

GIORGIA PIFFARETTI

PORTFOLIO

RESEARCH

LECTURE PERFORMANCES

VIDEO

OBJECTS / INSTALLATIONS

2019

Questioning familiar ways of seeing the everyday, to engage with new layers of meaning.

Research developed in the context of the Master of Film at the Netherlands Film Academy, 'Artistic Research in and through Cinema'.

When our habitual way of looking is left behind, everyday objects or situations can be seen as phenomena with particular features hitherto unseen. In that way one can create meaning beyond the ordinary, while transcending private interests

From the oscillatory movement between familiar and no longer familiar a 'space in between' emerges; one that can be seen as the terrain in which one can reconsider and play with new layers of meaning.

This method of working thus questions and visualises how one can relate to images or objects, and that's the reason why I work with archival praxis and filmmaking practice, i.e. filming and editing to make this process visible.

On the picture:

Documentation of the lecture performance ,Familiarscope'. In this version digital and analogue material are combined through a live narration.

Eye Film Museum, Das GrootLAB, Amsterdam, July 2019



Link on Vimeo

Visual abstract of the research
<https://vimeo.com/342536918>



familiarscope

/fəˈmiliəskəʊp/

noun

an optical instrument used for viewing familiar elements, such as objects, images or situations with the purpose of enabling one to reconsider the relevancy of what at first sight could appear ordinary. It works with 'distance', as it first creates the defamiliarization of the observed object, to then make space for subjective projection, thus allowing one to reconsider what is perceived.
More than an object, it is an attitude that just needs to be activated.

2019

Video projection

HD 16:9

17' 37"

Live narration (voiceover amplified)

Audio English and Italian

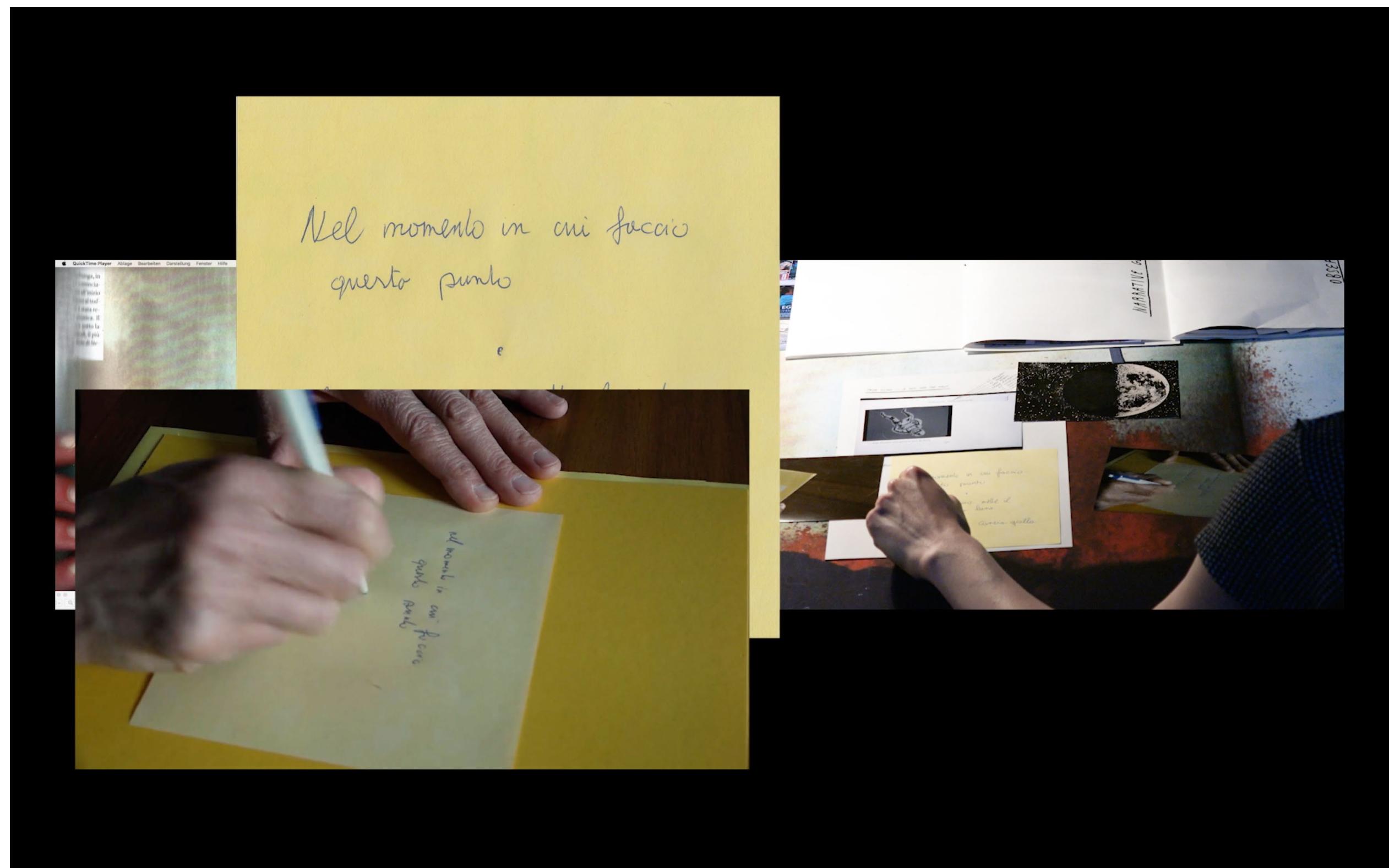
Subtitles English

The lecture performance 'Familiarscope' guides the spectator from anecdotes to fragments to images in order to reveal thoughts and processes that lead to the main questions of the research.

Starting from a personal note on the moon-landing, the narration questions archival criteria and originary elements that bring us to create meaning. It also introduces the newsstand (see 'A NEW STAND' synopsis) as a multifunctional device to trigger an experience on shifting perspective on what is taken for granted.

Link and connections traced among apparently unrelated material will lead to the dictionary definition of the 'Familiarscope'.

The live narration is synchronized with the video screening.



VOICE OVER: "It's the 20th of July 1969.

(live) My father lies on the living room with a piece of paper and a pen.

