

Marsèlleria  
permanent exhibition

**Marsèlleria New York screenings**

**Riccardo Benassi - Rà di Martino - Alessandro Di Pietro -  
Invernomuto - Luca Trevisani - Zapruder filmmakersgroup**

**MAY 12 - 26, 2018**

4.00 pm - Riccardo Benassi. **Techno Casa (40')**  
4.40 pm - Rà di Martino. **Poor Poor Jerry (6' 18'')**  
4.50 pm - Alessandro Di Pietro. **Felix [reloaded] (17')**  
5.10 pm - Invernomuto. **MALÚ (30' 08'')**  
5.40 pm - Luca Trevisani. **Sudan (15')**  
6 pm - Zapruder filmmakersgroup. **CINEMA AS A SEANCE (52')**

**Marsèlleria New York  
525 West 23rd Street  
NEW YORK, NY 10011**

On the occasion of Frieze Art Fair 2018, Marsèlleria opens its doors to Italian film production with a rich screening program. Prominent Italian artists are invited by Marsèlleria - New York to share their works with an international audience. They presented their researches in Milan over the years of collaboration with Marsèlleria and the experience will be repeated in the New York venue: the spaces of Marsèll showroom will be "lent" for experimenting contemporary languages. Marsèlleria was founded by the brand and it's directed by Mirko Rizzi.

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**Riccardo Benassi**  
**Techno Casa, 2013**  
**Videos, 15 min each, 3 hours overall**

Techno Casa is a cycle of ten films (video-essays) called "Attachments", of which a selection is screened. The film's sound-a spine rather than a soundtrack-fosters an emotional relationship between the viewers and their surrounding space.

The entire project is the artist's reflection on how the use of new technologies-smartphones in particular-completely alter our relationship with everydayness, and it can be seen like a sort of attempt to define the practical possibilities for a "neo neo realism" that must come to terms with a total redefining-under the influence of Internet-of the very notion of reality itself.

The films-lasting about 15 minutes each-are called "Attachments" because they all stem from the introductory video, Techno Casa an introduction to.

Each Attachment of Techno Casa is a black and white film shot with a smartphone upon which a "news television" red band hosts a story, questioned at times by some surprising color animations in animation graphics and 3D.

Visual artist **Riccardo Benassi** was born in Italy in 1982, grew up in Cremona, on the banks of the river Po and currently lives and works in Berlin. He recently won the ArtLine competition for public art in Milan with his work titled Daily Desiderio: a public intervention which consists of an imaginary bus stop with a LED panel through which the artist will broadcast a textual message on a daily base, for each and every day of his life. Present in various collections, both public and private in Italy and abroad, Riccardo Benassi work has been shown in numerous institutions such as ArtLine, Milano; Künstlerhaus Bethanien, Berlin ; ZKM, Karlsruhe; Museion, Bolzano; VeneKlasen/Werner, Berlin ; Creamcake, Berlin ; MAXXI, Roma; Macro, Roma; MAMbo, Bologna; Museo Marino Marini, Firenze; Museo Salvatore Ferragamo, Firenze; Deutsche Bank Kunsthalle, Berlin; PAC, Milano; NCCA, Moscow; OCAT, Shanghai. Methodically transforming all his exhibition catalogs in collections of narrative flavored texts - something between a critical pamphlets and travel diaries - Benassi has recently published Letters from the Passenger Seat with No One at the Wheel (Mousse Publishing, Milan 2010), Briefly, Ballare (Danilo Montanari, Ravenna 2012), Attimi Fondamentali (Mousse Publishing, Milan 2012), Techno Casa (Errant Bodies, Los Angeles / Berlin 2015) and Sicilia Bambaataa (NERO Publishing, Rome 2015). Riccardo Benassi is lecturer in Sound Design at the Accademia di belle arti G. Carrara di Bergamo.

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**Rä di Martino**

**Poor Poor Jerry (2017)**

**Single channel projection, full HD 1920 x 1080, audio stereo, color, 6'18''**

Poor Poor Jerry is a new project by Rä di Martino, which uses animation language and develops through a display scheme organized between video and audio installation.

