



SARA BONAVENTURA

SELECTED WORKS 2019-2024

DOCUMENTARY

FOREST HYMN FOR LITTLE GIRLS

2016 - 2021

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. It aims to place young girls at the center of the children and nature movement.

LINK to WEBSITE: <https://www.foresthymn.com/>

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

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

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

Awards/Honorable mention/Nominee:

Jaipur Film Festival, Jaipur (IN), 2021

Cineminha B, Salvador (BR), 2021

London Eco Film Festival, London (UK), 2021

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

Serbest International Film festival, Comrat (MD), 2021

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

SEFF Smarangoni Eco Film Festival (HR), 2020

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

CineKid, Screening Club, Amsterdam (NE), 2020

etc.



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

PELAGIA

released in 2025

Earth drown her children
In her own weary womb now
Mediterranean.
Maria Grech Ganado

Cli-fi video essay commissioned by the **Art4Sea EU funded** platform, which aims to contribute to the Decade of **Ocean Science for Sustainable Development**, combining art, science, and technology to raise public awareness toward a greater respect for the marine environment - in collaboration with diverse partners such as the CSIC (Consejo Superior de Investigaciones Científicas), DAN EU, Atlantis Diving, 3D Research SRL, Sebastiano Tusa Foundation, Vlora Vision Multimedia Center, Atlantis Consulting, iWorld.

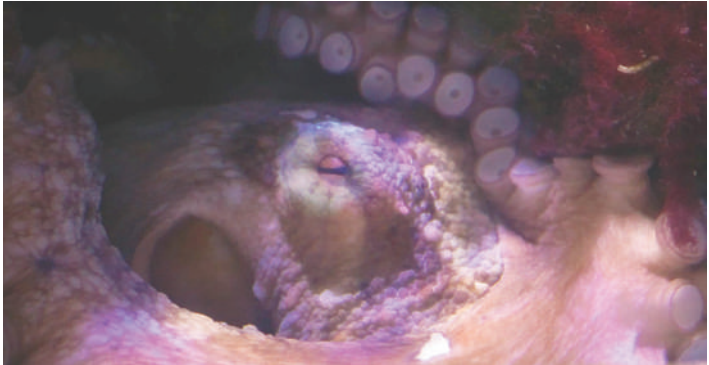
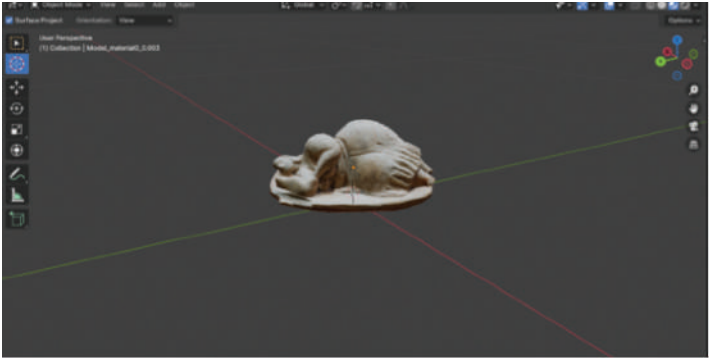
The work is inspired by the residency in Gozo, a wild island of the Maltese arcipelgo, with breathtaking marine life and megalithic temples from the Neolithic.

Hybrid diegetic elements inspired by the geology, paleontology and archaeology of Gozo unfold, narrated by a Maltese voiceover symbolizing ancestral voices, a narration in which past and future overlap in a submerged world, starting from the sleeping lady and the sunken megalithic temples, digitally recreated, together with the prehistoric figurines, becoming shelters for Mediterranean marine species.

Soon to be released in the metaverse and exhibited in the final show.



3D model of Ggantja temples in Gozo



The Sleeping lady with sea bream

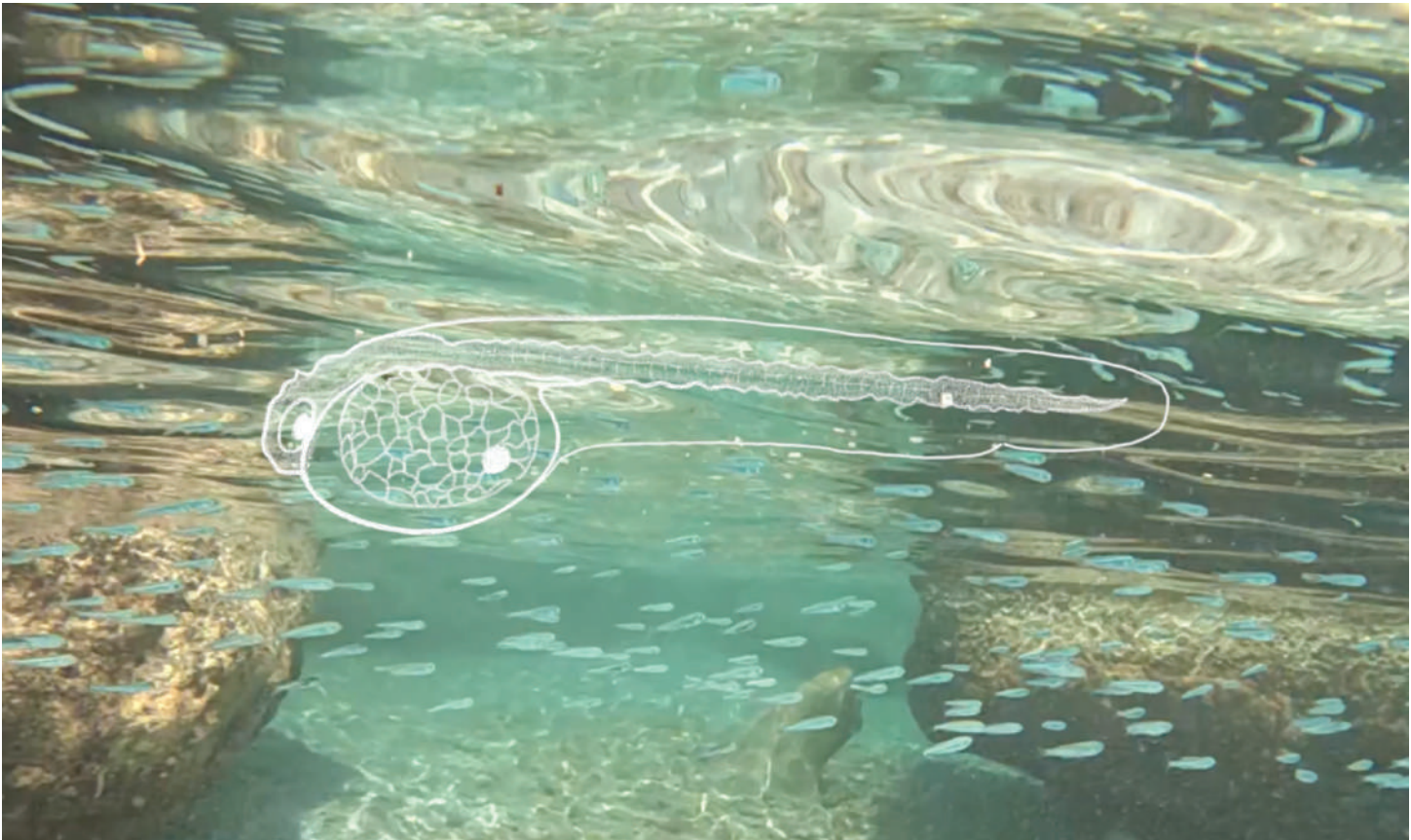


Diagram of fish egg development - larval stage - superimposed on footage of a school of pelagic coastal juvenile fish

PLASTICENTA

WORK IN PROGRESS

"It is like having a cyborg baby, no longer composed only of human cells, but a mixture of biological and inorganic entities."
Dr. Antonio Ragusa, Director Department of obstetrics and gynecology, Fatebenefratelli Hospital, Rome

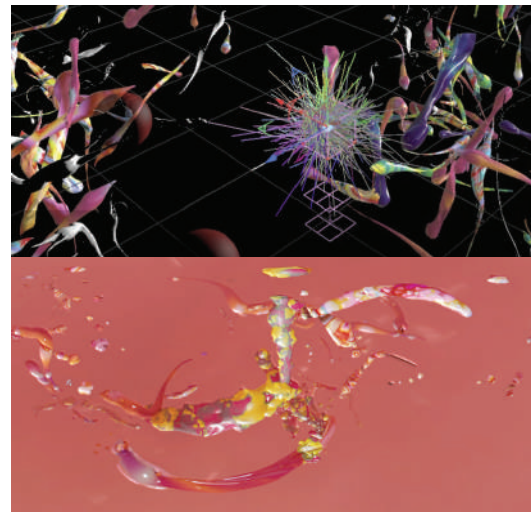
Plasticenta is the title of a scientific paper (some excerpts used in the voice over), which triggered the entire project, exploring post-feminist spatialities and new materialities, in a gamified landscapes activated during the exhibit and the lecture performance.

It was supported by the *Transmedia research institute* hybrid semester, investigating the agency of non-living entities, entanglement, new kinships with machines, such as 3D ultrasound, endoscopy, stereolithography – with biomaterials such as hydrogel, alginate, casting with bioresin, ecodyeing – mixing DIY medical science and storytelling in a performative lecture about futures and care, produced by Umanesimo Artificiale and held at Palazzo Gradari, during Pesaro Capitale della Cultura 2024.

My mentor during the semester, the bioartist and researcher Giulia Tomasello, prompted to experiment with biomaterials, such as bioresins, eco dyes and biodegradable jellies, with endoscopic cameras, to capture mucous membranes which I then animated as a sort of interface in my 360 video.

