

LUISA EUGENI

MORE INFO AT:

SINEUMBRA.EU

Luisa Eugeni / Nulla sine sole umbra

VITA

Born in Assisi, (Italy) in 1987 2023 achieved a second Fine arts Mastert Moving Image, IUAV University Venice, 2019 achieves a Master (Meisterschüler) in "Artistic spacial and body concept" by Andree Korpys e Marcus Löffler. 2018 achieved an Art Diploma in "advanced ideas of filmic spaces and conceptual photography" by Rosa Barba (University of the Arts Bremen). In 2011 achieved a Bachelor degree in International Relations, at the University of Perugia, Italy. Thesis on Political Philosophy.

From 2016 until 2022 is holder of Cusanuswerk foundation scholarship. Eugeni was awarded with the "Karin Hollweg Preis 2019". Co-dounder and actual coordinator of Sineumbra interdisciplinary project.

SOLO EXHIBITIONS

2020, Bremen, Kunsthalle, "SOMA" / 2018, Bremen, Arbeitnehmerkammer, Galerie im Foyer, "De Tranquillitate animi" / 2018, Isola del Liri, Italy, Teatro Stabile, "Serenità, stasi, movimento e caos" / 2017, Bremen, Schauburg Cinema, Ill film-festival Bremen, Premiere "Film-expansion", supported by Bremen Theatre and Filmbüro / 2017,Guangzhou, Guangzhou Book Center, "POPOLARE"organised by Art CO-OP EduLab / 2016, Bremen, Kultur Bunker, „Cher“ Film Premiere / 2014, Germany – Bremen, Immigration Office Gallery, "What´s left"

COLLECTIVE EXHIBITIONS

2023, Venice, Italy, Fondazione Bevilacqua La Masa, Debris / 2020, Gera, Germany, Neuen Galerie für Zeitgenössische Kunst, "Anders – Ästhetik der Differenz" / 2019, Djerba, Houmt Souk, (Tunesien) International Media Festival, "Seedjerba", site specific installation / 2019, Bremen, Weserburg, Museum for modern art, Bremen, " _()_/ " Meisterschülerinnen 2019 / 2019, Wismar, City hall, light intervention, "lichtcampus" / 2018, Como, (Italy), Chiostrino Artificio, "Aduevoci", philosophy und music festival "aduevoci" /2017, Palermo, Cafe internazionale / Roma, The Independent MaXXi, museum of xxi century arts, "Counter-production" summer-school and action-intervention /2017, Bremen, GAK, Gesellschaft für aktuelle Kunst, "von seitenlinien" / 2017, Bremen, Galerie für Gegenwartskunst – Barbara Claassen-Schmal, "Bleiche 21" / 2017, Bremen, Schwankhalle, "#17 How to build a structure to be alive inside?",collective performance curated by Every Oceans Huges (Emily Roysdon) / 2016, Halle, Burg gallery in Volkspark, "Kunsthoch 46" / 2015, Berlin, UDK, university of the arts Berlin, "Kunsthoch 43" / 2014, Guelph, Ontario, Canada, Alexander Hall, "exex"



PRIZES AND SCHOLARSHIPS

2019 Hollweg Prize, together with Mattia Bonafini

2016-2021 Cusanuswerk foundation scholarship holder

2014 DAAD scholarship, University of Guelph, Canada

RESIDENCIES

2023 Fabriano, Italy, Fedrigoni Fabriano Foundation

2021 Formine, Italy, Formine Association for the Promotion of German-Italian Scientific and Cultural Exchange

2017 Guangzhou, China, Art co-op foundation

INTERDISCIPLINARY PROJECTS

2021, Hybrid Museum of the Neighbourhood - artistic collaboration for a virtual museum at the Jakobs University Campus, with augmented reality technologies and historical contents. Initiated and led by Dr. Professor Jakob Fruchtmann. Eugeni designed the aesthetic concept for the museum, the apps and the several media present, in collaboration with designers Leonard Rokita and Clemens Gensch, and historian Rüdiger Ritter.

2019, founder of the multimedia artistic collaboration (with composer Mattia Bonafini), Gabrio Gabrielli (dancer), Anna Jäger (dancer), Anke Peters (photography), Dominik Schindler (mathematician), Antonio Stella (actor and dancer), Simone Zoppellaro (writer and journalist), under the group name Sineumbra. Eugeni currently leads and coordinates the group.

2019, Venice, German Pavilion, 58th Art Biennale (Italy) Part of coordination team for the summer school "Beyond Repair", in collaboration with Natascha Süder Happelmann, Ernest Ah, Biennale Urbana, Mona Schieren and Ingo Vetter

2019, Venice, Lithuanian Pavilion, 58th Art Biennale, participation at Sea & Sun (Marina) Performance

2018, Sicily – Vienna – Bremen – Coordination and conceptual co-development of an interdisciplinary research project between sculpture class of Professor Vetter (HFK Bremen) and architecture students of the Academy of art in Vienna, "Six Characters in search of an Author"

2023

QUESTI POVERI STRACCI

displacement and reenactment
Multimedia installation

In collaboration with Mutaforma
Felt (174cm x 14 metres)
concession Fondazione Fedrigoni Fabriano
Performance: Anna Jäger
Fabric, Stool, Video, Sound
04' (loop), 2023



felt used for the installation, photo from the Fabriano Fedrigoni Foundation historical archive



Foto installation after the performance,
Luisa Eugeni, Fondazione Bevilacqua La Masa

