



SARA BONAVENTURA

SELECTED WORKS 2009-2023

SARA BONAVENTURA

STATEMENT

Sara is an Italian artist and educator, who recently released her debut feature length work, *Forest Hymn for Little Girls*, a documentary about radical pedagogy, about the unfolding adventures of ten little girls, during four seasons in the woodlands of Missouri (US).

She is interested in little epiphanies, emotional memories and everyday experiences, intimate immediacy as well as deeper uncanny unconscious, trying to include the viewer in a immersive mythopoeic process where the liminal space between other and self is unstable and changeable. She is interested in the friction between fiction and reality borrowing from different genres, in the performativeness of the ego, as non-dichotomous variable, aware of the metacognitive, the genealogical, the archeological levels, the metamorphic, the transformative, both in terms of contents and forms. She is also fascinated by archaic myths and masks, masquerades, anthropological research, etymologies and iconologies, having an academic background as art historian.

She tries to convey her study of iconography in her creative process; the result is rather unstable than firm, in a constant crossbreeding of different codes, trying to combine abstraction and storytelling. Sara intertwines frame by frame drawn/cut-out animation and stop motion, her own analog and digital shots, home movies and found-footage, analog processing with synthesizers and digital postproduction. A subversion of abstraction purism that comes from her DIY self-taught background but also from an awareness of the heterogeneity of nowadays audience.

A lot of her works are in organic collaboration with musicians, being interested in the history of visual music and in the cultural appropriation of psychedelia. On the other hand, she has been collaborating with performers enacting screendance pieces, starting with choreographies of bodies when writing her MA dissertation, with a focus on the gaze theory, on a body which is subject and object, identity and différance, content and form, memory and action, an in between which is present but absent. Feeling the need of thinking of herself as a choreographer of time and colors, in more recent works.

She was video-making even before shooting. Trying to keep the fragments together through the montage. If the surface cracks, the crack becomes the surface; that break means intensity. Points of intensity and not sutures.

“Something bizarre about the cinema struck me: its unexpected ability to show not only behavior, but spiritual life. Spiritual life is not dream or fantasy – which were always the cinema’s dead ends – but rather the choice of existence. Cinema not only puts movement in the image, it also puts movement in the mind...the brain is the screen.” Gilles Deleuze

SELECTED WORKS

2009-2023

DOCUMENTARY

FOREST HYMN FOR LITTLE GIRLS

2020

Directed and edited by Sara Bonaventura

Directed in collaboration with Raintree Foundation and funded by a successful Kickstarter campaign, *Forest Hymn for Little Girls* invites to follow the exploits, struggles and daring feats of young girls under the age of six as they take to the woodland. From winter-bundled toddling hikes to free-for-all frolics up a mud-thick hill, we'll get an intimate glimpse of where children play and what they do when given free rein in the wilds of nature.

This documentary from the American Midwest will remind the world of the power of wild spaces in young girls' lives and the role of wild spaces in guiding young girls to be proactive citizens in healthy communities.

Forest Hymn for Little Girls is the first documentary to provide an in-depth consideration of young girls' experiences in wild spaces from their own perspective and in their own voice. On the heels of Pokemon GO, Richard Louv's campaign for family nature clubs, and the National Park Service Centennial, all aimed to get American families off the couch and exploring the great outdoors, a film from St. Louis, MO aims to place young girls at the center of the children and nature movement. Forest Hymn for Little Girls, a feature-length documentary from an all-female international team, will amplify the conversation. It asks the question, who has the right to access wildlands?

www.foresthymn.com

Single channel, stereo, 73' 08', color, 16/9, HD, 2020

TEASER: <https://vimeo.com/416474311>

VIMEO CHANNEL: <https://vimeo.com/foresthymnforlittlegirls>

In the open air, the film aims to tell the experiences of ten girls under six in a forest... showing their authentic language, their approach to the world, their desire to experiment.
Atribune

You couldn't fit all these lessons in a textbook chapter.
St Louis Magazine

There's a synchronicity among the girls," Bonaventura continued. 'Some are collecting leaves, some climbing trees and some are engaged in symbolic play. I let them be free and play, and I become invisible.
Terrain Magazine

Selected screenings:

Essex DocFest, Colchester (UK), 2021

Thessaloniki Documentary Film Festival (GR), 2021

Kuala Lumpur Eco Film Fest, Kuala Lumpur (MY), 2021

Friday Harbor Film Festival, Friday Harbor WA, (US), 2021

Jaipur Film Festival, Jaipur (IN), 2021

Ortigia Film Festival, Ortigia (IT), 2021

Ulju Mountain Film Festival, Ulju (KR), 2021

Cineminha B, Salvador (BR), 2021

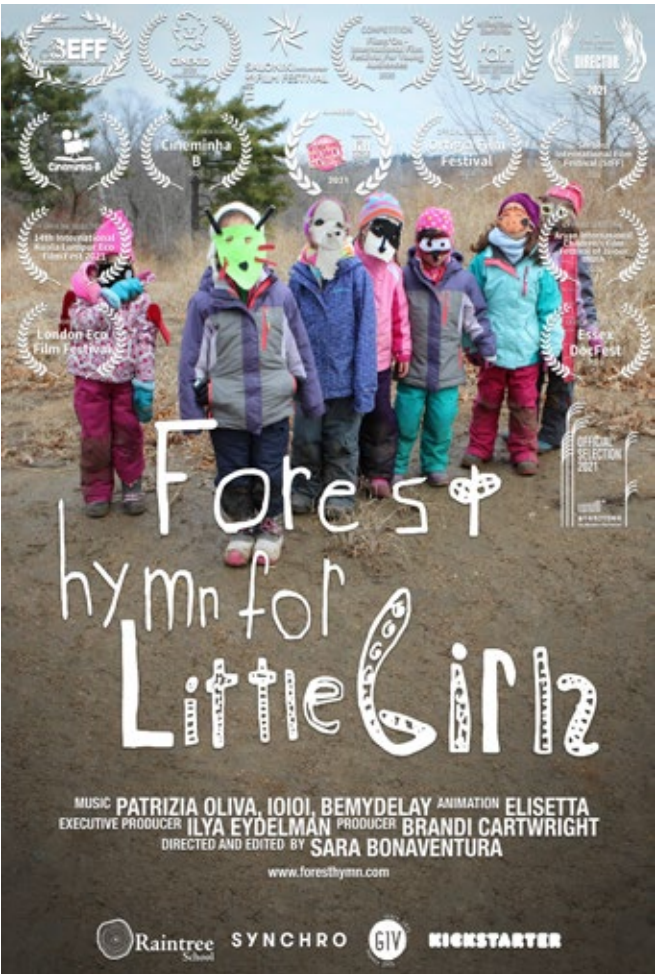
RINFF Rain International Nature Film Festival (IN), 2021

Moscow International children's film festival, Moscow (RU), 21

Filem'On Film Festival, Bruxelles (BE), 2020

CineKid, Screening Club, Amsterdam (NE), 2020

SEFF Smarangoni Eco Film Festival (HR), 2020



**ELECTRONIC ART,
EXPANDED VIDEOS,
INSTALLATIONS,
XR & ANIMATION**

ICONOPLAST GARDEN

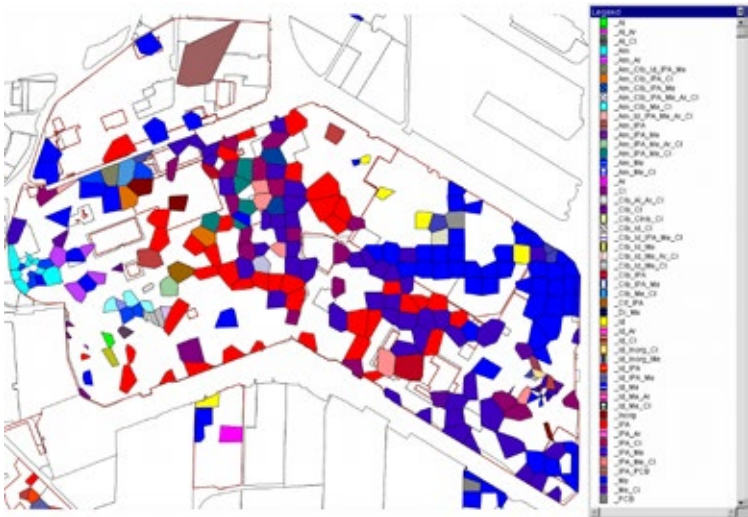
WORK IN PROGRESS

Iconoplast Garden is a reservoir of toxicity. Lagoon ooze, soil, air are inhabited by zoomorphic creatures, ghosts of petrochemical capitalism and extractivism. Despite the recent decision by MiC (Italian Ministry of Culture), formalizing the status of Marghera as the Garden City one century later, a dystopian reservoir still unfolds in front of us. We all spill over.

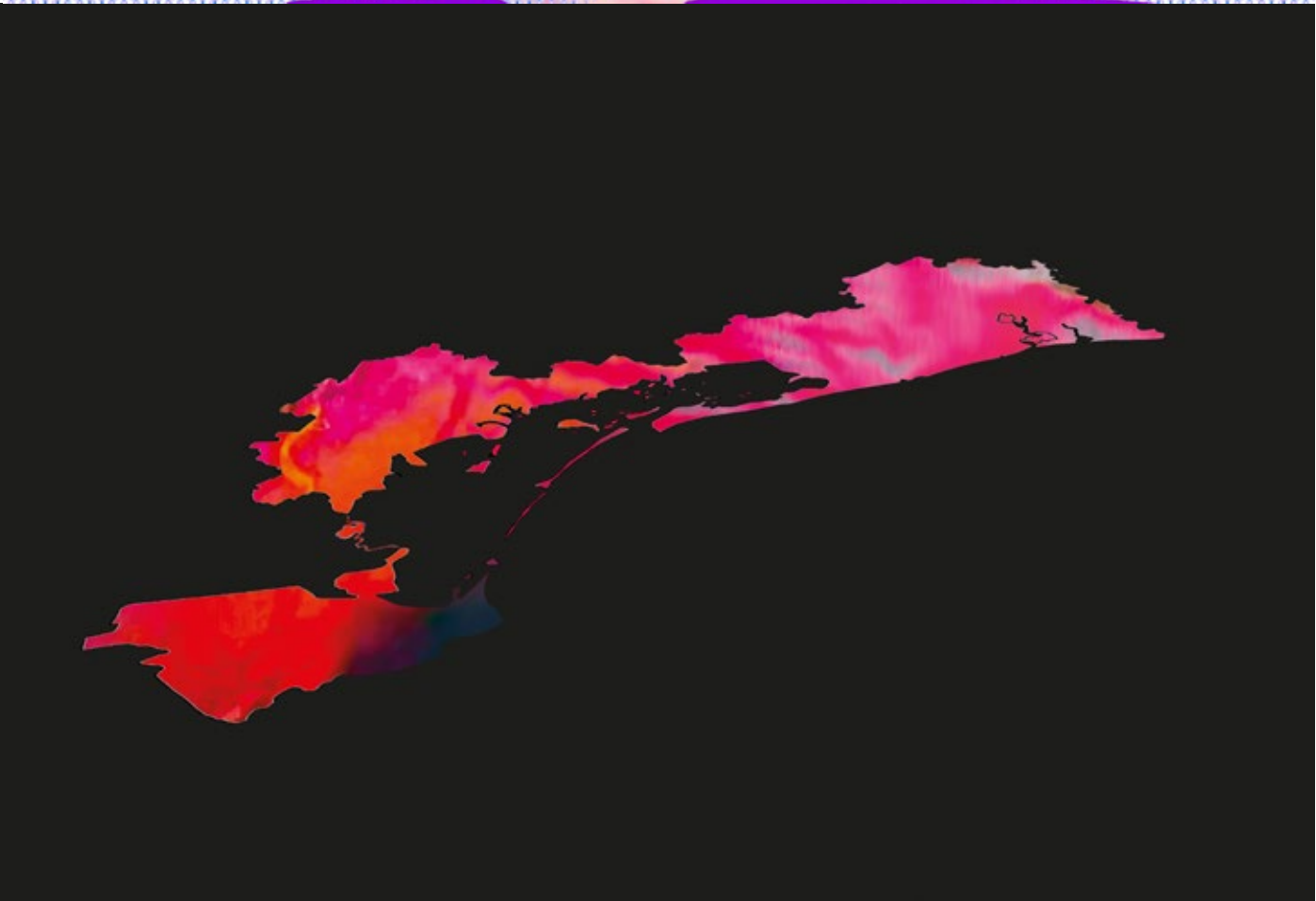
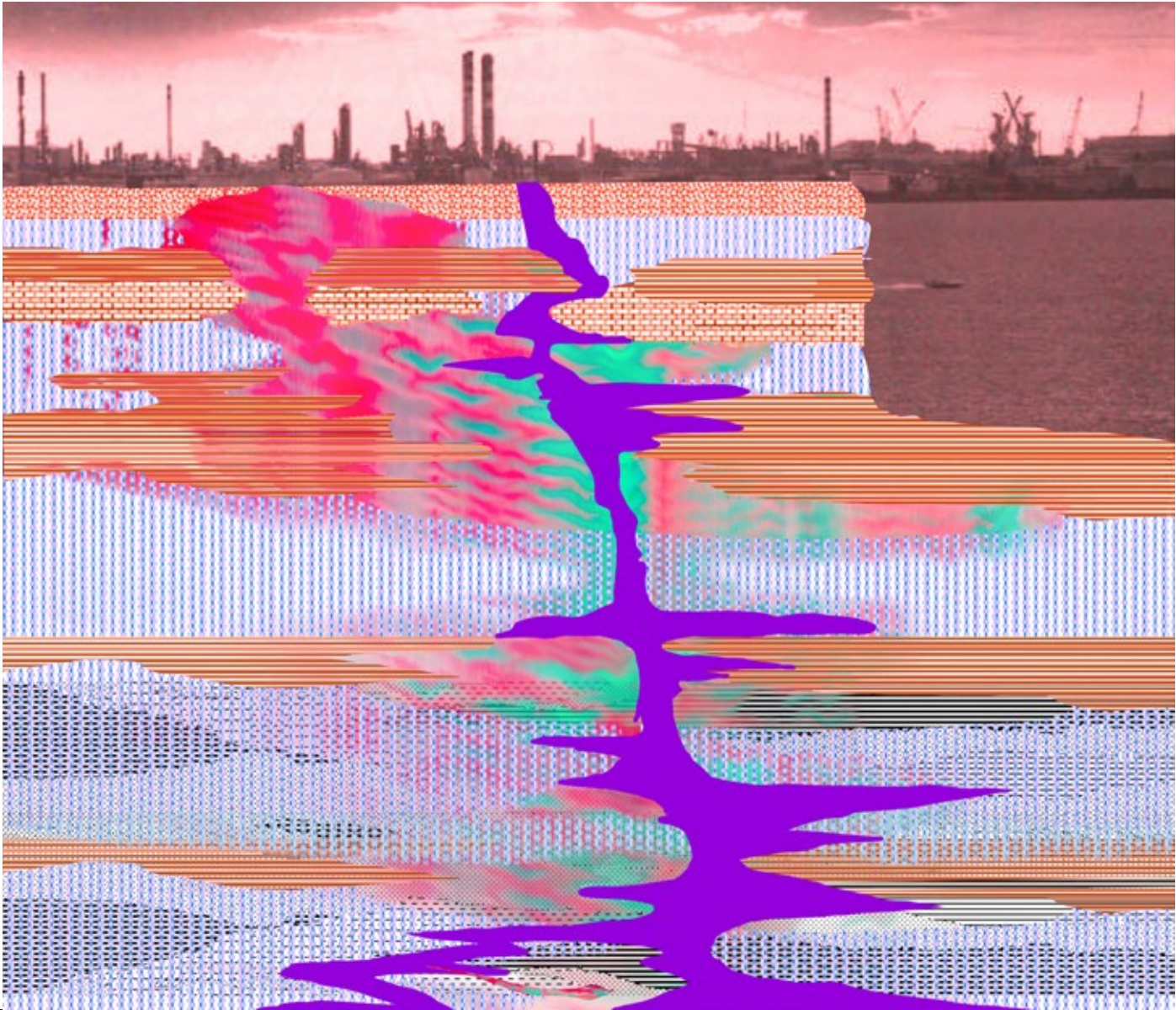
The psychedelic display inhabited by tiny toxic creatures from the Porto pointing to the Garden City, is a zoomorphic visualization of data analysis related to contaminants in the soil, spilling over in the air and the surrounding waters, as the diagram shows; the textural patterns reveals the leakage in the map or the diagram. The creatures symbolize soil pollutants as well as volatile ones, proliferating in the entire ecosystem as dance macabre of ghostly and slippery non-human agents in the lagoon.

[This in progress research is part of the current development of Iconoplast Platform. Some materials will be published next spring.]

There is additional, growing concern over the effect of associated additives, called plasticizers, on health, especially those shown to be endocrine disrupting; there is also concern over the capacity of plastics to absorb other toxic compounds including DDT, pesticides, and polychlorinated biphenyls in waterways, accumulating and dispersing these harmful chemicals (...) Considerably more research is needed on the mechanisms for the uptake of toxic chemicals found on and in plastics that are ingested by animals, and the subsequent effects on those bodies (...). Heather Davis, Plastic Matter



Map of contaminants in the soil of “Penisola della Chimica” in Marghera [source: MASTER PLAN PER LA BONIFICA DEI SITI INQUINATI DI PORTO MARGHERA]



ICONOPLAST MESHES

ONGOING

Iconoplast wip was selected by the Institute for Postnatural Studies for the first Postnatural Independent Program, a 6 months mentorship ending with a publication and presentation at the Intermediae Matadero in Madrid.

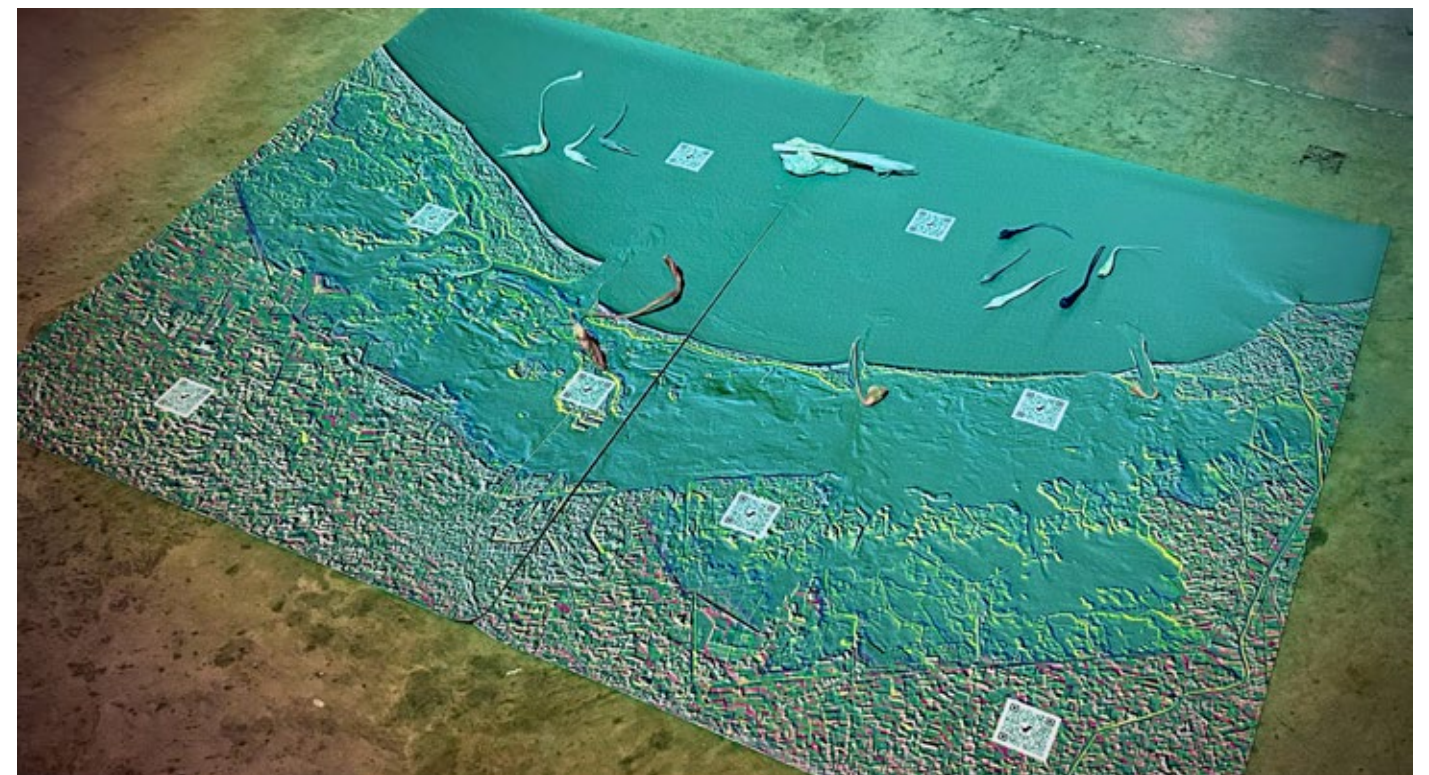
Plastic is a nomadic mesh in symbiotic relationship with all biota. To visualize this entanglement, a world of pseudo-bacteria has been created melting upcycled leftovers of commodity plastics, molded with an injector and 3D scanned to design immersive realities, set in the salt marshes of the Venice Lagoon. Sit immersed on this plastisphere, a phygital plastic patch, visitors are invited to playfully explore the work in progress, where invisible microplastics shift from tangible to intangible permeable configurations.

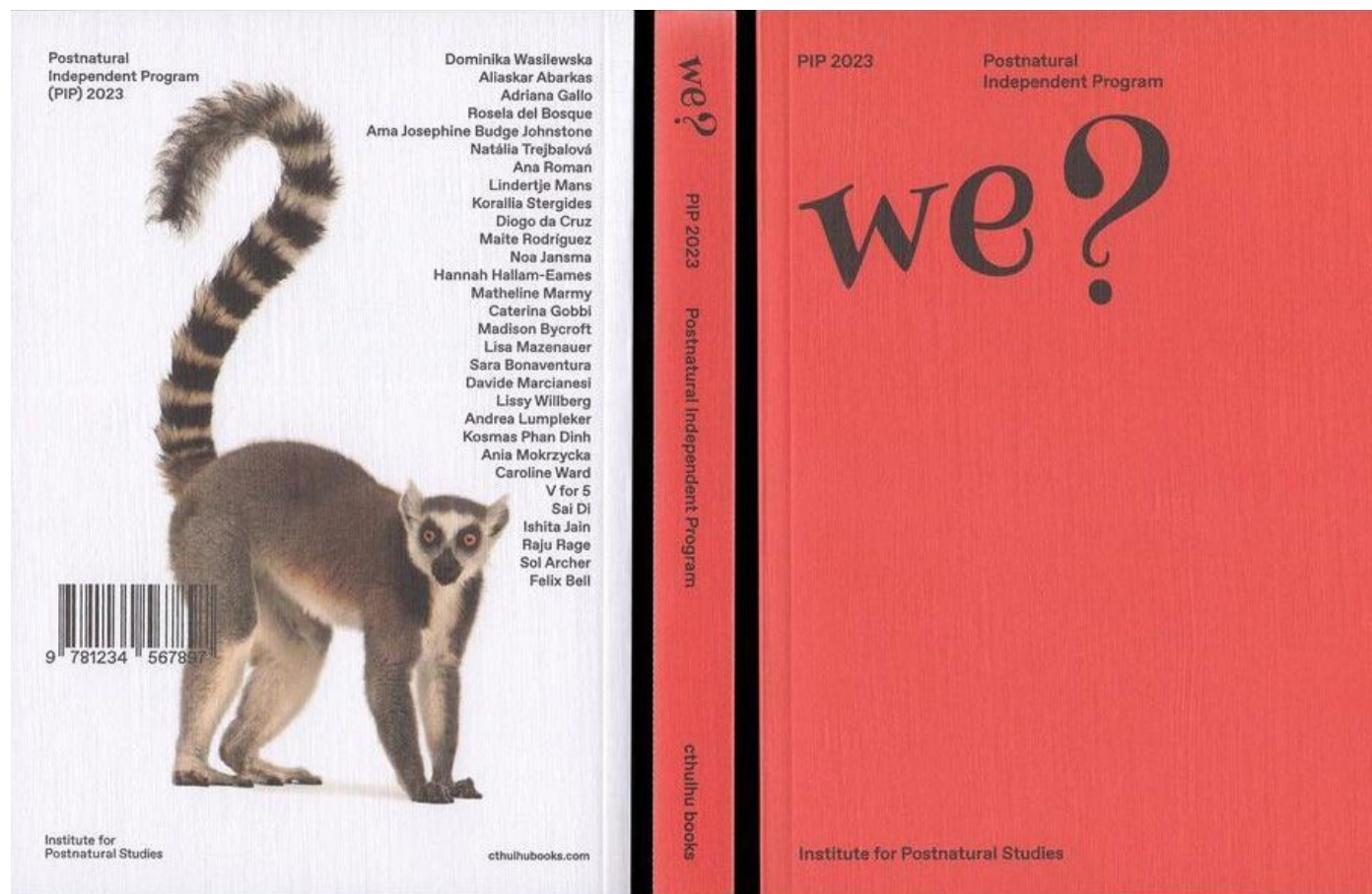
The plasticity that plastic embodies is an epistemic plasticity rather than an ontological plasticity. There is little plasticity in the actual objects of plastic, but there is a lot of plasticity in our cultural investments in this object and the epistemologies that came to inform how it was made. (...) Plastic has a lot to teach about Western cultural values and assumptions, economies, and epistemologies, through the working of plastic matter.
Heather Davis, Plastic Matter

Installation, PVC banners, recycled plastic props
LINK: <https://www.s-a-r-a-h.it/index/collaborations/iconoplast>



Featured On/Screenings:
Public Presentation - Postnatural Independent Program,
Institute for Postnatural Studies, Matadero, Madrid, 2023
PIP2023 - We?, Chthulhu Books, IPS, Madrid, 2023





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LINK TO PUBLICATION: https://files.cargocollective.com/c1651456/PIP_book_updated.pdf

e-flux Education

Postnatural Independent Program (PIP) Modes of Border Dwelling

Feature
July 10, 2023

Laura Vallés Vilchez

Institute for Postnatural Studies
<https://ips-independentprogram.org/>



Collective daily round-up at the Institute for Postnatural Studies during the first in-person encounter in Madrid, with Adriana Gallo, Aliaskar Abarkas, Ama Josephine Budge Johnstone, Ana Roman, Ana Rosela del Bosque, Andrea Lumplecker, Ania Mokrzycka, Caroline Ward, Caterina Gobbi, Davide Marcianesi, Diogo da Cruz, Dominika Wasilewska, Kosmas Phan Dinh, Lisa Mazenauer, Madison Bycroft, Maite Rodríguez, Natália Trejbalová, Noa Jansma, Sara Bonaventura, Sol Archer, and Andrea Lumplecker. Photo: Maru Serrano.