Video installation on Touch Screen (360 CGI video), bioresins casts, 3D printed props, ecodyed costume

LINK: <https://www.s-a-r-a-h.it/index/personal-works/plasticenta>



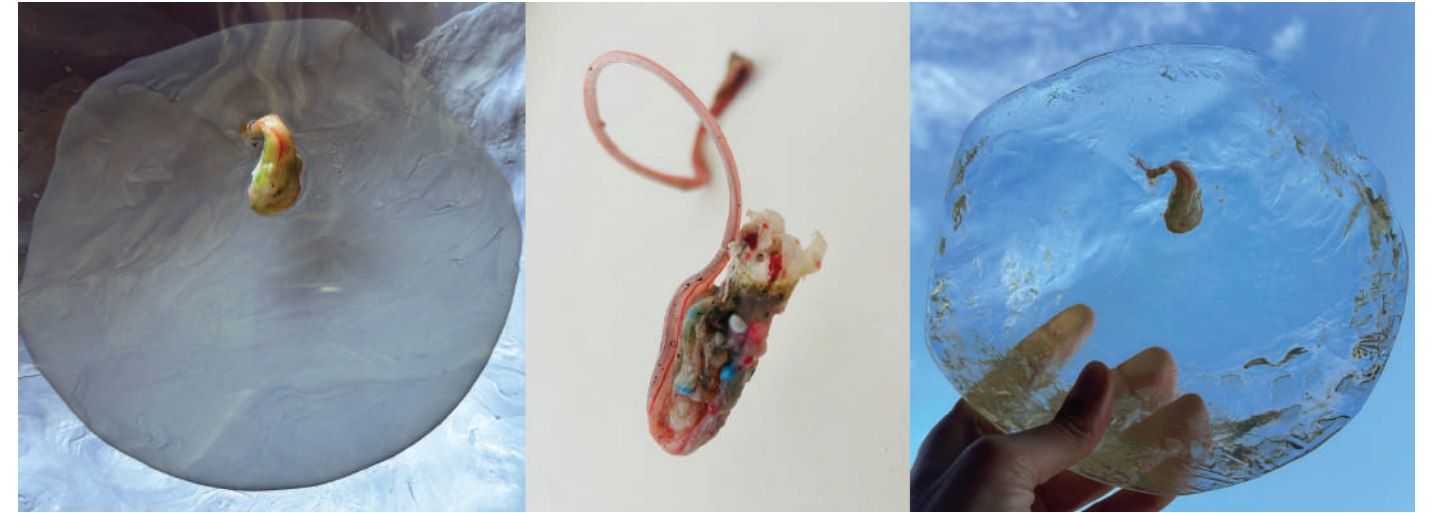
AI animated simulation of MPs, based on the scientific data, with Donald Dunbar

Featured On:

Limen, curated by Giacomo Baccega with Genze, Spazio Zephro, Castelfranco V.to (IT), 2025

GUI/GOOEY, curated by Laura Splan, Plexus Projects, Brooklyn NYC (US), 2024

Transmedia Research by Umanesimo Artificiale per **Pesaro Capitale della Cultura 2024**, Palazzo Gradari, Pesaro (IT), 2024



Plasticenta, Palazzo Gradari, Transmedia Research Institute for Pesaro 2024



Lecture performance and bioplastic casts and 3D prints



Plasticenta, Biosfera, Umanesimo Artificiale for Pesaro Capitaale della Cultura 2024, Pesaro (IT), 2024

ICONOPLAST II

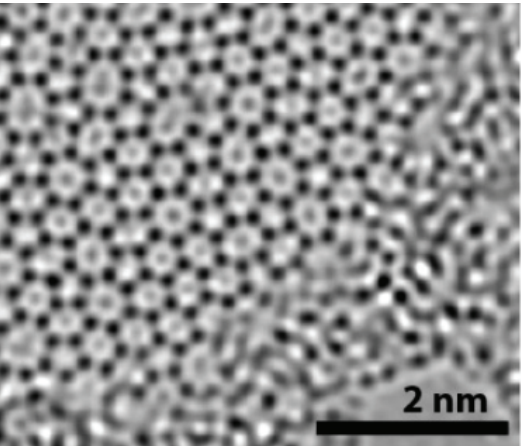
2024

On the occasion of ART CITY Bologna 2024 as part of ARTEFIERA, curated by Adiacenze. Sara Bonaventura, Elisa Muliere and Gabriele Longega make the two floors of the exhibition space coincide with the structure of an alchemical oven that continuously digests, transforms matter and residues.

Drawing from Vital Materialism and trans-corporeality, by the words of curator Giorgia Tronconi: “Sara Bonaventura keeps expanding her discourse to delve into the network of landscape-body-matter relations. In her video *(Before Glass breaks; part 1) Here, between solid and liquid*), the narrative oscillates between aerial views of the Venetian lagoon she comes from, images of the capillary system, and microscopic forays into glass fragments, recounting a world of vibrant matter that flows alongside and within us (Jane Bennett).

On the regular rhythm of the heartbeat occurs a loop of continuous transformations: in the flow of water, in the coagulation and dissolution of blood, in the dance of glass atoms a moment before breakage: there is no true boundary, but rather concatenations and contaminations between human and non-human matter, organic and inorganic, as both have the power to self-organize within themselves”.

CGI with fellow artist: Donald Dunbar



TEM high resolution of silica dance: Pinshane Y. Huang et al., Imaging Atomic Rearrangements in Two-Dimensional Silica Glass: Watching Silica’sDance.Science342,224-227(2013). DOI:10.1126/science.1242248

Featured On/Screenings:
Adiacenze Gallery, Art City Bologna (IT), 2024

Video installation (full version video: 8’, color, 16/9, HD), monitors, headset, discarded glass, ion exchange resins
LINK: https://drive.google.com/file/d/1DwvzVETkysuHM8VGDjmW7YNsYg5lgP-/view?usp=drive_link



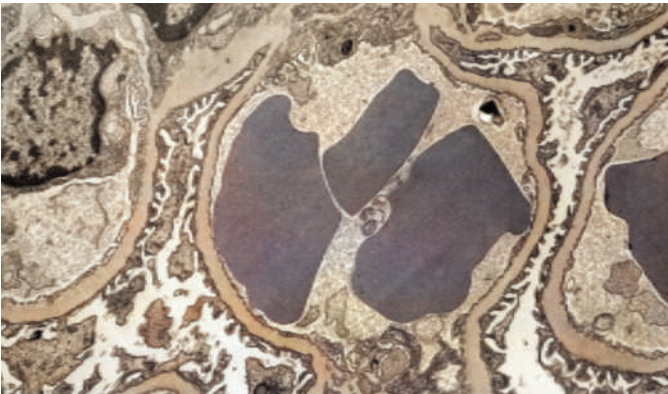
CGI and post-produced drone shots of the Venice lagoon



Here, between rubedo and albedo

Glass fragments - technofossils, waste found in the landfill behind Murano island, in Sacca San Mattia, Venice lagoon

Colorized TEM of several red cells in cross-section within the capillary loop - Magnification: x 14,000 (from Alamy stock)



Post-produced drone shots of the Venice lagoon



Post-produced drone shots of the Venice lagoon



Glass waste - Installation

ICONOPLAST MESHES

2023

Iconoplast 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 marshed of the Venice Lagoon. Sit immersed oin this plastishere, a phygital plastic patch, visitors were invited to playfully explore the work in progress, where invisible microplastics shift from tangible to intangible permeable configurations. We all spill over.

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

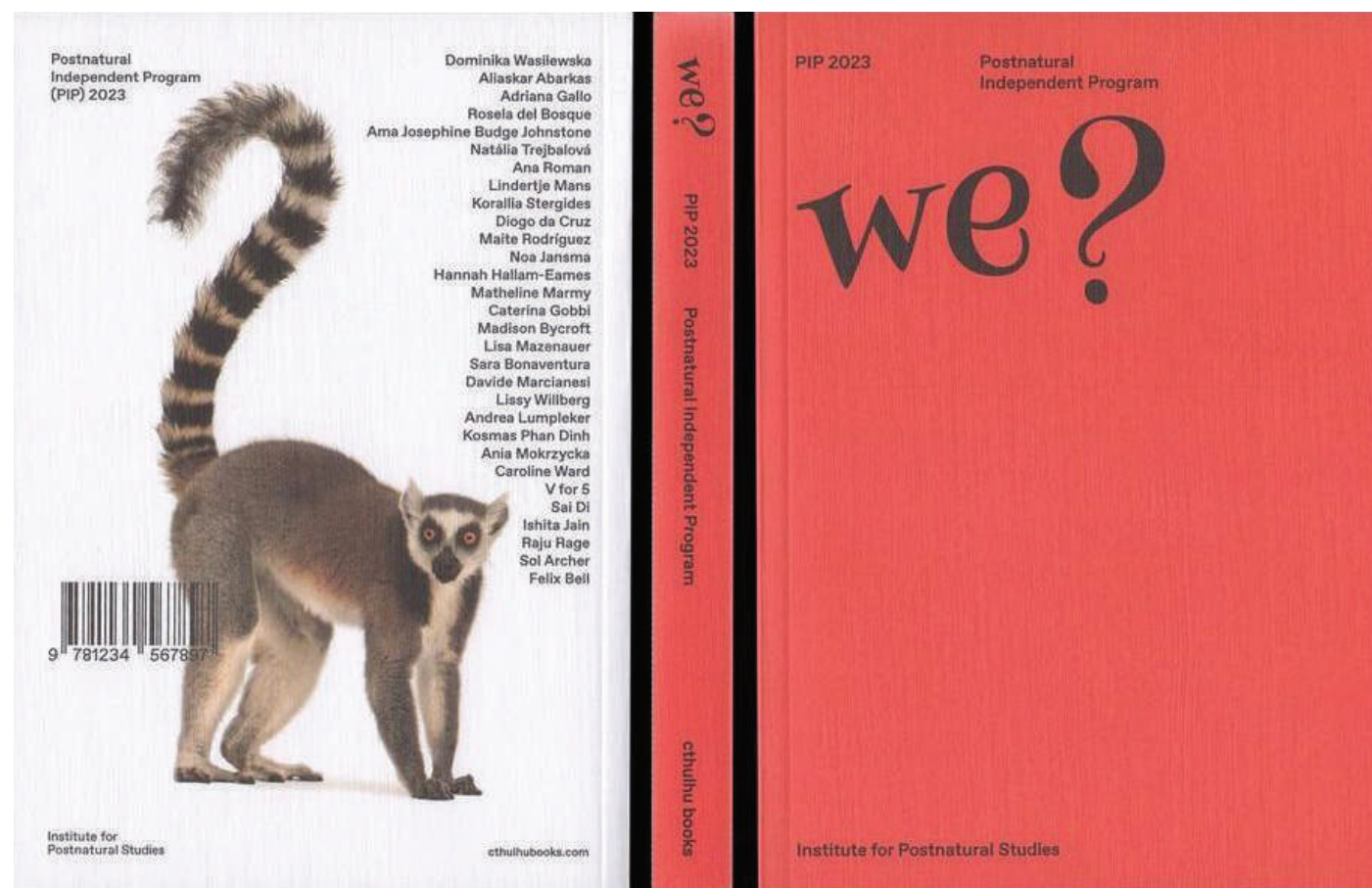
Installation, PVC banners, recycled plastic props
LINK: <https://www.s-a-r-a-h.it/index/collaborations/ips>



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



Iconoplast Meshes, Matadero, Madrid (ES), 2023



8	What is Human? Who is we? Notes on experimental platforms, thinking together, and not-knowing from the Institute for Postnatural Studies		Adriana Gallo Raju Rage Davide Marcianesi Noa Jansma
14	PIP 23 — Program	160	04 — Desirable futures Sai Di Sol Archer Ishita Jain Madison Bycroft Ama Josephine Budge Johnstone Diogo da Cruz
26	PIP 23 — Faculty Karen Barad Claire Colebrook Lorenzo Sandoval Stacy Alaimo Cary Wolfe Institute of Queer Ecology Filipa Ramos Gesjada Siregar Paloma Lomas Contreras Báyò Akómóláfé Mary Maggic Uriel Fogué	186	05 — Performativity and body Lindertje Mans Korallia Stergides Maite Rodríguez
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66	Lorenzo Sandoval An ever changing space		
84	01 — New materialities Dominika Wasilewska Felix Bell Sara Bonaventura Hannah Hallam-Eames Matheline Marmy		
108	02 — Territories Lissy Willberg Rosela del Bosque Caterina Gobbi Ana Roman		
128	03 — Metabolism Aliaskar Abarkas Ania Mokrzycka		

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.