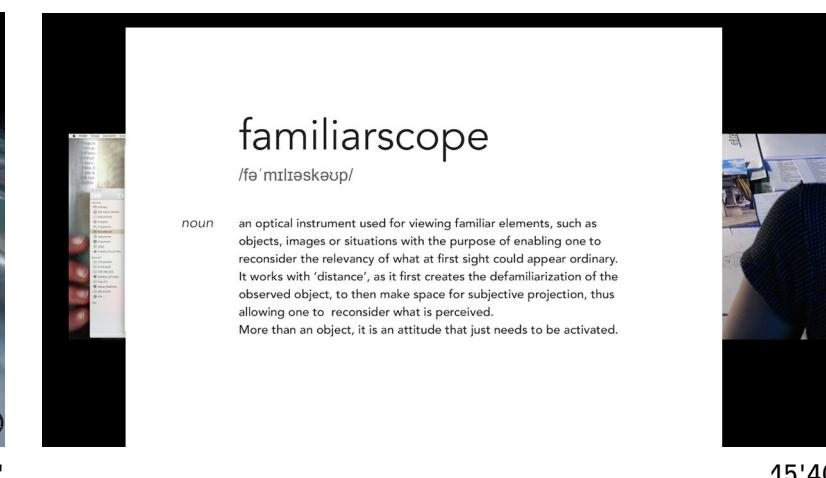
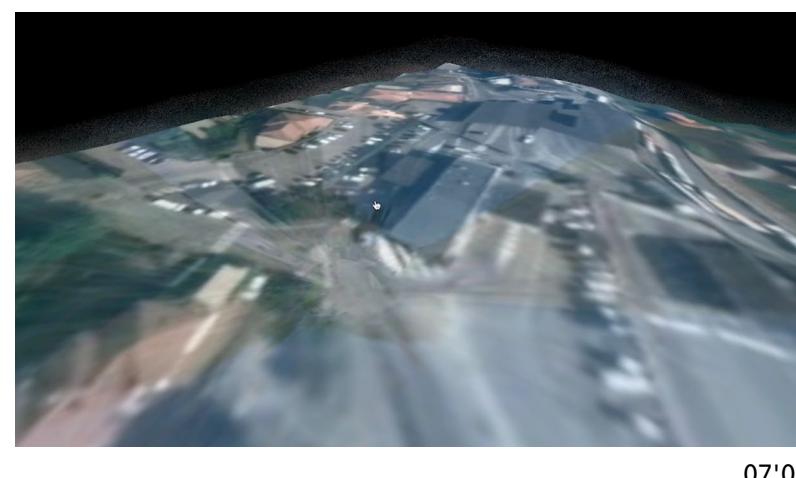
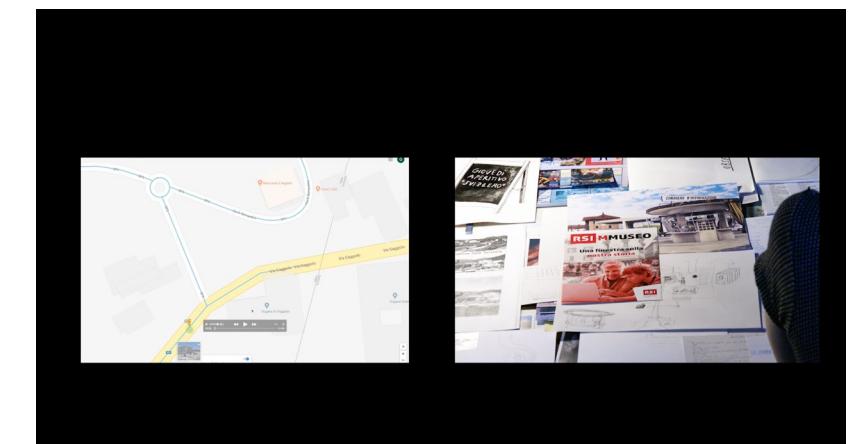
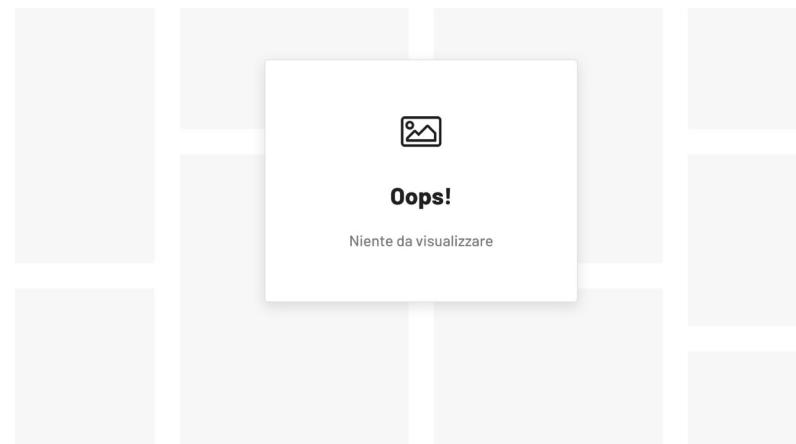
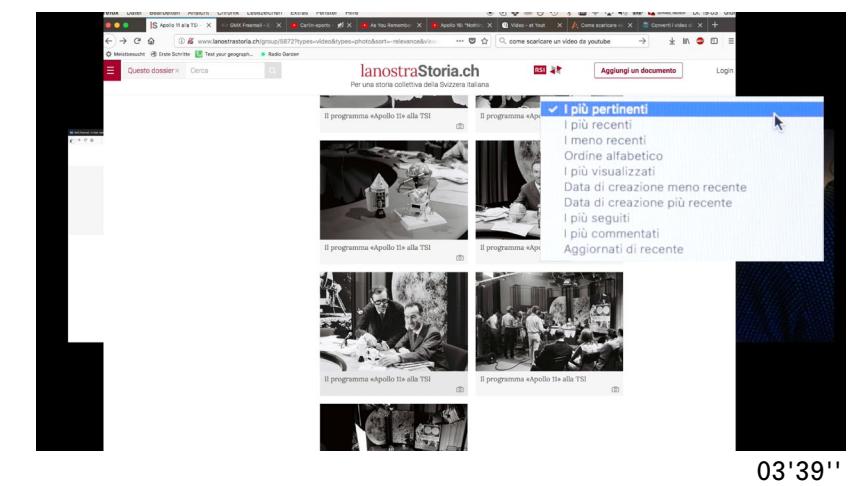
He writes: "The moment I make this dot the first man steps on the moon surface. Mendrisio Yellow Room."

He prepares the paper and he waits concentrated. The moment Armstrong put his feet on the moon's surface he'll make the dot on the paper.

FAMILIARSCOPE - LECTURE PERFORMANCE

RESEARCH / LECTURE PERFORMANCES

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A NEW STAND - SYNOPSIS

RESEARCH / PROJECT

1/1

2019

Research of case study
- on going project -

The project 'ANEW STAND' is an outcome of the research Familiarscope. It revolves around a newsstand in Gaggiolo (IT), situated a few meters from the Swiss-Italian border. Ever since I was a child, I have visited this place routinely to buy Italian magazines: a ritual that became less and less frequent when I moved away from my hometown. However, having taken some distance from the newsstand, I could look at it in a different way, questioning its relevance in a broader context, including my own projections onto it.