The work exhibited is presented as an expanded painting in the making. The artist, thanks to the collaboration and support of the Fondazione Fedrigoni Fabriano, builds an installation triggered by a performance in which he re-enacts, with original materials, the sorting of rags, the initial act in the work cycle of paper creation. On the occasion of the opening of the exhibition, the performer Anna Jäger will loop this action of the "stracciarole" - the women to whom this first phase was entrusted - honouring the value and contribution of these long invisible figures.



photos during the Performance, Luisa Eugeni, Fondazione Bevilacqua La Masa

2022

PROCESSIONE

collective performance and sculpture,
Formine, 2021

“Processione” is a collective action organized by the artist in July 2021, during the art residency in Formine (Association for the Promotion of German-Italian Scientific and Cultural Exchange) at Lago Maggiore, Italy.

The action was inspired by an old photo found in the Casa Rossa, showing the brutally hard working condition for women there.

The members of the Association and local people have been invited to walk collectively from the bottom of the mountain (where the photo was taken in early 1900) to the village on top, carrying a stone.

The artist originally planned to carry the stone, alone, for the whole path, as a symbolic gesture in memory of the women that were used to carrying several dozen kilos of materials on their baskets for very long distances (a report from 1927 refers to them as “two legs-pack animals”).

Instead, every participant (men, women and children) voluntarily decided to share the stone and carry it collectively up to the village. The children also voluntarily carried smaller stones. During the performative action, Jonas Hartmann, a German actor and author, breaking for a few minutes the complete silence in which all the action has been led, read to the audience in a small mountain chapel an old report about these women.

At the end the stone was placed into a memorial, carved with the help of several inhabitants, “IN MEMORIA DELLE DONNE DI FORMINE” (in memory of Formine’s women)

photos : Monika Keiler



[link to video click here](#)



2020-2021

SOMA

[for video presentation: click here](#)

In this work, Sineumbra traces the disappearance of Italian culture and traditions, which has been attributed to larger social changes as well as natural disasters, and the resulting changes in the character of people, places and landscapes. Following a collective dynamic work ethic, select stakeholders from the areas of philosophy, literature, politics, performance, and dance have been included into the artistic process.

During the exhibition, performances by the dancers Anna Jäger, Antonio Stella and Gabrio Gabrielli will liven up the installation. By appealing to all senses, this poetic exhibition invites visitors to explore issues dealing with collective uncertainty and trauma.

[more infos at : Kunsthalle Bremen](#)

in collaboration with
Mattia Bonafini, (as Sineumbra)

SOMA Multi-channel audio-visual installation divided into four rooms, consisting of ten projections, textures, objects and live performances by Anna Jäger, Gabrio Gabrielli and Antonio Stella



"I dreamt about fireflies"; Luisa Eugeni 2019
foto: Tobias Hübel, Kunsthalle Bremen

(Room 1) I dreamt about fireflies, 2019

A piece from the hand-weaving series made in Italy, designed as a projection surface in the Soma exhibition.

Dimensions: 180x300 cm

Approximately 700 silver thread chains were hand-sewn with small lead weights by the artisan Francesca Gagliardi.

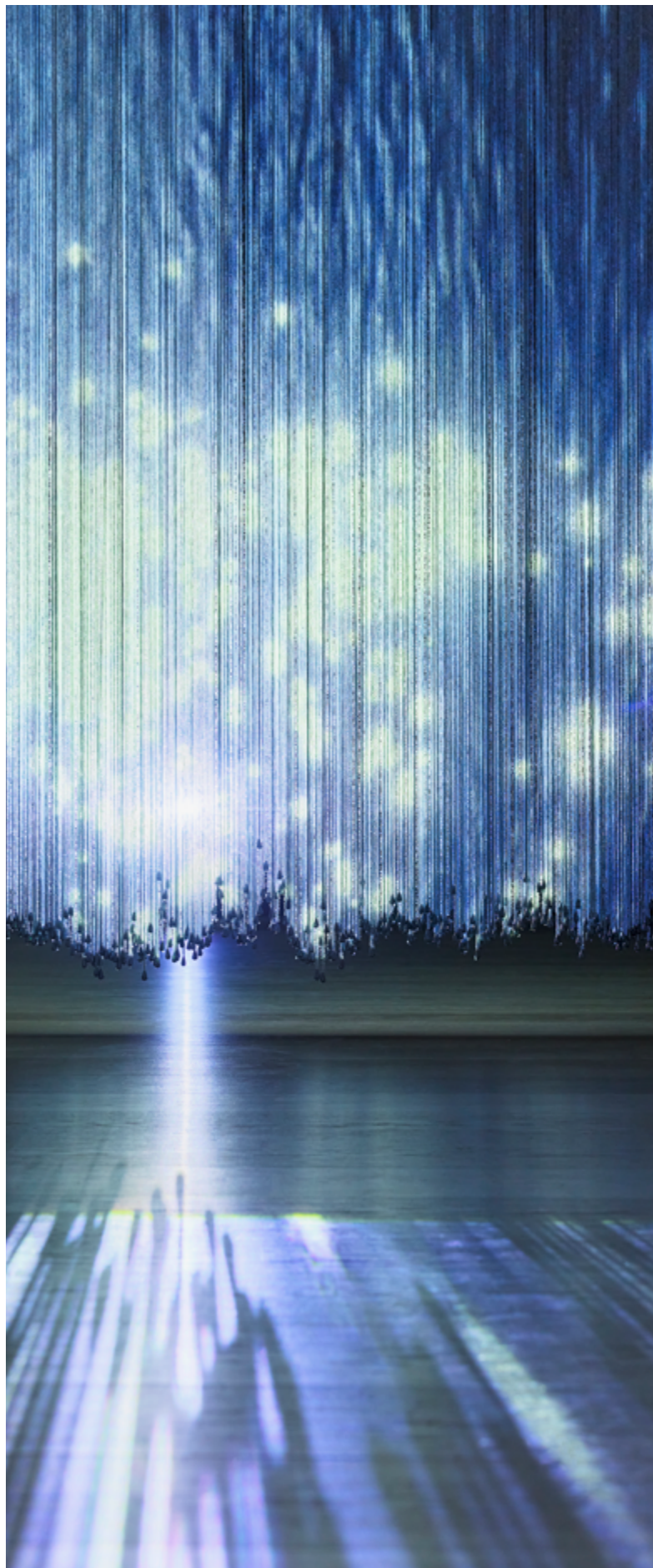
The chains with a total length of one and a half kilometres were produced thanks to the contribution of Umbrian craftsmen and crafts-women.