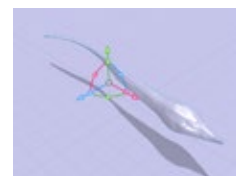
ICONOPLAST XR FOR NON HUMANS

2023

Iconoplast wip was selected by the Transmedia Research Institute - Summer School of Bits and Atoms.

The AR storytelling was inspired by the Venice lagoon, in particular the etymology of the toponym Venice (Indo-european 'wen-wenu: love, kinship, later latin 'vena: blood / water chan- nel) and by data on the classification of microplastic particles, sampled according to color and polymer type. What if users can visualize the invisible microplastics to envision a plastic free future? Users needed AdobeAero app to scan the images.

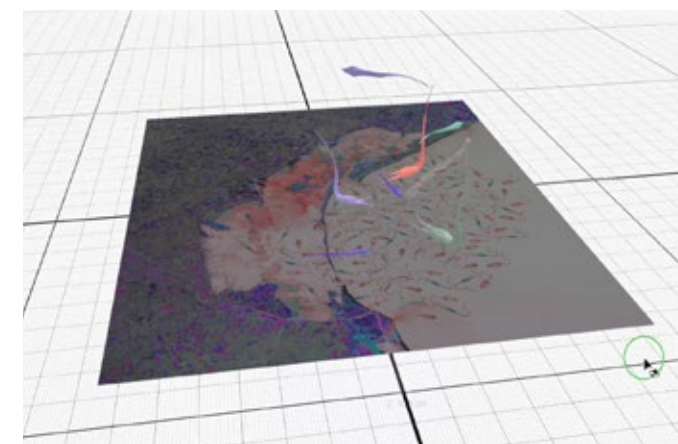
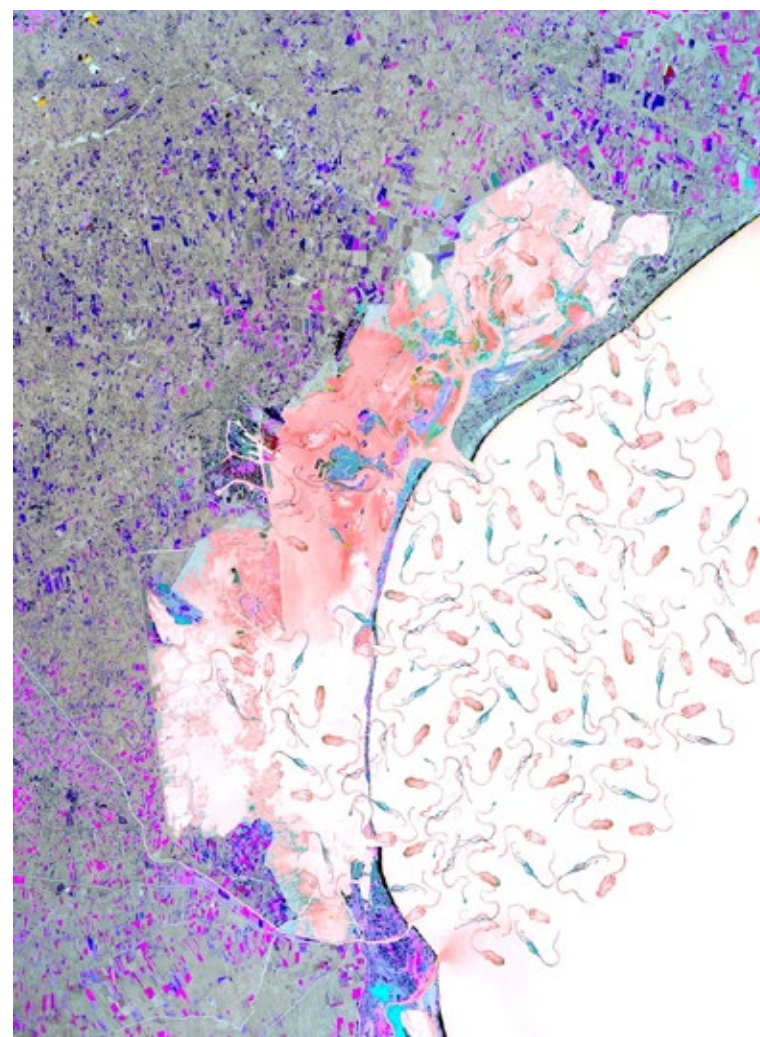
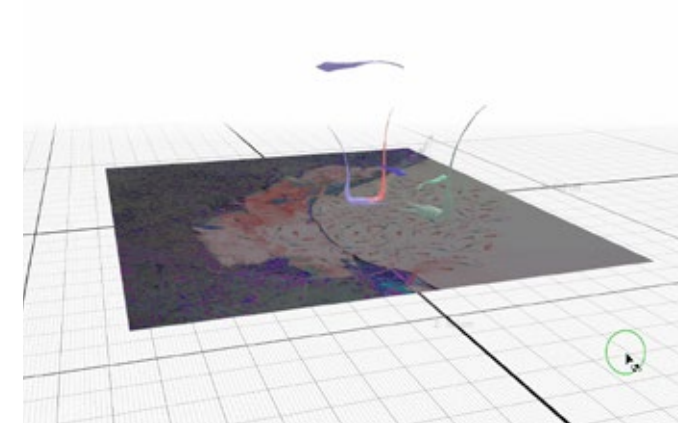
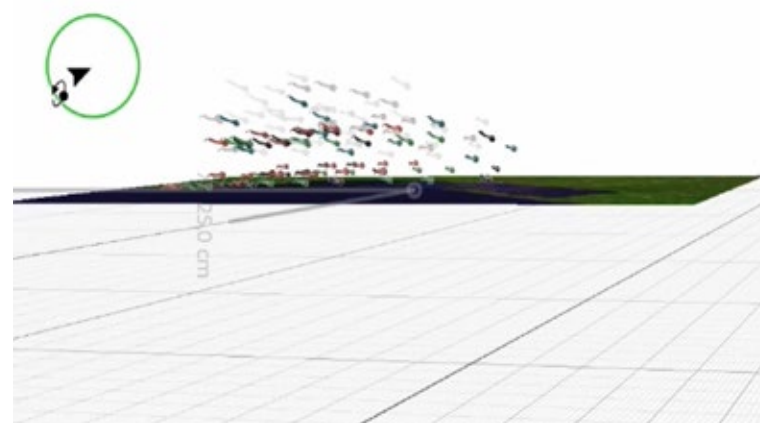
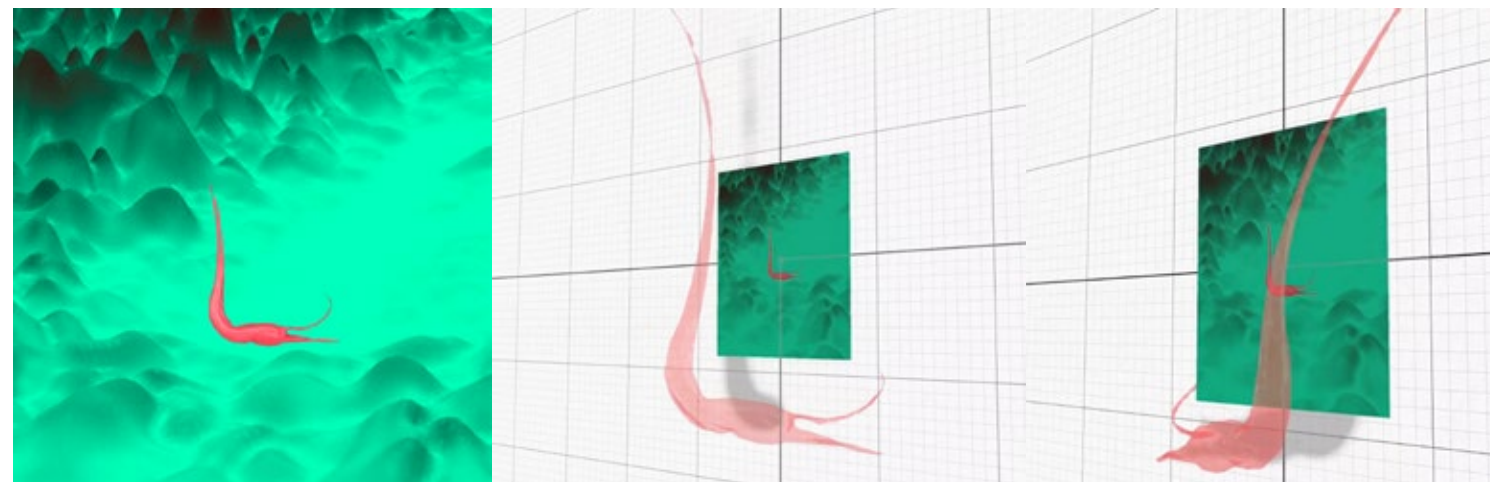
Thinking with and through plastic exposes the length of harms, their entanglements, and the ways we cannot return.
Heather Davis, Plastic Matter



Featured On:
Transmedia Research Institute - Summer School of Bits and Atoms, Fano (IT), 2023

Posters with QR codes

LINK: <https://www.s-a-r-a-h.it/index/collaborations/iconoplast>



LAGOON BODIES

2023

The workshop at VENEZIA FABRICA FUTURA was a collective attempt to connect and make kin, staying with the trouble, feeling the cracks, the gaps, the distances, but trying to bridge them together.

With the support of the young Fabrica resident Stefano Dealessandri, the participants created a bioplastic skin to connect us in relationship, mixing rich spiruline with agar agar and engaged in a continuous line drawing spontaneously unfolding together.

A joint visualization exercise followed the creative workshop, with the aim of infusing new energy and joy into the deep listening, to embrace more-than-human perspectives, feeling the self encapsulated in a singular-plural microplastic debris in particular. Feedback and testimonials have been gathered for the script of a new myth making for the Venetian Lagoon.

Bioplastic workshop and microplastic meditation
LINK: <https://www.s-a-r-a-h.it/index/collaborations/icono5>



Featured On:
VENEZIA FABRICA FUTURA c/o **FABRICA Research Center**,
Complesso dell'Ospedaletto, Venice (IT), 2023

Thank you for your participation! Grazie per aver partecipato!
I'd like to collect some feedback. Mi piacerebbe raccogliere un paio di feedback...

How did you feel during the meditation?
Come ti sei sentito* durante la meditazione?

I felt relaxed and bonded with the sea creatures

Were you floating or sinking?
Ti sentivi galleggiare o sprofondare?

I was floating for the first part and then I gently started to sink and melt with the corals

Did you visualize something in particular that you would like to share?
Hai visualizzato qualcosa in particolare che vorresti condividere?

I visualize my sink like the fish sink scales that reflected with the light when floating

Anything else you would like to share? Vuoi condividere qualcosa'altro?

I felt kind a lost but I knew I was going somewhere peaceful at the end bottom of the sea.

Thank you for your participation! Grazie per aver partecipato!
I'd like to collect some feedback. Mi piacerebbe raccogliere un paio di feedback...

How did you feel during the meditation?
Come ti sei sentito* durante la meditazione?

Confusa e pesa... parte di un modo che sapevo non mi appartenesse

Were you floating or sinking?
Ti sentivi galleggiare o sprofondare?

floating ~~sink~~ e vagate nell'nulla di un oceano blu e profondo

Did you visualize something in particular that you would like to share?
Hai visualizzato qualcosa in particolare che vorresti condividere?

Ero come olio nell'acqua, separata in shapes irregolari.

Anything else you would like to share? Vuoi condividere qualcosa'altro?

Ero una ma separata

Thank you for your participation! Grazie per aver partecipato!
I'd like to collect some feedback. Mi piacerebbe raccogliere un paio di feedback...

How did you feel during the meditation?
Come ti sei sentito* durante la meditazione?

INITIAMENTE MUTO ALIQUATA E LIBERA, E ISMARE

ABBIAMO JARE LA BELLE, MA NEL CAPIRE LO STATO E STATO STRANO

LO RACCONTO LO JAZZLO COME UN FRAMMENTO DI PLASTICA

Were you floating or sinking?
Ti sentivi galleggiare o sprofondare?

GALLEGGIARE E SPROFONDARE PER PU PERCORRERE IL SVOLTO CON DUE PICCOLISSIME CREATURE MORE

Did you visualize something in particular that you would like to share?
Hai visualizzato qualcosa in particolare che vorresti condividere?

IL COLORE DELL'ACQUA. CREATURE MORE, IL FONALE

QUO ITATO PERMANENTE MOTO DISTANTE DALLA MIA NATURA

Anything else you would like to share? Vuoi condividere qualcosa'altro?

PER TROVO EIA UN PROGETTO INTERESSANTISSIMO

Thank you for your participation! Grazie per aver partecipato!
I'd like to collect some feedback. Mi piacerebbe raccogliere un paio di feedback...

How did you feel during the meditation?
Come ti sei sentito* durante la meditazione?

I was sinking going in deep water like I was attracted from the mystery of the dark.

Were you floating or sinking?
Ti sentivi galleggiare o sprofondare?

SINKING

Did you visualize something in particular that you would like to share?
Hai visualizzato qualcosa in particolare che vorresti condividere?

DARK, I WAS LIKE A CANDIDATO WITHOUT ANY NOOD OF BRAGINE JUST SINKING AND FLOWING IN DEEP WATER

Anything else you would like to share? Vuoi condividere qualcosa'altro?

I GOT SLEEP FINALLY.



ICONOPLAST

2022 - ONGOING

Iconoplast is a multidisciplinary project in collaboration with the artist Elisa Muliere and with the participation of Madelon Vriesendorp, Dutch artist co-founder of the OMA studio, curated by Amerigo Mariotti director of the Adiacenze exhibition space in Bologna and Anna Rosellini associate professor at Unibo.

Plastic is the protagonist of an immersive installation consisting of video dematerialization, sculptural elements and assemblages that recall connections between organic and artificial, an engaging as well as disturbing microcosm made with recycled plastic, from domestic and industrial waste. A post-human speculative narrative of an alien species on earth, inhabited by imaginative creatures with seductive sinuous shapes. A cosmogonic tale of the metamorphosis of microplastics in the planet's waters.

Iconoplast is a site specific installation, but also a in progress research platform, in collaboration with other artists, but also thinkers, poets and scientists.

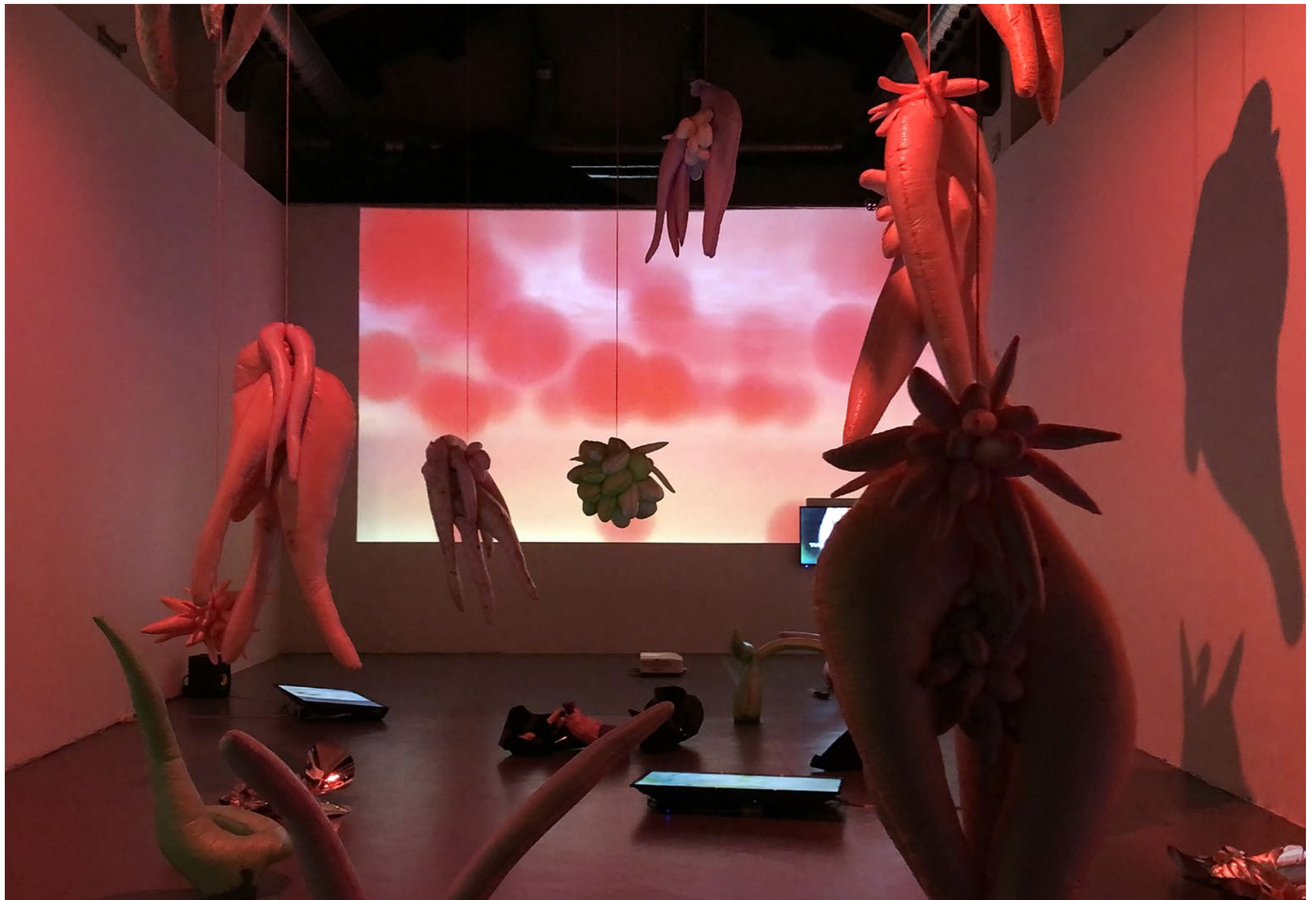
*Life did not take over the world by combat, but by networking...
The microcosm is still evolving around us and within us. The microcosm is evolving as us.*
Lynn Margulis, Microcosmos

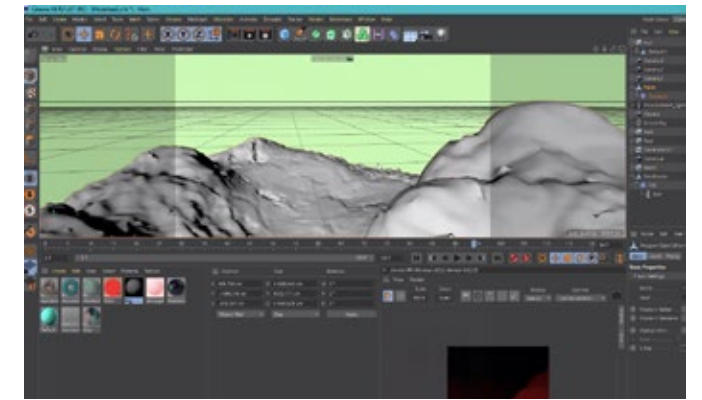
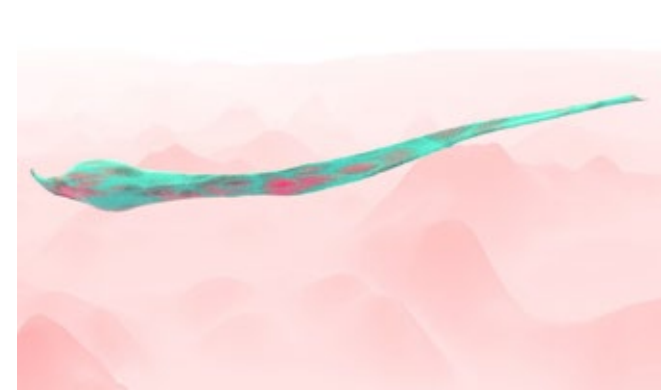
Awards:
GBiennale - Best Experimental

Featured On/Screenings:
Nature and Culture, Husets Biograf, Copenhagen, 2022
Transient Visions, Johnson City - NY (USA) 2022
GBiennale, Melbourne (AU), 2022
Elipsis: Cinematographic Arts and Sciences International Meeting, Hidalgo (MX) 2022
BabFilmFest, London (GB), 2022
Pleasure Dome w/ Counterarchive, Toronto (CA) 2022
CAOS Museum, Terni (IT), 2022
PMF South Bend Art Museum, South Bend-Indiana (US), 2021
Fiber Festival, Amsterdam (NE), 2021

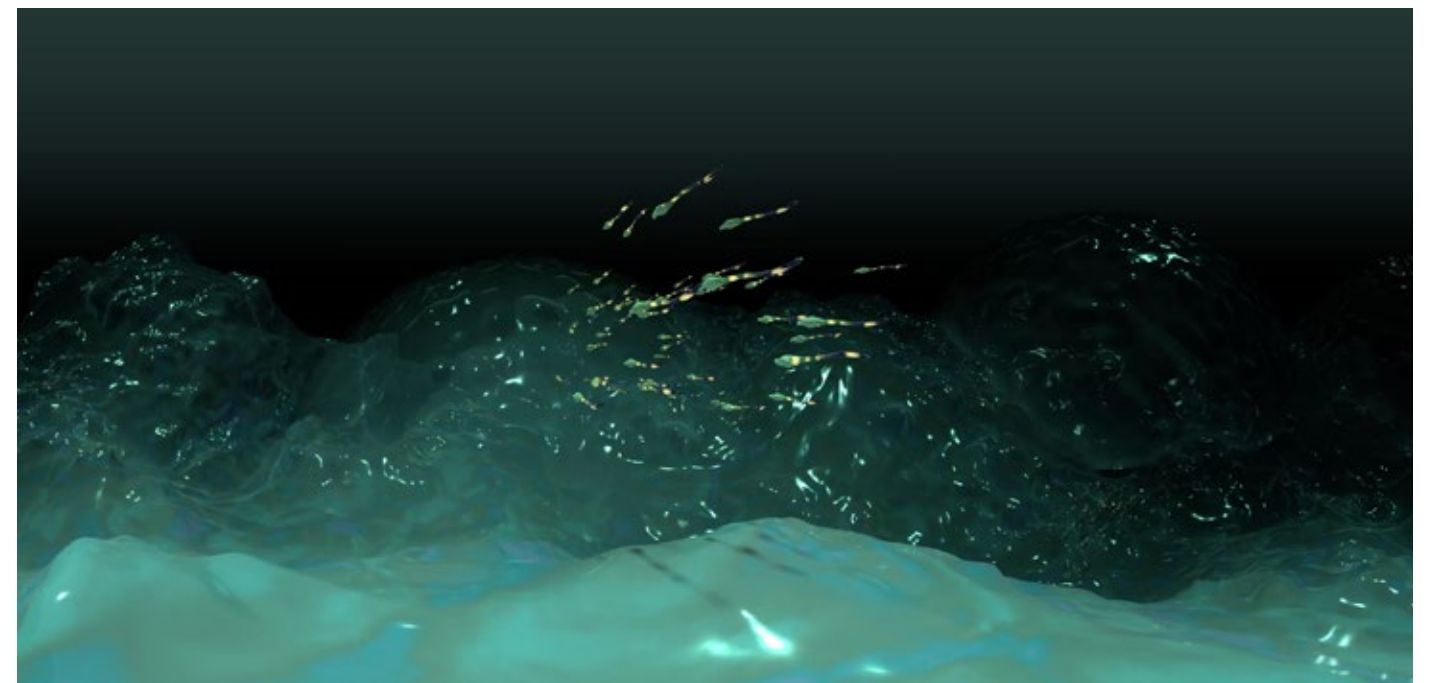
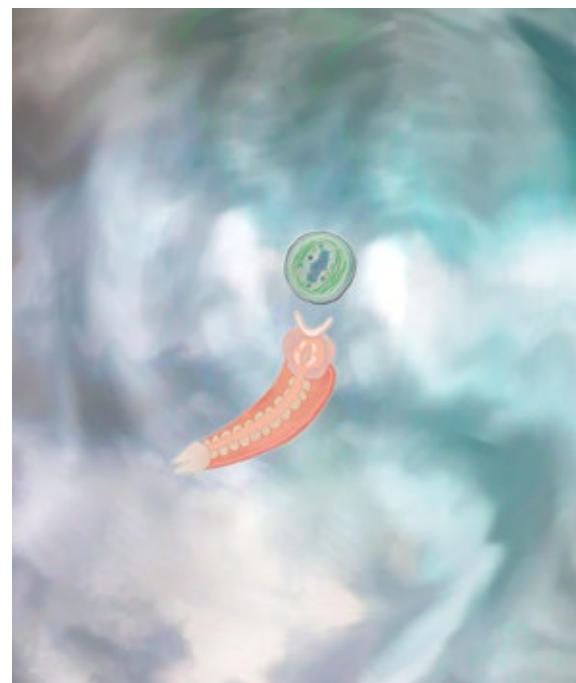
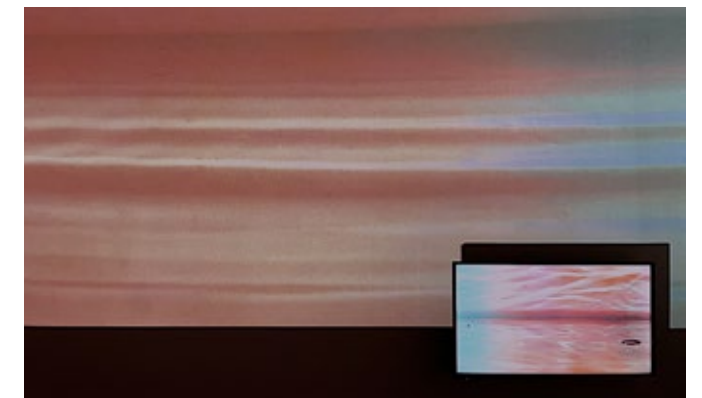
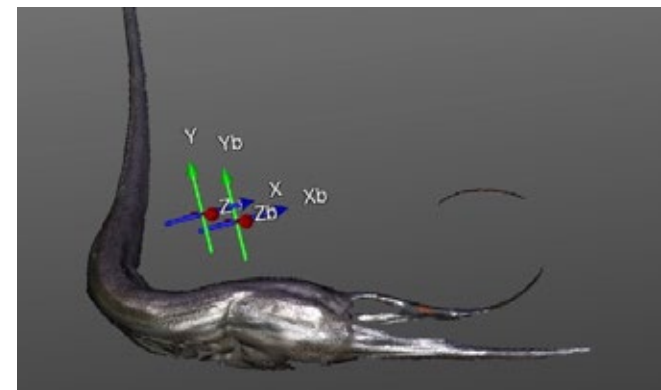
Video installation (full version video: 8', color, 16/9, HD), sewed and stuffed plastic, monitors, projections, speakers, sensors
LINK: <https://www.youtube.com/channel/UC7APCAoylbxCeW2x8-WEeMQ/videos>