LINK to e-flux: <https://www.e-flux.com/education/features/549509/postnatural-independent-program-pip-modes-of-border-dwelling>

ICONOPLAST XR FOR NON HUMANS

2023

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

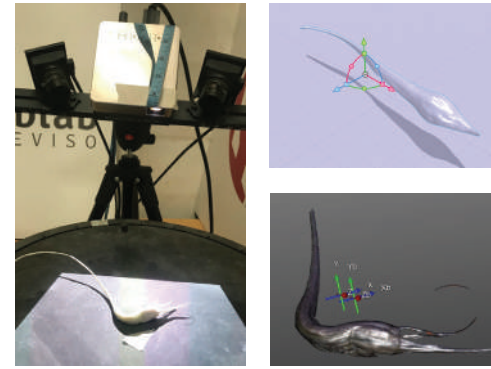
The AR storytelling was inspired by data on the classification of microplastic particles present in the Venice lagoon, sampled according to color and polymer type.

Inspired by citizen engagement practices, the prototype was triggered by these research questions:
What if users can visualize the invisible microplastics to envision a plastic free future?
Users needed AdobeAero app to scan the images.

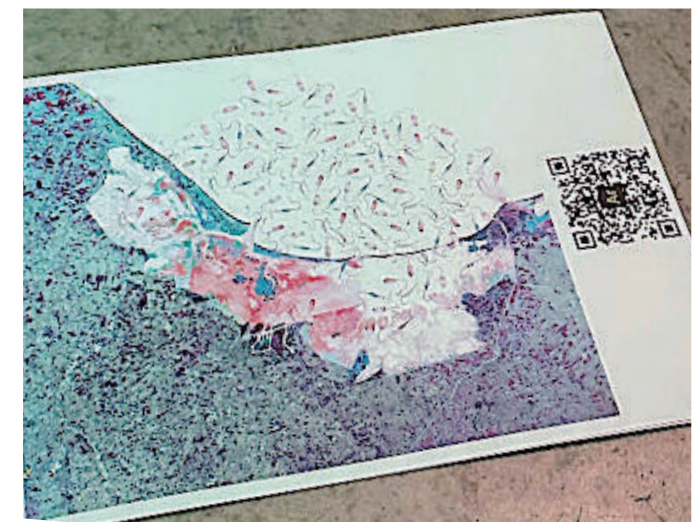
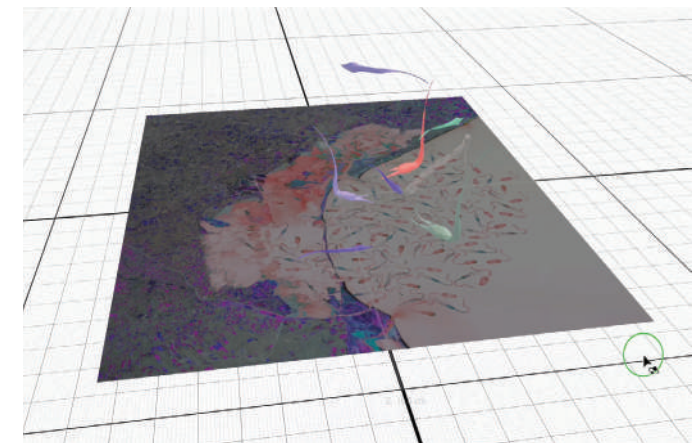
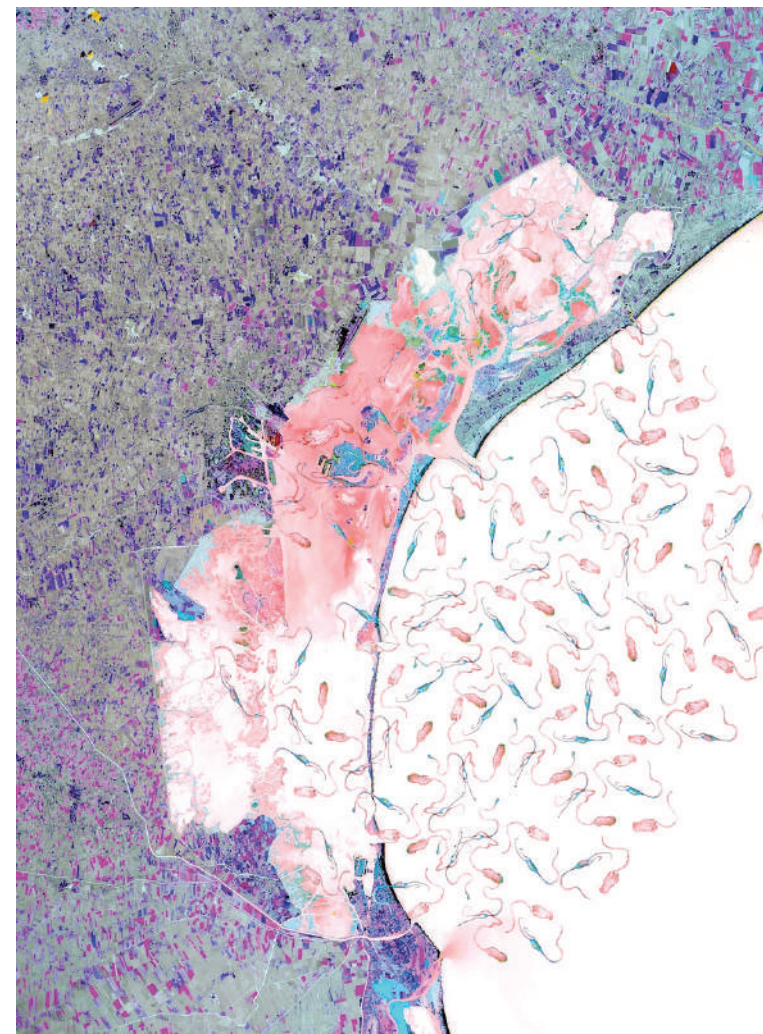
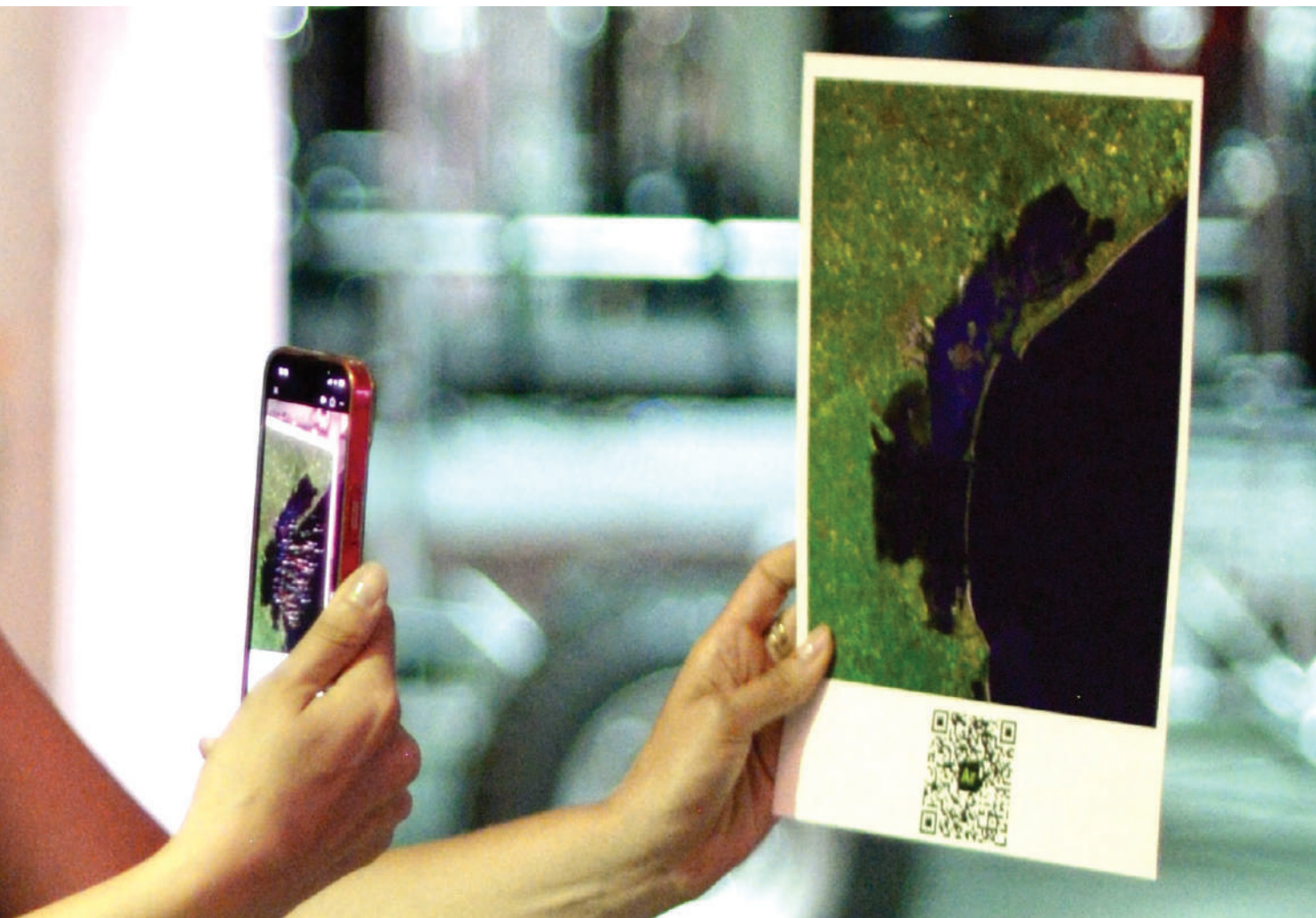
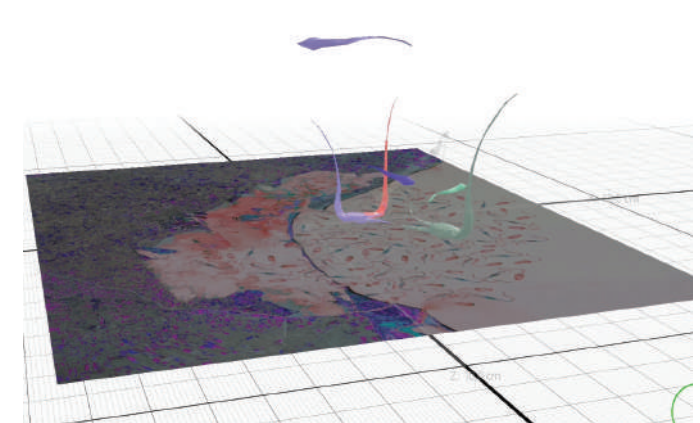
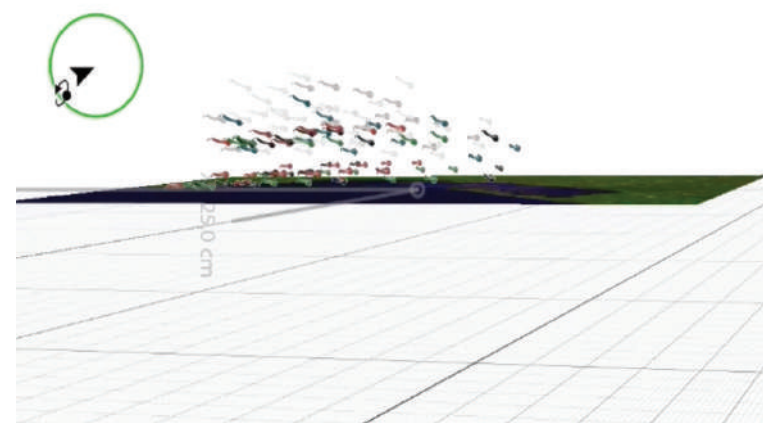
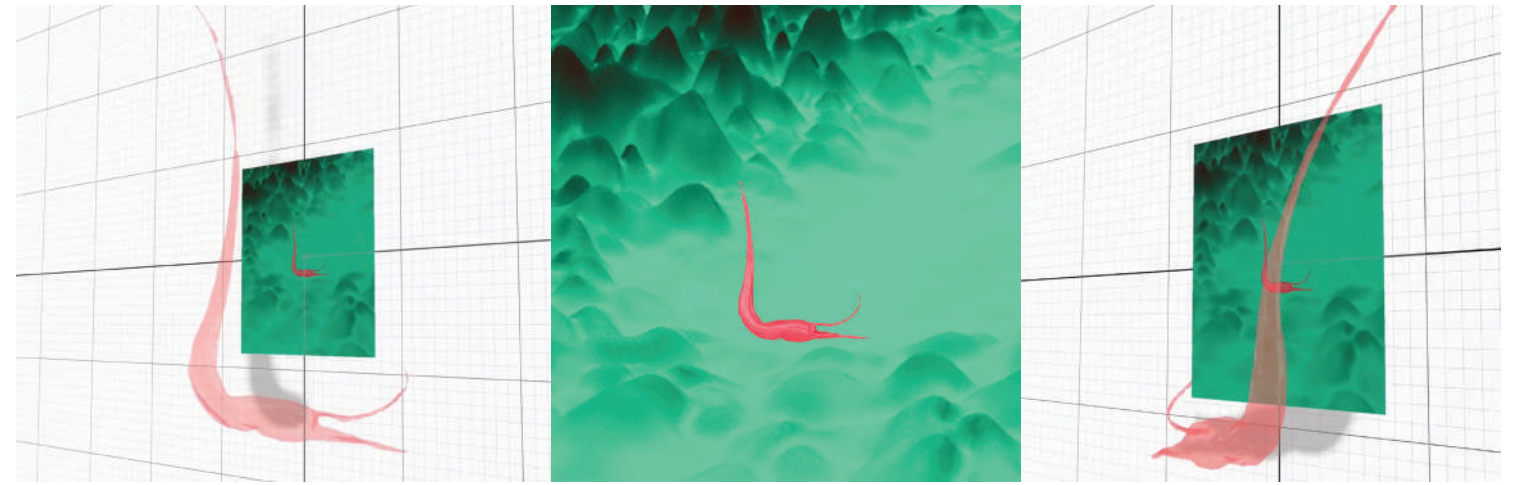
Thinking with and through plastic exposes the length of harms, their entanglements, and the ways we cannot return.
Heather Davis, Plastic Matter