In this project, the newsstand is seen as a device with multiple functions. Thanks to its specific position, it works as an **observatory**, a perfect place to observe socio-political and economic relations; it can be turned into a **narrative generator**, since its architecture creates frames where magazines can be seen as still images of an editing sequence; it is a **reference point**, to track one's growth and evolution of interests reflected on the magazines chosen; or it can be seen as an **archive**, as its structure is at the same time preserving its functioning but daily updating its content.

These functions and the display of the gathered material are presented in the form of an interactive installation. That allow one to discover and reinterpret the newsstand features from different perspectives.



[Link on Vimeo](#)

Visual abstract of the research
<https://vimeo.com/342536918>

collaboration with Sophie Wright

2019

Live cinema performance with mix media

Family pictures, images,
video projection 16:9, HD

live narration (English)

Approximately 30 minutes

'Ascent' is an experimental conversation
between two collectors.

Sophie Wright and I performed a journey from fragment to fragment, image to image. Letting the material (anecdotes, images and videos) dialogue, we invited the audience into a setting where associations and narrative trajectories evolved from the smallest starting point and reached the highest peak.

The material we selected for this dialogue led us to build up an ascent to the "top of the mountain", that is seen as a metaphorical spot triggering several reflections related to images, desire, and the narratives built around these excursions.

Step by step, the finding of family images on the top of Mont Blanc offers an entrance point to new reflections: what is there to discover in these pictures? What does the top of the mountain represent?

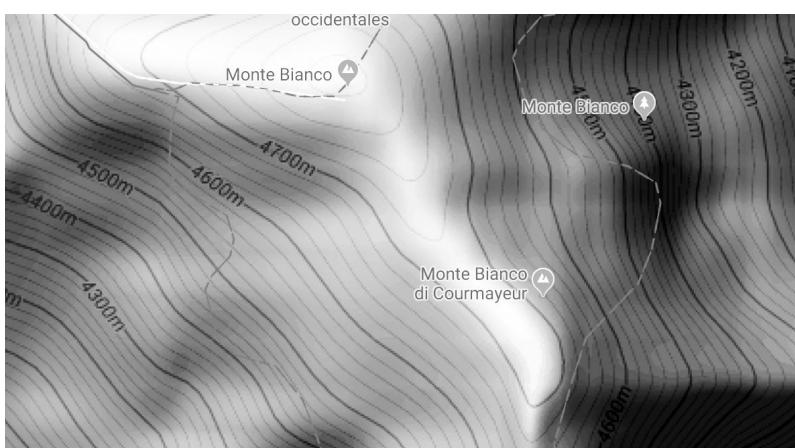
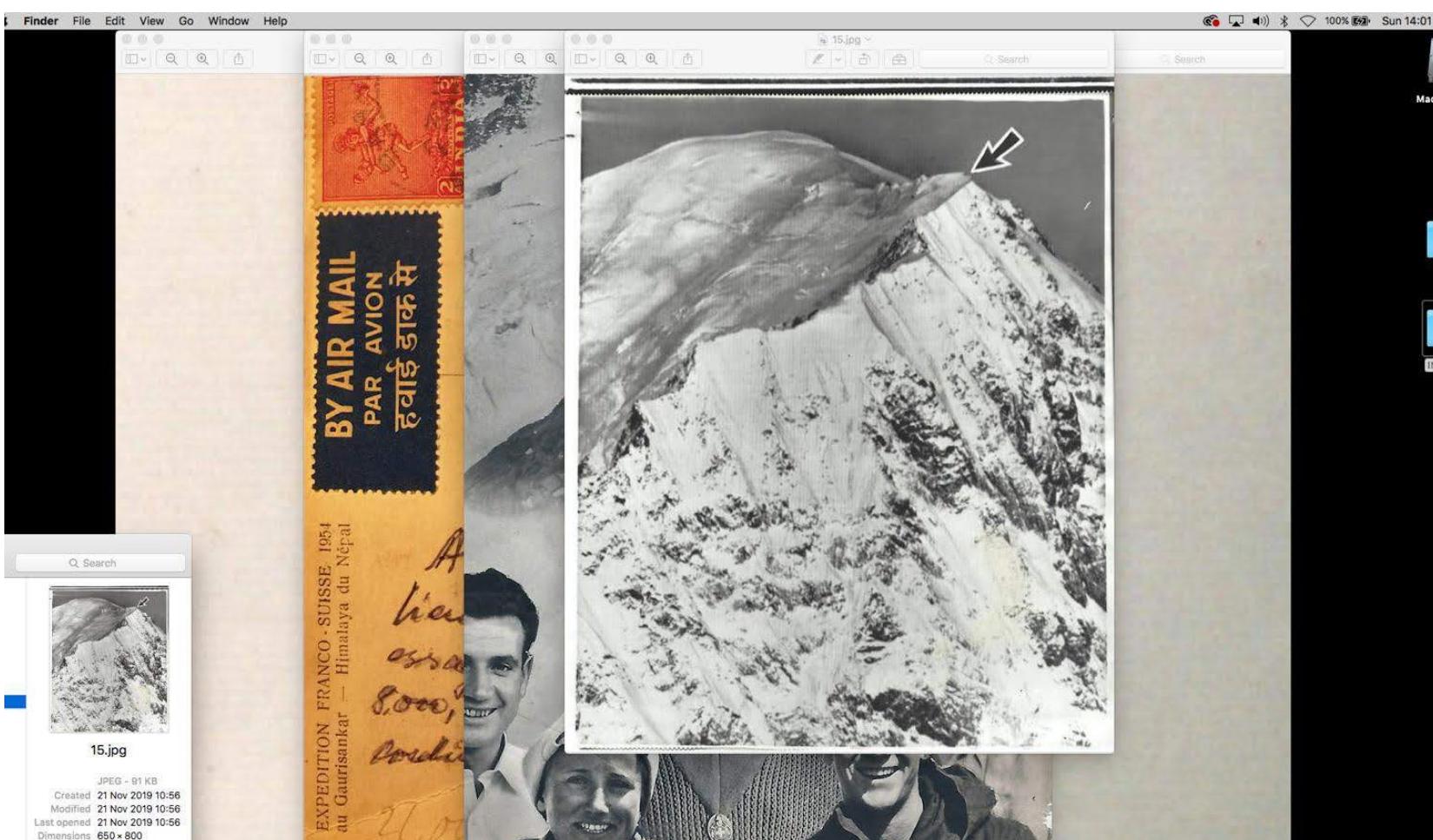
The glacier of Mont Blanc becomes a sort of 'natural archive'. Despite maybe seeming a remote and hardly reachable place, it carefully conserves (both physically as well as in its images) elements that allow to unfold stories and investigate this human-images-nature relation.



The desktop is organized as a pile or 'avalanche' of images, creating the sequence of the performance.

The material is also printed and is displayed through the narration into the space.