The piece, as the all variations of the weaving series developed in a mother-daughter collaboration (Luisa Eugeni - Francesca Gagliardi) is a tribute to the magnificence but unfortunately disappearance of textile craftsmanship and aim to offer experimental forms for its future development.

As with Dante's image of the night scene, the installation SOMA, developed in 2020 by the collective Sineumbra for the Kunsthalle Bremen, is characterised by the high-contrast and flickering play of light appearances in the dark.

This idea ties in with another of Pasolini's works that, along with the film Love Meetings, was also inspirational for SOMA: the text La Scomparsa delle Lucciole (On the Disappearance of the Fireflies), published more than 10 years later in Corriere della Sera. The reference to this Pasolini reading appears at the very beginning of the SOMA installation. The abstract-looking images of sunlight reflected on a water surface that Eugeni captured in Venice are projected onto a light curtain made of metallic threads.

excerpt from SOMA. Bodies Between Light and Dark by Eva Fischer-Hausdorf



(Room 2) Das Labyrinth, 2020

twelve woven Works:
Luisa Eugen in Collaboration with
Francesca Gagliardi und Sergio Eugeni
dimensions 70 to 90 cm x 150 to 200 cm
Assistant for Woven Works: Roberta Bambini

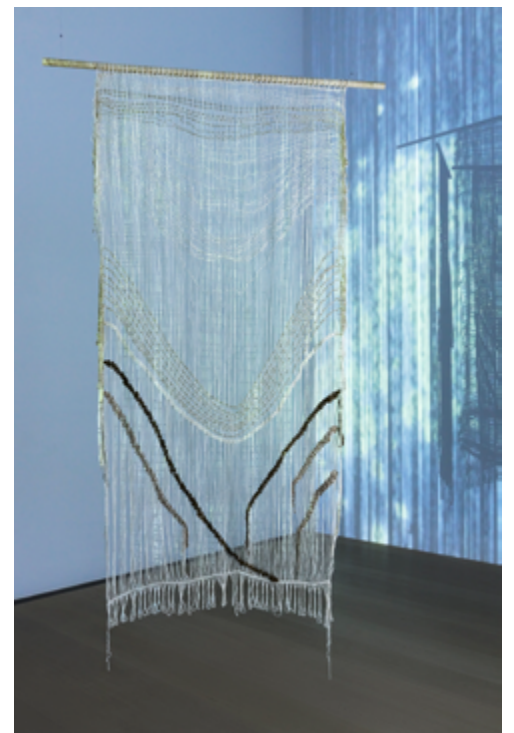
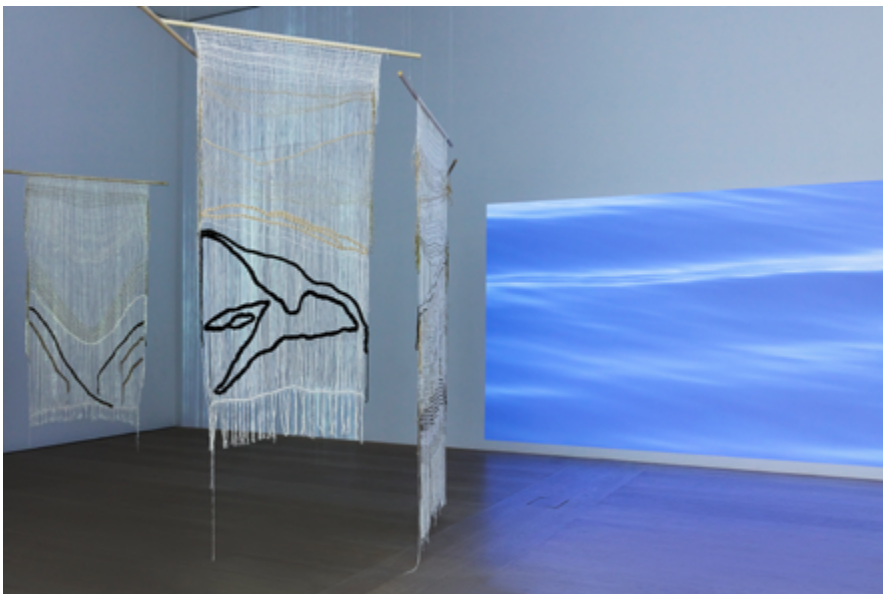