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

Posters with QR codes to visualize Augmented Reality animations
LINK on GoogleDrive https://drive.google.com/file/d/1DVfrj_eOI_kU97503lchWZ2mOnybka/view?usp=sharing



3D scans and props



LAGOON BODIES (CITIZEN ENGAGEMENT)

2023

Promoted by FABRICA research center the for Venice Art Night, 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.

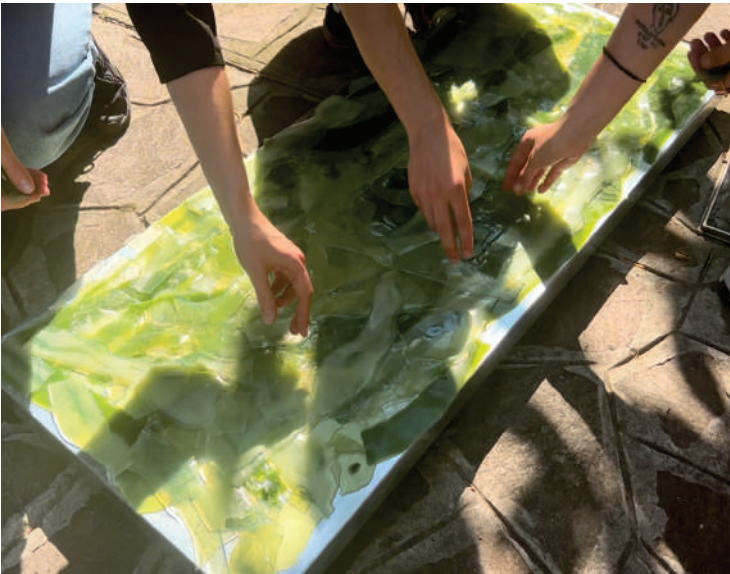
With the support of the young Fabrica resident Stefano Dealessandri, the participants created a bioplastic skin to connect us in relationship, mixing rich spiruline with agar agar and engaged in a continuous line drawing, created altogether on a Venetian floor.

A meditation followed the creative workshop, with the aim of infusing new energy and joy into the deep listening, to embrace more-than-human perspectives. Feedback and testimonials have been gathered for a script I am working on, to imagine a new myth making for the Venetian Lagoon.

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

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

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



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 sentit* 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 sentit* 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 e e vagate nell'aria
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 sentit* durante la meditazione?
INITIALMENTE MI HA RILASATA E LIBERA, E ISERITA
ABBANDONARE LA PELLE, MA NEL CAPIRE LO STATO E' STATO STRANO
E' RIMASTO LO SPAZIO COME UN FRAMMENTO DI PLASTICA

Were you floating or sinking?
Ti sentivi galleggiare o sprofondare?
GALLEGGIARE E SPROFONDARE PER MI PERDERE IL SVOLTO
CON DELLE PICCOLISSIME CREATURE NERE

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 NERE, IL FONDO
UNO STATO PERMANENTE MOLTO DISTANTE DALLA MIA NATURA

Anything else you would like to share? Vuoi condividere qualcosa'altro?
MI TROVO GIA 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 sentit* 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 CANDYLO WITHOUT ANY
NOOD OF BROTHER JUST SINKING AND FLOWING IN
DEEP WATER

Anything else you would like to share? Vuoi condividere qualcosa'altro?
I GOT SLEEP BRAINY.



ICONOPLAST GARDEN (WORKING TITLE)

WORK IN PROGRESS

This in-progress research was partially published on Vesper #10. More materials will be published in 2025.

Iconoplast Garden is a reservoir of toxicity.

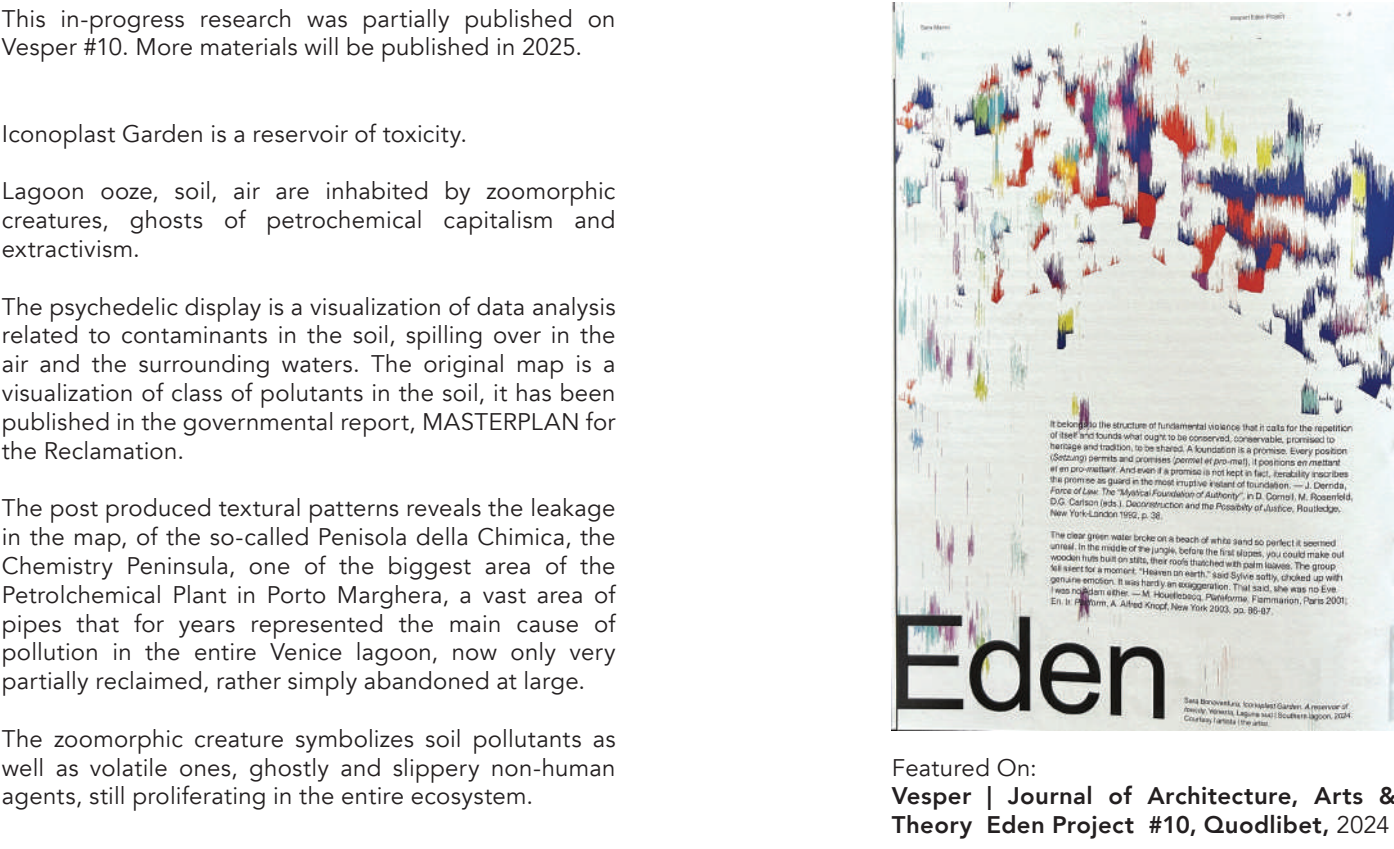
Lagoon ooze, soil, air are inhabited by zoomorphic creatures, ghosts of petrochemical capitalism and extractivism.