The form and material display of this work has to be adapted from space to space, according to the specific architecture.



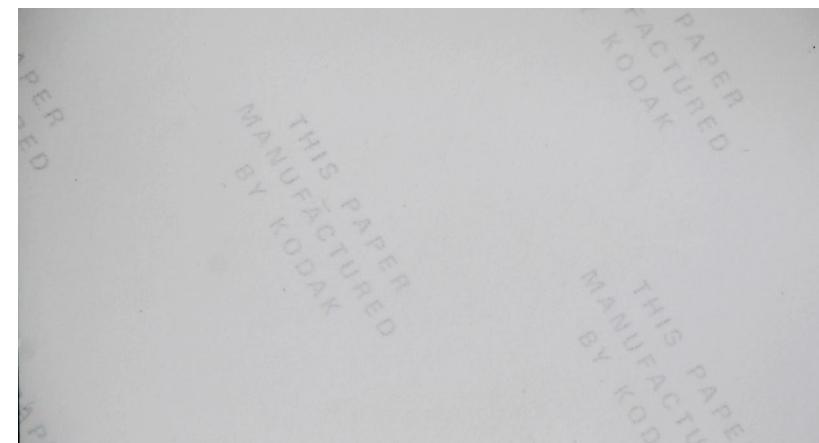
2015
Mendrisio

HD 16:9
15' 19"
Video projection
Audio Italian
Subtitles English

The address Via Vela 8 used to lead to my grandparents' family house in Ticino, which remained furnished and functioning though uninhabited for some years.

This temporary condition of crystallization led me to wonder about the role of this place which seemed to have been put on hold, picturing it as a potential stage where memories are triggered. I began visiting the house regularly – sometimes accompanied by my father, who used to live there – and started collecting its stories and images. With this process a reflection about the preservation or reconstruction of the past began. The house – a constellation of objects and nucleus of past personal experiences – becomes the point of view through which one also observes the outside and the urban changes around it. In this way the short film, with its fragmentary structure, examines the mechanism of memory and the function of film as a support for the act of remembering.





00'18"



01'07"



01'33"



02'43"



03'17"



03'55"



Sogar der offizielle Fotograf war
gekommen

07'00"



08'44"



11'59"

«UN VIDEO ARTISTICO»

VIDEO

1/2

«AN ART VIDEO»

2016
Mendrisio

HD 16:9
3' 20"
Video projection
Audio
Italian
Subtitles English

“What’s that?”

(...)

“Ah...an art video”

Without having specific intentions,
I filmed with my mobile phone at
San Martino's fair in Mendrisio.

Later on, I noticed that this brief monologue (of a friend of mine) was also recorded. This changed the value of the footage, creating the possibility of using it to reflect on my role of artist, and its expectations, as well as on how the material produced can become relevant, according to the framing and the context in which it is positioned.



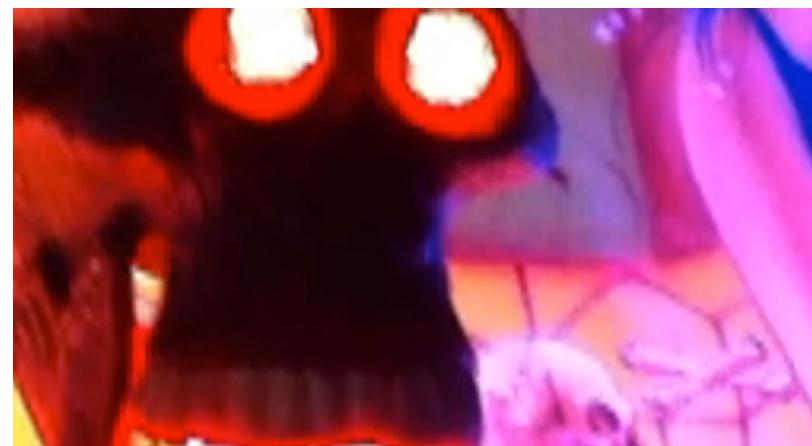
Link on Vimeo
<https://vimeo.com/160217270>
password: videoartistico

«UN VIDEO ARTISTICO»

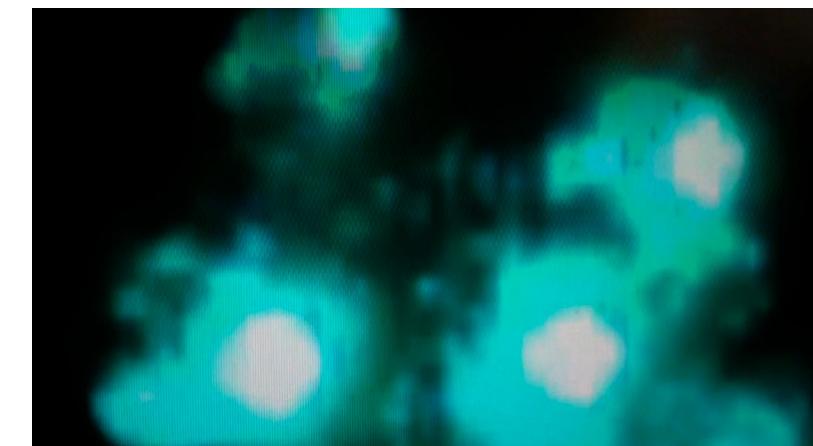
«AN ART VIDEO»

VIDEO

2/2



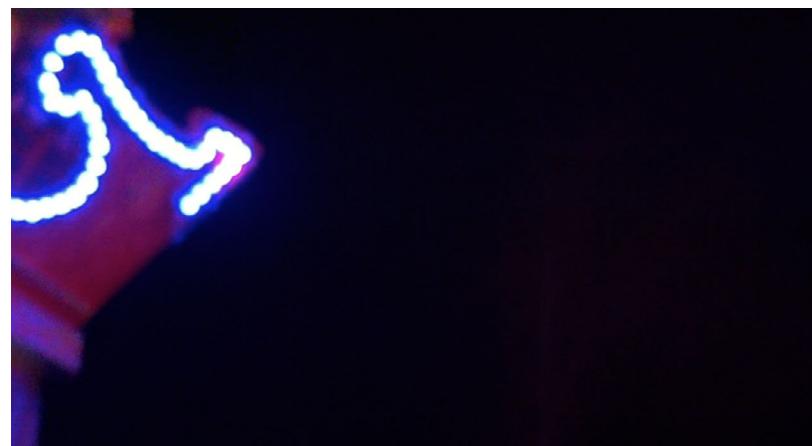
00'21"



00'57"



1'01"



01'34"



02'49"



03'10"

Link on Vimeo

<https://vimeo.com/160217270>

password: videoartistico

TOUR IN BARCA A BERGEN

VIDEO

1/2

BOAT TRIP IN BERGEN

2017

Bergen, Norway.