Over time, music, cinema and television built a sharable and common imaginary, intertwining on many levels, and forming a free sentimental encyclopedia not based on an alphabetic or gender order. A set of signs apt to determine ages, places and experiences, both on a collective and personal level. Even if for many this experience becomes an instrument to better arrange emotions and build personal maps with which to move inside reality through the association of memories, for someone else it represents a burden from which it's impossible to get free, a dead weight hindering new thoughts and original visions. Poor Poor Jerry investigates our collective awareness, overlapping the deeds of an icon of American animated series and desert landscapes of Lanzarote with pop cinema soundtracks and dialogues.

The video Poor Poor Jerry is produced by Snaporazverein with the support of Marsèlleria.

**Rä di Martino** is a graduate of Chelsea College of Art and of the Slade School of Art. After spending a few years in London and New York she now lives and works in Italy. Her films, installations and photos have been shown in many institutions and film festivals including: Moma-PS1, NY; Tate Modern, London; MCA Chicago; Palazzo Grassi, Venice; Magasin, Grenoble; Fondazione Sandretto, Turin and HangarBicocca Milan; Artists Space, New York; NiMK Netherlands Media Arts, Amsterdam; the Busan Biennial; Manifesta; the Turin Triennial, Locarno and Torino International Film Festival, Viper Basel and Transmediale Berlin. With the medium length documentary *The Show MAS Go On* she has participated to the Venice Film Festival 2014, winning the SIAE award and Gillo Pontecorvo award, a special mention at Salina DocFest, and a Nastro d'argento for best doc-film 2015.

**Alessandro Di Pietro**

**Felix [reloaded]**

**Video - 17 min**

FELIX [reloaded] is the result of a performative documentation of the exhibition project currently on view at Marsèlleria Milan.

The video is composed by 6 precise moments when Owen, the main character, pops up and acts in relationship with the sculptures setup and the space. The soundtrack "Per Felix" designed by Enrico Boccioletti (visual artist and musician), activating the exhibition space, and the text curated by Giovanna Manzotti (curator and journalist) are the main features of this meta-documentary operation.

*Felix*, an antagonistic fictional character belongs to Alessandro Di Pietro's quadrilogy initiated in 2016. The final chapter of the quadrilogy started during Di Pietro's fellowship at the American Academy in Rome in February 2018.

The previous work developed in Rome *The self-fulfilling Owen prophecy* can be read as a prequel to the current iteration. *Felix* can be read as a forward jump-cut in the narrative structure of the quadrilogy, projecting Owen in a near future, a time when his supposed prophecy had been fulfilled.

The space that hosts this final chapter is somewhat already aware of this condition, anticipating changes related to rites of passage: from childhood towards the cultural implications of the object. This current show at Marsèlleria juxtaposes memories and historical value in relation to the hollowness of forms.

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**Alessandro Di Pietro** (Messina, 1987) lives and works in Milan.

His artistic research is focused on the normalization and deviation processes of language production standard systems. Since 2017 his practice found its space inside the cinematographic grammar, thanks to which he can develop new production strategies thorough proto-narrative installation spaces. Among the most important solo shows: *Towards Orion: Stories from the backseat* at La Plage (Paris, 2017); *Tiziano e Giorgione* (double solo show with Michele Gabriele) at Barriera (Turin, 2016); *NEW VOID* at La Rada (Locarno, 2016); *Double Cross* (double solo show with Jacopo Miliani) at CAB - Centre d'Art Bastille (Grenoble, 2015); *La table basse*, FPAC Bad New Business (Milan, 2014). Among the most important group shows: *The tesseract*, curated by Ilaria Gianni at American Academy in Rome (Rome, 2018); *I scream, you scream, we all scream for ice cream* at Fondazione Baruchello, curated by Clelia Colantonio (Rome, 2017); *Glimmergate* at Marsèlleria Permanent Exhibition in New York, project curated by Siliqoon (New York, 2017); *Radieuse* at Istituto Italiano di Cultura in Bruxelles curated by Emmanuel Lambion (Bruxelles, 2017); *The Habit of A Foreign Sky* at Futurdome with the solo project *Downgrade Vampire* (Milan, 2016); *[[[NOT]]] so close* with the project *TOMB WRITER (Solve et Coagula)*, in the realm of GaMec prize 2016 at Residenza Casarotto curated by Davide Giannella (Bergamo, 2016); *Orestiade Italiana*, curated by Simone Frangi on the occasion of *Quadriennale Roma*, contribution develop with Toni Hildebrandt, at QUADRIENNALE DI ROMA (Rome, 2016).