photo : Tobias Hübel, Kunsthalle Bremen

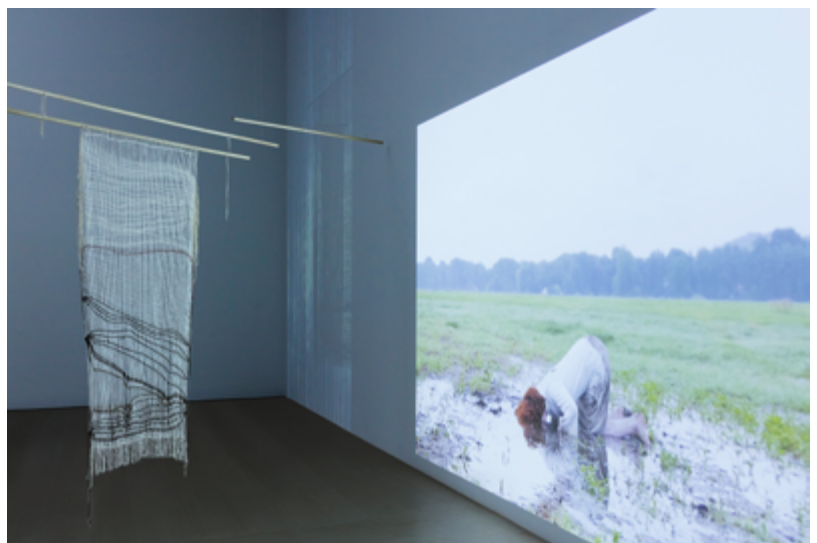


photo : Tobias Hübel, Kunsthalle Bremen



(Room 2) Das Labyrinth, 2020

three video projections show
montages of three filming sessions
11' each video

hysteria, 2020

Video Projection with Sound
Camera assistant: Anke Peters,
logistic support: Elard Lukakzig
Performer: Anna Jäger / Location:
Worpswede / May 2020

drowning, 2020

Video Projection with Sound /
Assistant: Anke Peters
Performer: Gabrio Gabrielli /
Location: Wallersee, May 2020

**walking / burning / digging /
walking, 2020**

Video Projection with Sound
Performer: Antonio Stella
Locations: Piana degli Albanesi,
Lago di Piana degli Albanesi,
Steinbruch Custonaci, Mondello,
Gibellina vecchia (Grande Cretto,
Burri), Monte Pellegrino, Monte
Cofano,
July 2020

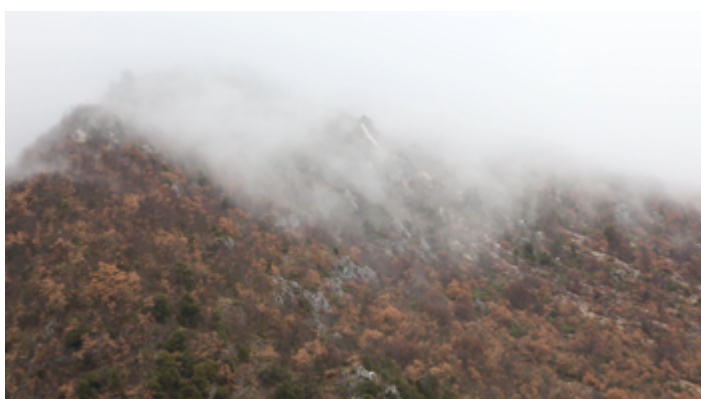


[link to video : click here](#)

(Room 3) Wohnraum, 2020

three video projections show a montage of different films shot in Central Italy
30' each video

Camera assistant: Anke Peters
Locations: Campi, Norcia, Ussita, Visso, Triponzo, Trisugo, Castelluccio, Arquata del Tronto, Grisciano, Pescara del Tronto, Castelfantellino, Amatrice, February 2020



[link to video : click here](#)



(Room 3) Wohnraum, 2020

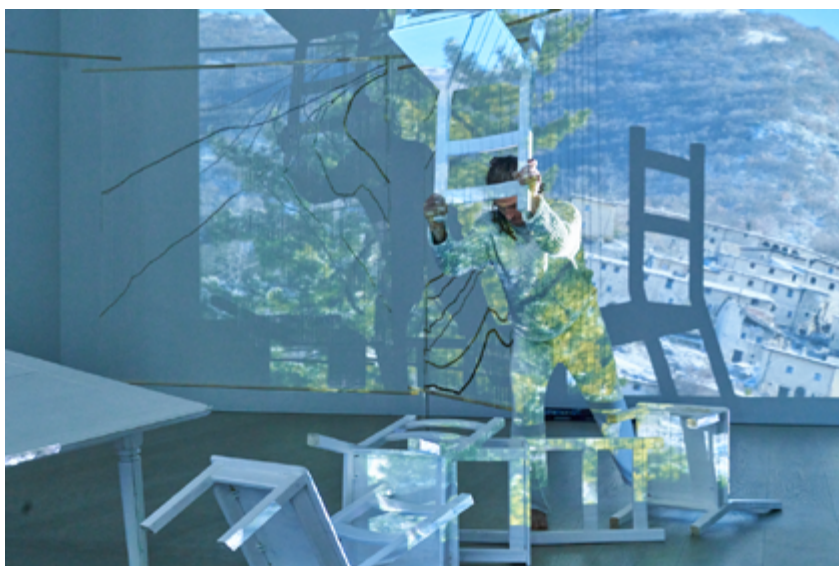
three synchronised video projections show a montage of different films shot in Central Italy,

Woven Works: Luisa Eugeni in Collaboration with Francesca Gagliardi and Sergio Eugeni
Assistant for Woven Works: Sophia Kolmhubert and Raphael Wutz

Objects: Luisa Eugeni with Support by David Hepp

live bodies: Anna Jäger, Gabrio Gabrielli, Antonio Stella interpreted the personal experiences of 2016 earthquake survivors.