MAKING OF
 In collaboration with:
 fellow artist **Elisa Muliere**
 fellow animator **Donald Dumbar**
 sound design **Gianmarco Leprozo**
Bologna ZeroWaste (plastic injectors)
FabLab Treviso (3D scanning)
Terni Hacklab (interactive light)
 and technical sponsors:
Enycs (touch screens)
Faroplast, Lucy Plast (plastic material regeneration)



LETTURA INTERROTTA DI UN'ONDA

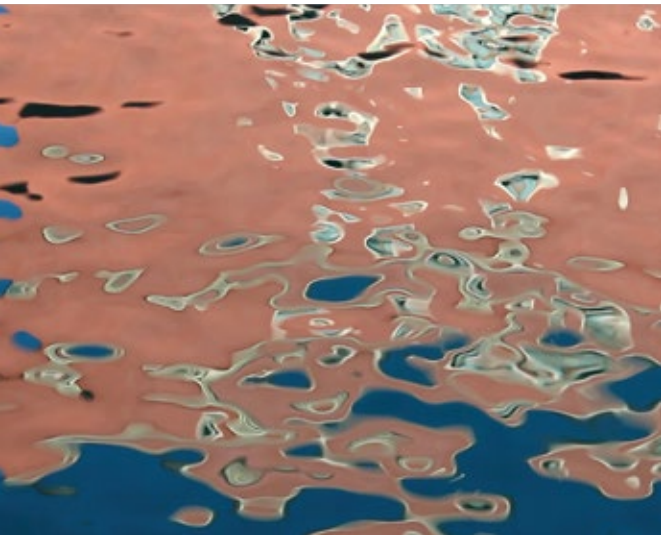
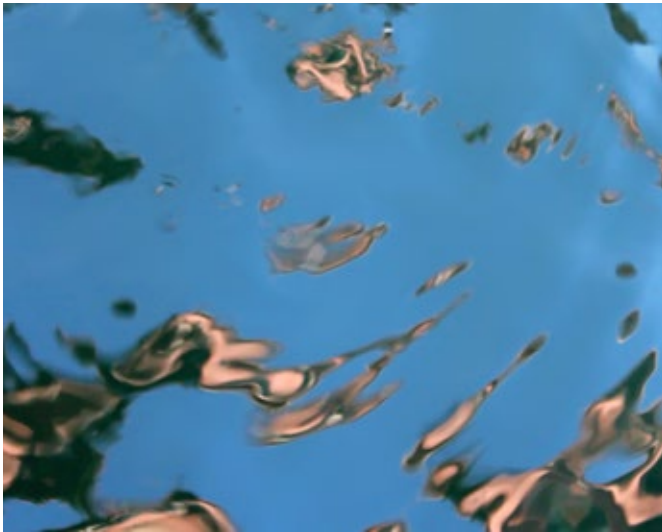
2021

This is an intrusion into an advertising video wall, on the Hybrid Tower of Mestre, located in a nerve center: on one side Mestre and Marghera, the suburbs and the industries, on the other Venice. I understood the incursion as a portal that allows a movement of the imagination, but also a connection between two faces of the metropolitan city. Like any portal, the operating principle remains unknown, the connection remains very short and intermittent, it seems to collapse between the advertisements before the observer has time to cross the event horizon. The fragile destiny of Venice is very uncertain, it is difficult to find the language capable of telling the elusive present, a marginal register of intimate and intangible perceptions and emotions. This city has always had its own rhythm, based on water-time, a music that words cannot describe. Filming that wave architecture for hours during the pandemic, I tried to return this music with the moving image, in collaboration with the musician Nicola Busetto, who created a minimal soundscape of wave motion with modular synthesizers.

But isolating one wave is not easy, separating it from the wave immediately following, which seems to push it and at times overtakes it and sweeps it away; and it is no easier to separate that one wave from the preceding wave, which seems to drag it toward the shore, unless it turns against the following wave, as if to arrest it, Then, if you consider the breadth of the wave, parallel to the shore, it is hard to decide where the advancing front extends regularly and where it is separated and segmented into independent waves, distinguished by their speed, shape, force, direction. In other words, you cannot observe a wave without bearing in mind the complex features that concur in shaping it and the other, equally complex ones that the wave itself originates.
Italo Calvino, Palomar, Reading a wave

Featured On/Screenings:
Hybrid Tower, Mestre - Venice (IT), 2021
Tower Magazine, (IT), 2021
Segno Magazine (IT), 2021
CRUO Magazine, Venice (IT), 2021

Video installation (different versions, color, 16/9, 9/16, HD)
LINK: <https://youtu.be/4IsOLX-wrlcv>



LA CORTINA CREMA THE CURTAIN BURNS

2021

Videoinstallation by Sara Bonaventura

In this project the legacy of now art residency KONVENT, a former textile colony northern of Barcelona, is interlaced with the new geography of the textile industry, ie with globalization.

During the international residency an apparently ephemeral phenomenon was taking place intensively, the mating season of very diaphanous moths, soon dying after laying new eggs, scientific name is *cydalimaperspectalis*, in castellano known as polilla del boj, an invasive species of Lepidoptera, a plague around Europe since 2010, more recently introduced in Spain as well, originating from Asia, exactly from those lands where inhuman textile labour is now taking place.

The vectors of invasive species are mainly humans but in my work, the perspective is turned: the moth becomes the vector of these human memories. I also panited it inside some old dusty packages, once containing dresses sewn in the colony.

SINGER® vintage sewing machine found in the old factory.
Poem by MARIA MERCÈ MARÇAL I SERRA
Voice over by fellow residents: Laura, Marta, Mireia

Selected screenings:
Konvent, Berga, Barcelona (ES), 2021

Mixed Media – video, found objects and acrylic painting - Produced during KONVENT residency program 2021
LINK: <http://www.s-a-r-a-h.it/index/personal-works/lacortinacrema>



AS IF THE COLOR WAS LOOKING AT YOU EXPANDED

2017-2021

Directed and processed by Sara Bonaventura

As if the color was looking at you is a collaboration with dancer choreographer Annamaria Ajmone, processed with analog synthesizers during a residency at Signal Culture (NY).

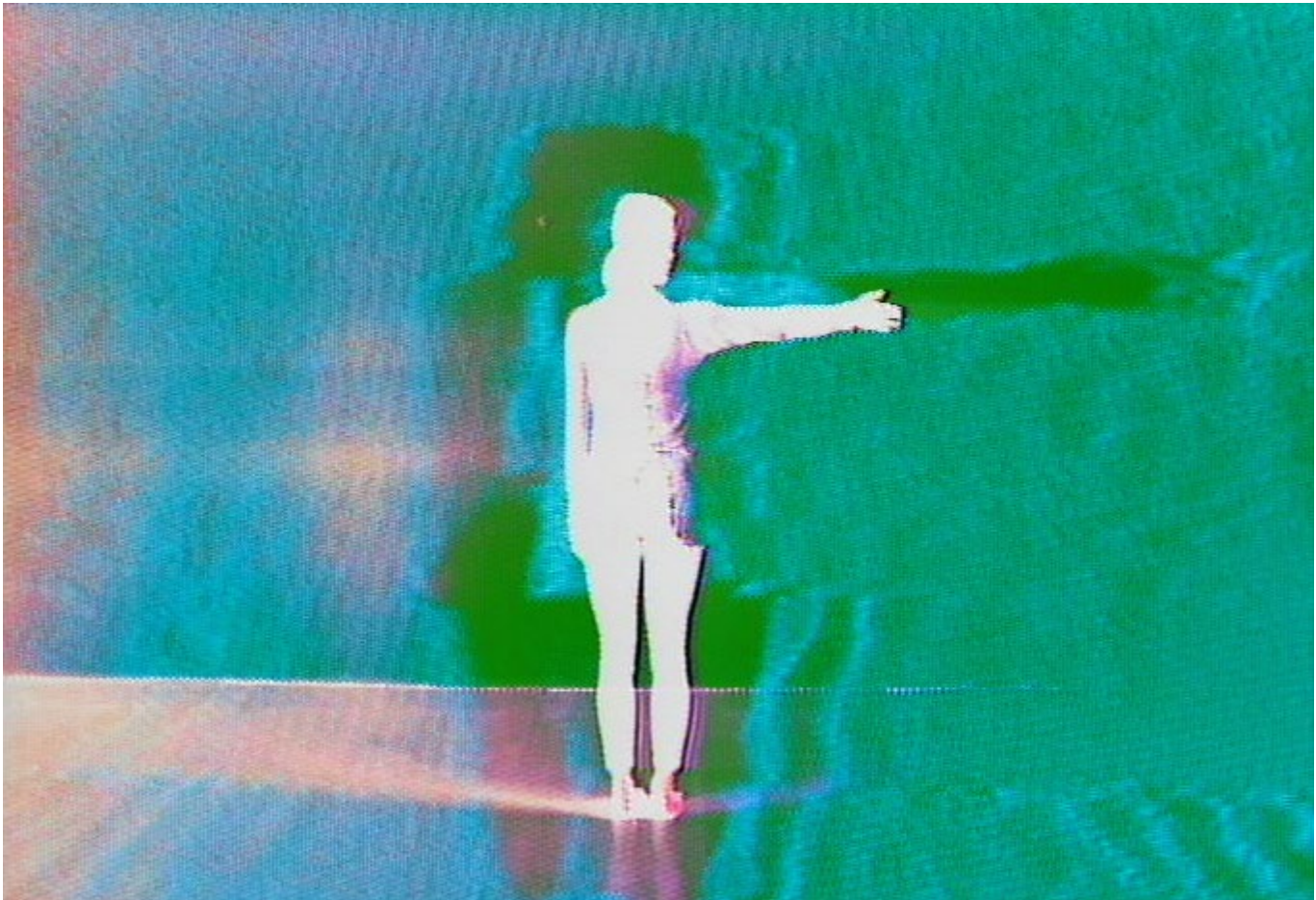
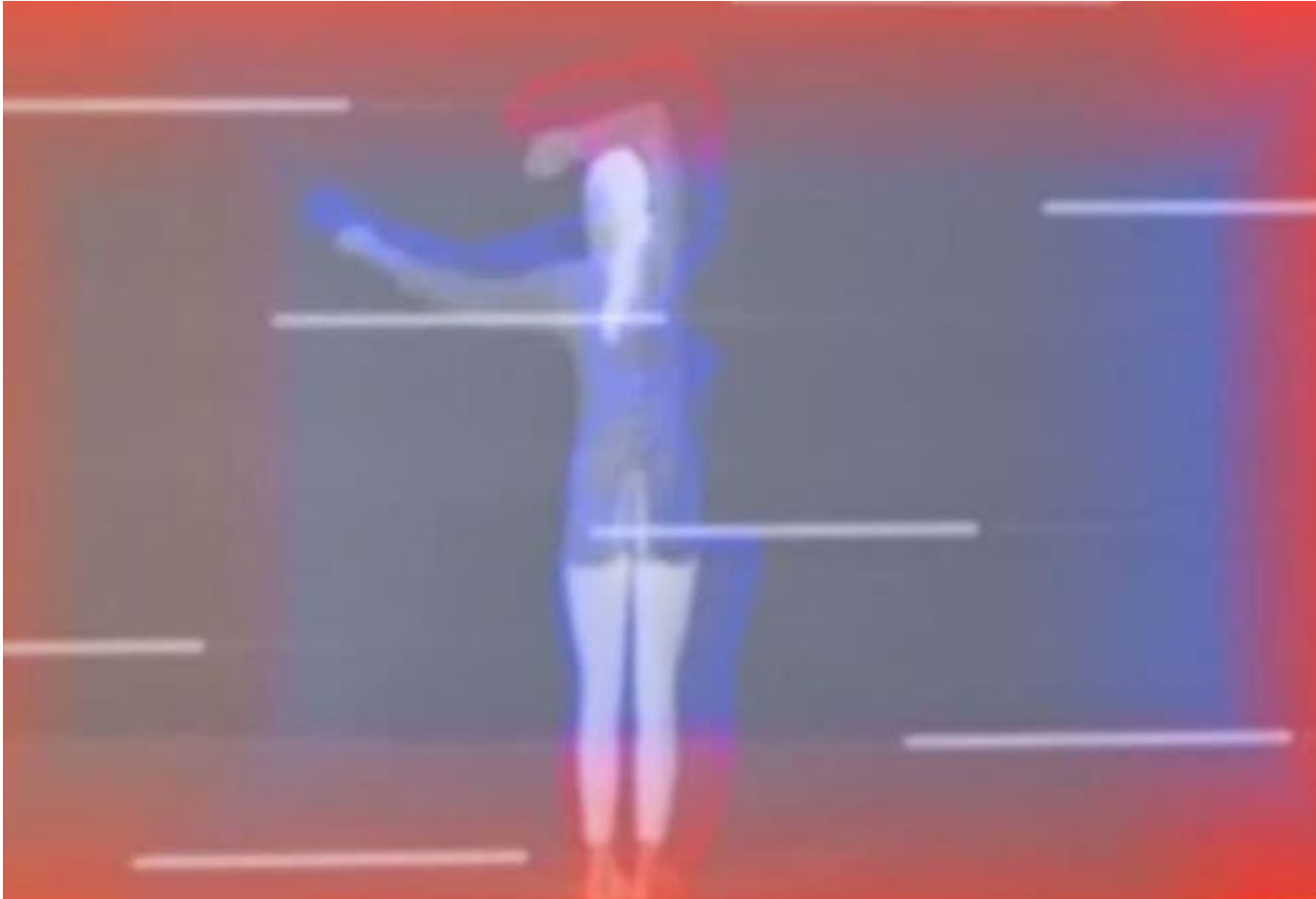
Color vibrates as predominant visual element, giving way to a dance of colors. It was premiered as a triptych in a solo show at Adiacenze Gallery and later screened in different versions. In the basement of the exhibiting space, the spectator had an immersive experience, entering the screen.

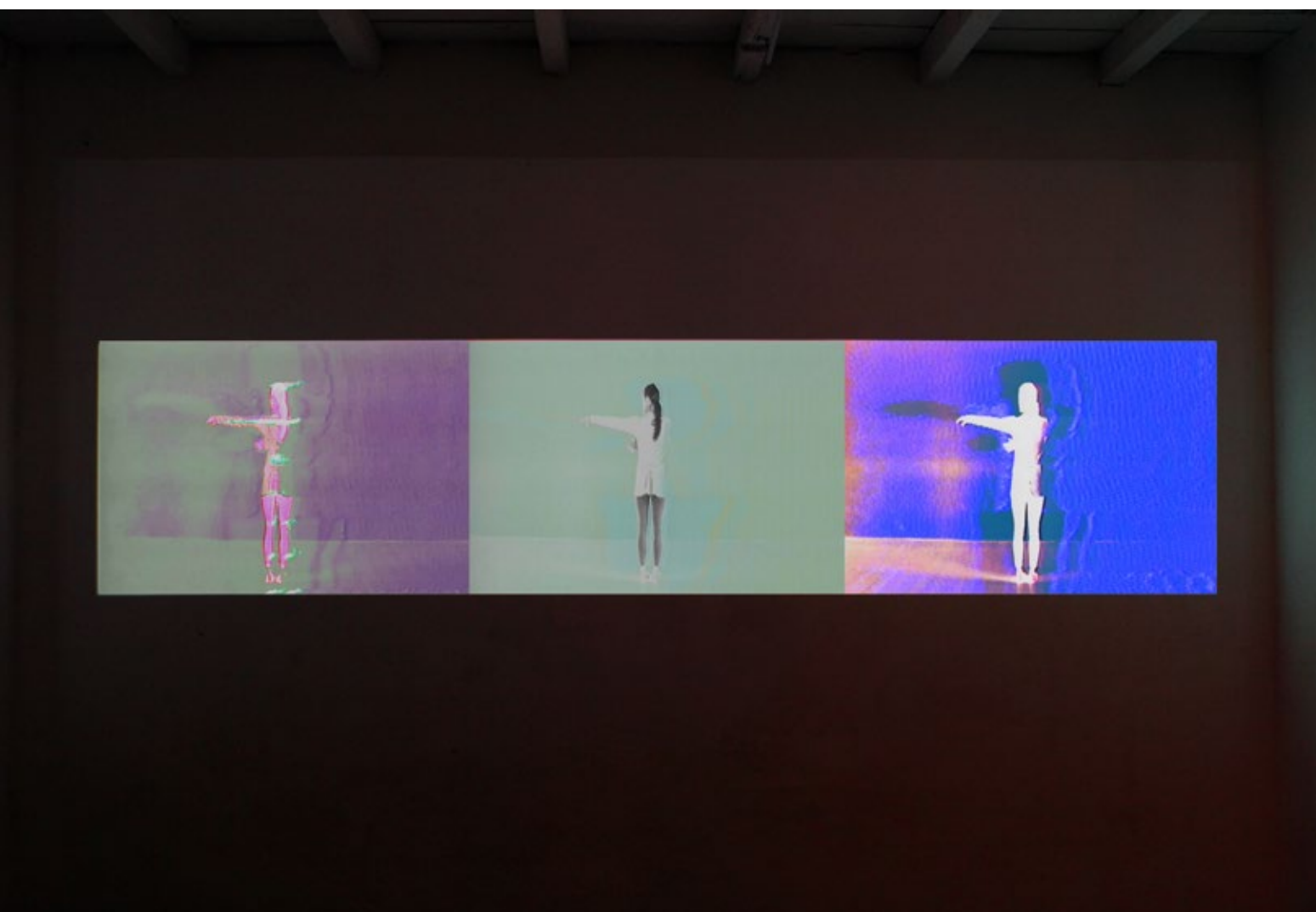
The spectator, fully surrounded and integrated, became a co-protagonist of the work, captured by a closed circuit camera whose output was to be seen on a monitor at the very entrance of the gallery. During the opening Annamaria, who has been transformed into an electronic image in the video, enacted a performance embodying this possibility.

Sound design by Caterina Barbieri.

Different set ups, multi and single channel, projection or CRT monitors, 2017
LINK: <http://www.s-a-r-a-h.it/index/collaborations/as-if-the-color-was-looking-at-you>

- Selected screenings:
- Yogyakarta Art Museum**, Yogyakarta (ID), 2021
 - EP7**, Paris (FR), 2021
 - Performing Media Festival**, South Bend (US), 2020
 - Pink Noise**, Olocene, Portland (US), 2019
 - 57th Ann Arbor Film Festival**, Ann Arbor (US), 2019
 - Play Videoarte**, Corrientes (AR), 2019
 - Screen2018**, Amherst, Massachusetts (US), 2019
 - DIGITAL ART**, Sofia (BG), 2019
 - VastLab Experimental Festival**, Burbank (US), 2019
 - Dance Base - National Centre for Dance**, Edinburgh (UK)
 - ikonoTV, the best of POOL18 Festival of Video**, Berlin (DE)
 - Asolo Art Film Festival**, Asolo (IT), 2018
 - Gallery Nikola I – Museum JU**, Niksic (ME), 2018
 - Milwaukee Underground Film Festival**, (US), 2018
 - Nuit blanche à Montréal**, Montréal (CA), 2018
 - Trans(m)it: Movement in film**, London (UK), 2017
 - Transient Visions**, Johnson City, NY (US), 2017
 - ScreenDance Meeting in Venice and London**, (IT-UK), 2017
 - Blockbuster Video**, Pittsburgh (US), 2017
 - International Video Dance Festival of Burgundy**, (FR), 2017
 - After festival - Video Cinema d’Arte**, Turin (IT), 2017





STAKRA

2017

Directed by Sara Bonaventura

A choreography, filmed in collaboration with dancer choreographer Annamaria Ajmone, processed in the US with analog synthesizers and a wobulator, a modified monitor known as Paik Raster Manipulation Unit, first prototyped by Nam June Paik.