He his currently a fellow of the American Academy in Rome (Rome, 2017-2018).

## **Invernomuto**

**MALÚ - Lo Stereotipo della Venere Nera in Italia, 2015**  
video HD, 30'08''

MALÚ - Lo Stereotipo della Venere Nera in Italia is a video-essay commissioned for the exhibition Nero su Bianco (Black on White) at American Academy in Rome, curated by Lyle Ashton Arris, Peter Benson Miller and Robert Storr.

This film examines the construction of the image of the black female body in Italian society, from the colonial age to modern times. The detrimental stereotypes that date back from the XIX century: the European fascination with Saartjie Baartman, the so-called "Hottentot Venus"; the reappearance of photographs of Abyssinian women commissioned by the Istituto Luce; in Italian cinema of the 60s and 70s; in the advertising campaigns of the 80s; more recently, in the media frenzy surrounding Berlusconi and Ruby Rubacuori.

Courtesy of the artists, American Academy in Rome and Pinksummer, Genoa.

**Simone Bertuzzi** (b. 1983) and **Simone Trabucchi** (b. 1982) have been collaborating as **Invernomuto** since 2003. Although their work focuses primarily on the moving image and sound, they also integrate sculpture, performance and publishing into their practice.

Invernomuto explores what remain of subcultures by moving through different media. Observed through unashamedly affected eyes, oral cultures and minor histories are laid open, their vernacular forms examined.

Inauthentic materials play a fundamental role within this process, emphasizing the fictitious realities that inspire them. Bertuzzi and Trabucchi have developed individual lines of research into sound with the outlets Palm Wine and STILL, respectively.

Solo shows include *The MAC*, Belfast (2017), *The Ifth of Oofth*, Pinksummer, Roma (2017), *Africa Addio*, Pinksummer, Genova (2015), *Artspeak*, Vancouver (2015), *Anabasis Articulata*, Triennale di Milano, Milan (2014), *Marsèlleria*, Milan (2014), *Negus - Far Eye*, Museion, Bozen (2014), *I-Ration*, ar/ge kunst, Bozen (2014) and *Simone*, Padiglione d'Arte Contemporanea, Ferrara (2011). In 2017 Invernomuto won the Museion Prize 1 (Bozen).

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Their work has been shown at Kunsthalle Wien (Vienna), Nuit Blanche 2017 (Paris), Museion (Bozen), Unsound Festival (Krakow), Kunstverein München (Munich), Bozar (Brussels), FAR° (Nyon), Centre d'Art Contemporain (Geneve), Bétonsalon (Paris), Live Arts Week V (Bologna), Istituto Italiano di Cultura (Addis Ababa), Nettie Horn Gallery (London), American Academy in Rome (Rome), MAXXI (Rome), PAC Padiglione d'Arte Contemporanea (Milan), Vleeshal (Middelburg), Fondation Ricard (Paris), Black Star Film Festival (Philadelphia), Centre Pompidou (Paris), Fondazione Sandretto Re Rebaudengo (Turin), Hangar Bicocca (Milan), Netmage 07/09 (Bologna), Premio Furla (Bologna), No Fun Fest 2009 (New York), Biennale Architettura 11 (Venice), Viafarini (Milan), Fair\_Play (Lugano), Domus Circular (Milan).

Currently Invernò is developing a project for MAXXI Bulgari Prize (Rome, May 2018).

## **Luca Trevisani**

### **Sudan - Interview to a body, 2016**

**Film, 15 min**

Sudan is a "true test" for the artist. The film is the result of a trip organised to pay homage to the last example of an endangered species and an interpretation of it through the languages of art.

Sudan was the last male specimen of white rhino in North Africa. It lived in Kenya, watched over 24/7 by militaries protecting it from poachers.