The psychedelic display is a visualization of data analysis related to contaminants in the soil, spilling over in the air and the surrounding waters. The original map is a visualization of class of pollutants in the soil, it has been published in the governmental report, MASTERPLAN for the Reclamation.

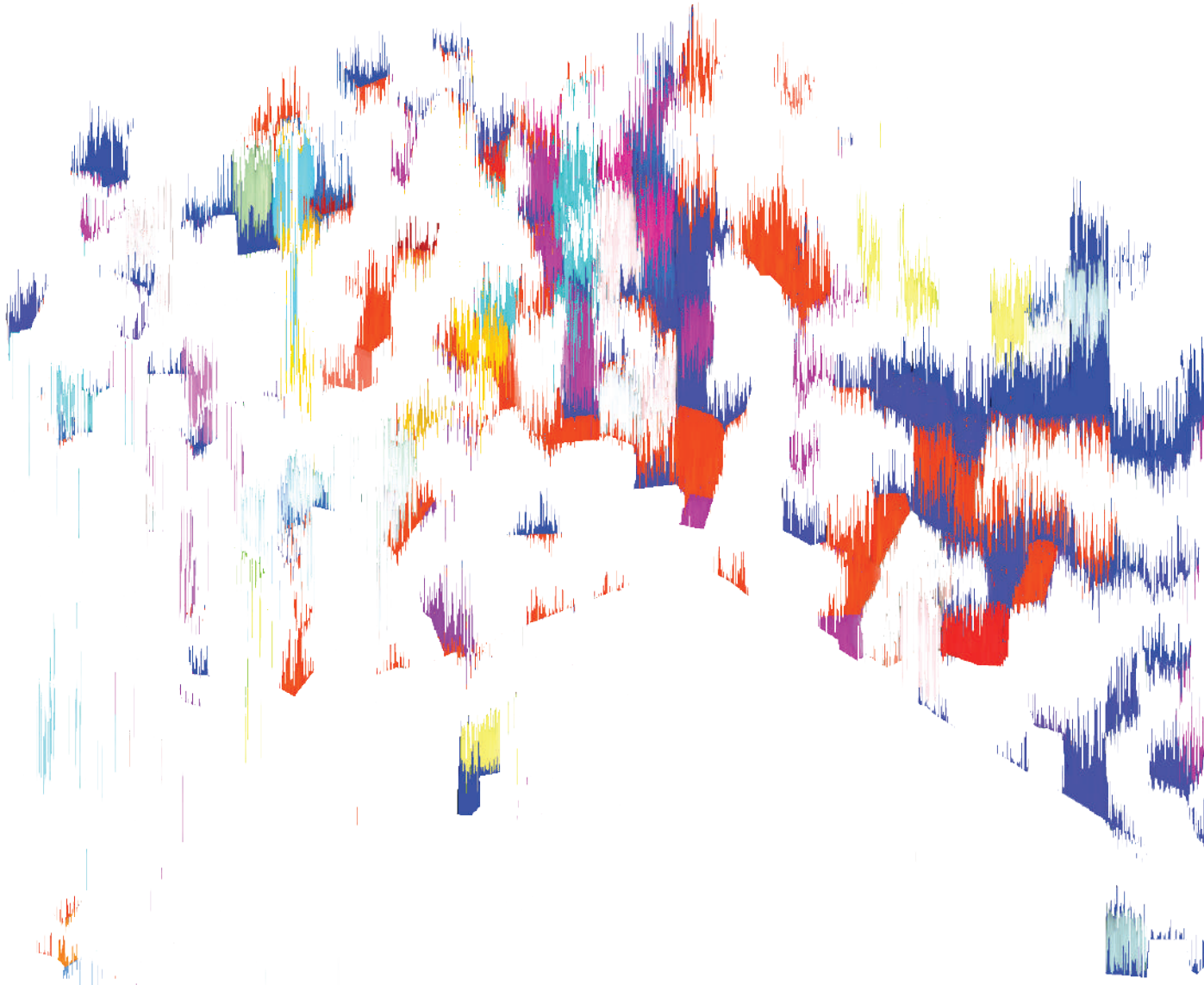
The post produced textural patterns reveals the leakage in the map, of the so-called Penisola della Chimica, the Chemistry Peninsula, one of the biggest area of the Petrochemical Plant in Porto Marghera, a vast area of pipes that for years represented the main cause of pollution in the entire Venice lagoon, now only very partially reclaimed, rather simply abandoned at large.

The zoomorphic creature symbolizes soil pollutants as well as volatile ones, ghostly and slippery non-human agents, still proliferating in the entire ecosystem.

LINK to Magazine: <https://www.quodlibet.it/rivvista/9788822922182>



Featured On: **Vesper | Journal of Architecture, Arts & Theory** Eden Project #10, Quodlibet, 2024



Post-produced map of Penisola della Chimica, showing class of contaminants inspired by the MASTERPLAN per le bonifiche

<https://www.regione.veneto.it/web/ambiente-e-territorio/master-plan-per-la-bonifica-di-porto-marghera>

Penisola della Chimica, Marghera, Venice
www.wave2016iuav.com



ICONOPLAST

2021 - 2024

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.

Video installation (full version video: 8', color, 16/9, HD), sewed and stuffed plastic, monitors, projections, speakers, sensors

LINKs:

EXHIBITION: <https://www.s-a-r-a-h.it/index/collaborations/icono1>

MOCKUMENTARY: <https://www.s-a-r-a-h.it/index/collaborations/icono2>

RESEARCH: <https://www.s-a-r-a-h.it/index/collaborations/icono4>

*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

Annual Aarhus Film Festival - Best Experimental

Featured On/Screenings:

DOC.Sydney Documentary film festival, Sydney (AU), 2024

Schleswig Holstein Film Festival, Kiel (DE), 2024

Visible Evidence XXIX with Film Forum, Udine (IT), 2023

GAIA festival, by Miden Festival, Kalamata, (GR), 2023

Science Film Festival, Goethe-Institute, (partner of the UN Decade on Ecosystem Restoration), 2023

COP27 ikonoTV, Art speaks out, Sharm el Sheikh (EG),2022

Nature and Culture, Husets Biograf, Copenhagen (DK), 2022

Transient Visions, Johnson City - NY (USA) 2022

GBiennale, Melbourne (AU), 2022

Elipsis: Cinematographic Arts & Sciences, Hidalgo (MX) 2022

BabFilmFest, London (GB), 2022

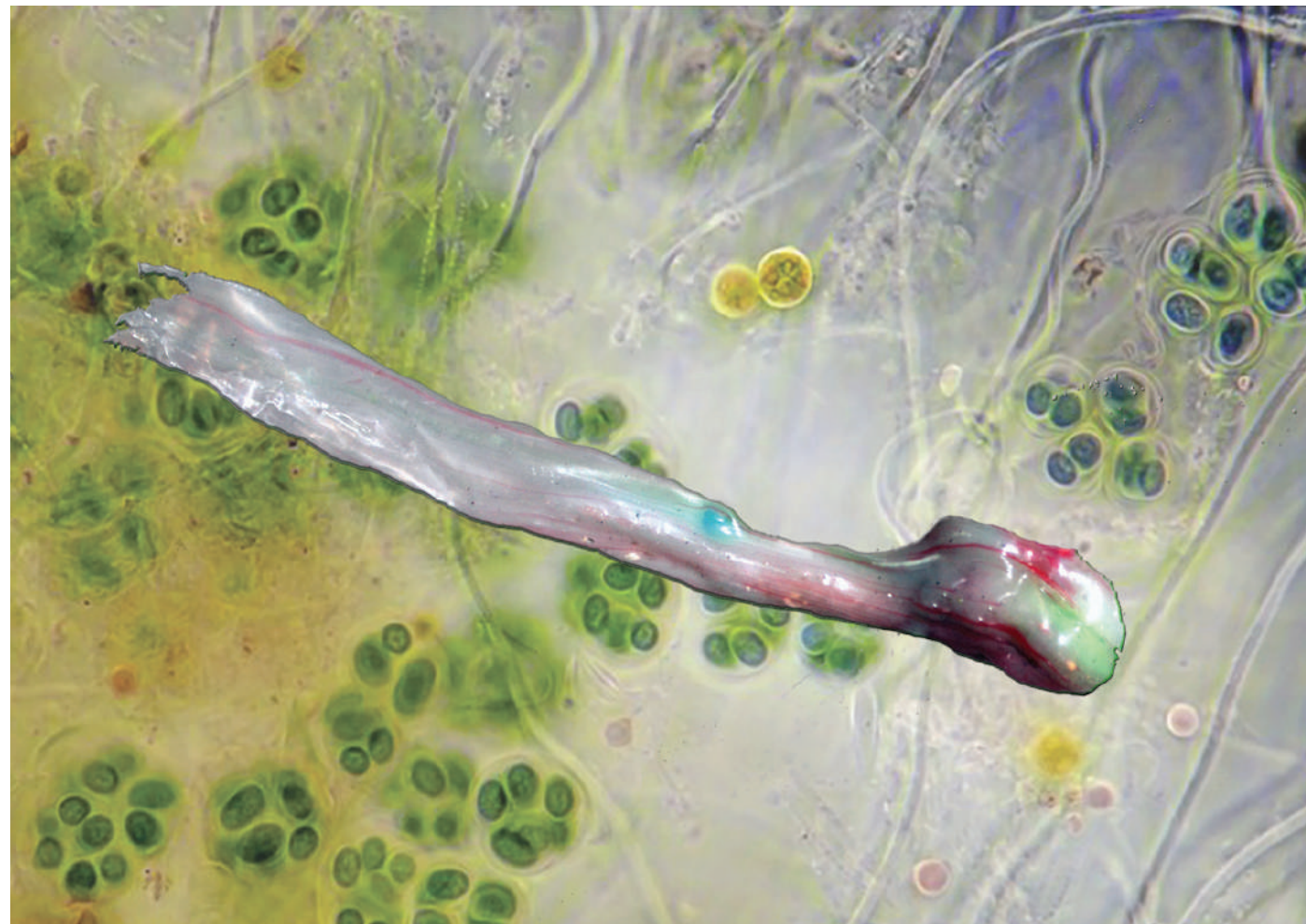
Pleasure Dome w/ Counterarchive, Toronto (CA) 2022

CAOS Museum, Terni (IT), 2022

PMF South Bend Art Museum, South Bend-Indiana (US), 2021

Fiber Festival, Amsterdam (NL), 2021

etc.