Choreography: Luisa Eugeni, in collaboration with writer Giulia Scandolava



[link to performances](#)



(Room 3) Wohnraum, 2020

Interviste sui corpi / Gespräche mit den Körpern, 2018/20
25 min.

Interview partners:
Pierluigi Betari (Geologist, in charge of the reconstruction of earthquake-stricken zones, central Italy),
Don Luciano Avenati (Reverend, parish priest of 16 villages in the Norcia district, affected by the 2016 earthquake, central Italy),
Giulia Mazzorin (Urban Architect, co-founder of an experimental research-action project for the regeneration of abandoned areas in the Venetian Lagoon) F. from Assisi (released from an involuntary psychiatric detainment in 2018), Ilham Sahli (social worker at Anti-Violence Center for Women.), Virgilio Nitrici (Student, Member of Fridays for Future)

six people from different

Translation Subtitles: Ana Ilievska



[link to video: click here](#)



Apart from the devastating destruction of the villages, the deserted scenes shown in the videos highlight another significant consequence of the earthquakes—the depopulation of the townships. Over 303 people were killed and tens of thousands displaced from their homes; some still live in temporary shelters.

The SOMA installation revolves around the concepts of a shocking loss and a continually unfolding process of disappearance. In particular, it raises the question of the effects of the loss of homes, of living spaces, and shelters on the people.'

The performers Anna Jäger, Gabrio Gabrielli, and Antonio Stella, who appear both in the video projections in the second room of the installation as well as live in the exhibition, paradigmatically embody various psychological states often described in people traumatized by earthquakes. For the live performance, the dancers were inspired by the accounts of individuals impacted by the 2016 natural disaster. They developed their respective characters from them. Slow, tentative walking, disoriented pausing, returning to the same places over and over again, and compulsive repetitions of individual gestures are central motifs with which Gabrielli, Jäger, and Stella express states of restlessness, desperate searching, frustration, and anger.





(Room 4) Wasserfall, 2020

double trypticon projection
45 min.

Second Camera: Anke Peters
Location: Marmore Waterfall,
February 2020

Woven Works: Luisa Eugeni in
Collaboration with Francesca
Gagliardi and Sergio Eugeni
Assistant for Woven Works:
Sophia Kolmhubert and Raphael
Wutz

four pices 150 x 400 cm



photo : Tobias Hübel, Kunsthalle Bremen / Luisa Eugeni



[link to video performances click here](#)

photo : Tobias Hübel, Kunsthalle Bremen



DAS STEHENDE SEIN

(the perpetual being)

2019

in collaboration with Mattia Bonafini

Multimedia opera

40 min ca.

multi-channel audio video installation

telephones - metal, plastic, mirrors

live performance

photo above: still from video

photo below : Zhe Wang



The Machine Stops is a science fiction short story by E. M. Forster, first published in 1909. Forster describes a dystopian society in which humanity lives underground. All needs are met by an omnipotent, globally present machine. For Mattia Bonafini and Luisa Eugeni, the text and especially the quoted opening scene became an important impulse for their new joint work: the Permanent Being, an impressive spatial experience that appeals to all the senses, combining music, video projections and performative elements. For both of them, it was important to collaborate with many other actors. For example, at the opening and on additional dates, the installation will be expanded to include a performance with dancers. For the live performers latex dresses were designed as a second skin. The libretto, a kind of metatext, was written by the mathematician Dominik Schindler, combined with quotes from the philosopher Slavoj Žižek, in Greek. Three upright projection screens show video sequences in the exhibition space (a gabled room that usually houses a sound installation by Hans Otte). Three mirrors of the same size on the opposite side complete the staging. The place is thus doubled and mirrored in several layers, condensed and expanded at the same time. Real performers and people in the video image act side by side without really responding to each other. This is accompanied by an impressive sound level electronic music, trombone and speech, sometimes subtle and quiet, sometimes very present and loud. The necessity of human communication, but also the impossibility of real relationships become emotionally palpable. The multimedia installation is thus not least a socially critical examination of today's developments, which are echoed in Forster's visionary text, which seemed completely fantastic at the time. The libretto appropriately states: "Openness opens up excessive demands: permeability of thought, fragmentation and marginalisation of being. Fragmentation of feeling, the shards of reality. Loss of wholeness. Input forces output - being fails to choose itself."

concept: Luisa Eugeni / Mattia Bonafini
 Music: Mattia Bonafini
 Video: Luisa Eugeni
 Performance in Video: Gabrio Gabrielli, Alexandra Llorence, Asavela und Nobule Gabrielli, Anna Jaeger, Antonio Stella.
 Performance live: Anna Jaeger, Susanna Janke
 Livrett: Dominik Schindler
 Costumes: Sara Frede

shorts:

[///vimeo.com/420064990](https://vimeo.com/420064990)
[//vimeo.com/423932873](https://vimeo.com/423932873)
[/vimeo.com/426144813](https://vimeo.com/426144813)

web: [/das-stehende-sein/](https://das-stehende-sein/)

text Ingo Clauß,
 art curator at Weserburg Bremen, 2019
 translated from German

The fountain that had been inactive for many years was reactivated with 127 metres of LED lights in five shades of blue. The project was born out of the need to raise awareness of water and plastic pollution and was carried out in collaboration with local boys and girls who helped clean up the abandoned and litter-covered central area. In Djerba, the production of drinking water focuses on the desalination of seawater, which is mainly used for hotels and tourist facilities, causing great damage to the ecosystem and affecting the local population. A member of a local environmental protection group reports: "Until the 1970s there were no traces of plastic on the island. The massive consumption of plastic over the next 50 years is permanently destroying all the various ecosystems on the island. 'The idea that multinational water companies sell water is fundamentally wrong, they sell plastic bottles'. The public's approach to 'drinking water' has become, especially in the last 40 years, increasingly iconic, advertised and consumed like any commodity on the neoliberal market.

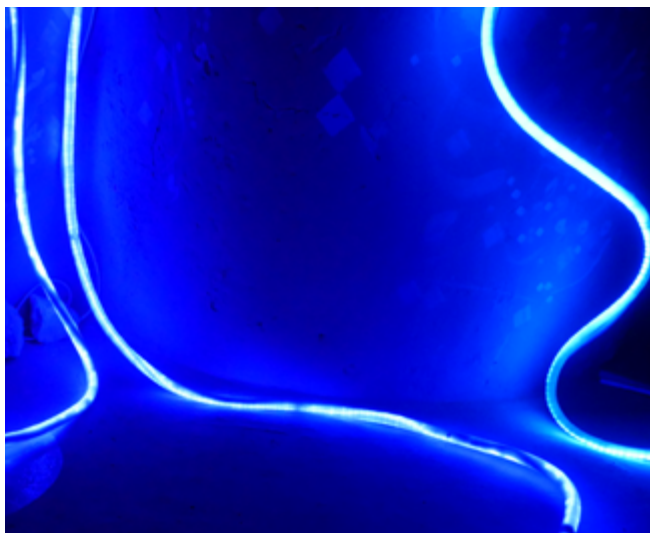
1% WATER

site-specific installation

2019

Br Roumi, Hout Shouk Djerba

Biennial Media festival in
Hout Souk, Djerba



"I will never forget" is a short film that is half documentary and half fictional with a running time of approx. 20 min.

It was filmed in the Yunnan region and southern Tibet, Guangzhou, Wuxi and Suzhou with the collaboration of the visual artist and composer, Zhe Wang, while some scenes were shot in the Department of Chemistry and Evolutionary Sciences at the University of Bremen and in the Video Studio.

The film, made during the artistic residency in the art-space Art-Co-op, presents itself first and foremost as a constellation of narratives, collected from the different regions of China, consecrating an idea of individual experience that, when verbalised, is transformed into collective heritage.

I will never forget is a philosophical reflection in audio-visual form on oral narration as a means by which lived experience can not only be communicated, but also processed, crystallised in a concrete, communicable form. Memories, however, are not always true to themselves, they are fluid and their structure changes, as do the multiple identities that distinguish us, which are also in constant flux. From this point of view, one can see that the Chinese mentality is much more akin to open concepts and free from fixed definitions than the Western one. In Chinese culture, change is part of a spontaneous maturing of events, as Byung-Chul Han explains: 'the copy of a work is already part of the original'. "The 'original' is a trace that functions analogously to the Freudian concept of memories as mnestic traces, which, although linked to concrete experiences, are detached from them and undergo constant reorganisation and adaptation.

The short film is accompanied by a tasting of Chinese tea prepared in the traditional rite.

I WILL NEVER FORGET

film

19:45 min

HD

2018

co producer Zhe Wang
music Zhe Wang / Luisa Eugeni
audio mastering Mattia Bonafini

link:

willneverforget2018





Fifteen minutes and fifteen seconds, in which dancer Gabrio Gabrielli recounts his youth in a Milan suburb, a metropolitan ghetto 'without prospects'.

After running away from home at 15, Gabrielli lived for several years on the streets of Milan and in various squats as a 'punkabestia'. From social isolation to street artist to contemporary dance, collaborating with names such as Pina Bausch or Sasha Waltz. Today Gabrio Gabrielli, whose life story seems to have come straight out of a novel, is a professional dancer and member of Samir Akika's dance company at the Bremen Theatre. The city itself (Milan), the spaces, the architecture, become a general playground where the body confronts architecture, moving in a dancing manner demonstrates his search for his place in society, the relationship of fragility and resistance in relation to the metropolitan environment and the dominant social structures.

The sudden death of Gabrielli's father during filming led Gabrielli to look at the past in a different light and naturally expanded the cinematic narrative in different directions.

Gabriello's recollection of his father's visits to the cinema, always a quarter of an hour before the end of the show in order not to pay the ticket, also closes the circle of pause and departure in the film.

STAI DOVE STAI BENE

film
15:15 min
HD

2017

music Janis Elias Müller

Milano
Brema -
Teather am Goethe Platz
link:

[Staidovestaibene2017](#)



Stillframes from video



STAI DOVE STAI BENE

Performance
30 min.

2017

Based on the short film 'Stay where you are', which premiered in February 2017 as part of the exhibition 'von seitenlinien' at GAK / Gesellschaft für aktuelle Kunst Bremen, a thirty-minute performance was created on commission by Filmfest Bremen and a group of 14 artists, at the Schauburg cinema in Bremen.