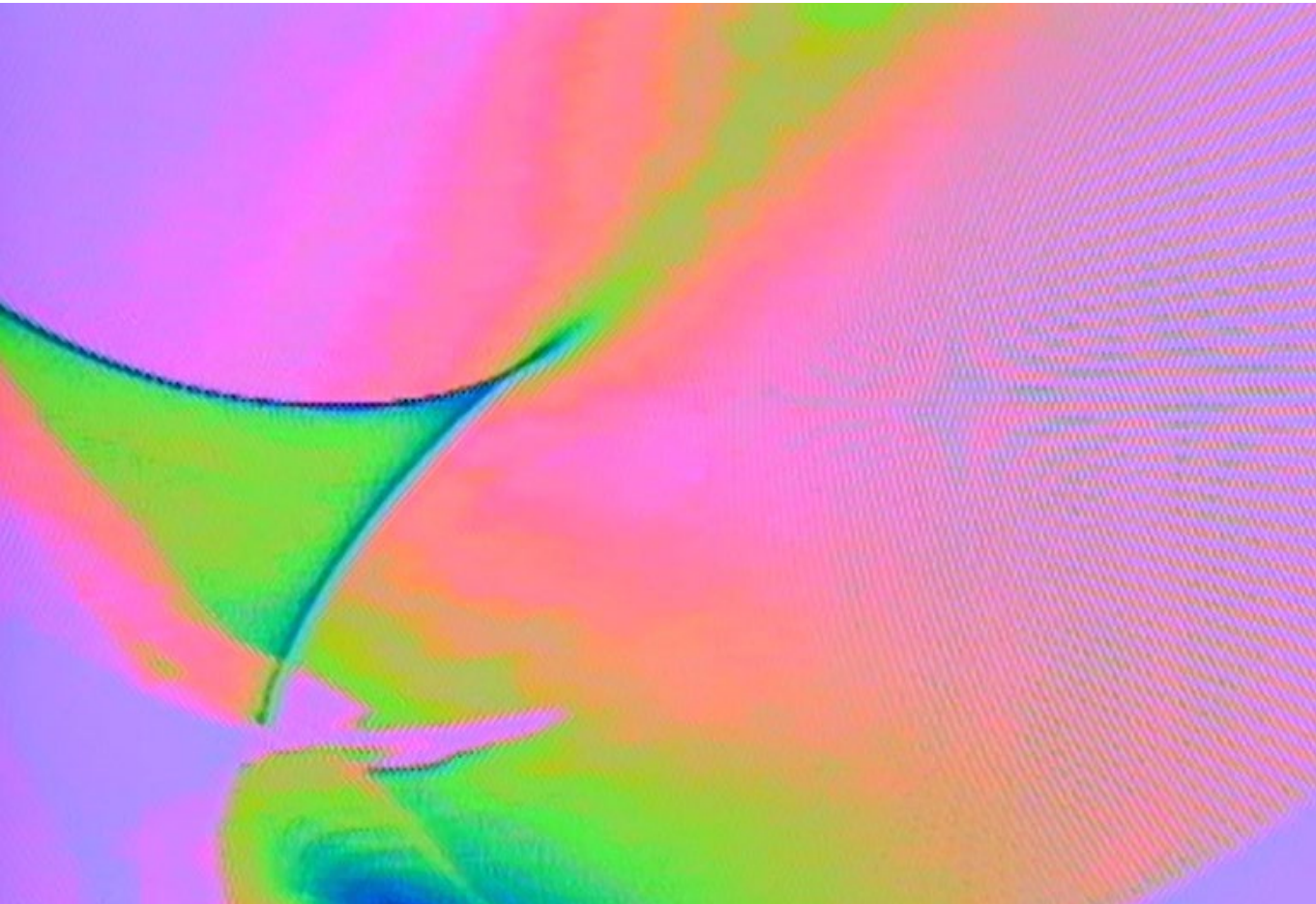
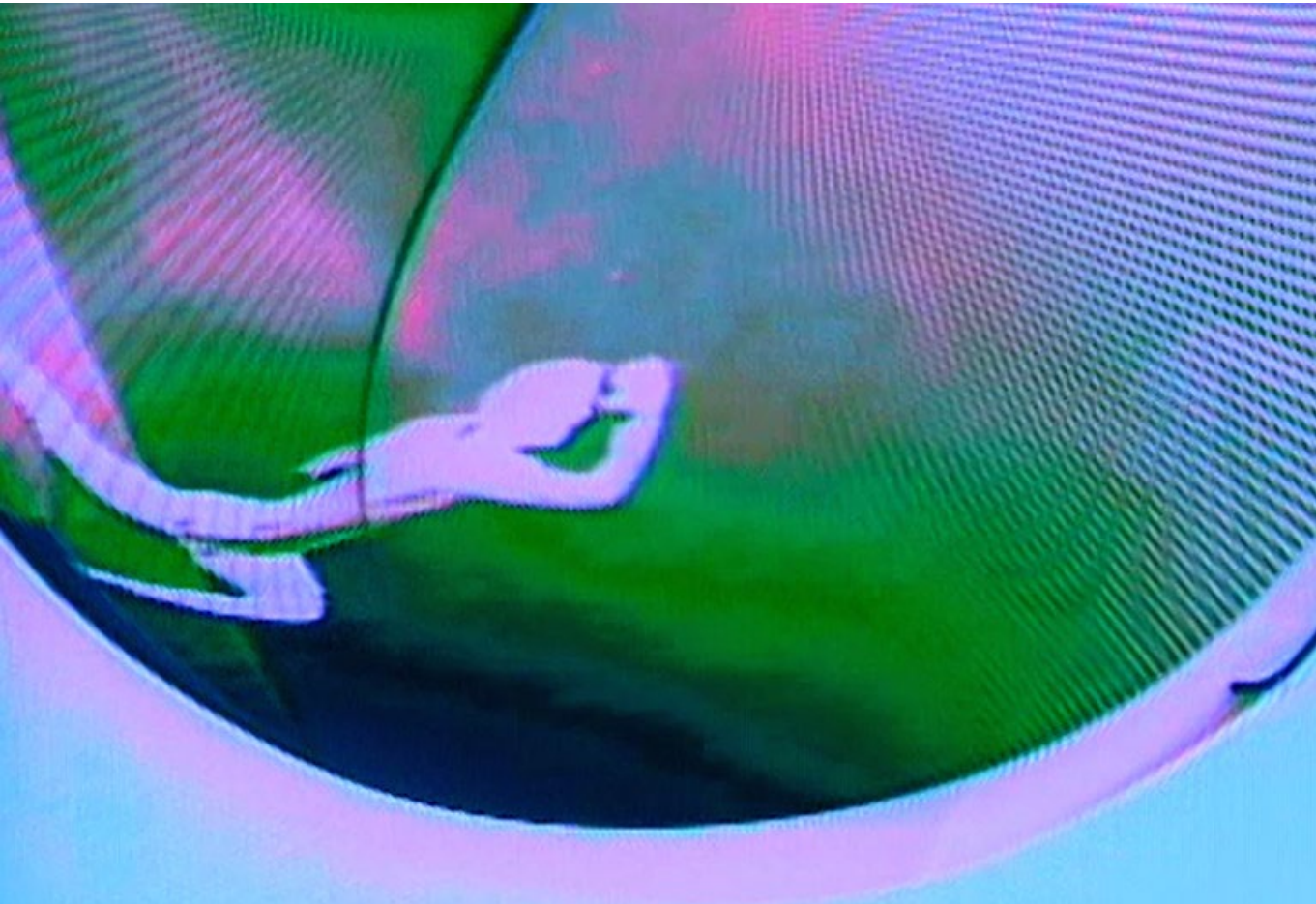
It's a mystical and hallucinatory journey of a resilient subject, not yet completely seduced by the machines; entangled in their challenging system, but radiating dynamism while struggling for self determination. Getting lost, falling apart, splitting, vanishing and resetting. Finding balance in between.

The video has been screened in different formats, as single channel projection or on CRT monitor. It has been presented at the 25th International Symposium on Electronic Art - ISEA - for Lux Aeterna, at the Asia Culture Center in Gwangju in 2019. Proceedings of the 25th ISEA International, compiled by the Art Center Nabi can be found with ISBN: 979-11-87275-06-0

Sound design by Von Tesla.

Single channel, 4' 50'', color, 4/3, SD, 2017

- Selected screenings:
- DE LICEIRAS 18, Porto (PT), 2021
 - IDFK, Stuttgart (DE), 2020
 - ALTERED IMAGES, London (UK), 2020
 - Codec, Mexico City (MX), 2019
 - Videolands & MOMus Museum, Thessaloniki (GR), 2019
 - ISEA, Lux Aeterna, Gwangju (KR), 2019
 - MACRO & Miami New Media, MACRO, Rome (IT), 2019
 - Dobra, Cinemateca do MAM, Rio de Janeiro (BR), 2019
 - RPM Festival, Boston (US), 2019
 - KLEX, Kuala Lumpur Experimental Film, Video & Music Festival, Kuala Lumpur (MY), 2018
 - Optronica 2, ATA Gallery, San Francisco (US), 2018
 - Cinema no Cinemax, Film Symposium, Athens (GR), 2018
 - The Unseen Festival, Denver, Colorado (US), 2018
 - Sarna 3 Festival de artes experimentales, Antofagasta (CL)
 - Fem Tour Truck, Festival itinerante de videoarte feminista, (ES, FR, PT, CO, EC, PE, RA), 2018
 - Video Art Miden Festival, Kalamata (GR), 2018
 - History of the Future, Boston Cyberarts Gallery, Boston (US), 2018
 - Gallery Nikola I – Museum JU, Niksic (ME), 2018
 - SATURATE(D), Open Signal, Portland (US), 2018
 - EUROVIDEO 2018, Liege (BE), 2018
 - Here Comes Everybody, Los Angeles (US), 2018



Seed Grant, which enabled the founding members to secure a real home for the organization in Oregon, New York. [2][3] The wobulator, this "prepared television, has been re-investigated by a number of video artists and engineers; this particular set of modifications was popularized by Nam June Paik. The distortion performed on the image result from the action of audio signals on the yokes. Audio signals which are periodic and regular, such as sine or square waves, are normally used when tracing a video image; these signals are derived from an audio or function generator. However, any audio signal source may be employed; these devices include audio synthesizers as well as more conventional components such as audio tape recorders, tuners, microphones or phonographs. These types of signals are most evident visually when used in conjunction with the horizontal or vertical collapse functions which reduce the raster to a horizontal or vertical line. These audio signals cause the line to distort in direct correspondence with changes in the audio signal, often the frequencies present in this type of signal are such that the distortions produced by their actions on a complete image are not very noticeable." [...] "The lines also respond to audio signals originating in the audio generators. The action of these lines caused by these types of audio signals have been referred to as 'dancing patterns' by Nam June Paik."



"All electrical signals have a waveform, indicating changes in voltage measured through time. Some signals have a periodic or repeating, regular waveform while others produce random or non-periodic waveforms. An oscillator is a device which produces a regular and periodic waveform; for example, an oscillator may produce a sine, square or triangle wave." [...] "Any of these devices may be utilized with the video manipulation unit, but it is desirable to have at least two different waveforms available." [1] This analog video instrument device can produce an extensive vocabulary of image treatment, especially when combined with the use of different oscillators, like the Doppler Modules available at Signal Culture, as part of their rich and layered system, combining vintage equipment and digital technologies. I applied to the residency when working on a video dance project, which was originally conceived as microscope animation. I started thinking of the choreography of the space rather than the body within it. The body leaves traces but it is always evading them. Body and music are interfering entities. I started thinking of the body as a vibration, as modes of vibration that go beyond it. The body is always escaping, coupling itself in preformation in the space. We are sensing subjects but also sensed objects.

Frame by frame animation is a medium close to these so-called stakers between the tangible and the intangible, but I felt that processing with analog synthesizers and wobulator was a better negotiation between the materiality of the media and the activation of its embodied identity.



My project was selected and I had a chance to access those machines. The sense of intimacy and intimacy was very present during the process, adjusting knobs and cabling patches all day long. As a result the new kinetic image was not only the choreography of the body with its tasks, but also the choreography of the analog machines. The entire project, still open to multiple possibilities and combinations, started stretching the understanding of choreography in a media infiltrated world, where the body is in between and the search for balance in the interface human being-machine is a crucial one. The interaction with these machines empowered the choreography by destabilizing it, showing the multiple capabilities of the body inside the screen, but also showing its vulnerability. I was interested in this limited paradox, a fleeing, unfixed but still unavoidable nod point that nonetheless conveys a sort of identity.



The project is still in progress but a few sequences have been released as single and multi-channel works. One of them is a video called stakers, which has been scored by the Italian electronic composer Vito Testa. In each processed sequence there is a specific focus on different vintage synthesizers, e.g. in stakers the wobulator is dominant, whereas in other sequences a scan processor similar to the Ruti Etra might be more characterizing. Each sequence is a variation on the textuality of the space of the choreography, and as a consequence, it also adds textured layers to the body of the choreography.



stakers, a single channel piece, is a mystical and hallucinatory journey of a sentient subject, not completely reduced by the machines, entangled in their challenging system, but existing glow and radiating dynamism while struggling for self-determination. Going lost, falling apart, splitting, vanishing and reconfiguring. Finding balance in between. For the final multi-channel installation I envision an expanded installative choreography, in an immersive space where the boundaries between the body electric, the virtual space, the actual body of the viewer and the exhibiting space will be suspended in a new mesmerizing dance of colors.

Acknowledgements

With this paper and this work I would like to pay homage to Nam June Paik, brilliant artist and intrepid pioneer in the media arts. It was possible thanks to the unique analog equipment provided by Signal Culture, an artist and researcher residency located in Oregon, NY State (US). Choreographer and performer: Antonietta Ajaccio. Sound design: Marco Gionni, Vito Testa. Other sequences have been scored by Caterina Barbieri. Thanks to Adriano Gallery in Bologna (IT), where it was premiered for my solo show "Come se il colore stesse a guardare" ("As if the color was looking at you").

stakers screening history

Videoforum, MOHIO State Museum of Contemporary Art, Experimental Center for the Arts, Theodorakis (GR), 2015; Frame Rude: A Place for Screenance, The Place.

<i>The Public Sphere Engendered by Media Technology: Masahito Fuyuhata's Light on the Net (1990s)</i> , Yasuko Imura, Shigeru Matsui	413
<i>AIBO: An Emotionally Intelligent Artificial Intelligence Brainwave Opera - Proof of Concept</i> , Ellen Pearlman	416
<i>Lightening the Houses of Story: A Discussion on Intervals in Story-telling of Interactive Documentary</i> , Chanjun Mu	419
<i>Transformation and Regeneration of the Chinese Traditional Oilseed Paper Umbrella in Contemporary New Media Art</i> , Jing Han	424
<i>Imitation - Classification - Construction: Vessels of Vanitas and the Changing Meaning of Ornament</i> , Tobias Klein, Harald Kraemer	428
<i>P@rch: Can We Use DIY Techno-Craftivism to End Archival Activism</i> , Janna Ahn	434
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<i>Spherica01: visions of free falling water in stroboscopic media</i> , Reynaldo Thompson, Tirtha Prasad Mukhopadhyay	445
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<i>Shakebite: Alternative Selfie System to Criticize SNS Platform as a Constructor of Fake Identity</i> , Jooyoung Oh, Byungjoo Lee	477
<i>Cooperative Experimentalism: Sharing to enhance electronic media</i> , Andrew R. Brown, John Ferguson, Andy Bennett	480
<i>The Re-Inventing the Wheel Project: An archaeological approach for making things alternatively</i> , Kazuhiro Jo, Ryota Kurakubo, Akira Segawa, Takuro Oshima, Yusuke Goshiken, Asami Takami, John Smith	484

References

Magazines and Newspapers (online)

[1] Sherry Miller Hocking, with Richard Broussier and Walter Wright 1978-1980, *Raster Manipulation Unit: Operation and Construction*, Experimental Television Center Ltd, Binghamton, New York, c 1980

<http://www.experimentaltvcenter.org/raster-manipulation-unit-operation-and-construction>

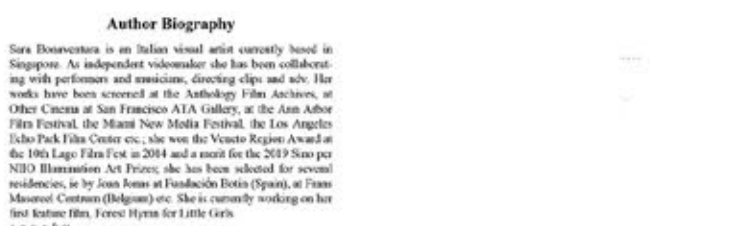
Websites

[2] Signal Culture Experimental Media Art Residencies, Exhibitions and Resonances, <http://signalculture.org/facilities>

[3] Robert Rauschenberg Foundation Grants program: <https://www.rauschenbergfoundation.org/grants>

Author Biography

Sara Bonaventura is an Italian visual artist currently based in Singapore. As independent videomaker she has been collaborating with performers and musicians, directing clips and ads. Her works have been screened at the Anthology Film Archives, at Other Cinema at San Francisco AIA Gallery, at the Ann Arbor Film Festival, the Miami New Media Festival, the Los Angeles Echo Park Film Center etc.; she won the Vesuto Region Award at the 19th Lago Film Fest in 2014 and a merit for the 2019 Sino per NDO Illumination Art Prize; she has been selected for several residencies, ie by Joan Jonas at Fundación Botín (Spain), at Frans Masereel Centrum (Belgium) etc. She is currently working on her first feature film, *Forest Hymn for Little Girls* (2019-2021).



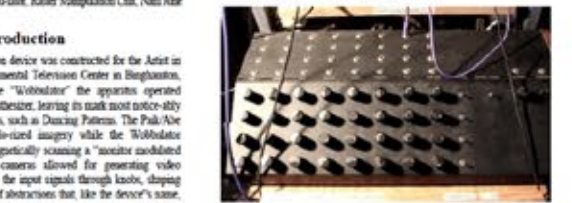
"Perception straddles the micro-folds of tiny perceptions and the great fold of consciousness, and matter, the tiny vibratory folds and their amplification on a receiving organ. The folds in the soul resemble the pleats of matter". Gilles Deleuze, *The Fold: Leibniz and the Baroque*, 112, translated by Tom Conley, New York; London, Continuum, 2001

Abstract

Stakers is a choreography for video space that has been processed mainly with a raster manipulation unit also known as wobulator, first prototyped by Pak Abe. It is inspired by Nam June Paik's "Dancing patterns" created during the 60s and his later collaborations with Merce Cunningham in the late 70s/80s. The single channel piece is part of a wider choreography for machines, a work in progress, which processing the original choreographic sequence for a solo performer with different combinations of analog video synthesizers, will culminate in an installative or staged choreography.

Keywords

Experimental Video Installation, Videodance, Performing Arts, Choreography, Analog Video Synthesizer, Wobulator, Raster Manipulation Unit, Nam June Paik



Introduction

In 1972, a raster scan manipulation device was constructed for the artist in Residency program at the Experimental Television Center in Binghamton, New York. Also known as the "Wobulator" the apparatus operated alongside the Pak Abe Video Synthesizer, leaving its mark most noticeably upon Paik's early TV experiments, such as *Dancing Patterns*. The Pak Abe Video Synthesizer primarily color-coded imagery while the Wobulator created the motion effects by superimposing a "matrix" controlled by audio signals. Additional cameras allowed for generating video feedback and fine adjustments to the input signals through knobs, shaping the wavy patterns into the types of abstractions that, like the device's name, distort recognizable imagery into ever increasing waves of lines. [1]

Dancing Patterns

Some of Nam June Paik's most famous early works, like "Global Groove", with the wobulating image of the tap dancer, were created with this manipulated television, the wobulator. Paik deconstructed the television adding an

interactive element to the machine, destabilizing the structure of the machine itself. In his real time experiments called "Participation tv" viewers were invited to alter the video signal through a microphone. In his mid-1960s "Dancing patterns", like his single channel videos "Electronic Blues" (1966) and "Electronic Waltz" (1967), mag-nets were used to manipulate the images.

Experimental Television Center

The wobulator has been later reproduced but it is a rare custom-made piece of equipment. The Experimental Television Center in Owego, directed by Ralph Hocking and Sherry Miller Hocking, was notably one of the very few institutions with a reproduction of it. The studio hosted many artists but closed down in 2011.

ISEA

INTERNATIONAL

University of Brighton

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I'VE NEVER BEEN ABLE TO WEDGE MY SMILES AND MY PANIC ATTACS

2020

"Sara Bonaventura & Camilla Pisani experiment with analog audiovisual synthesis.

Back in 2017 artist and filmmaker Sara Bonaventura began an ongoing project bringing together vintage analog video synthesis and electronic music composed using analog synthesisers. Initially joining forces with Caterina Barbieri, the first chapter of the project, As if the color was looking at you features footage of choreographer Annamaria Ajmone manipulated using voltage controlled oscillators and patches. [...]
For the project's second instalment Bonaventura has collaborated with Camilla Pisani, an audiovisual artist and analog synthesist based in Rome [...] Bonaventura employs a variety of vintage analog video synthesisers, including the Rutt/Etra scan processor, a Jones coloriser and a Hearn Videolab video synth, to create multiple layers of analog effects, highlighting, blurring and at times disfiguring the form of Annamaria Ajmone's movements."
By Henry Bruce-Jones, FACT MAGAZINE

Sound design by Camilla Pisani

DIAPASON

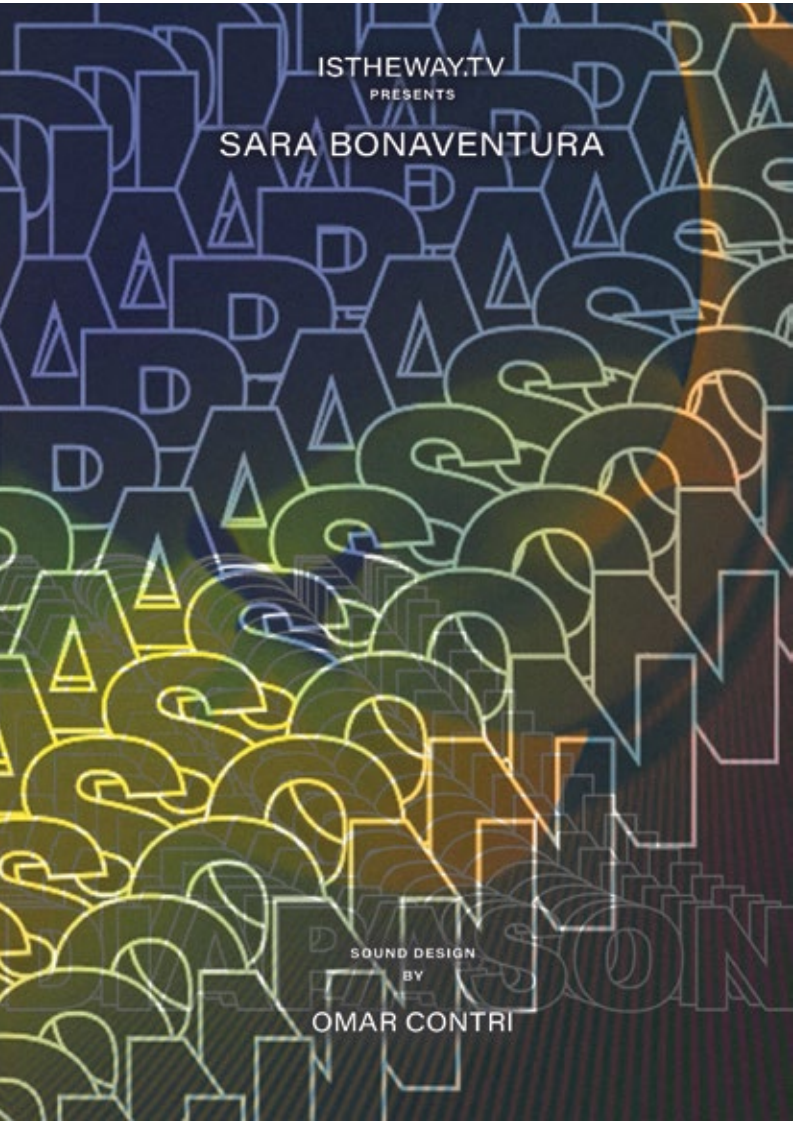
2020

"Shinoby lines up his second audio visual artefact on istheway - a DVD made in collaboration with visual artist Sara Bonaventura and choreographer Annamaria Ajmone.

Available in Octobr as limited edition DVD - Diapason is an experimental art-piece made in collaboration with visual artist Sara Bonaventura, providing real time processing and Shinoby on sound design duty.

First screened earlier this year during NYC's lockdown period at ZAZ Corner - a digital gallery showcasing artwork on a large LED at Times Square - Diapson presents a chromatic dislpay of choreography by Annamaria Ajmone, drafted around a series of minimal movemenets, drawing linear yet dynamic movements in the surrounding space.
[...]
Diapason is scheduled for release 5 October as a limited DVD featuring a bonus tribute to Donna Haraway's A Cyborg Manifesto."
By Tom Durston, INVERTED AUDIO

Sound design by Shinoby aka Omar Contr





THE LEFT HAND OF DARKNESS

2019

Directed and processed by Sara Bonaventura

"Light is the left hand of darkness and darkness the right hand of light. Two are one, life and death... like hands joined together" Ursula K. Le Guin, The left hand of darkness

The work is a tribute to Vasulka, recording in real time my left hand while the right hand was adjusting knobs and patching oscillators, of a Jones Raster Scan, similar to the Rutt/Etra Scan Processor, built by Dave Jones and powered by Signal Culture. It is a process of prosthetization in which a familiar part of the body becomes alien, sucked by the uncanny vortex of the machines, in which we believe to see a glimpse of creation, when two index fingers touch each others, but the triangulation ends up with an unsettling unity.

Sound design by EVN.