Props: injected plastic waste

Background: light microscope of cyanobacteria bloom





Iconoplast, CAOS Museum, Terni (IT), 2022

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. Filming that wave architecture for hours during the pandemic, I tried to convey this music with the moving image, in collaboration with Nicola Busetto, who created a minimal soundscape 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

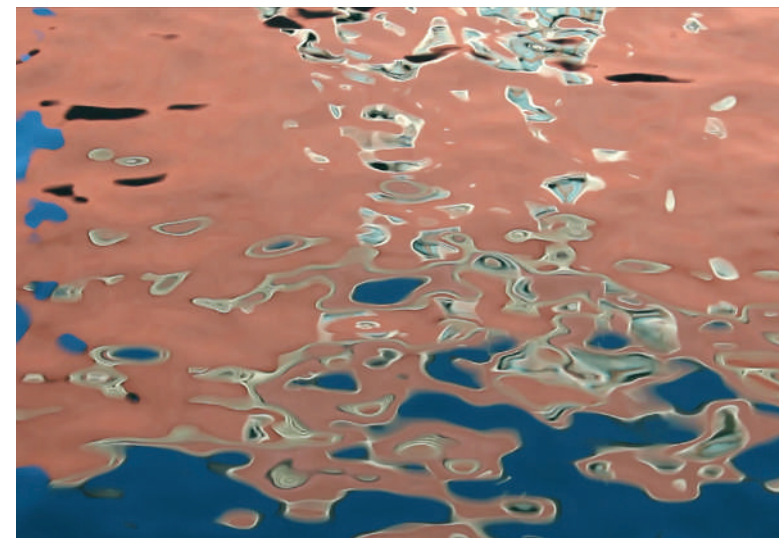
Hestetika Magazine, (IT), 2021

Segno Magazine (IT), 2021

CRUO Magazine, Venice (IT), 2021

Video installation (different versions, color, 16/9, 9/16, HD)

LINK: <https://www.s-a-r-a-h.it/index/personal-works/lettura>



Hybrid Tower, ADV wall, Mestre Venezia, 2021



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 *cydalima perspectalis*, 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.

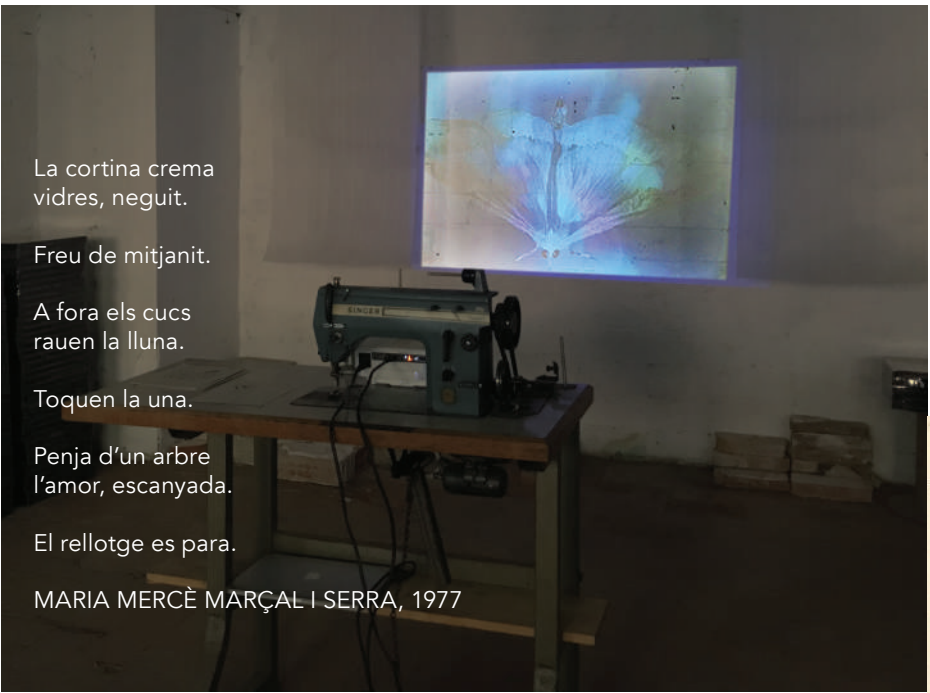
Selected screenings:
Konvent, Berga, Barcelona (ES), 2021

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>



Courtesy ILO Archive
(International Labour Organization)



La cortina crema
vidres, neguit.

Freu de mitjanit.

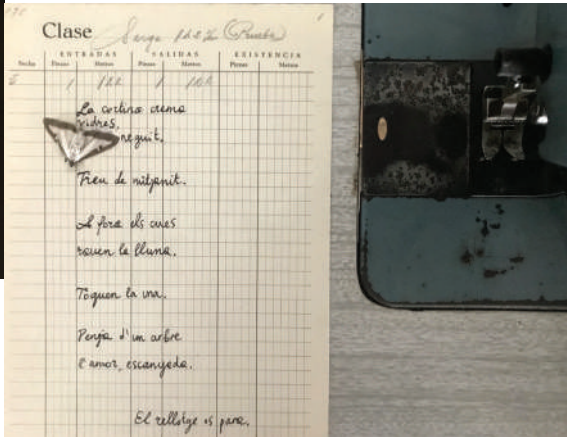
A fora els cucs
rauen la lluna.

Toquen la una.

Penja d'un arbre
l'amor, escanyada.

El rellotge es para.

MARIA MERCÈ MARÇAL I SERRA, 1977



Poem by MARIA MERCÈ MARÇAL I SERRA

Dead box-tree-moths collected in situ: invasive species from Asia, a pest first recorded in Europe around 2000



SINGER© vintage sewing machine found in the old factory.

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.

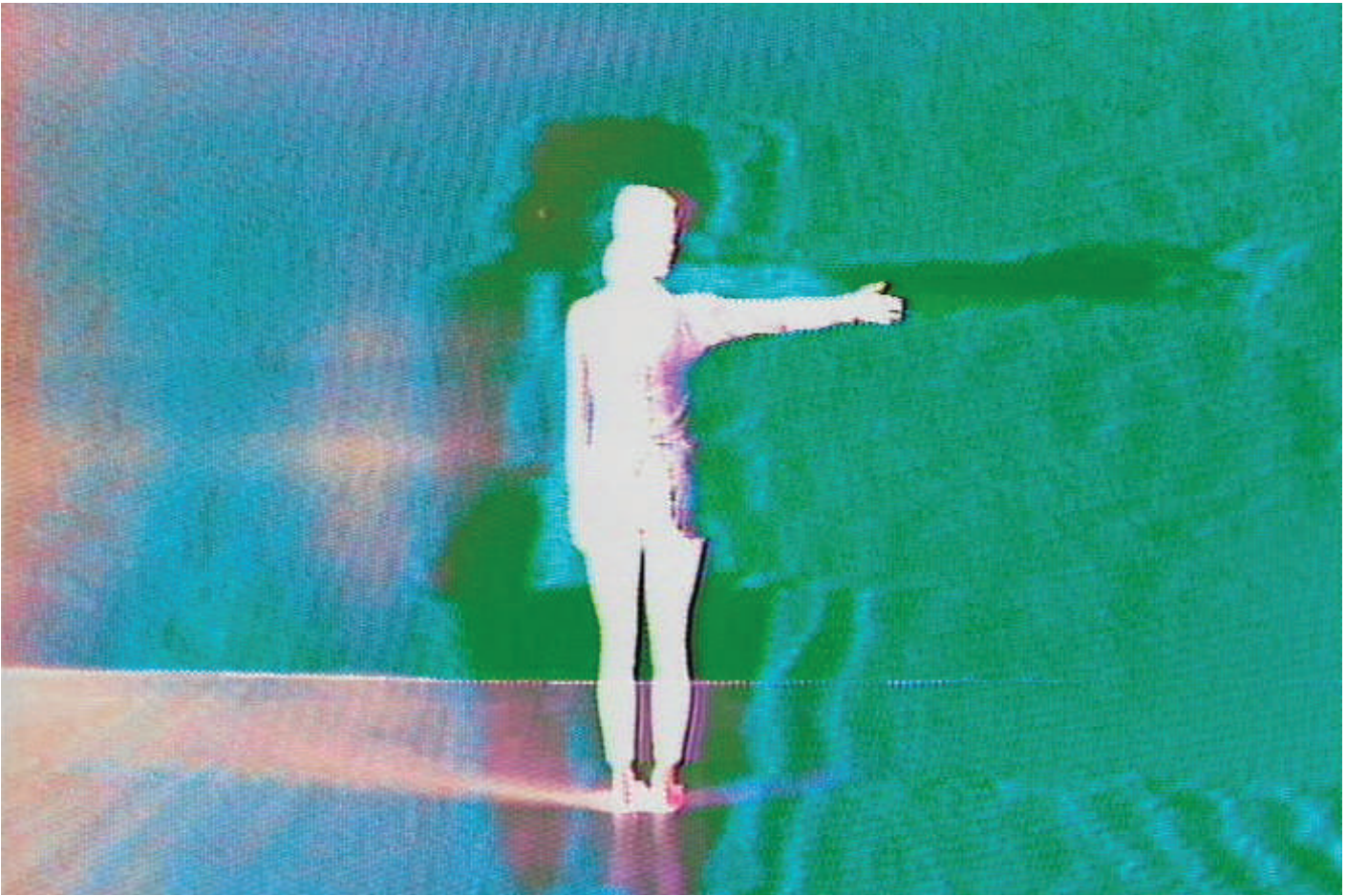
The spectator, fully surrounded and integrated, became a co-protagonist of the work, captured by a closed circuit camera whose output was to be seen on a monitor at the very entrance of the gallery. During the opening Annamaria, who has been transformed into an electronic image in the video, enacted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

Sound design by Caterina Barbieri.

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 etc.

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>



Signal Culture, Owego, NY - Artist in residence - studio with analog video synthesizers



Spectrum Optica, Sumonar Festival, Jogja National Museum, Jogjakarta, 2021



EP7, Paris, Rive Gauche, 2021





ZAZ Corner, Times Square, New York City, 2020

CHRONOSCOPE

2016 - 2019

Animated and edited by Sara Bonaventura

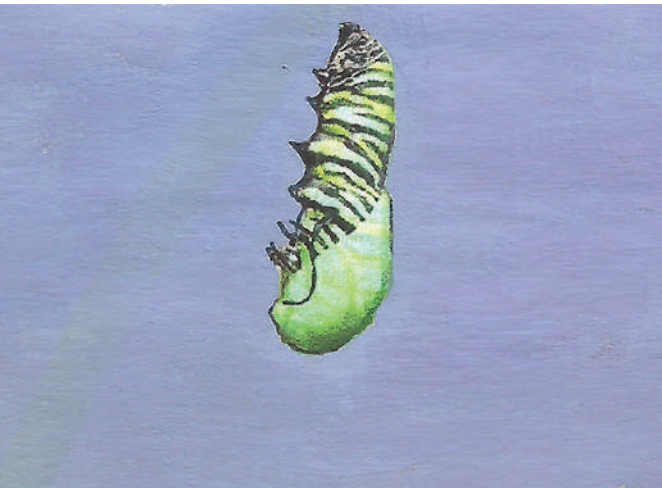
“There is nothing in a caterpillar that tells you it’s going to be a butterfly.” R. Buckminster Fuller

“The will of the caterpillar is to resist the butterfly” Bayo Akomolafe

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? 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 environmental approaches. The split-screen version reveals two complementary visions: a chiasitic structure, between a flashback and a flash-forward: our present lies there in between.