HD

Monitor

4:3

4' 30"

Audio

A man is filmed while he himself is filming the landscape during a touristic boat trip. The video is edited into three sections, each introduced by the video file details.

Each section articulates different moments:

the framings of the man, the act of filming, and a framing over the sea. In this last, the reflection of the sun on the water dissolves or 'erases' even more the recognisable elements of the landscape, giving space to a diffused and abstract tingling of points of light.

The value of images, one's position towards the action of filming, and the role of preservation are called into question through this sequence.



Link on Vimeo

<https://vimeo.com/281300132>

password: Bergen

TOUR IN BARCA A BERGEN

BOAT TRIP IN BERGEN

VIDEO

2/2



00'12"



00'45"



02'27"



03'09"



03'52"

[Link on Vimeo](#)

<https://vimeo.com/281300132>

password: Bergen

CONVERSATION

2013

HD

16:9

4' 04"

3 sincron projection

Mute

A conversation is shown only through close-ups of the interlocutor. The material is edited in a synchronised sequence with three video channels without audio tracks.

Through the different combinations in which the images appear and disappear, through the gestures of the interlocutor as well as the different framings, a rhythm is created.

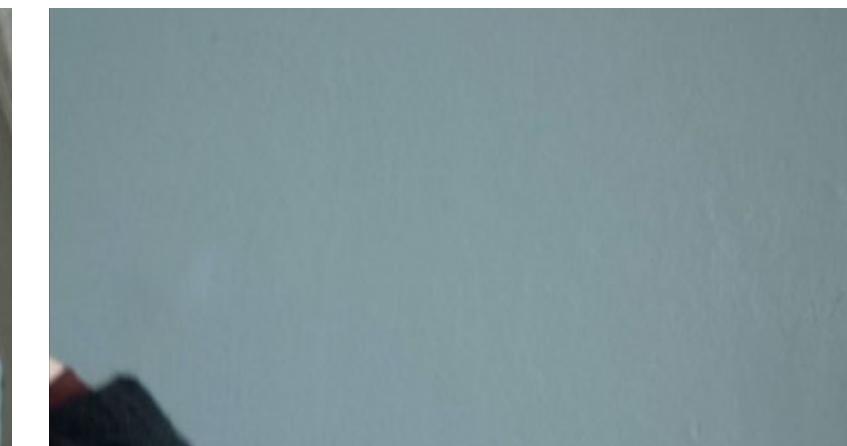
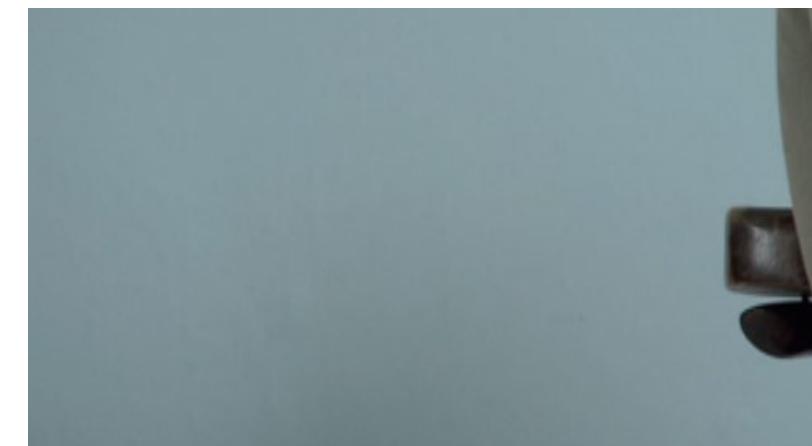
In this way, a sort of choreography is defined, encouraging the spectators to project their own interpretations on gestures and rhythms.



Link on Vimeo

<https://vimeo.com/196082836>

password: Gespräch



00'08"



02'11"



03'26"

TIGLI, PER UN MOMENTO O FORSE ALTRO

LINDEN FOR A MOMENT OR MAYBE SOMETHING ELSE

VIDEO

1/2

2013

HD

16:9

Loop

Mute

In the video clip, exploiting the movement of the camera, it is possible to ‘see through’ the rolling shutter, perceiving in a more or less distorted way the elements on the outside.

The initial image of the window is then progressively ‘affected’, letting foresee the landscape that is behind the rolling shutter, to the point of being distorted, reduced to abstract geometrical shapes.