Single channel, 4' 10", b/w, 4/3, SD, 2019

Selected screenings:

- Play Videoarte**, Corrientes (AR), 2022
- VIDEOAKTION 3**, Berlin (DE), 2022
- Light Matter Film Festival**, Alfred, NY (USA), 2021
- MYOPIA Festival de video experimental**, Lima (PE), 2021
- Festival Video nodoCCS**, Caracas (VE), 2021
- IDFK**, Stuttgart (DE) 2020
- ADAF, 16th Athens Digital Arts Festival**, Athens (GR), 2020
- MADATAC**, Madrid (ES), 2020
- MUFF Milwaukee Underground Fillm Festival** (US), 2020
- ALC videoart festival**, Alicante (ES) 2020
- RPM Festival**, Boston (US), 2020
- Here Comes Everybody**, Los Angeles, Pasadena, San Francisco, Portland, North Liberty, Ithaca (US), 2020
- At a distance**, Harvester Arts, Wichita, Kansas (US), 2020
- Pugnant**, Kino Club, Split (HR), 2020
- 2nd Video Art Forum**, Dammam (SA), 2019
- DIGITAL ART**, Sofia (BG), 2019
- The UNSEEN FESTIVAL**, Denver (US), 2019
- Lino Kino, Cherry St Pier**, Philadelphia (US), 2019
- Festival Scenari Europei**, Pescara (IT), 2019



DEMONIO

2017

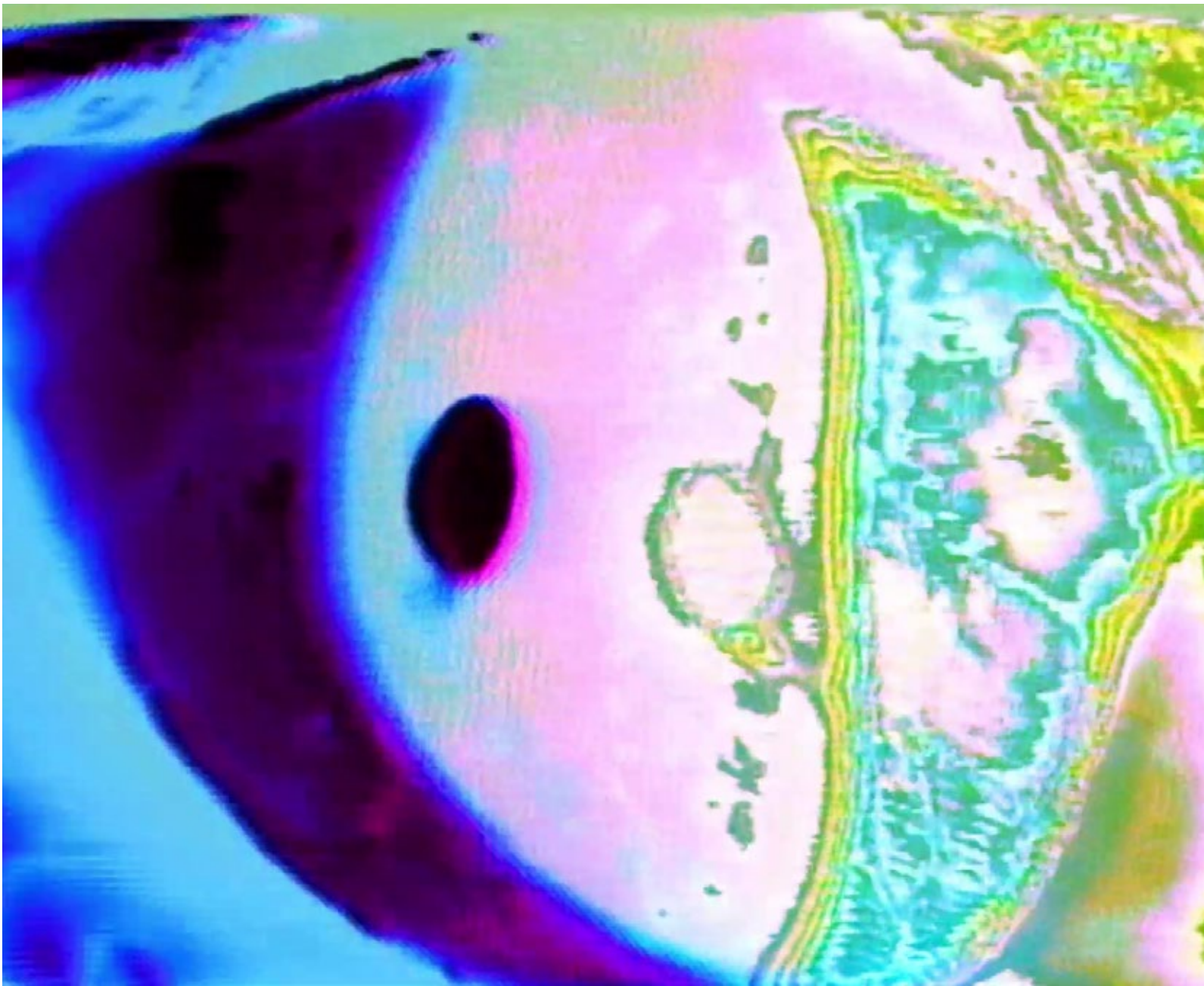
Directed by Sara Bonaventura

A video I realized during the workshop, Demonio! Demonio! with Bedwyr Williams and Tai Shani, curated by the *Institute of things to come*, at Fondazione Sandretto Re Rebaudengo, Turin. We were asked to write and interpret a demonic monologue digging into some personal anecdotes. My own was a cathartic confessional one.

Sources of inspiration were Innocenzo Spinazzi's marble statue, La Religione aka La Velata, part of the GAM collection and the Museum of Criminal Anthropology, dedicated to Cesare Lombroso, especially one of his seminal texts: *The criminal woman: the prostitute, the normespeciallal woman* (1893).

Screenings:
Fondazione Sandretto Re Rebaudengo, Turin (IT), 2017
BAFF, MIBArt Multimedia Festival, Busto Arsizio, (IT), 2017

Single channel, 4' 47", color, 16/9, HD, 2017



SUSQUEHANNA

2017

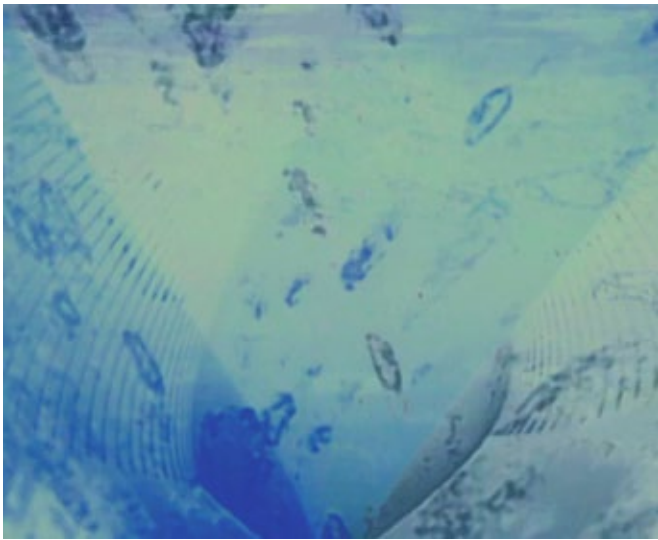
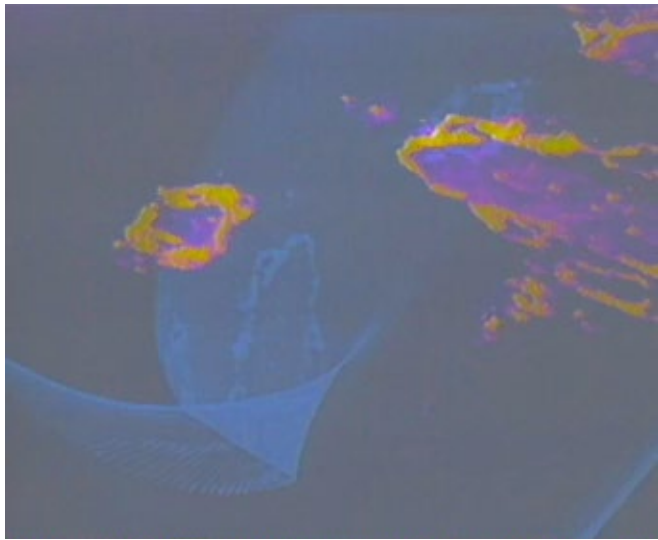
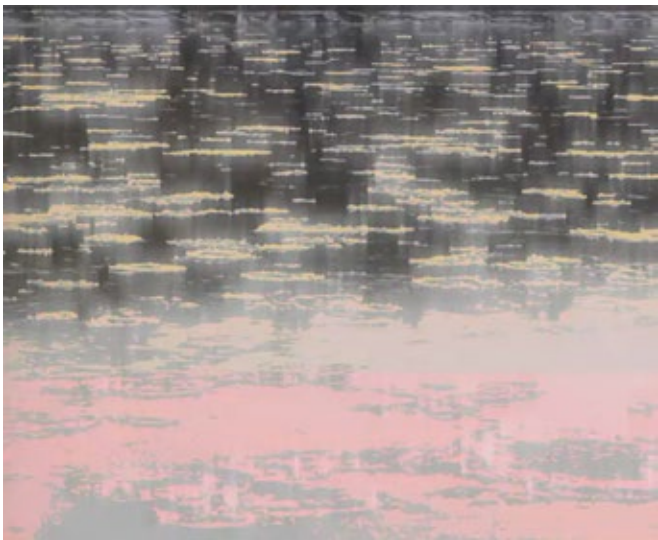
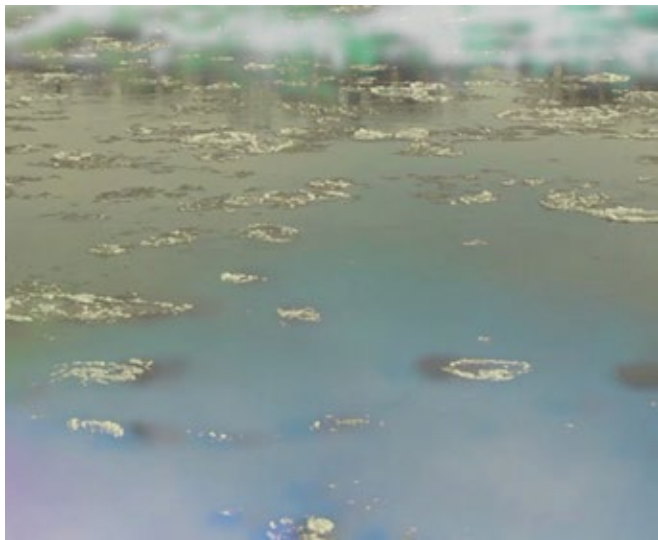
Processed by Sara Bonaventura

After looking through a book about 2011 hurricane, Tropical Storm Lee, and flood in town, in Ahwaga, Iroquois name of Owego (NY), during my residency at Signal Culture, I decided to film the river with its ice blocks and process the short takes in studio, with analog video synths, colorizers, wobulator. A bit like in structuralist films, very subjects are not these melting frozen blocks, but the loop of dissolutions of matter strata itself, "like a language where nouns referring to stillness are carried away by pure becoming, describing the dynamism of the pure event". Eudisia Di Costanzo

Soundtrack by Von Tesla, Colossus – bonus track of Raised by Clear Acid vinyl version, released by Boring Machines

Screenings:
Applied Systematics, AXW - NYC (US), 2020
OVERTURE, Simone Piva - Padua (IT), 2017

Single channel, 30', color, 4/3, SD, analog video synthesis: MVIP module, Jones colorizers, wobulator



CHRONOSCOPE

2016

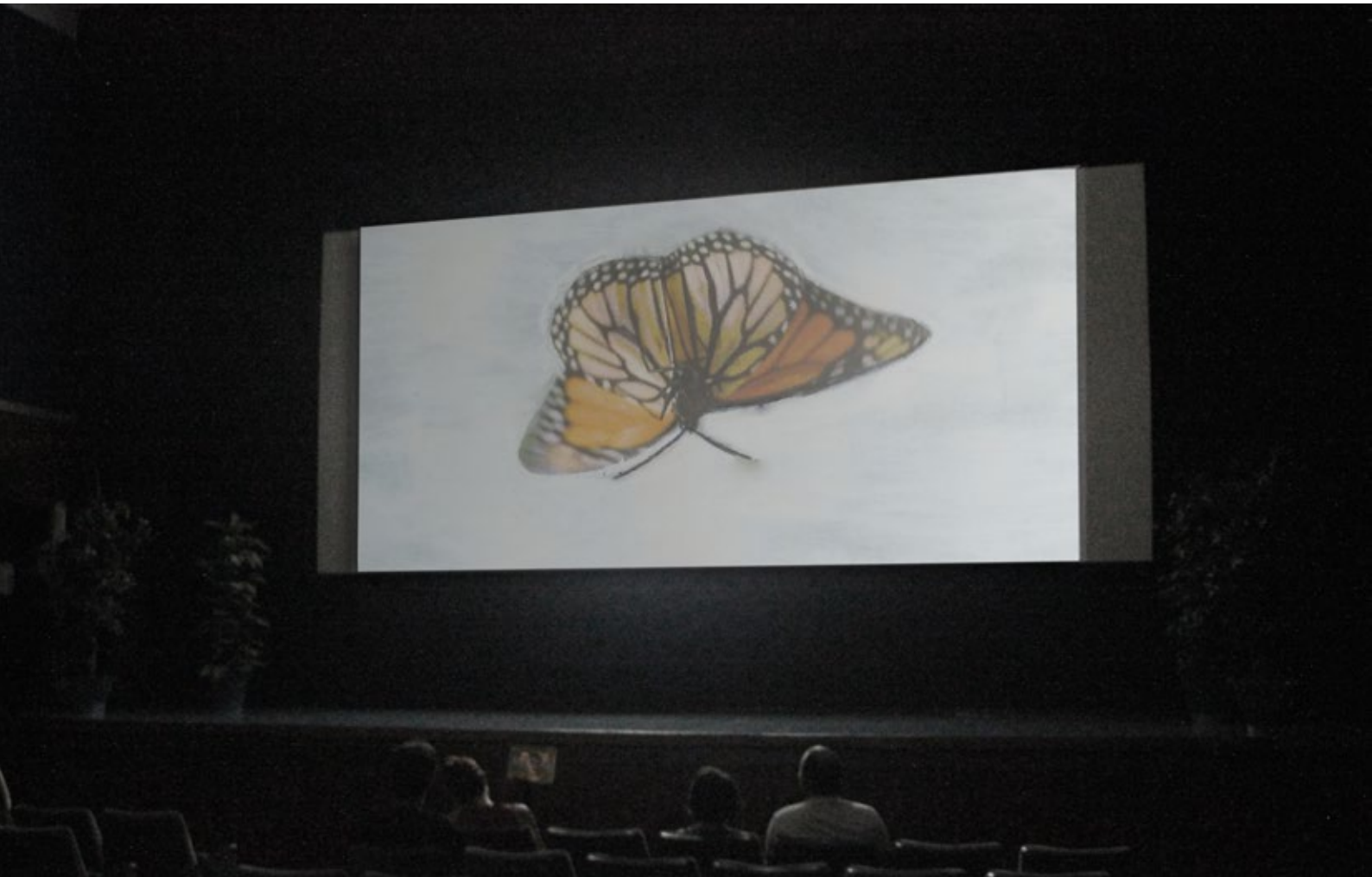
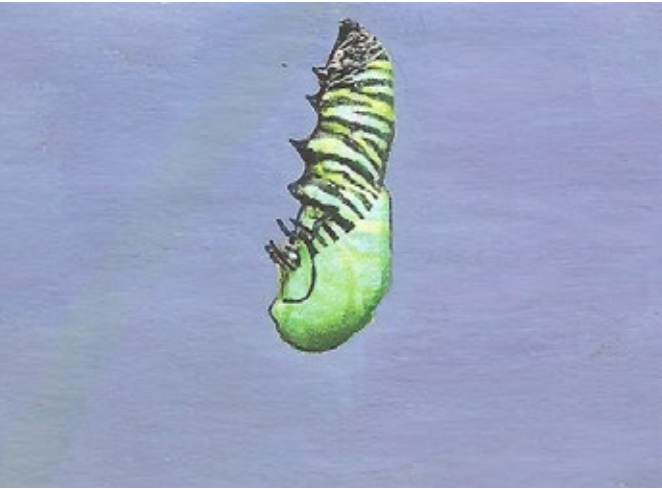
Animated and edited by Sara Bonaventura

“There is nothing in a caterpillar that tells you it’s going to be a butterfly.” R. Buckminster Fuller

Hybrid of HD and animation (around 1200 painted frames), with soundtrack by Marco Giotto, premiered at Politeama Cinema for NoPlace. The main trigger concept is *decrescita felice*, degrowth. Chronoscope is apparently a way to see the past, but what if the past tells us more about the future than we usually think? There’s a sense of entropy, but we are now in a point where we should take a step back. Ephemeralization is transferred into this ephemeral symbol, the butterfly, which stands for self-organizing, self-regulated, self-sufficient - but never fixed or rigid - systems in nature, that can help us to reimagine an environmental approach. The split-screen version reveals two complementary visions: a chiastic structure, between a flashback and a flash-forward, that echoes around the cyclical pattern of life.

Multiple versions, original: 3’ 22”, color, 16/9, HD, animation

Featured On/Selected screenings:
ikonoTV & COP27, Art Speaks Out, 2022
UNCG International Sustainability Shorts Film Competition, Greensboro (US), 2021
BIG OR BIGGEST, 90 SECONDS, Copenhagen (DK)
SINO NIIO ILLUMINATION ART PRIZE, 4th prize - 4 x 16m public screening, Hong Kong (HK), 2019
COSMIX, Xom Bac Cau, Hanoi (VT), 2019
Miami New Media Festival, Concrete Space, Miami (US) and MACRO Asilo, Rome (IT), 2018
AXW @ CUNY, Persistence, New York City (US)
OTHER CINEMA, ATA Gallery, San Francisco (US), 2017
STRANGLOSCOPE, Florianópolis (BR), 2017
SIMULTAN FESTIVAL, Timisoara (RO), 2017
LAGO FILM FEST, Revine Lago (IT), 2017
ANTHOLOGY FILM ARCHIVES, New York (US), 2017
NY ARTS, Another Experiment By Women (US), 2017
IMAGES CONTRE NATURE, Marseille (FR), 2017
ARTRIBUNE, Dal bruco alla farfalla e viceversa (IT), 2017
ZIGULINE, Sara Bonaventura e la derescita felice (IT), 2017
IBRIDA FESTIVAL, Forlì (IT), 2016
NOPLACE | PREMIO SUZZARA, Suzzara - MN (IT), 2016





CUEVA DE LAS AGUAS

2016

Video installation by Sara Bonaventura

An installation exhibited as result of a workshop conducted by Joan Jonas, during a residency at Fundación Botín, along with other 15 international artists.

*Waxy stalactites
drip and thicken, tears
the earthen womb
exudes from its dead boredom*
(Sylvia Plath)

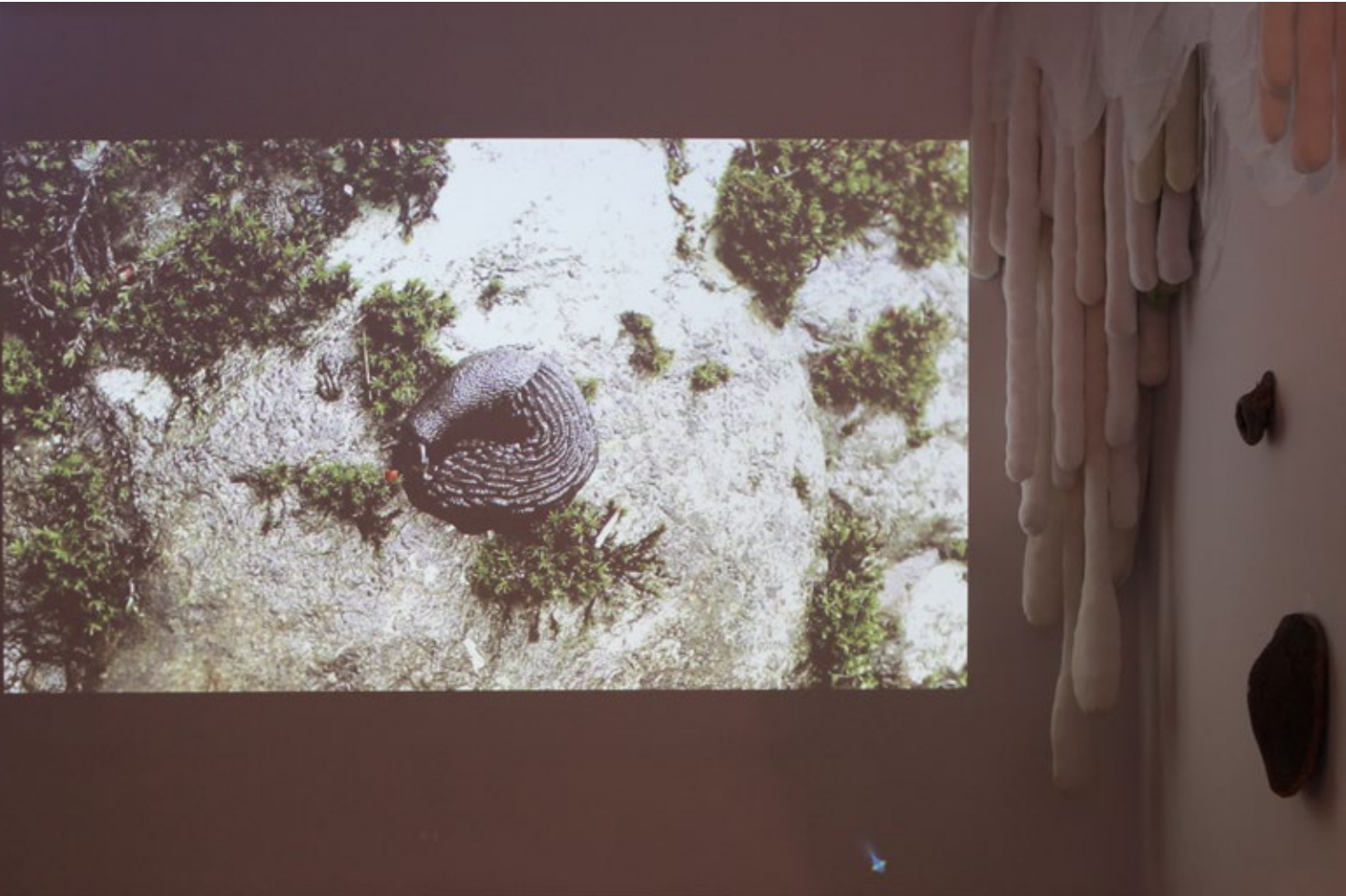
The path is leading to the entrance of a warm cave, old beyond counting, a watery matrix softening stones, stalactites echoing crystals of ecstatic state fertility, distilled drops encapsulating the cosmos. Drips drips drips over geologic times. Slugs carrying the ephemeral magic, the invisible spiral of life. Shamans knocking down with horsefeathers. Downward to the porous earth of desire.

I let myself being inspired by the shamanistic interpretations of paleolithic rock art and venus figurines, probable fertility icons and representations of Mother Earth, always connected to caves, uterine references even after centuries of secularization, see Jung and Lacan, or Irigaray and Cixous.

The other fecundity symbols are slugs, especially a species I had never seen before, Arion Ater, whose Linnaean name echoes the mythologic black horse son of Demeter, Goddess of fertility, shot in Cantabria green wetlands, close to a river Nansa tributary. A waterish reference to femininity. Cuevas de Las Aguas is a real topographic identification, but also a universal symbol.

Featured On/Screenings:
POVZINE by PUC collective, (AU), 2022
Artnoise Magazine, (IT), 2016
Artribune Magazine, (IT), 2016
Fundación Botín, Santander (ES), 2016

Video installation (video: 3' 07", color, 16/9, HD), sewed and stuffed fabric, wood, gems, stones





INNESTI

2016

Directed by Sara Bonaventura

Traces of the site specific performance Innessi, by Annamaria Ajmone at the Institut Culturel Italien in Paris.

As a director I tried not to get out of the subject of the choreography, which was a re-reading of this monumental space. But I tried to edit these fragments of the past, thinking of what is lost, what is missing of a performative nowness and how I might convey a sense of ineffable present visualizing transient passages and opening up new spaces.

I interpolated this documentation with other takes filmed in less evocative and anonymous places in Paris, mostly the Petit Ceinture, an abandoned railway that once surrounded the city, as metaphor of a closed time based and site specific action, that might remain open in a different signifier, in the cinema elsewhere. It is a symbol of off frame space and of undetermined, boundless, uncomfortable, left over landscape. Gilles Clément's Third Landscape. My counterpoint to the Hotel de Galliffet. A focus on architecture, between rootedness and displacement.

Featured On/Screenings:

MIVA, Quito (EC), 2016

MIVSC, Sao Carlos - Sao Paulo (BR), 2016

Lago Film Fest, Revine Lago - TV (IT), 2016

Movers and Makers, CCA, Glasgow (UK), 2016

Movers and Makers, Out of the blue, Edinburgh (UK), 2016

Single channel, 19' 59", color, 16/9, HD



TRAITS FÉMININS

2015 - 2016

In collaboration with the dancer Annamaria Ajmone. Dance and drawing are intertwined through a long frame by frame animation process. Anna was filmed performing a choreography we loosely scripted together, in which abstract drawing is very present, she was drawing some intangible lines in the space surrounding her. At the beginning lines were more orthogonal, following a rather rational scheme, nearly a grid, to seek an impossible balance. Lines became more and more nervous, broken, trying to trace an impossible pure euclidean geometry. Her lines gradually disrupted into an explosion of points. Geometric shapes faded away and shifted into a more

organic, fluent, continuous, flexible movement. The process is a permutation from an intimate space into a more permeable, relational one, where rational lines and more irrational shapes coexist and expand. Her research process of passing limitations is being reinterpreted through rotoscoping. Animation is conceptually the key of cinema, based on a continuous movement of single still frames. The magic lies in the "in between", like a dancer movement from one point to an another.

Featured On/Screenings:
Endless Biennial, Elizabeth Foundation for the Arts, New York City (US), 2016



HABITAT 2045

2013

Installation by Sara Bonaventura, Marco Monica, Pier Giorgio Storti, Barbara Turturro

An indefinite space of ephemeral, soft, fragile and flexible inflatable diy structures. A labyrinth to be discovered with a delicate touch, rereading and connecting the inside and the outside of the Loris Malaguzzi International Centre in Reggio Emilia.

Inflatable nylon tunnels, video projections, lights, smoke machine



METRA

2010 - 2016

Directed by Sara Bonaventura

In collaboration with: Romanian Pavilion, XXII Biennale d'Architettura. Installation by: Romina Grillo, Ciprian Rasoiu, Liviu Vasiu, Matei Vlasceanu, Tudor Vlasceanu. Drawings: Dan Perjovschi Performers: Deborah Favaro, Timotei Drob, Zhenjuan Li. Music: Be Invisible Now!