Starting with the film version, the performance moves from the screen to the auditorium. The closed format of the film is broken down into its individual elements, which are reinterpreted and reassembled by the performers in the large hall of the Schauburg. The ensemble of people artistically involved is made up of professional dancers from the Bremen Theatre dance company, visual artists*, musicians* and amateurs, who come from different fields and use different artistic practices to make the original film creation process visible again.

The entire creative process of filmmaking is rolled up and mirrored, questioned about content and intention and confronted with the question of what actually leads to the conception of such a work, according to which criteria the images are selected and how a work changes in the perception of the maker and the viewer after its completion. These roles are mixed and reassigned in the performance, so that the perspectives of the director, the viewer and the actor in dialogue with each other reconstruct the making of the film.

By means of a live camera, the setting of the performance itself is reflected in the room with moving projectors; body, floor and walls form new projection surfaces for new film material.

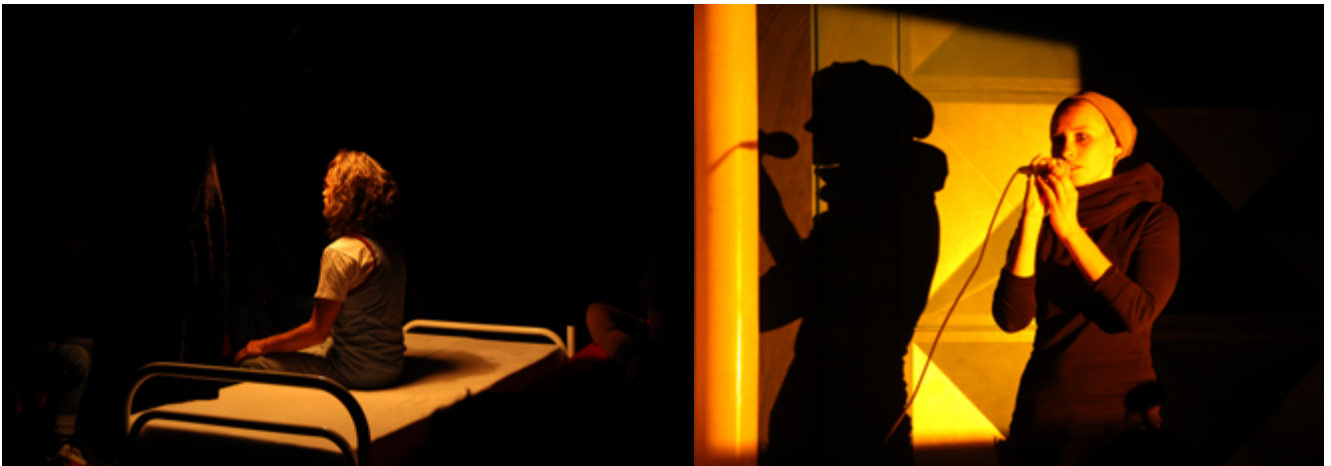
While the film attempts to create a portrait of Gabrio Gabrielli as a human being, the performance confronts him not only with his film portrait but also with the spectators' and actors' interpretation of his life and their new life story of himself created during the performance.

Between bizarre performative elements that take up and alienate themes, feelings and places from the film, as well as reading, singing, filming the boundaries between theatre, performance and film blur and fragment to be re-assembled again.

**bodies /
digital and analog
projectors/
live camera /
live music/**

performers:

Janis Elias Müller
Raphael Wutz
Jule Schließer
Anna Jäger
Anne Moder
Anke Peters
Eszter Forgács
Antonio Stella
Pilgyun Jeong
Anastasia Zeller
Gabrio gabrielli
Behshad Tajammol
Rahda Díaz



Photos Jörg Landsberg
Schauburg , Bremen III Filmfest, 2017

MACHIABELLI RULES THE WORLD

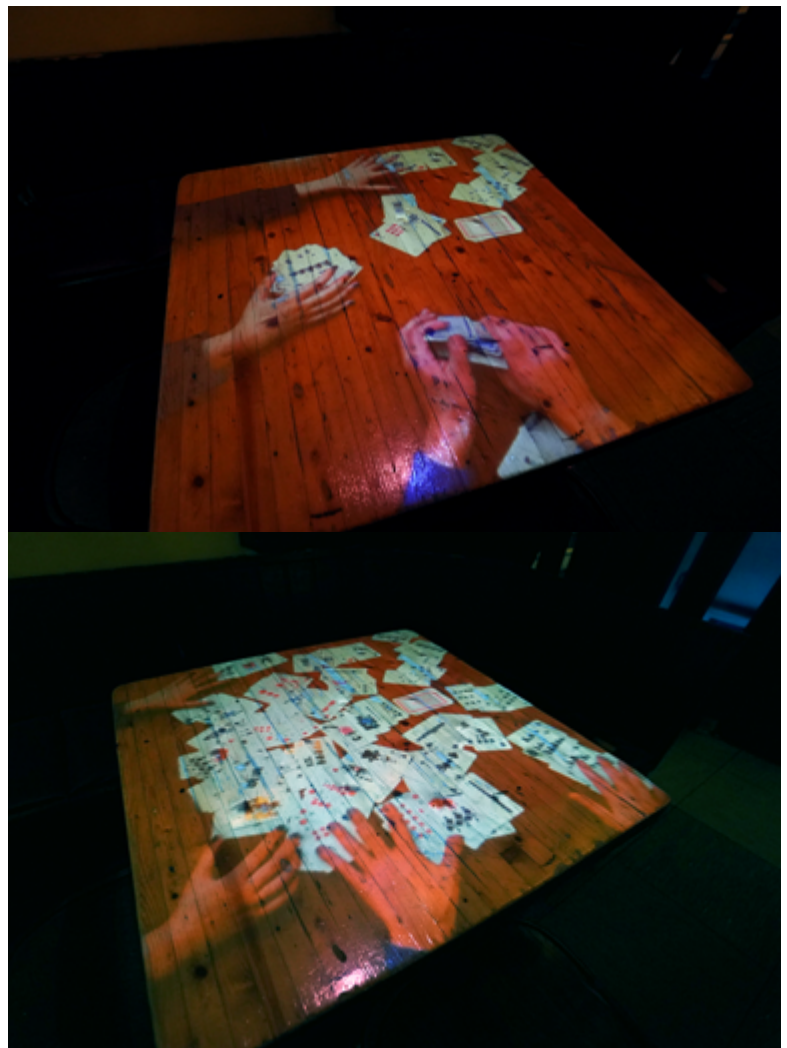
Video Projection on a wooden table, via a mini projector hidden in the chandelier. In the video, a card game for four. Players, whose hands are shown only, challenge each other in the card game 'Machiavelli'.