Multiple versions, original: 3’ 22”, color, 16/9, HD, animation
LINK: <https://www.s-a-r-a-h.it/index/personal-works/chronoscope>



1200 hand painted frames

Awards:
SINO NIIO ILLUMINATION ART PRIZE, 4th prize - 4 x 16m public screening, Hong Kong (HK), 2019

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)
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



Suzzara Prize, Suzzara Cinema Politeama, 2016



Sino per NIIO Illumination Art Prize, 4th prize, Hong Kong, Kowloon Harbour Front, 2019

MUSIC VIDEOS & VISUALS

QUADRATURA

2024

Quadratura is the first 16mm found footage film signed by Sara Bonaventura – for the album Quasai, by the sonic artist, performer and independent researcher Francesco Fonassi (Spettro, Villa Recordings, Canti Magnetici), composed at the EMS in Stockholm on Buchla 200 synthesizers, produced and mixed by Fonassi at IAC, Malmö and Spectro, Brescia.

Inspired by dark ecology and the Mandel'stam's poem of the voice over, the 16mm film evokes the loop of systemic predator-prey models, starting from microscopic beings – didinium and paramecium – passing through plankton, jellyfish, insects, fish, crustaceans and human apex predators.

The found footage comes from a collection of educational films by the American Coronet, Ecological biology, an attempt to spread ecological thought at the end of the 70s. I intervened analogically on the edited material, scratching the Darwinian parable highlighting its shadows that obscure the stars, and so the delicate balance of complex ecosystems.

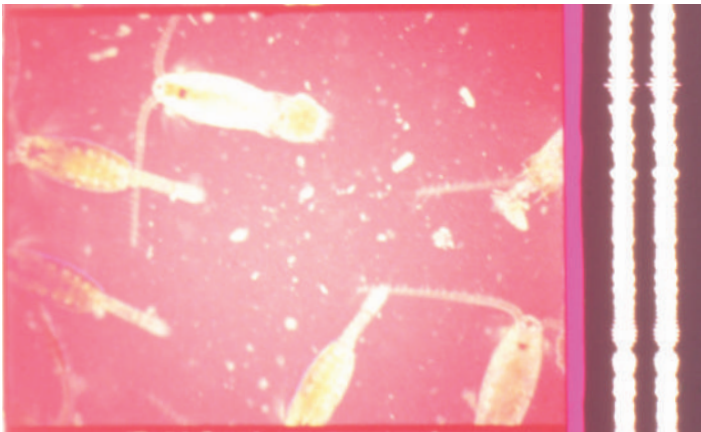
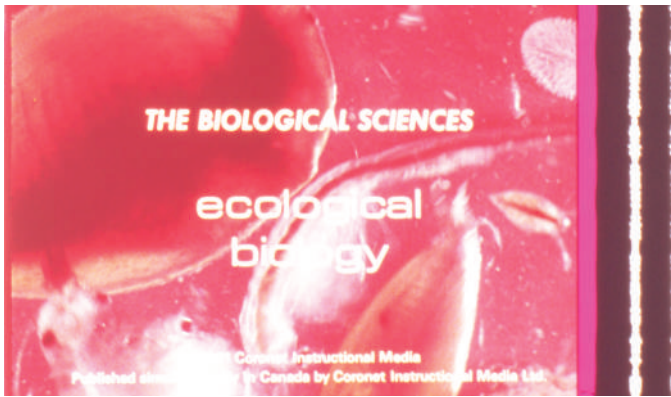
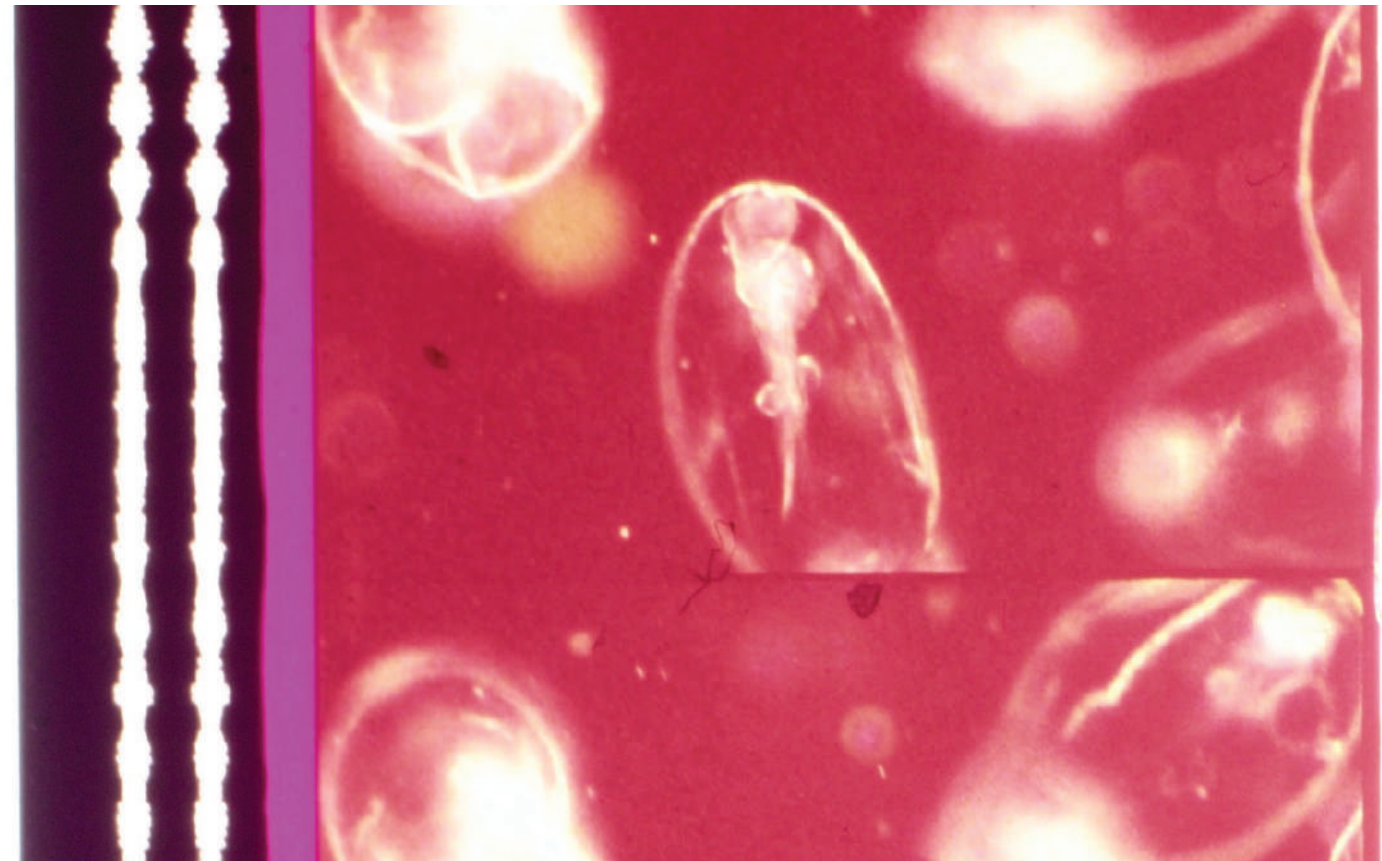
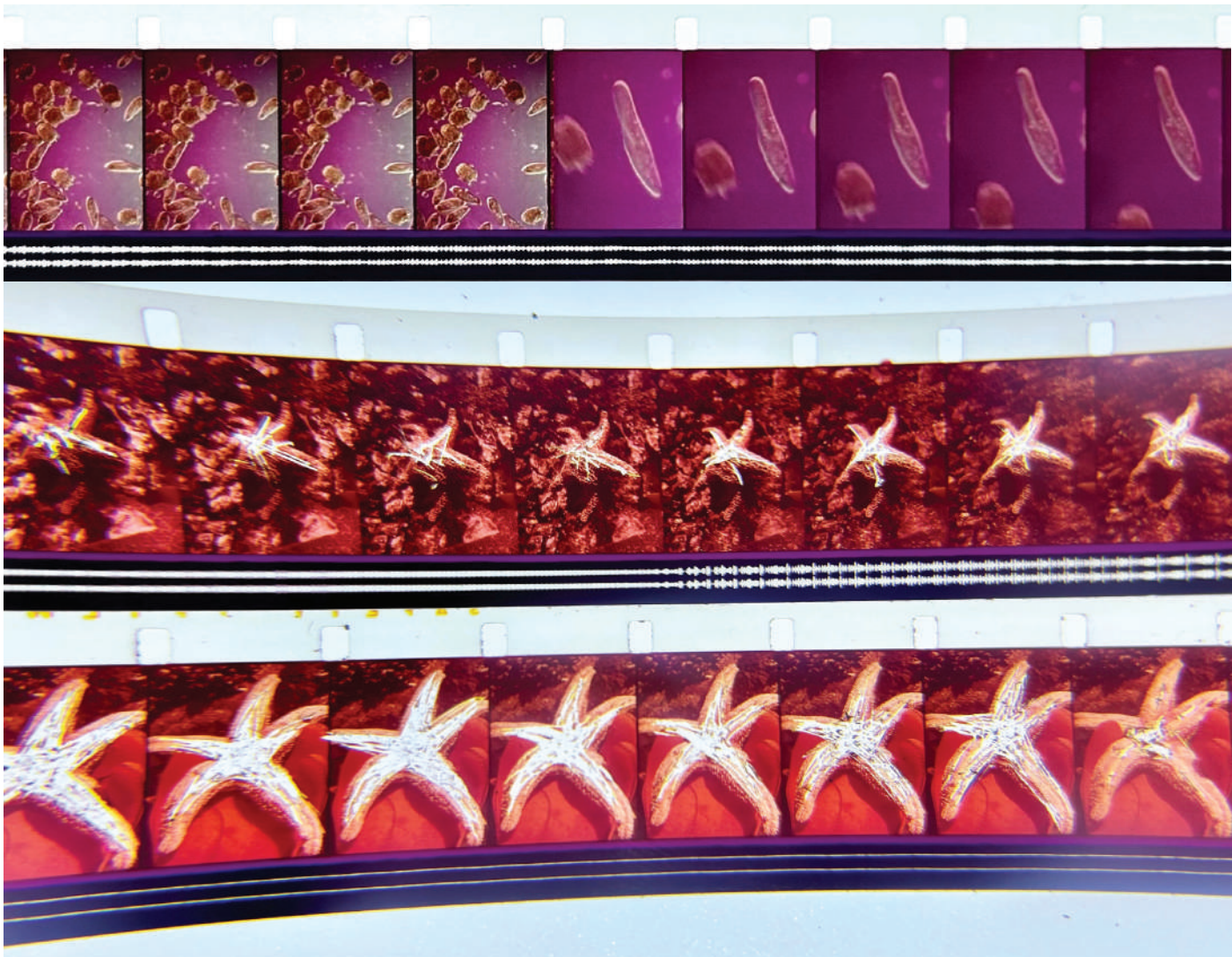
3' 26'', color, 4/3, 16MM

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



Microscopic Didinium - 16mm footage

Featured On//Screenings:
Toronto Film Week, Toronto (CA), 2025
Fisura Festival, Mexico City (MX), 2025
Doc:London, London (UK), 2025
Ghent Short Film Festival, Ghent (BE), 2025
Dresdner Schmalfilmstage, Dresden (DE), 2025
Brussels Independent Film Festival, (BE), 2025
LA Super Shorts Film Festival, LA (US), 2024
Braziers International Film Festival, (UK), 2024
Ibrida Festival, Forlì (IT), 2024
Labocine, October Issue, Brooklyn (US), 2024
Stèrèogramme on LYL Radio, Paris (FR), 2024
Rumore Magazine, Video Premiere, (IT), 2024



Found footage from Coronet Instructional Media Ltd.