"Experience, like language, no longer seems to be made by isolated elements lodged somehow in a Euclidean space where they could expose themselves, each for itself, directly visible, signifying for themselves. They signify from the world and from the position from the one is looking."
Levinas, Humanism of the other

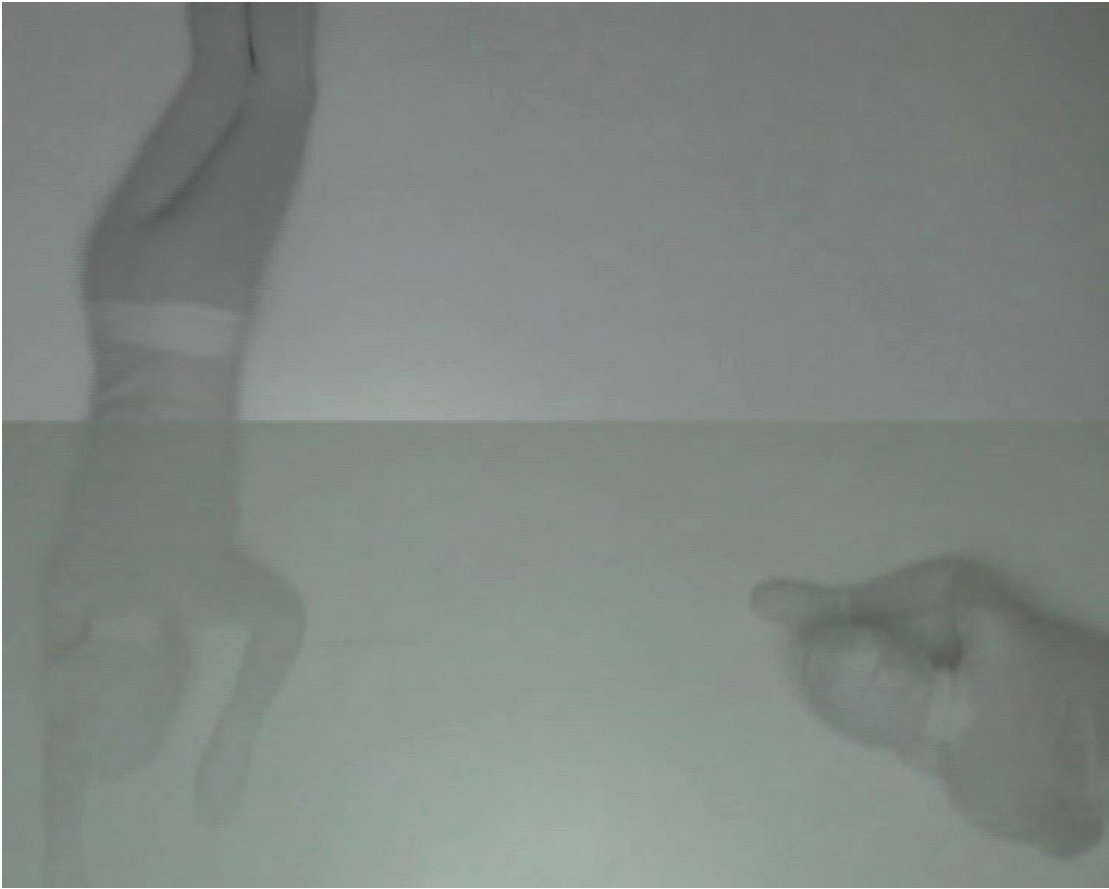
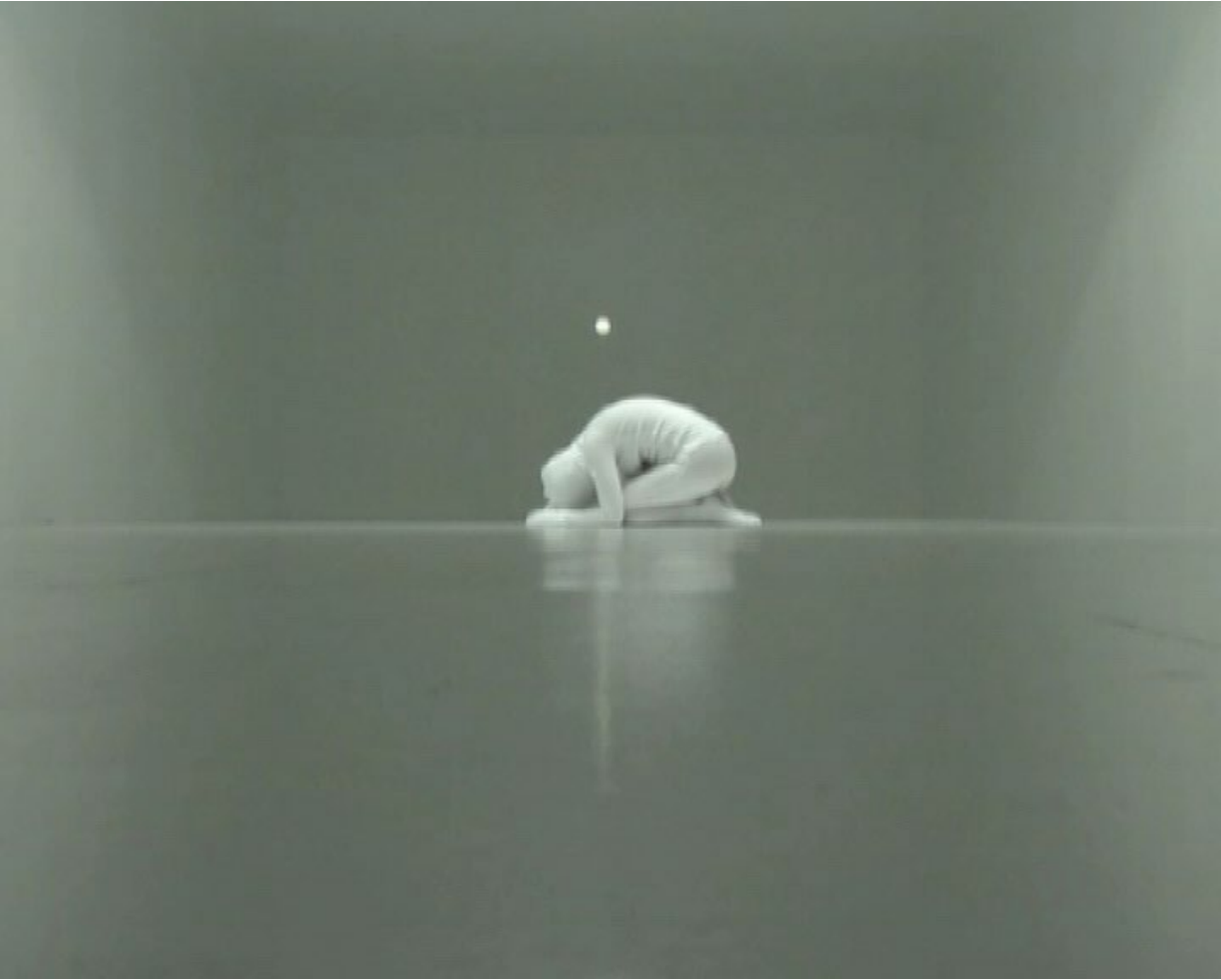
"Supra-visible, exposed, on (necessary and mediatical) view, architecture seems not to have left any space for encounter except in the gap between the parentheses it raises..."
Sabin Bors, To Take a Weight Off the Exposed Space of a Parenthesis

"The Inside is the Outside: The Relational as the (Feminine) Space of the Radical"

Catherine de Zegher, Invisible Culture
"The matrix as an unconscious space of simultaneous emergence and fading of the I and the unknown non-I; it is a shared borderspace in which differentiation-in-co-emergence and distance-in-proximity are continuously rehoned and reorganized by metramorphosis."
Bracha Lichtenberg Ettinger, The Matrixial Borderspace

Featured on/Screenings:
Nocturnal Reflections, Milan (IT), 2017
Transart Triennale, Berlin (DE), 2016
Juliet Art Magazine, (IT) 2016
Puntocroce, Venice (IT) 2016
Frizzifrizzi Magazine (IT) 2014
Spazio Barnum, Bologna (IT) 2014

Multiple versions, original: 13' 16", color, 4/3, HD, Italia, 2010



BEYOND REFORM

2011

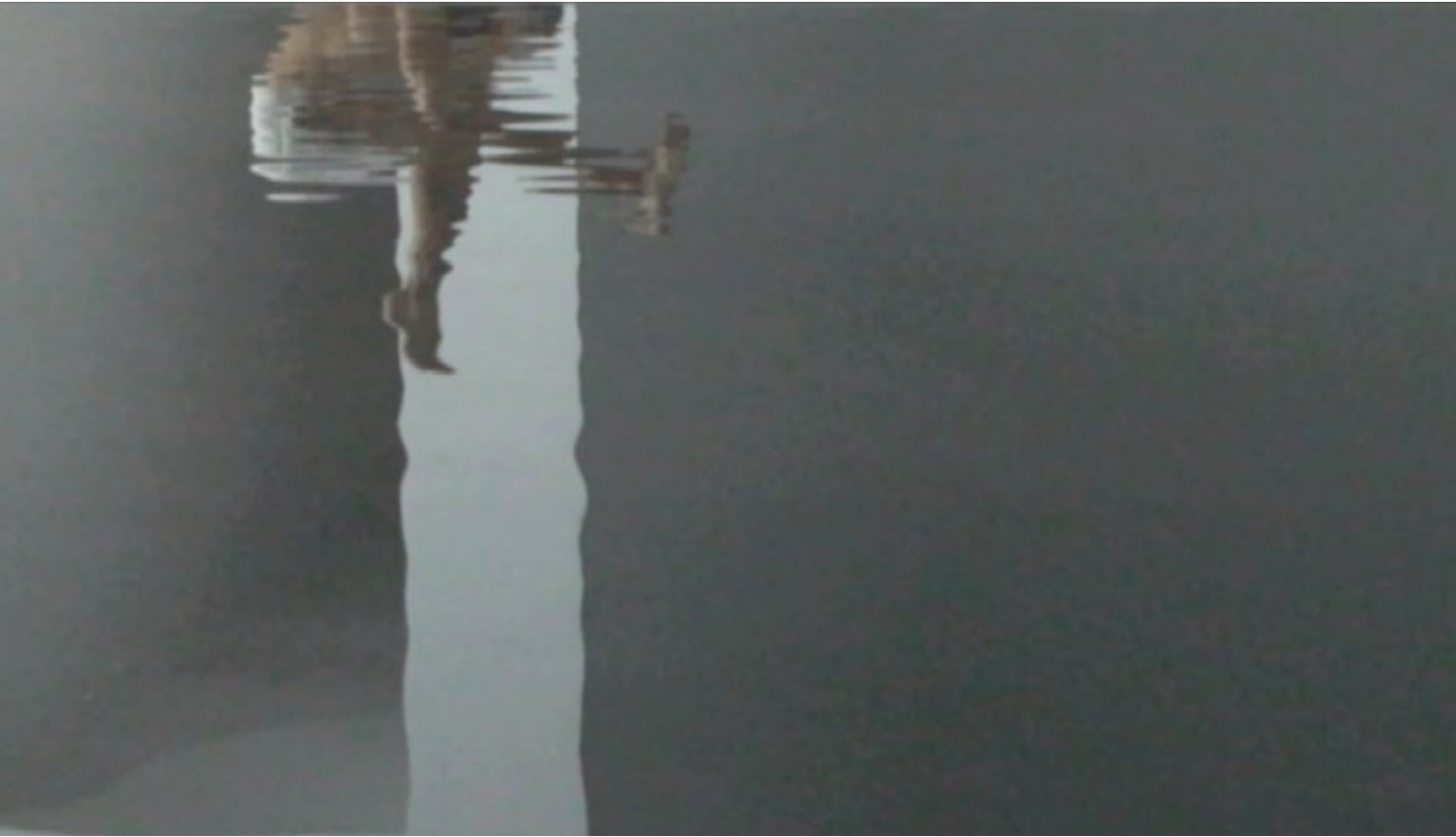
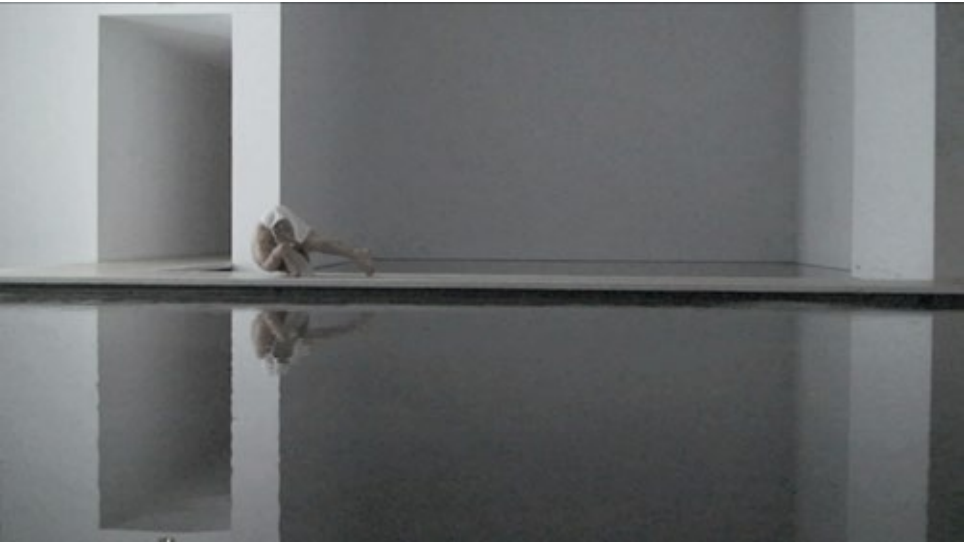
Directed by Sara Bonaventura

This performance by Alberto Orietti was inspired by Diohandi’s BEYOND REFORM, a site-specific installation (sound design by Stefanos Barbalias) for the Greek Pavilion (54th Venice Biennale). It is a tribute to Diohandi and her homeland.

Coming into light. The performer is a human being, but also an animal, a larva, there in the water, amniotic waters. The trembling belongs to the maternal pain and the newborn trauma. There is growing. A path towards light; blind at the beginning, like the shooting on corners. Then the womb, the life opens up with movements of the “danza sensibile”, starting to walk, run, rise, reflect itself. This reflection is not a narcissistic gaze (there is no mirror) but a glimpse on the fleeting human essence. A natural passage before eventually entering the light, leaving the shadow apart.

Screenings:
Spazio Barnum, Bologna (IT), 2014
Maremetraggio, for MYMOVIESLIVE! (IT), 2013
IX AGON Festival, Athens (GR), 2012
MAD Prize, Vieste (IT), 2012

Single channel, 16’ 12”, color, 16/9, HD



MOONBOW THIEF

2010

Directed by Sara Bonaventura

“And behind the Warrior, bristling from the formidable cosmic tempest, is the Double who struts about, given up to the childishness of his schoolboy gibes, and who, roused by the repercussion of the turmoil, moves unaware in the midst of spells of which he has understood nothing.”
Artaud, On the Balinese Theatre, in The Theatre and Its Double

Logos is a thief. But moonbow ephemeral.
The nietzschean metaphor of the camera obscura is related to this perspectivism. The question of language and its limits is at stake. The overall carnivalesque tones are seeds for a new polyphonic text (in the sense Mikhail Bakhtin intended it). The death of a speech could be the birth of a language: ero muto tumore (I was a dumb tumor). It is not the thief’s voice. It is an “essential palindrome” (essential palindrome is an expression of Agamben in ‘Il cinema di Guy Debord’).

Sound: field recordings (Dolomites Carnival, Balinese Barong and Kali dance)

Featured On/Screenings:
OtherZine, Material Cinema, San Francisco (US), 2016
Other Cinema, ATA Gallery, San Francisco (US), 2015
Anthology Film Archives, New York (US), 2015
Artribune Magazine (IT), 2015
Primary, Nottingham (UK),2015
Spazio Paraggi, Treviso (IT), 2015
Spazio Barnum, Bologna (IT), 2014
Studio QRZ, Udine (IT), 2014
Balkanima, Belgrade (RS), 2011
Lago Film Fest, Revine Lago - (IT), 2011

Single channel, 4’ 46”, color, 4/3, cut out stop motion + VHS footage & screenprinted and RISO series





SHE VANISHES

2010

Directed by Sara Bonaventura

“For if Ariadne has fled from the labyrinth of old, the only guiding thread for all of us now is a tightrope stretched above the void”. Rosi Braidotti

“Only meaning drives you mad/No madness without meaning”. Michele Montrelay

“The concept of sexual difference functions as the vanishing point”. Jacqueline Rose

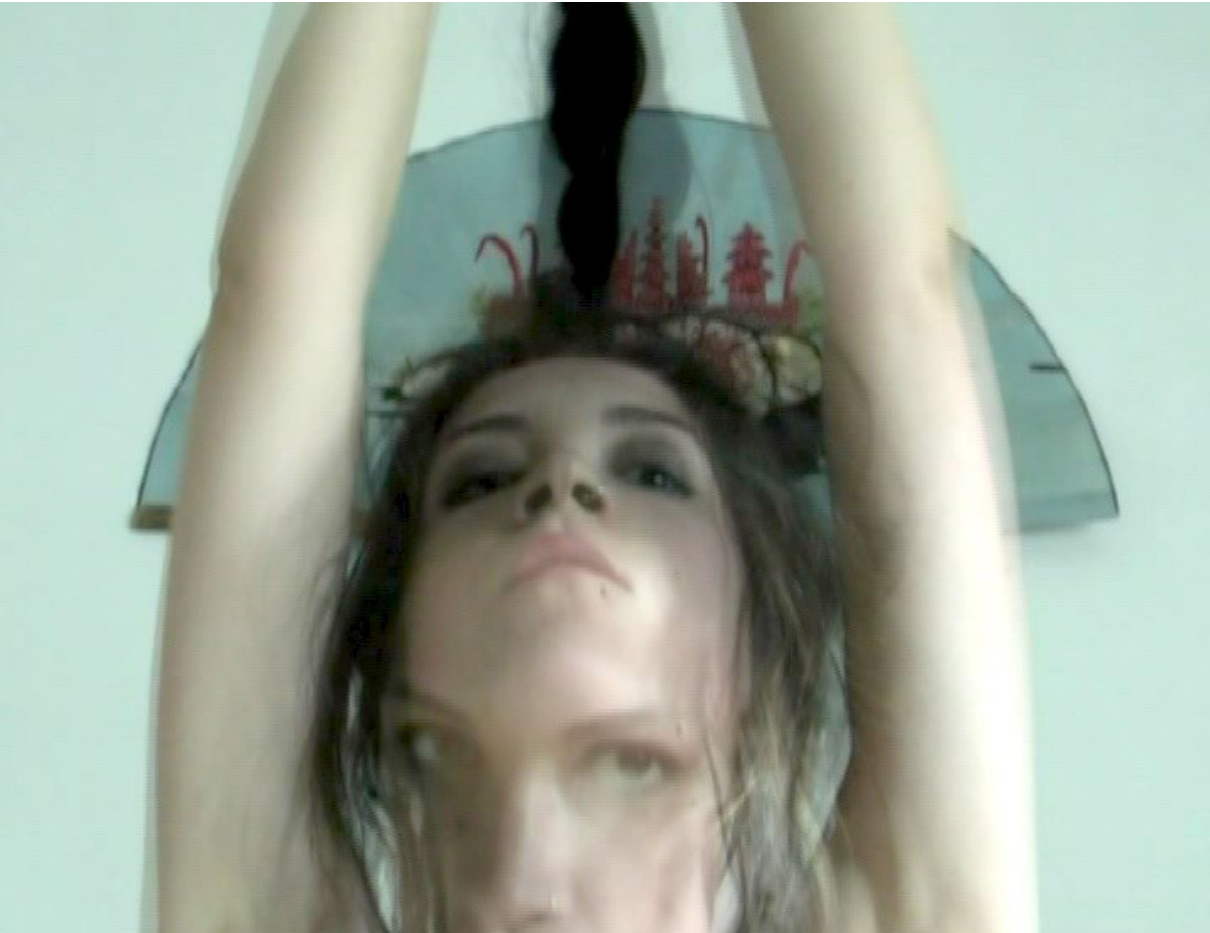
“Nothing to be seen as having nothing”. Luce Irigaray

The video is my anti-manifesto. A mise en scene of an impossibility, a virtual presence. An “impossible body” is enacting a fantasy of loss and distance. And this tense balance is a in between terrain vague, an actual contra-diction. The paradox is that I am writing it, but it has to be experienced. The feminine body is never neutral, but always marked out, claimed, inscribed, figured with language. The body is

written, but can speak also.

Featured On/Screenings:
Salonukah, Trestle Gallery, Endless Editions, New York (US), 2015
Anthology Film Archives, New York (US), 2015
NY ARTS Magazine, New York (US), 2015
Artnoise Magazine, (IT/EN), 2015
Bluestockings, Radical Bookstore, New York (US), 2015
British Higher School of Art and Design, Moscow (RU), 2015
R - I AM Festival, Moscow (RU), 2015
Spazio Barnum, Bologna (IT), 2014
Alternative Film/Video, Belgrade (RS), 2011
The Body-Nothing Else, curated by Ria Vanden Eynde, 2011

Single channel, 6’ 48”, color, 3/4, HD + stop motion



MUSIC VIDEOS & VISUALS

DIVE

2020

iPhone shot and directed by Sara Bonaventura

Official video for Stromboli, from his album Ghosting

“Dive is a nocturnal dream staging a journey of initiation”, explains Bonaventura, “blending classical Mediterranean culture with rituals of the Far East, between Plato’s cave and Hindu funerals by the ocean”. Returning to images of water and aquatic life, the filmmaker draws on the shared Greek etymology of the words ‘dolphin’ and ‘womb’, configuring this oceanic journey as one of transfiguration and rebirth.

‘Dive’ is taken from Stromboli’s second album, Ghosting, a dense and frazzled ambient departure from his more industrial-leaning work, released on Berlin-based imprint Oltrarno Recordings. He describes the track as “the sound stratification of an endless loop obtained with an old Revox A77 tape recorder, processing drones, FM waves of synths and steel guitars.”

“The patch on the Korg MS20 recreates the redundant effect of dub reminiscences”, he continues, “The answer sound echoes the movement of the waves, producing an

increasingly dazzling reflection, culminating with a loss of consciousness.”

It’s this hazy dream logic that Bonaventura captures perfectly in the layered imagery and distorted visual effects of the video, weaving together a somnambulist landscape through which we can explore Stromboli’s sounds.”

Featured On/Screenings:
Female Filmmakers Festival, Berlin (DE), 2021
San Francisco Independent Short Film Festival, San Francisco (US), 2020
AltFF Alternative Film Festival, Toronto (CA), 2020
FACT Magazine (UK), Video premiere, 2020

3’ 59”, color, 16/9, diverse mobile shot footage, 2020



LATEST

FACT

Video Series Mixes Tech

FACT

Stromboli - Dive

Watch later

Share

Series, Audiovisual | By Henry Bruce-Jones | 28.08.20

Stromboli soundtracks a gauzy aquatic dreamscape in Dive

Filmmaker Sara Bonaventura journeys through time and space, from the Mediterranean sea to the waters of Asia.

WHEN THE LANTERNS ARE LIT IN THE EVENING THEY WILL NEVER DIEOUT

2017

Directed by Sara Bonaventura & Ester Grossi
Official video for Lau Nau, from her Poseidon album
Guest appearances as Ligea: Ester Grossi & Nicoletta Grasso.

A collaborative effort between the videomaker Sara Bonaventura and the painter Ester Grossi for the majestic closing track of Poseidon album, by Finnish musician Lau Nau; the video was realized during a residency at CRAC Centro di ricerca per le arti contemporanee in the Tyrrhenian seaside close to Tropea facing Stromboli and Aeolian Islands.

Lands of remote mythologies where Ligea sings her eternal song of alluring loss and rapture, love and healing. Shaping the lands and the waves surrounding her, showing us a color interference in dark times.

SFX are lens based and analog, a polarized lens and a beam splitter, a reference to optic systems in DSLR and projector, to underline a physical embedding of the digital system of producing and viewing the video.

There is a parallel between how Ligea sees in a peculiarly colorful way (in the POV shots) and the viewer that approaches the projected image through the same colorful lenses.

4' 15", color, 16/9, 2017

The subjective camera is an invitation to feel like Ligea, the firm but dynamic sirene standing on the rocky shoreline in front of Stromboli, volcanic lighthouse of the Mediterranean, fluctuating in a watery present, she is stirring our imagination and blurring the boundary between fiction and reality. She is a hybrid, between earth and water, human and animal. And she sings a beautiful song KUN LYHDYT ILLALLA SYTYTETään, NE EIVÄT SAMMU KOSKAAN by the Finnish musician Lau Nau.

Featured On/Screenings:
OULU Music Video festival, Oulu (FI), 2019
Lago Film Fest, Revine Lago (IT), 2019
17th International Kansk Video Festival, Kansk (RU), 2018
Volume Dischi, Milan (IT), 2018
Mikasa, Bologna (IT), 2018
Sentire Ascoltare Magazine (IT), Video premiere, 2017



DEEPER THAN THE WELL

2014

Directed by Sara Bonaventura

Official video for Carla Bozulich, from her album *Boy* on Constellation Records

“I think this is the story of two slightly alienated people and a snake that goes everywhere it wants. Life and death and art. And their way of being in the world.” Carla Bozulich

It’s a little story of two people and a snake. They seem on a journey and a female body is some of the road, objectified as a landscape but also a snake master. The snake crawls on dusty roads in a wild nature; it’s the life mystery, connected with guts’ labyrinths. The snake is the venom and the anti venom, the evil and the care. It’s the ouroboros, the eternal return of an open road. It’s an archetype, an Origin myth. Like the Aboriginal giant rainbow serpent, creator of everything in the universe, inhabitant of deep waterholes, moving from one to another when a rainbow is in the sky. These holes are here symbolized by a window, between the inside and the outside. If you go deeper you see the snake as a cosmogony. There’s the world in your belly.

