Erica Petrillo

Education
Thomas Ba, Laura Lamonea, Tommaso Santagostino

Production and video material direction
Lino Palena

Production
Andrea Ciavattone, Mario Tonutti

Press office and communication
Francesca Mainardi, Rebecca Canavesi, Caterina Migliore

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Valentina Letizia

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Subject of regional relevance



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