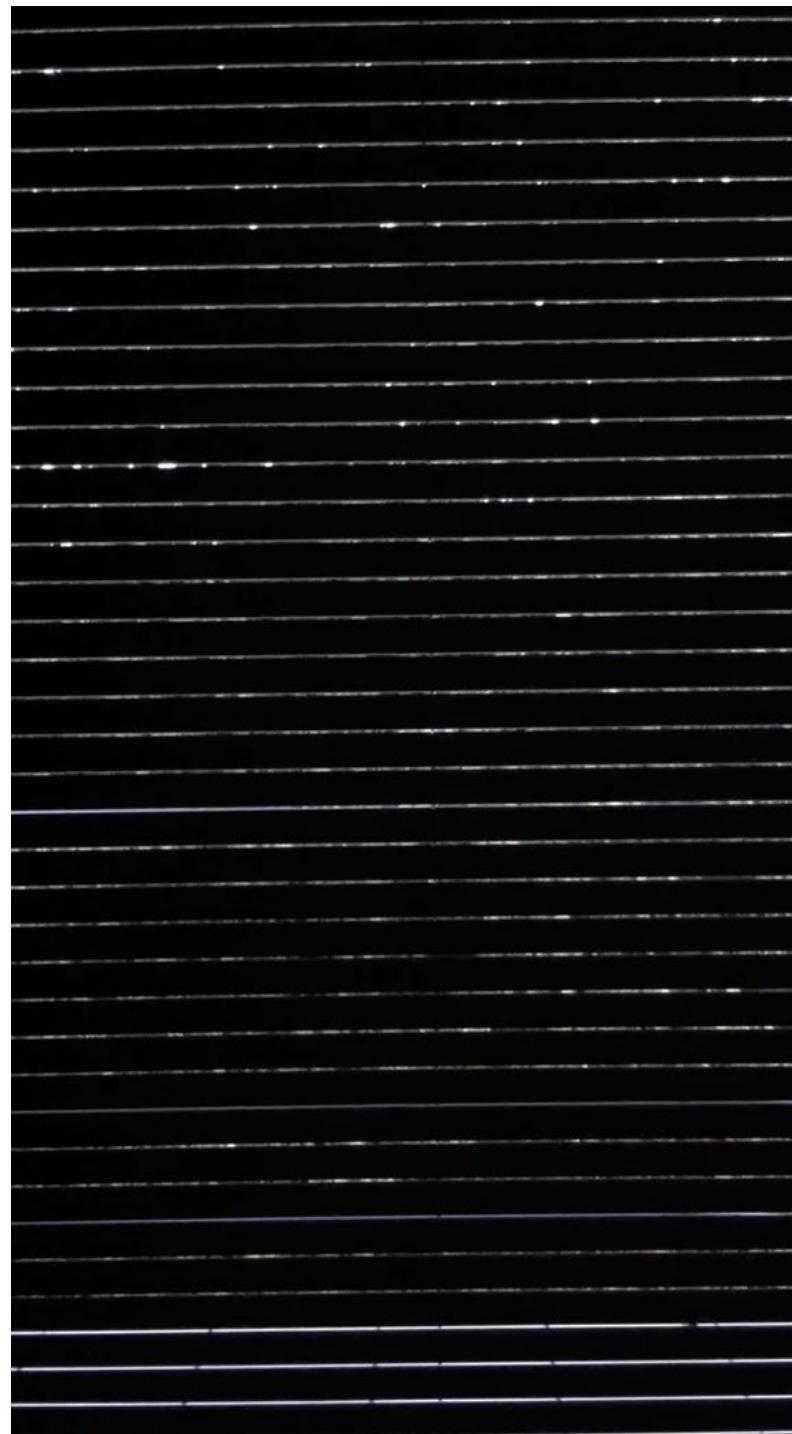


TIGLI, PER UN MOMENTO O FORSE ALTRO

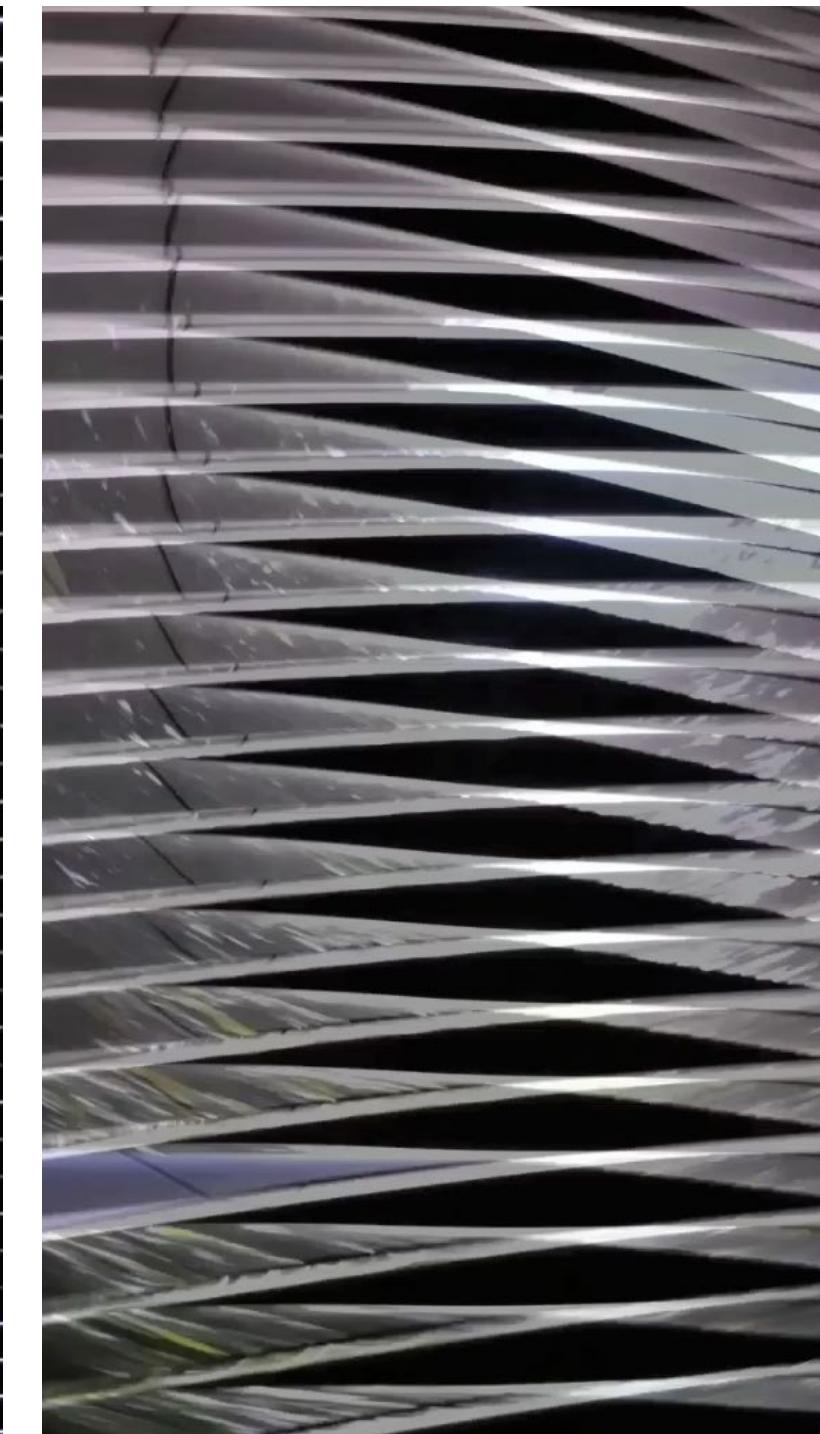
LINDEN FOR A MOMENT OR MAYBE SOMETHING ELSE