5’ 01”, color, 16/9, diverse footage and frame by frame animation (160 hand drawings)



Featured On/Screenings:
DIZ festival, Milan (IT), 2015
Seeyousound, Turin (IT), 2015
Artribune Magazine (IT), 2014
Artnoise Magazine (IT/EN), 2014
Frizzifrizzi Magazine (IT), 2014
DATE*HUB TV (IT/EN), 2014
Sentireascoltare (IT), 2014
Vanguardia | Rockaxis (CHILE), 2014
Drowned in Sound (UK), Video premiere, 2014



IN CERTAIN AMOUNTS OF SUN

2013

Directed by Sara Bonaventura

Official video for Dimitris Papadatos aka KU, from the album *Feathers*, on Inner Ear Records

Ku is the king; but it's also the big bird of the Yaquis legend, the maya Hunab-ku, the cosmic butterfly, the black hole... and also the ku band, microwaves primarily used for satellite space shuttles' communications. Birds are here very protagonists, also due to the album's title, with all their magical and symbolic powers: eagle stands for sun/zeus, authority, strength, but also shamanism; peacock symbolizes stars/fire, eyes/immortality, but also vanity, and owl, the lonely wise one, relates to darkness/night/Great Mysteries, but also to Athena. "The owls are not what they seem".

Featured On/Screenings:
Corte dei corti, Udine (IT), 2015
Artribune Magazine (IT), 2014
Frizzifrizzi Magazine (IT), 2014
Lago Film Fest, Revine Lago (IT), 2014 (Regione Veneto Award)
Spazio Barnum, Bologna (IT), 2014
Son of marketing (IT), 2013
You need to hear this – VICE NOISEY & PHILIPS, 2013

4' 26", color, 4/3, cel animation (415 hand drawings) and digitally edit VHS footage and diafilms



ULTRA MAGNETIC CRYSTAL BLEED

2013

Directed by Sara Bonaventura

Visuals for *Ultra Magnetic Crystal Bleed*, an a/v set by Von Tesla

A post-digital dea ex machina gives birth to an uncanny world full of glitches, feedbacks, echoes of vhs signals encoded in bits and flashy squirt: a post apocalyptic land that shines and glows. Where magma, anagram of gamma, which is as fluid as the digital, flows and spills over. Gamma rays expand. Beyond the screen. Liquid crystals crack and bleed. The inside goes outside. The sky is an upturned abyss, where everything begins again. Premiere at Node festival.

Screenings:

Share Festival, Turin (IT), 2015

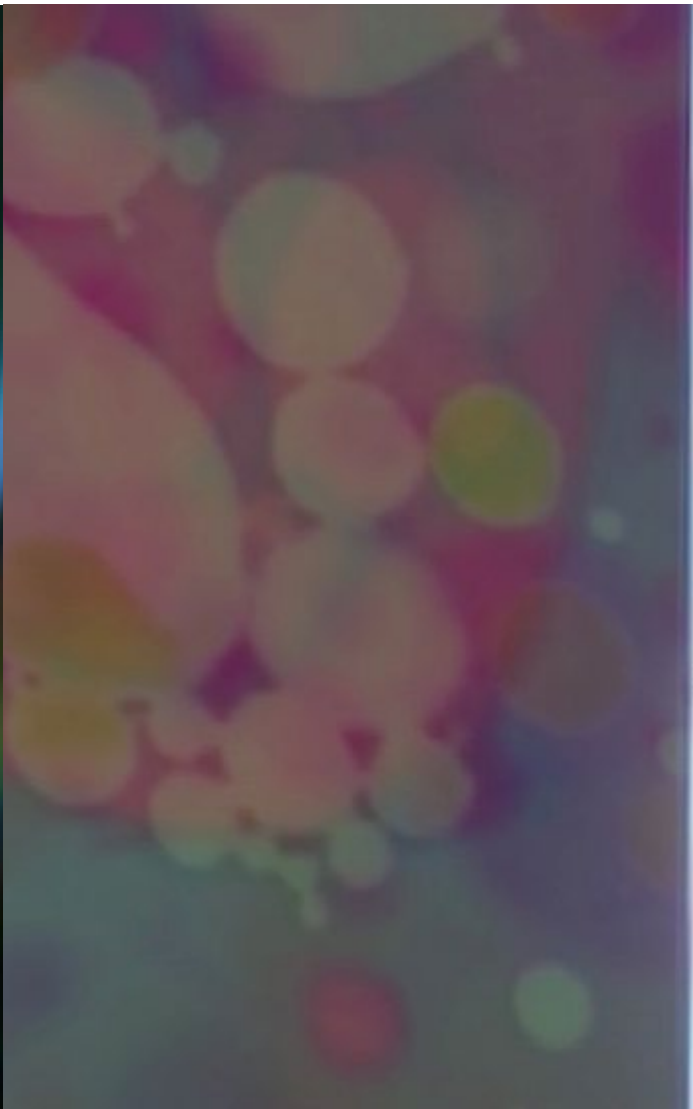
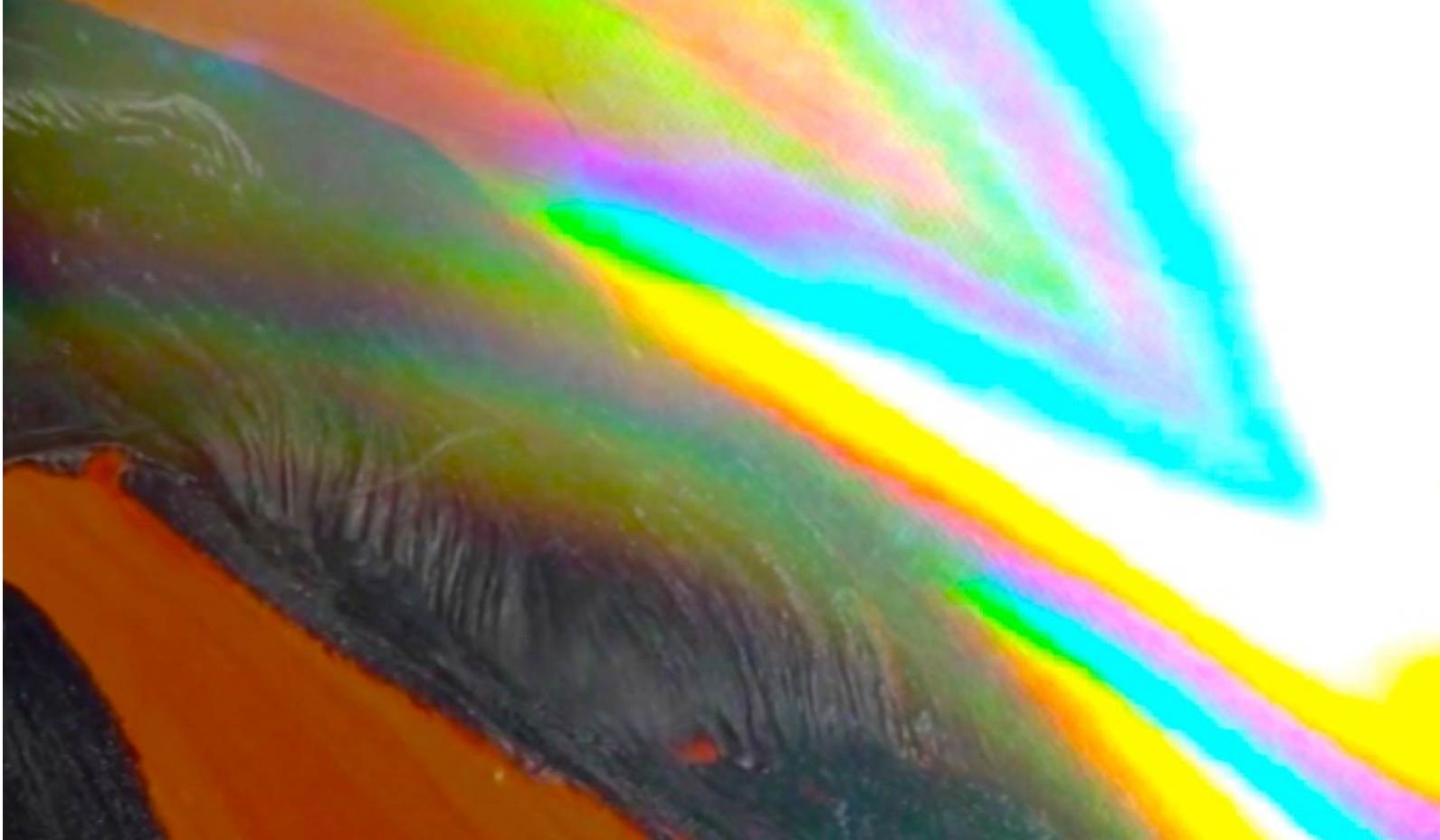
Occulto Fest, Berlin (DE), 2014

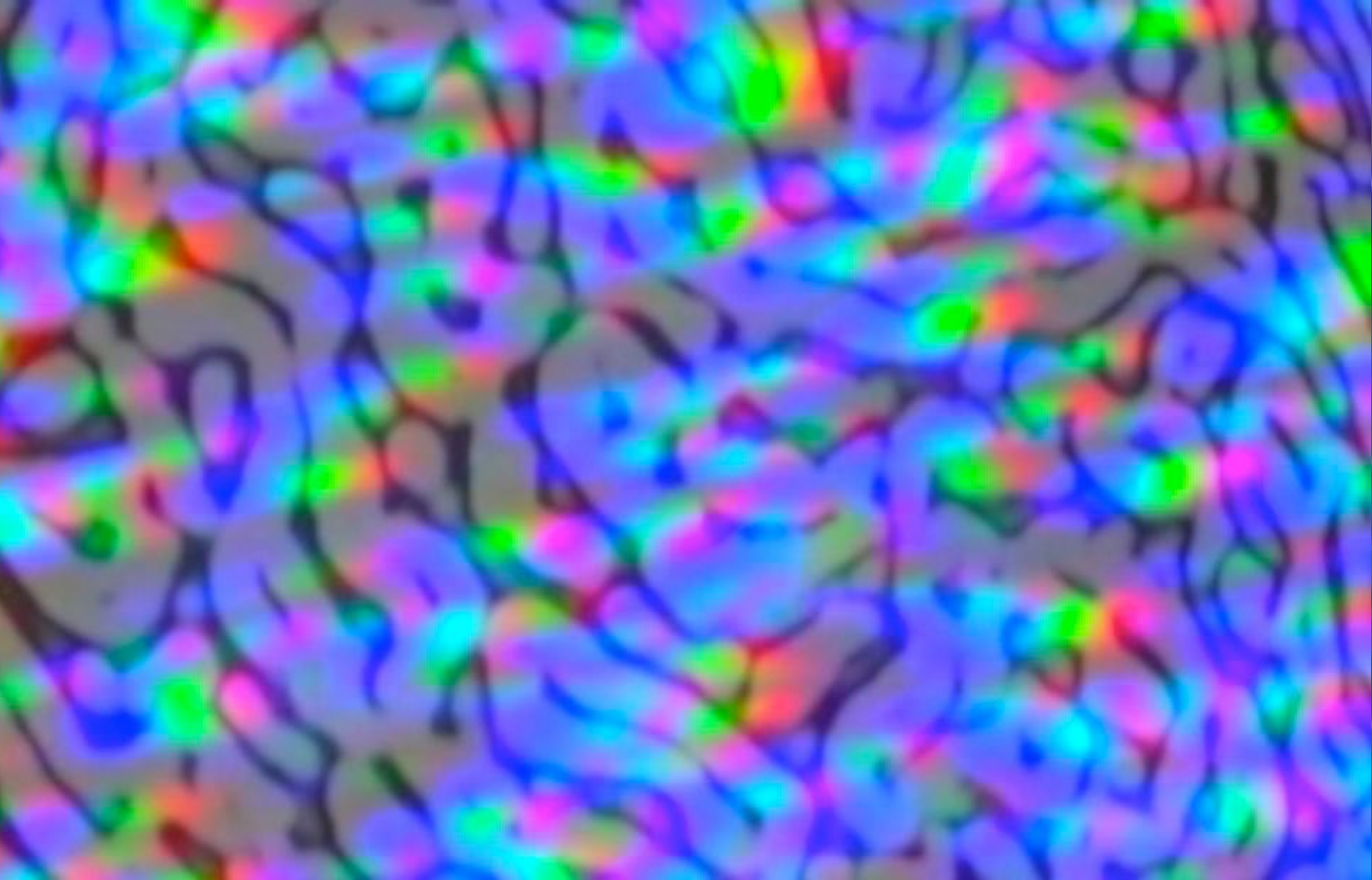
SpazioAereo/Pulse#211, Venice (IT), 2014

roBOt Festival, Bologna (IT), 2013

Node Festival, Modena (IT), 2013

41' 43", color, 16/9, mixed media & techniques (VHS+HD, IR camcorder, webcams, optical feedbacks, magnifying/lenticular lenses, stop motion)





RGB

2013

Directed by Sara Bonaventura

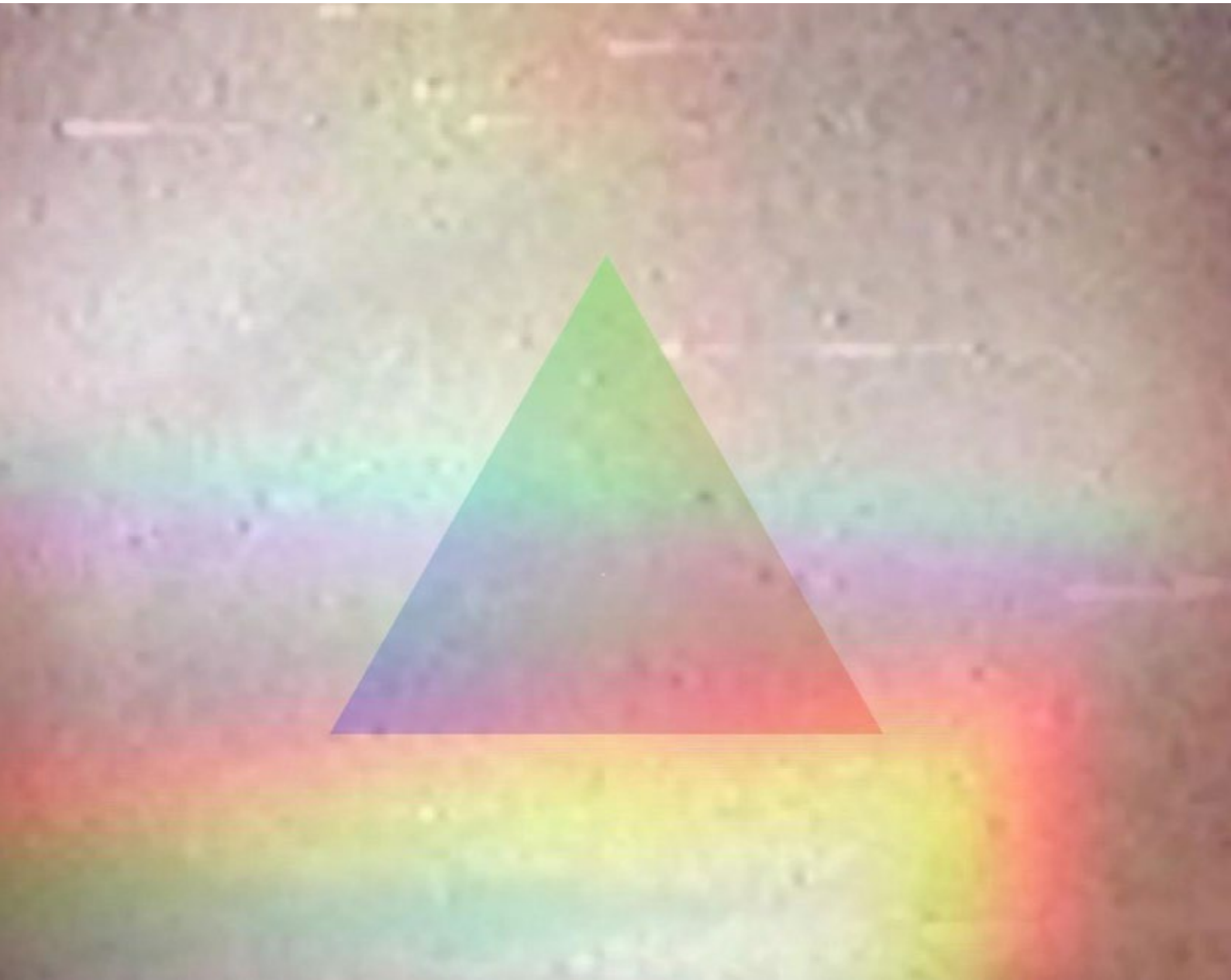
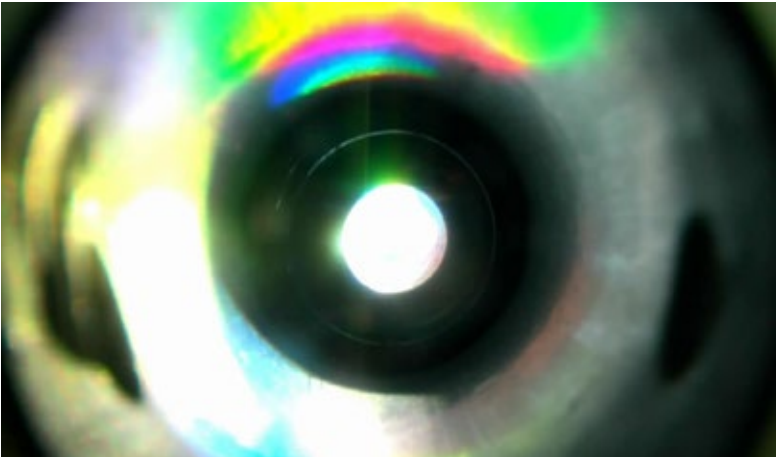
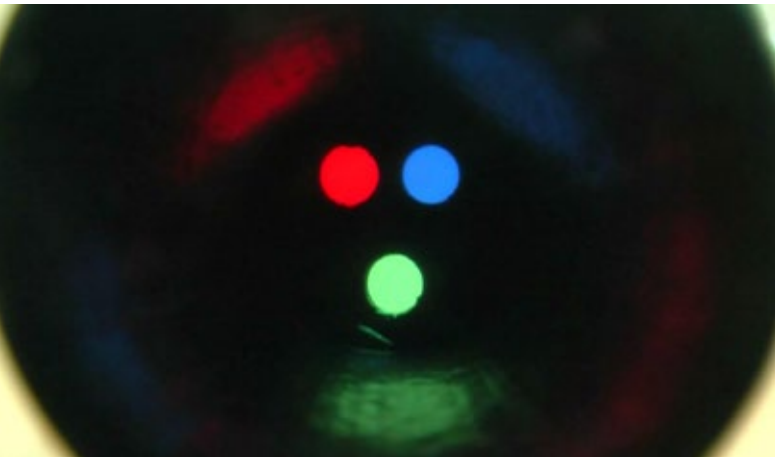
Official video for Marco Giotto aka Von Tesla self-titled track from *Providing Needles* album, on Enklav label

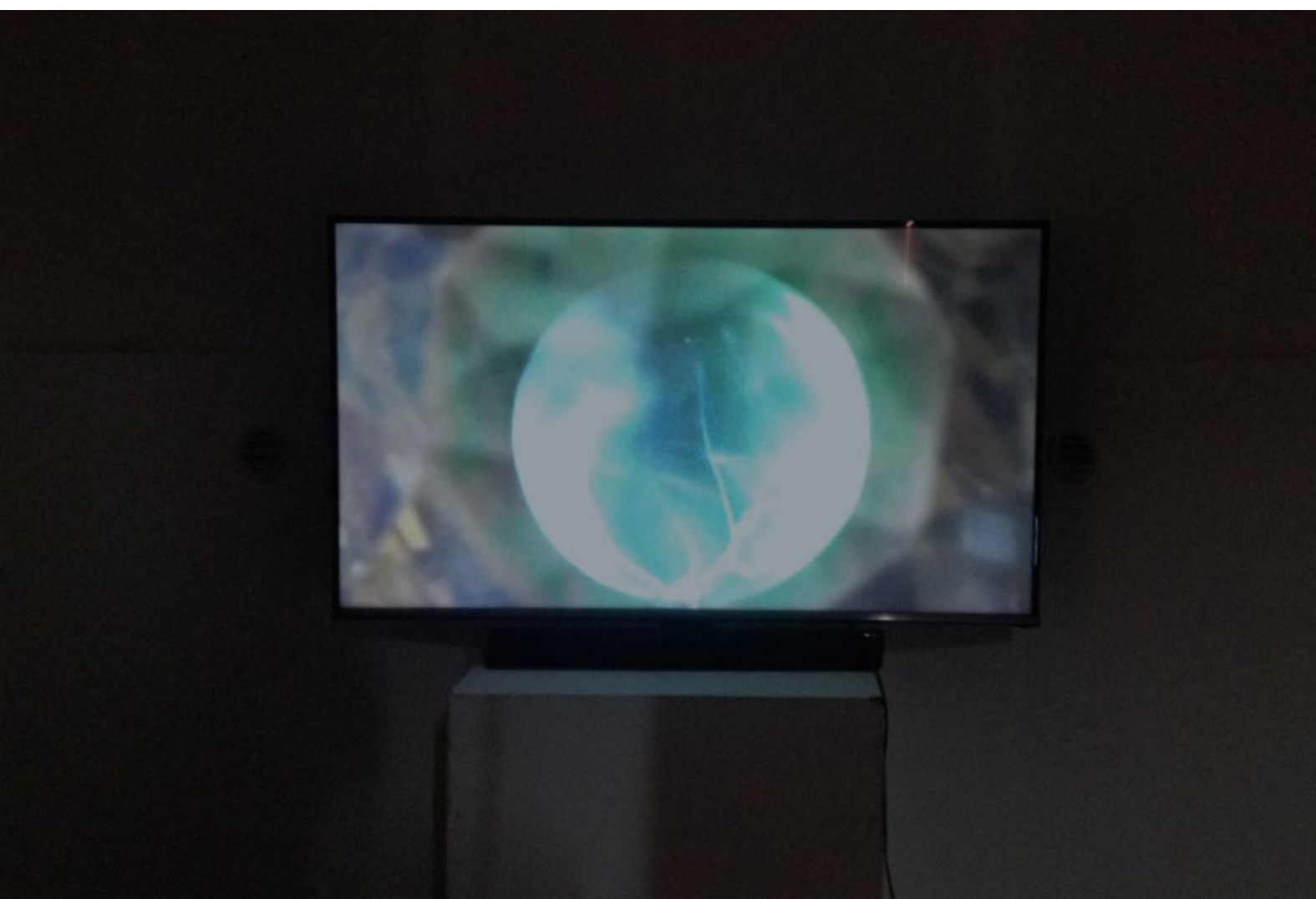
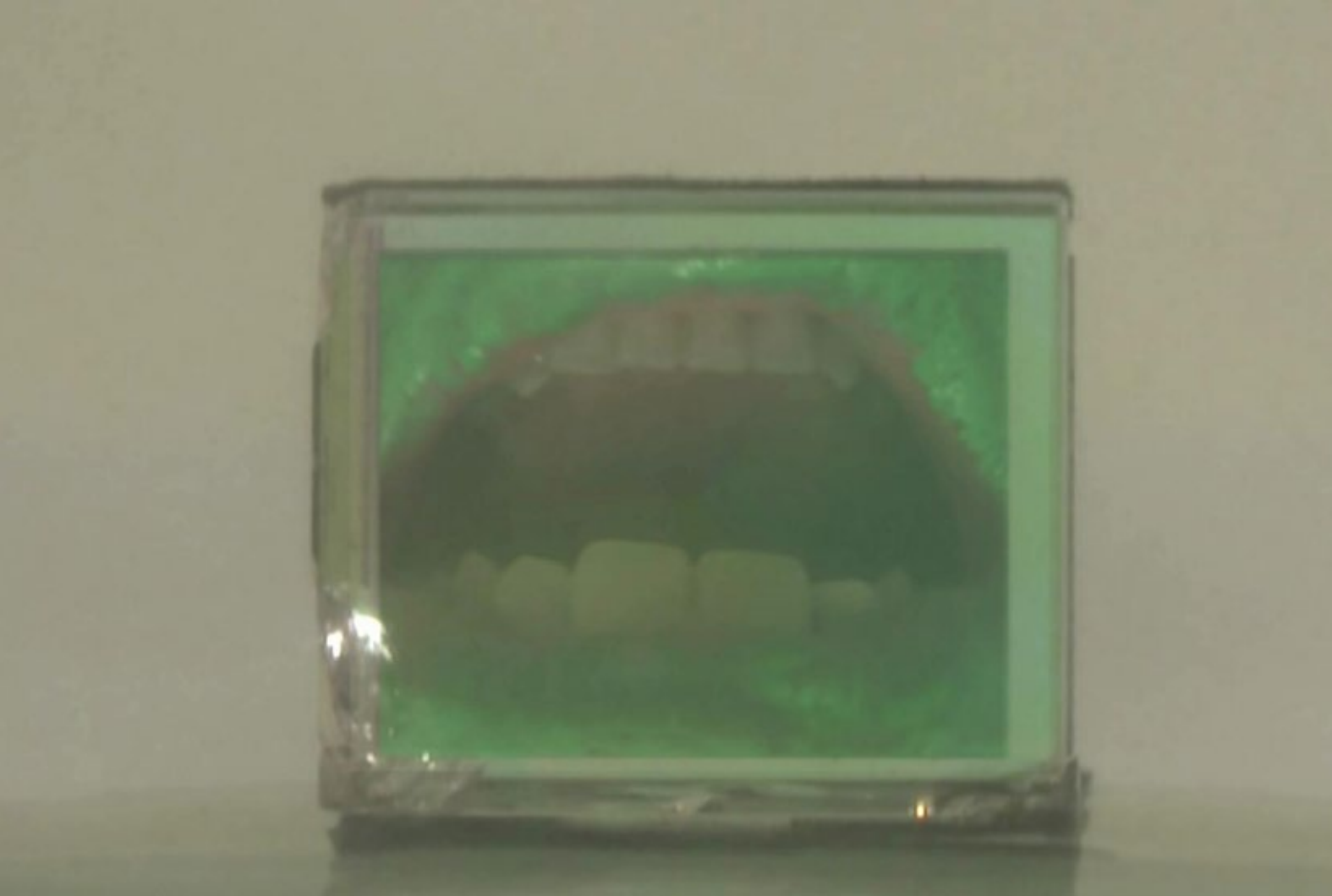
Open your eye-lips
lick the light and
swallow the night

A meta-vision, manipulating the digital, with feedbacks and analog effects rendered with lenses and hand-made instruments. No narrative, but a metaphor, of vision, whose etymology conveys a sense of transport (here a transfer between symbols: square circle triangle – hand eye mouth). A journey through a bizarre pupil at the limit between the natural and the synthetic. A pupil is a hole that allows us a complementary vision, holding together what is and what is not. A synthesis (suggested by the chromatic one of the title) induced to explode or implode in such a way that the only remaining structure is the rhythmic one of the music.