"The film is the portrait of a body that was a real living monument, rare and precious like a unicorn" says Trevisani. "If in European culture rhinos have always signified an encounter with the exotic, with strangers, with the Other, Sudan was the result of a millenary exercise of zoo-technique, the culmination of a struggle between ideas of nature and culture. I wanted to interview its body, the space where these notions are defined, where one starts and the other ends".

Sudan is produced by Lo Schermo dell'Arte Film Festival in association with Marsèll and 999 Films.

**Luca Trevisani** is one of the young Italian artists who came to prominence at the international level. In addition to awards and exhibitions in major art centers and museums, including Museo Marino Marini (2014), Maxxi, Roma (2012), Macro Roma (2010), Haus am Waldsee (2012), Magasin Grenoble (2011), Mart Rovereto (2011), Biennale d'Architettura Venezia (2008-2010), Manifesta7 (2008), Museion Bolzano (2008), Museum of Contemporary Art Tokyo (2007), Daimler Kunstsammlung Berlin (2011), CCA Antrax Mallorca (2011), Giò Marconi Milan (2008), Pinksummer Genova (2006-2009), MAMbo Bologna (2009), Mehdi Chouakri Berlino (2008-2011), Fondazione Sandretto Re Rebaudengo Torino (2008). He has published *The effort Took its tools* (Argobooks 2008), *Luca Trevisani* (Silvana Editoriale 2009), *The Art of Folding for young and old* (Cura 2012) and *Water Ikebana* (Humboldt Books 2014). *Glauco camaleò*, presented at the 2013 Roma film festival, it's his first feature film.

His research ranges between sculpture and video, and cross border disciplines such as performing arts, graphics, design, cinema of research or architecture. In his installations the historic features of the sculpture are questioned and even subverted. The instability is a characteristic of his work, a developmental status magnetic and mutant that expands and contracts without stopping the boundaries between each element of the work and the environment, which now becomes irradiated, now undisputed.

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**Zapruder filmmakersgroup**

**CINEMA COME SEDUTA SPIRITICA / CINEMA AS A SEANCE**

A 70 minute program consisting of 3 movies by Zapruder that bring together the phantoms which haunt the work of the group.

**The rats leave the ship. YES SIR, I can boogie** (2012, 30min)

A knockout competition, a ballroom dancing marathon with a cash prize for the last standing couple. A battle to the last dance, where something is missing: there is no music here, only dancers can hear the melody, while viewers listen to the direct sound of steps coming from the stage. If you've ever wondered what the sound of a dancing body is, well, we filmed it for you.

**SPEAK IN TONGUES** (2016, 22min)

\*International Jury prize at VideoEx Festival Zurich, Swiss

We went in front of the Sphinx and there we filmed it.

In this movie are shown places that hide a trap, a warning, an omen of history repeating itself, and while we are look upon it with the tourist attitude, the hunter is baiting crows and gets ready for the slaughter.

**ZAPRUDERfilmmakersgroup** is a collective based in Italy and formed by David Zamagni, Nadia Ranocchi and Monaldo Moretti. Since 2000, they are committed to experimenting in the film field, on the border between figurative, performative and cinematographic arts, in the direction of a total visual experience. By exploring the possibilities of stereoscopic filming - which produces the illusion of three-dimensions - the group has come to define as "chamber cinema" the experience of an incarnated and tactile vision. Their work in 3d was awarded at the Venice film festival in 2011.

Along the years, part of the group's production has met Italian experimental theatre, realizing visuals for Motus, Fanny & Alexander, Romeo Castellucci/Societas Raffaello Sanzio.

ZAPRUDER's films and installations have been presented in venues such as Maxxi Museum in Rome, Centre Pompidou Paris, PAC Padiglione d'Arte Contemporanea Milano, Biennale de l'image en mouvement Genève, Transmediale Berlin, Netmage Bologna, Oberhausen Kurtfilmtage, Rotterdam Film Festival, Venice Film Festival, Rome film festival, Milan Film festival.

The video-installation *Zeus Machine / Salita all'Olimpo* (*Zeus Machine / The conquering of Olympus*) was awarded the Premio MAXXI 2016

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