VIDEO

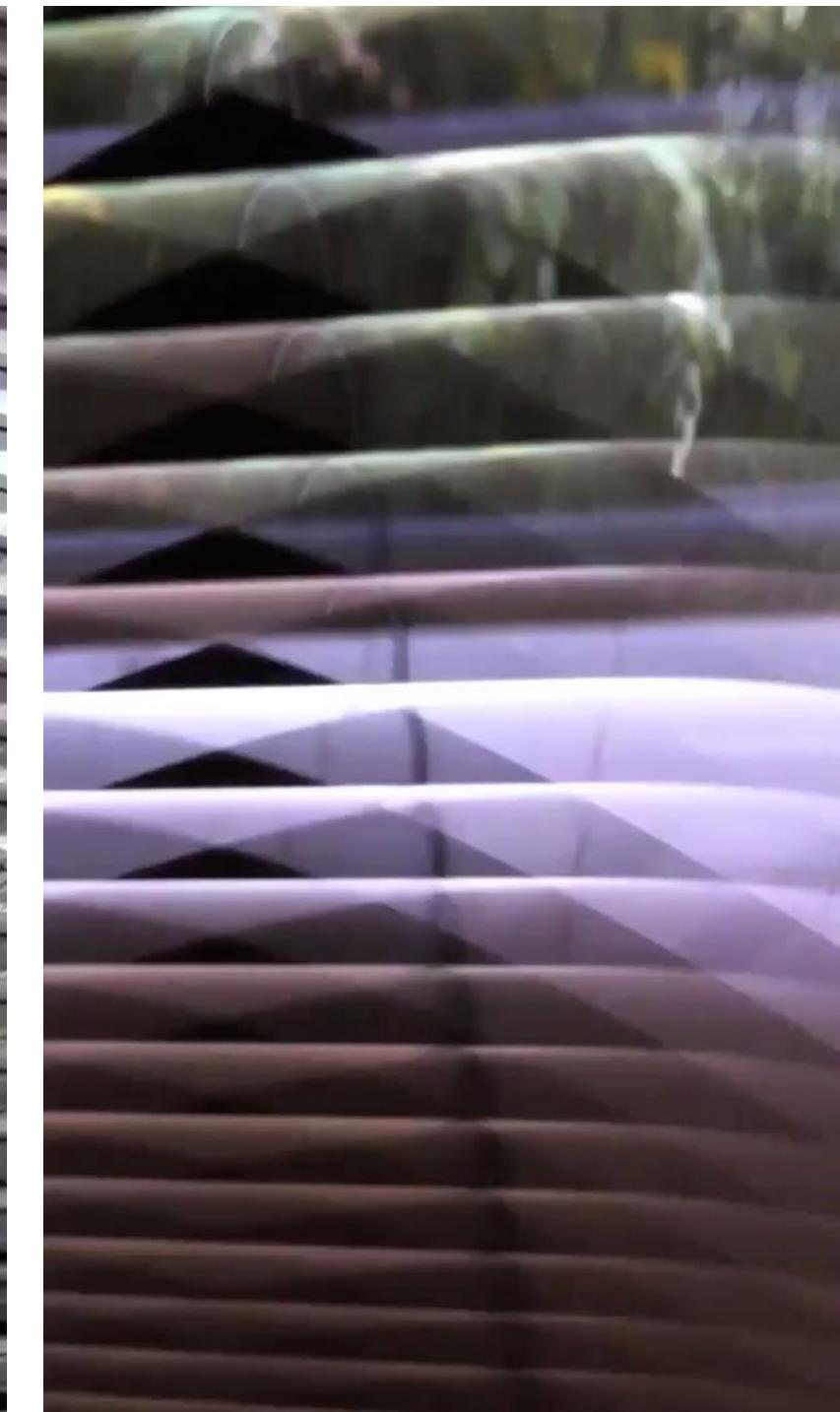
2/2



00'07"



01'04"



01'19"

SOME PAGES

2014

HD
16:9
Video projection
Audio

Pagina uno
2'23"

Pagina due
2'33"

Pagina tre
5'00"

A series of short videos, characterised by repetitive actions of meditative nature. The audio track, in which one perceives light noises of the actions, gives an atmosphere of reflection and intimacy

The series is not limited or 'closed', but is instead a sort of collection to which new pieces can always be added.





00'16"



01'16"



00'07"



02'14"

*Pagina uno
2'23"*

CURRENT

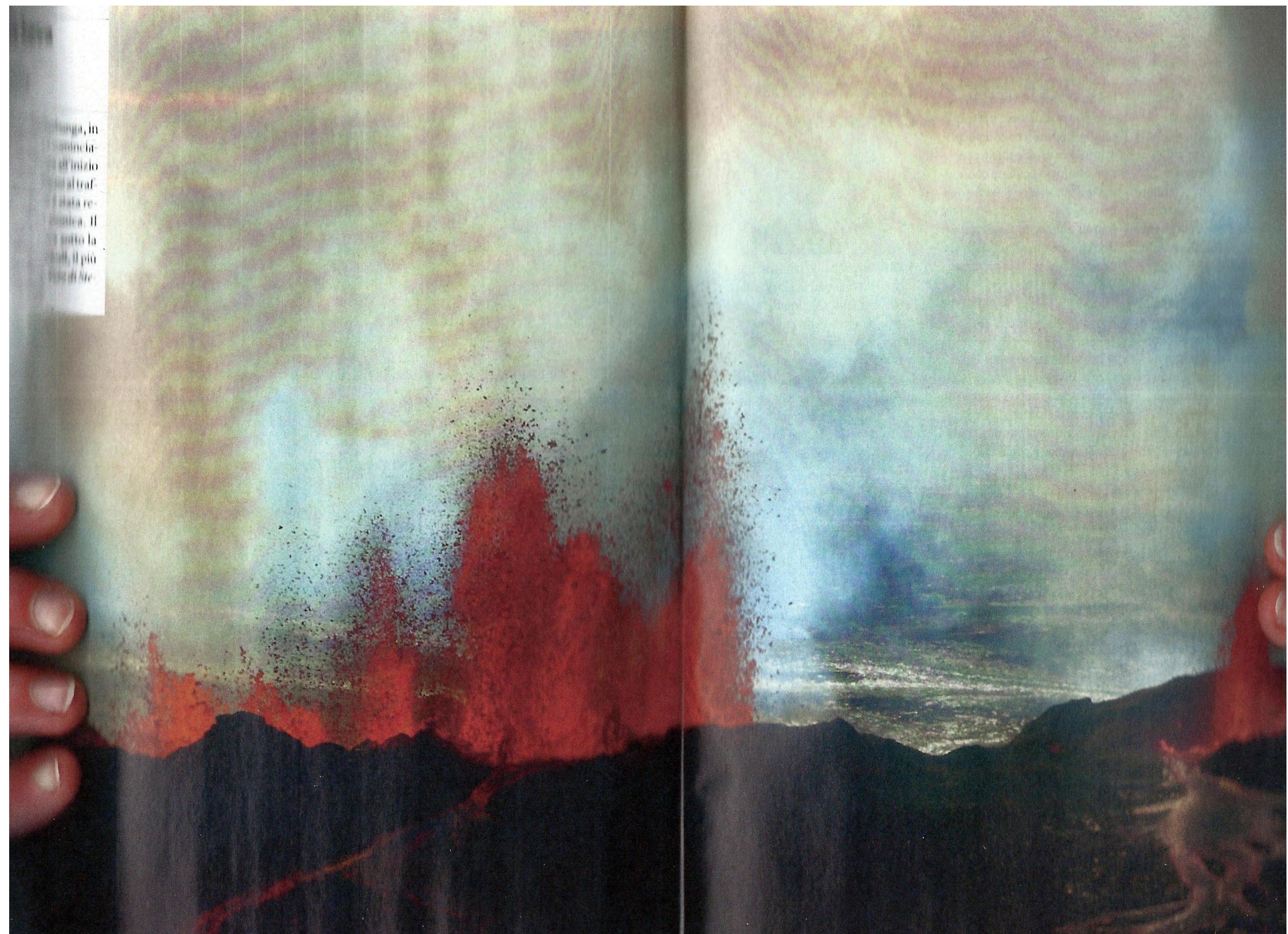
2014

Digital printing
21 x 29,7 cm

Image realised through the scan
of a picture in a magazine.