Featured on/Screenings:
Puntocroce, Venice (IT), 2016
Frizzifrizzi Magazine (IT), 2014
Spazio Barnum, Bologna (IT), 2014
Fondazione Bevilacqua La Masa, Venice (IT), 2014
2VIDEO, UnDoTv, Milan (IT), 2014
Bideodromo, Bilbao (ES), 2013
ART HUB, freeUnDo, Milan (IT), 2013

6’ 06’’, color, 16/9, mixed (VHS+HD, stop motion, feedbacks, optical distortions)





VENEZIA

2012

Directed by Sara Bonaventura

Official videoclip for Universal Sex Arena, from their album *Women will be girls*

Inspired by Ruskin's Stones of Venice and on an idea of a city with an amphibious nature, as Brodskij and Calvino depicted it, trying to convey an ambivalent mysterious love suspended between memory and desire. 1077 drawings have been scanned and edited; details and cameos of Venice, of little hints honoring its art history (Tintoretto, Lotto..), in the depths of its architecture, its rare views: Devil's bridge in Torcello, Honest Woman foundation, Bovolo stairway, Camerlenghi capital. Venice is a fish it is said. The fish was the symbol of mother earth, the womb of femininity and fertility, before becoming a christian icon. Here it is reinvented as an octopus, whose ancient greek etymology means with many feet; are you not thinking of Venice? This octopus was a tribute to femininity then, with a bit of irony.

Featured on/Screenings:

Frizzifrizzi Magazine (IT), 2014

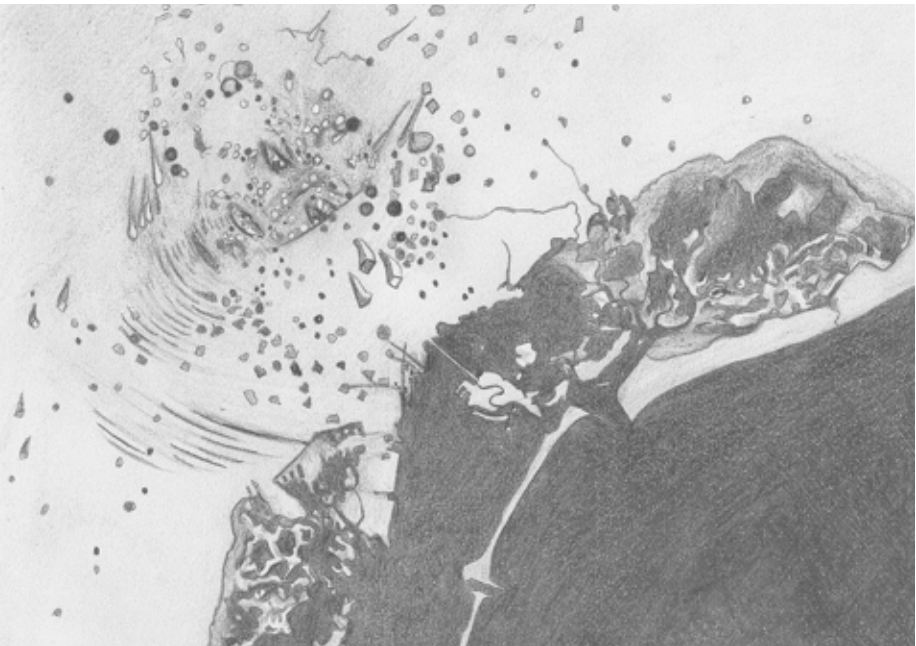
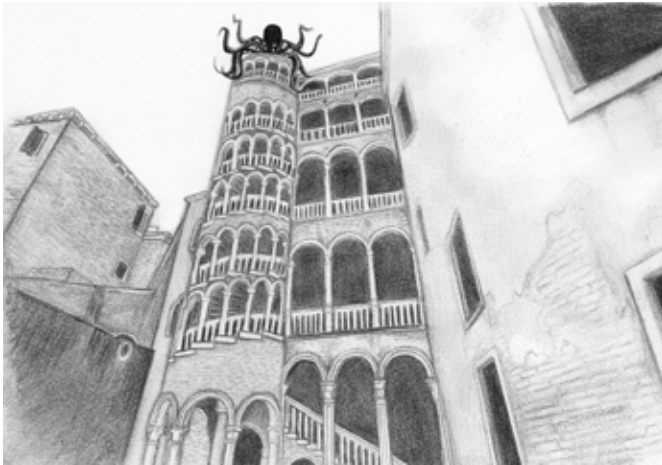
Liquid vision c/o Fondamenta 3.0, Venice (IT), 2014

Spazio Barnum, Bologna (IT), 2014

Euganea Film Festival, Padua (IT), 2013

Altsounds (US), Video premiere, 2012

3' 57", color, 4/3, frame by frame cel animation (1077 hand drawings)



WINDS OF SAINT ANNE

2009

Directed by Sara Bonaventura

Official video for Carla Bozulich with Evangelista, from the album *Hello, Voyager*, on Constellation Records

Short portrait of the errant spirit of mad Anne, who lives in the Southern California deserts, a lucifer presence covered with sand, a phantom revealing herself when the Santa Ana wind blows, here depicted and animated with three hundred handmade drawings.

Featured On/Screenings:

Artnoise Magazine (IT/EN), 2014

Frizzifrizzi Magazine (IT), 2014

Spazio Barnum, Bologna (IT), 2014

Studio QRZ, Udine (IT), 2014

ART HUB, freeUnDo, Milan (IT), 2013

XIII Mestre Film Fest, Venice (IT), 2010

Animafest, Zagreb (HR), 2010

Last.fm, 2010

Qoob TV, 2010

YKS Channel, 2009

4' 15", color, 4/3, frame by frame cel animation (c.300 hand drawings)



OTHER PROJECTS

PANTONE

2014 - 2018

On going project, interviewing people with different journeys and backgrounds, asking to define or just refer to color from their own perspective.
Some examples:

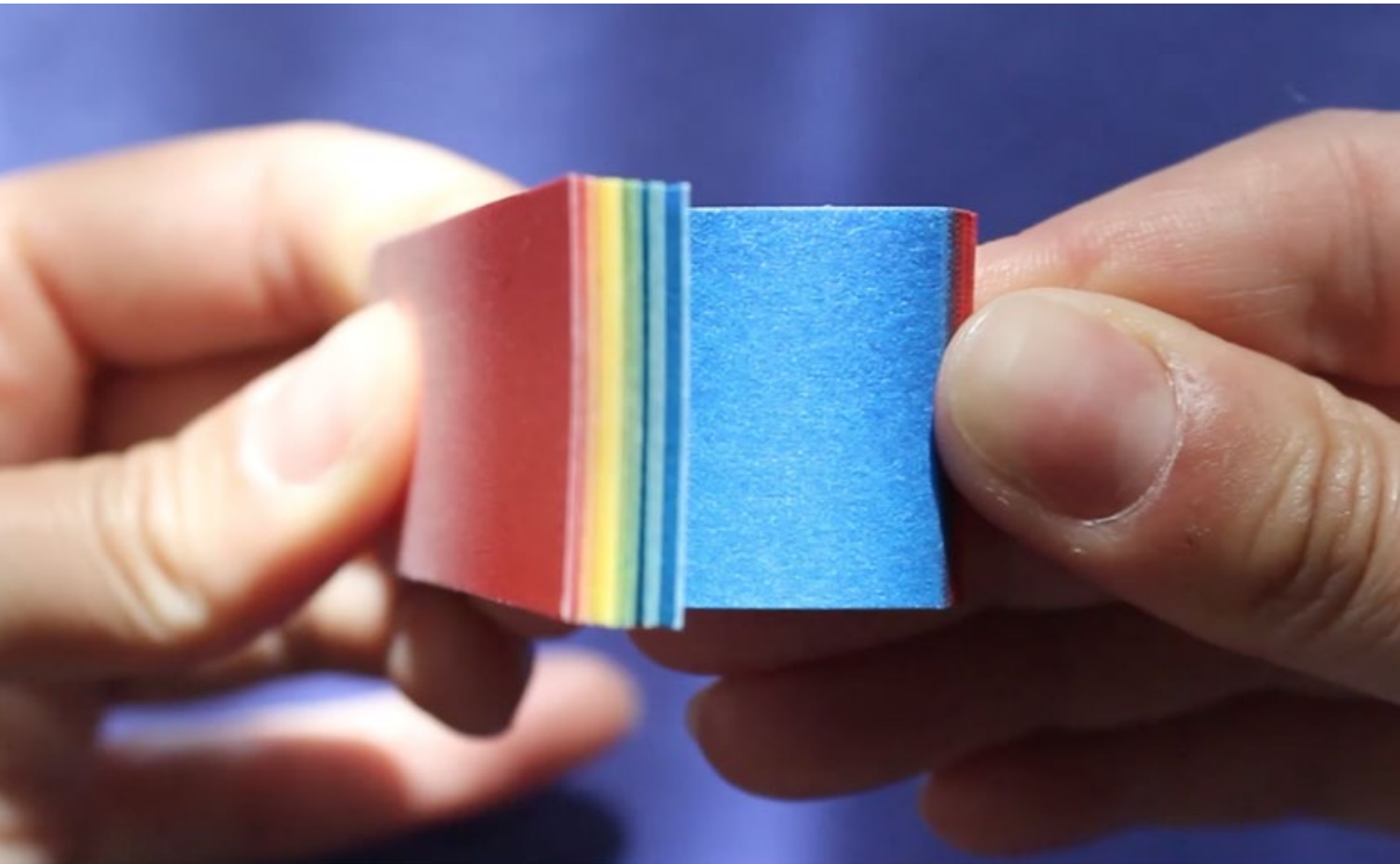
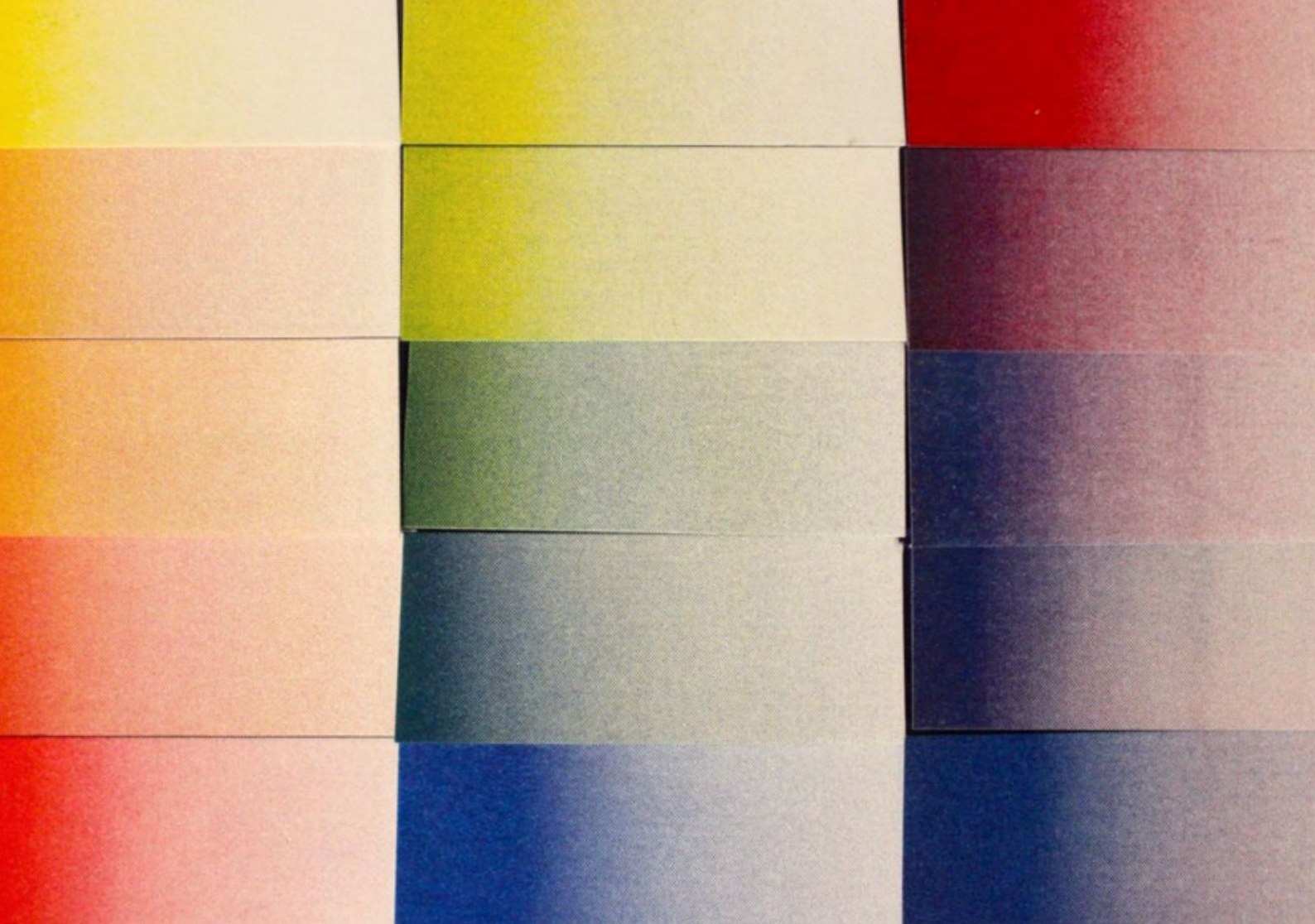
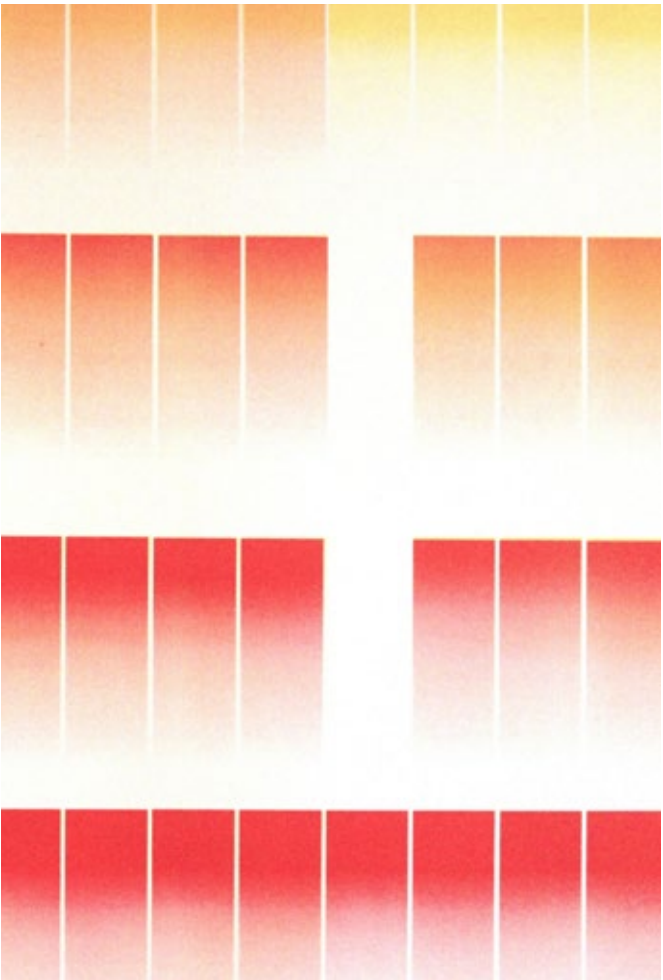
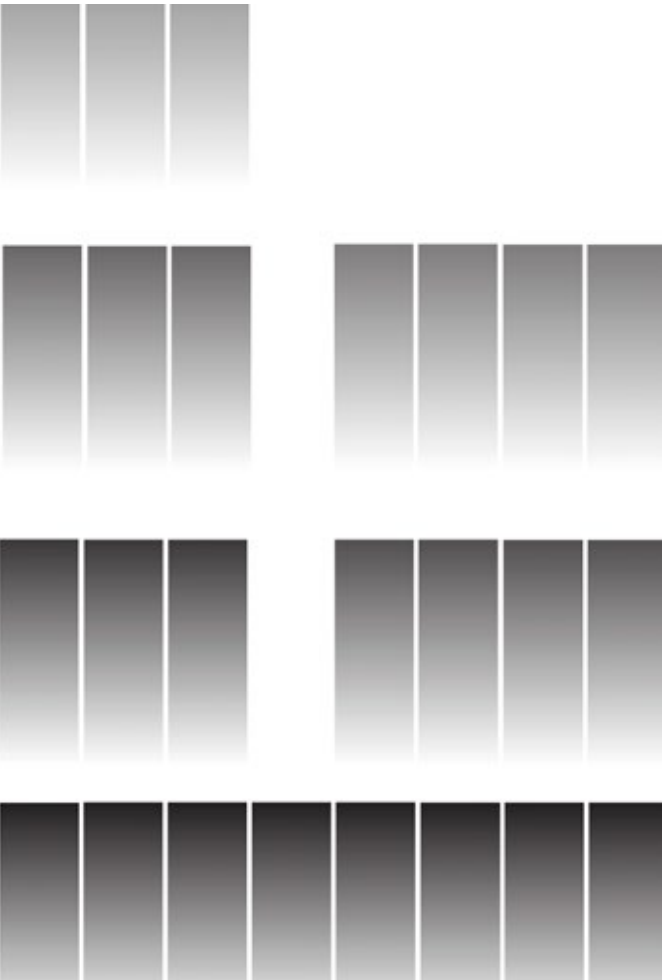
- *What is colour for me? Most of the times food, sometimes comfort, other times a necessity, and above all a reality* (Larry gus, musician)

- *Colour is an incredibly powerful tool. It's capable of invoking emotion in everything we encounter - our environment, film, the web, texts, clothing, etc. I associate various colours with memories, feelings, and objects. I feel as though there are endless possibilities of pairing and combining to imbue a space, project, or idea. I feel incredible connections to particular hues, and find that they infiltrate my appearance, my work, and my spaces.* (Alison James, printmaker)

On the occasion of a workshop with Rotterdam based Printroom (in 2015 during an artist residency at Frans Masereel Centrum) a RISO pantone flipbook, (differing from CMYK since Risograph does not conform to a pantone standard) was printed as extension of this project.

It was a tactile experiment, in color mixing (using 3 colors, yellow, blue and bright red, after having created a grey-scale layouts with different gradient for each layer). Several flipbooks were cutted, folded and bound: the first prototypes were made for a Rob Pruitt's flea market in Venice, where visitors had a chance to create their own flipbooks, adjusting personal color sequences, as exchange for being interviewed.

Featured On:
Rob Pruitt Flea Market, A+A Gallery, Venice (IT), 2015



SCHOOL WORKSHOPS

2015 - 2019

As visual arts specialist I am inspired by radical pedagogy, constructivist and experiential education. My work is informed by the Reggio Approach, inquiry based and concept based curriculum. After my apprenticeship in Reggio Emilia and in Reggio inspired campuses, I currently work as atelierista, within an Inquiry Think Learn and International Baccalaureate framework. I believe expressive languages help developing cognitive skills. Part of my job is planning and taking care of the set up of the learning

environment, the third educator. I support children creative thinking, through classic media (drawing, painting, water colors etc), multi media and design thinking. I support their cooperative learning working in small groups on a variety of different projects, from stop motion to flipbooks, paper machè to clay modeling etc.

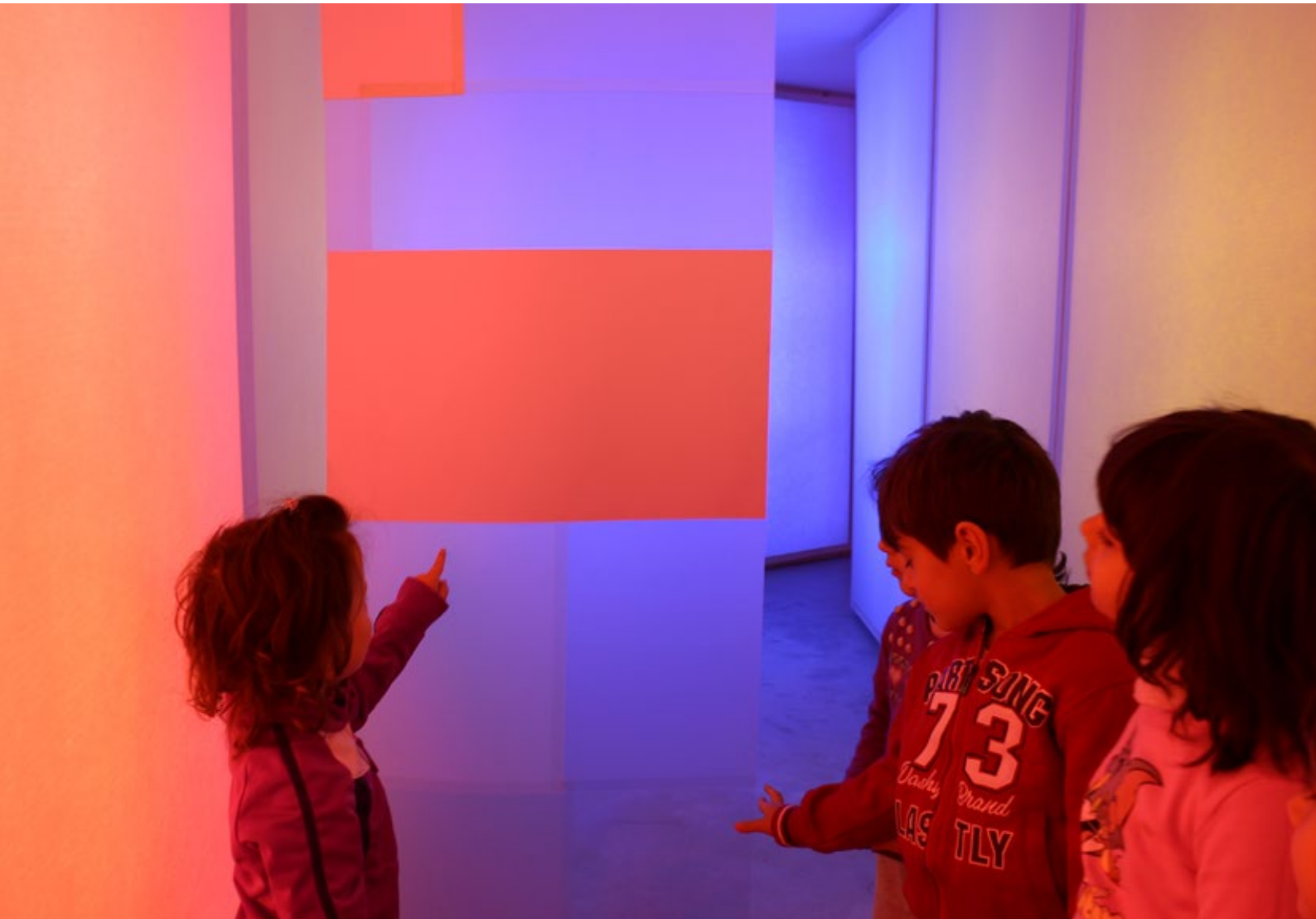


RAY OF LIGHT ATELIER

2012 - 2014

Two years at the Ray of Light Atelier, a place for research and experimentation with light in its various forms, located at the Loris Malaguzzi International Centre, part of a bigger project of Urban Ateliers based on the so called "Reggio Emilia Approach" educational philosophy. The Atelier proposes educational experiences for schools of all levels, Sundays open to families, guided visits, workshops and study groups from abroad. It is an open space where new ways of teaching sciences are pursued. The project originated

from a collaboration between the pedagogical experience of the Municipal Educational Institution in Reggio Emilia and the Department of Engineering Science and Methods of the School of Engineering at the University of Modena and Reggio Emilia. I worked as atelierista, a facilitator with an artistic background, trying to combine expressive and poetic languages along with analytical and scientific ones, fostering the process by which knowledge is built.



SARA BONAVENTURA

SELECTED WORKS 2009-2023

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YOUTUBE: www.youtube.com/saravlinderv