NIGHT PLOTTERS

2024

Official video for SabaSaba Night Plotters, from Unknown City on Maple Death Records.
“Abandonment is collapse and disarticulation”
A. Zanzotto, Conglomerati, Fu Marghera(?)

This video is a poetic attempt to reclaim a collapsed landscape through generative dance, a dissemination process here performed by a female body continuously seeking new reconfigurations, embedding the knot nature-culture.

The main location at the periphery of Venice, a sort of subtext of the postmodern social construction of nature, is a public park born in the 70s, a crosshatch between the city and the non-city, where I grew up in the 80s, shot with 360 camera.

On top of this, different landscape views of anthropogenic and environmental disturbance are superimposed: artificially consolidated salt marsh in the Northern lagoon filmed in spring, extremely arid mudflat of intertidal areas in summer, ending with a dramatic paradigm of human extractive industry and quintessential classic of irreversibly altered landscape of North-East Italy, Porto Marghera in winter by night, with its petchems units.

Performer: Laura Pante

3’ 39’’, color, 360 video, HD
LINK: <https://www.s-a-r-a-h.it/index/collaborations/night>



360 camera shooting - work in progress

Featured On/Screenings:
Dance Camera Istanbul, Istanbul, (TR) , 2024
Zanzara Arte Contemporanea, Ferrara, (IT), 2024
Videoart Yearbook, DAMS, Bologna, (IT) , 2024
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Rumore Magazine, Video Premiere, (IT) , 2024



PRACTICING DEFENCE

2023

Commissioned by **25AV**, a pan-European platform for audiovisual arts and performance supported by Kiosk Radio, Radio Raheem and Radio 80000. The platform is co-funded by the EU Creative Europe Programme.

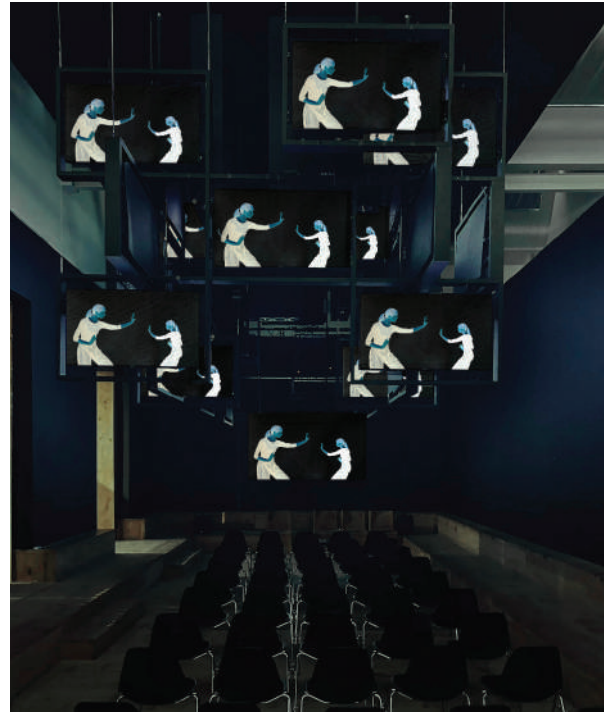
Sara Bonaventura (IT) and Anna vs June (GR) present Practicing Defence. The piece focuses on the Xing Yi and BaGua styles of Wushu Kung Fu as practiced in the Athletic Club Inner Fist, in Athens. The shifu (teacher) and two students, all of them also professional dancers, repeat a series of movements alone, together, competing and complementing each other. Practicing defence.

Based on the recordings of their performance and drawing inspiration from works such as Maya Deren's Meditation on violence, Sara Bonaventura and Anna Vs June aimed to create a narrative loop centered on female empowerment and solidarity.

Performers:
Joanna Toumpakari, Elina Demirtzioglou, Marietta Manaroli

Video installation (different versions, color, 16/9, HD)

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



Featured On/Screenings:

Gravitational Lensing: Feminist Film, Shapeshifters Cinema, Oakland (US) 2025

Panoramica*23, BOX Videoart Container, Milan, 2024

Panoramica*23, Boscombe Arts, Bournemouth (UK)

Panoramica*23, Studio 02, Cremona Art Week (IT)

Panoramica*23, Superotium, Napoli (IT), 2024

Triennale Agorà Space with 25AV, Milan (IT) 2023

CAVE Edition, Modena (IT) 2023

25AV - Paneuropean Online Platform, 2023



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.”

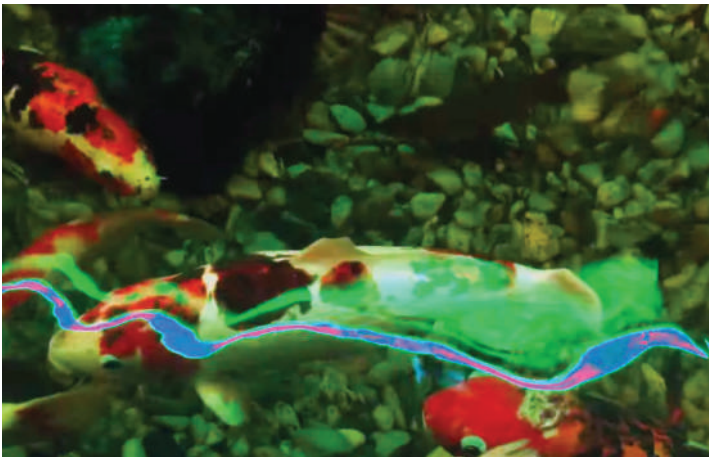
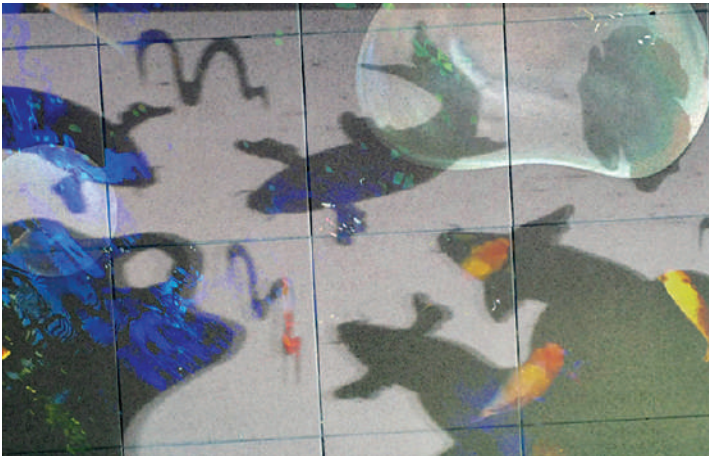
“The patch on the Korg MS20 recreates the redundant effect of dub reminiscences”, he continues, “The answer sound echoes the movement of the waves, producing an

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.”

FACT MAGAZINE

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



LATEST

FACT

Video Series Mixes Tech

FACT

Stromboli - Dive

Watch later

Share

Series, Autoplay | By Henry Wood-Jones | 28.09.20

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.

IF I

2019

Directed by Sara Bonaventura

Official Official video for BeMyDelay If I, from Bloom Into Night (LP, Boring Machines) premiered on Tiny Mix Tapes

Igne Natura Renovatur Integra (through fire nature is reborn whole)

This videoclip was shot in the quintessential lagoon (from Latin lacuna meaning pond and hole) in its ancient part, Northern of Venice. Symbolic elements like fire and water, air and earth, fill up this hole. The air feeds the fire which is materializing flashbacks that the water cools down.

The journey takes you through different seasons, from swampy to more open areas, from blue to purple to lilac and red, out of the blue into the red. Sunset or sunrise?

Mysterious meanings are hidden where the point of the flame is as transparent as the water and the air. From the womb of the lagoon, from the lagoon in the womb, time is not lost to me, but lost in me.

Little visual tribute to Zulawski's "On the Silver Globe"

5' 21", color, 16/9, 2020

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

"And the video is a complete stunner too, with visual artist Sara Bonaventura matching Riccardi's paeon to pain/growth by tabling the visceral elements of fire and water to great effect. There is a deep longing in both the song and the video that conjures up the most basic of battles everyone must face: coping with the complexities of human nature and surrendering to them to heal the burn and the spurn."
David Nadelle, Tiny Mix Tapes

Featured On/Screenings:

TIME is Love.12, Universal Feelings: Myths & Conjunctions, curated by Kisito Assangni, different locations:

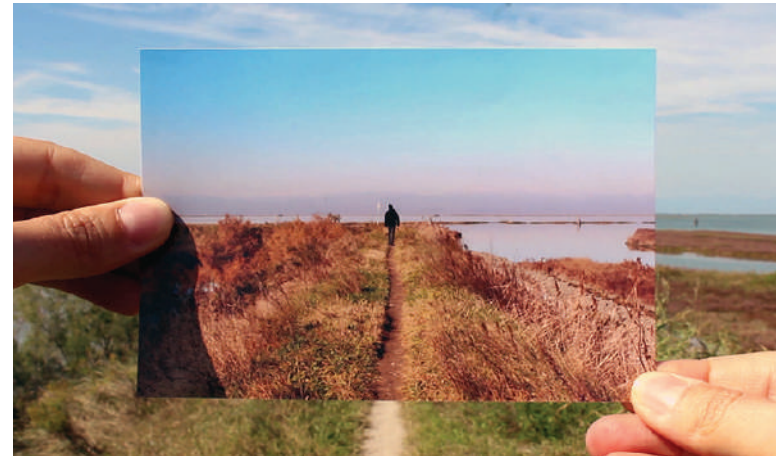
We Open Space, Vienna (AT), 2020

Blue Oyster Art Project Space, Dunedin (NZ), 2020

ELY Center, New Haven, Connecticut (US), 2020

Cruce Contemporaneo, Madrid (ES), 202

Tiny Mix Tapes (US), Video premiere, 2019



SARA BONAVENTURA

SELECTED WORKS 2019-2024

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INSTAGRAM: [/bonaventurasara](https://www.instagram.com/bonaventurasara)

VIMEO: vimeo.com/user3178918

YOUTUBE: www.youtube.com/saravlinder