Based on traditional French playing cards, 104 cards were redesigned and produced, the four suits replaced with alternative symbols representing four categories: monetary capital, access to education, natural resources, infrastructure.



**video installation
loop
(table, lamp, projector)**

2016



Photos Anastasia Zeller, Hörnreck, Bremen

THE SKEPTIC MULTITUDE

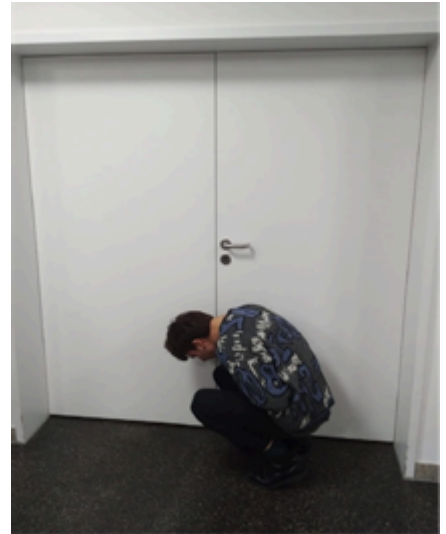
audio installation

Loop

bluetooth speakers

2018

link to audio : [dieskeptischemehrheit](https://www.youtube.com/watch?v=dieskeptischemehrheit)



"The Sceptical Moltitude" is an audio-assemblage turned into a dense dialogue. Using parts of the text "The Multitude of Love" by Antonio Negri (performed by the voice of Immo Wishhusen) and parts of an interview with an activist, following the young man's separation from a radical German left-wing group. The dialogue develops between 'theory' and 'practice', political belief and scepticism in constant motion between the two actors.

Two small Bluetooth speakers are hidden behind a closed door, concealing the two imaginary interlocutors.



CHER

Film-portrait shot in Italy on the Adriatic coast. The beach, divided between holidaymakers and street vendors, many of them from Senegal, Mali and India, is an open-air theatre. For 26 years, always in the same place, in the shade, sitting between two fishing boats on the beach towards Fano, it is possible to meet Cher (Cheikh), busy working on his sculptures. What is special about Cheikh is that he has decided not to sell his sculptures, but to give them away.

The film, made in an amateur manner, offers a portrait of a man, but also of a microcosm, that of the Italian beach. The length of the film revolves around the making of a Totem-shaped statue that Cheikh decides to create, in a dialogue and critical thinking between the portrayed subject and video-maker as well as a reflection on racism, money and solidarity.

"From the grain of rice to the words, everything has to be patented. Nothing is free anymore. To do something without asking anything in return is a real scandal, and absolutely illegal because it is highly subversive".

Sergio Ghirardi, 2004.

digital video
18 min
HD

2016



link: [Cher2016](#)



WHITE AS SILENCE

The images were filmed on the strip of Sicilian coastline from Marina di Acate to Pozzallo, to the hinterland, in the municipality of Vittoria, in the province of Ragusa. 70 km of greenhouses where tomatoes are grown, where 26,000 workers are employed, 90% of them with a foreign background. Most of them suffer conditions of slavery, a double tragedy for women, aggravated by exploitation in prostitution.

The audio consists of a list of over 50 words describing the shades of white, performed by Sicilian actor Antonio Stella.

**digital video
loop**

2018



Stillframes from video



DE TRANQUILLITATE ANIMI



**installation
silkscreen printing
on organza
2018**

The installation consists of thirteen double silkscreens, 26 photograms printed on organza and representing a series of movements by the dancer Antonio Stella broken down into individual images (70x100cm each), and recomposed into a kinetic installation with a total length of 9 metres. For each canvas there is only one copy, paradoxically to the choice of screen printing.

RUIT HORA

Installation

2 x 1 x1 meter
wood, iron
2014



The installation takes the form of a sundial. It is made up of the awning of the window of an 18th century Italian villa in total decay, attached by means of a pole to a one-metre by one-metre metal plate on which 12 iron rods are attached. The canopy can be turned 360 degrees.

photo Matthias Schneege