This action modifies the original image,
both on the digital (resolution, quality,
etc.) and compositional level.

The result encourages us to fluctuate
between different levels: the original
picture, its distribution in a magazine
and the action of manipulation that the
picture has undergone.



TRAMONTO - TRAMONTO

OBJECTS / INSTALLATIONS

1/2

SUNSET - SUNSET

2015

Digital printing
9 x 11 cm

Two nearly identical pictures of a sunset. The location, subject and date have been scrupulously written down on the back of the pictures.

Looking at them closely, details of small incongruences emerge. These lead to reflect on the action of photographing, to an attempt of reconstructing the situation in which the pictures were taken, trying to guess the reasons of their existence, and think about the sunset both as a phenomenon as well as a photographic subject.

In the graduation show of Langenthal, these two pictures were produced in series, so that the observers could have a copy of both of them to be kept and observed.



TRAMONTO - TRAMONTO

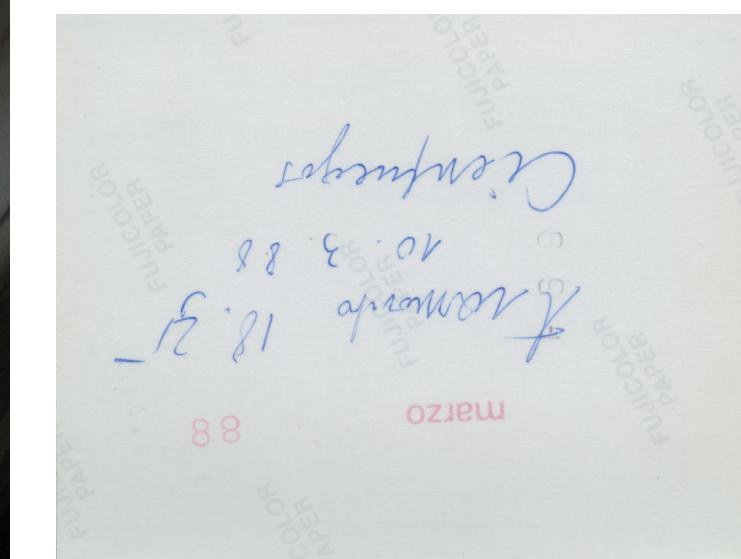
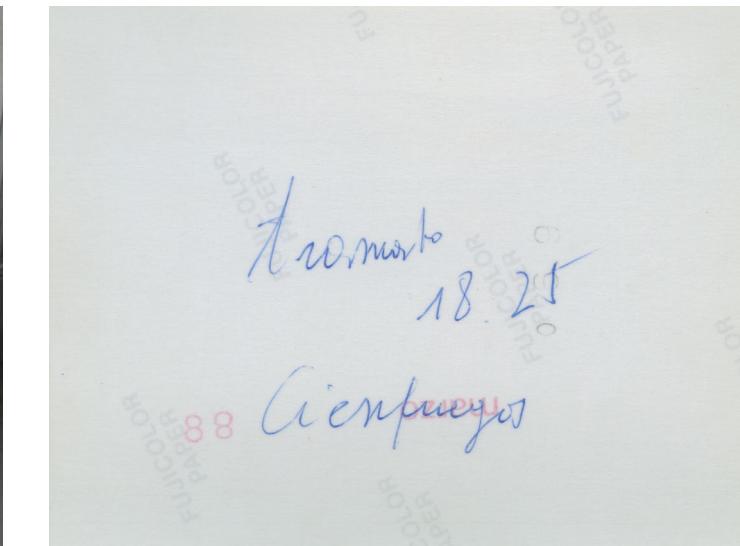
SUNSET - SUNSET

OBJECTS / INSTALLATIONS

2/2



Langenthal, Diplomausstellung 2015



2017

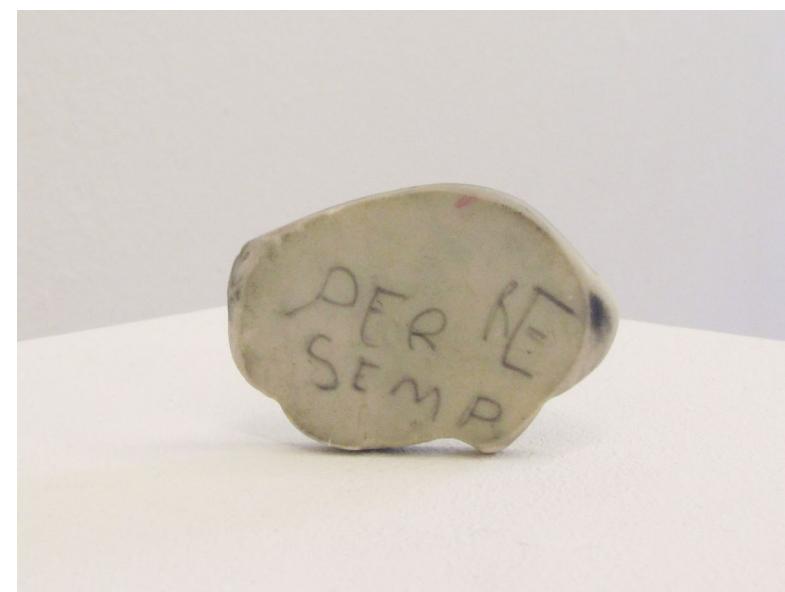
writing on rubber

The rubber, found with the child writing “per semp-re” (“for ev-er”) on it, becomes in a new context a support to reflect on different levels on time and preservation.





Stadtgalerie Bern, Argument Place 2017



TAKE A SEAT

Project realized with Nicolle Bussien
2017

'Take a seat' is an invitation to take a chair and read a text (with the same title), that, in the form of a dialogue, articulates a group conversation in which different ideas about space distribution are discussed.

Sources of inspiration were discussions of a self-organized art community that was planning an exhibition. However, the terms used in the text remain intentionally open, allowing the reader to imagine the dialogue in different contexts, as for example political debates. Each voice in the dialogue has its own opinion regarding the subject discussed as well as its own visual position on the sheet.

This work was presented in occasion of the exhibition 'Open House' (2017) in the Stadtgalerie Bern.

Nicolle Bussien developed a further version of the text, that became an independent work.



GIORGIA PIFFARETTI

BIOGRAPHY

Giorgia Piffaretti (1989) was born and grew up in Ticino (Switzerland). She attended the HKB (Hochschule der Künste Bern), where she completed the Bachelor's degree in Fine Arts in 2015.

After a period in which she lived and worked in the collective atelier Schwob-Haus in Bern, she applied for the Master of Film at the Nederlandse Filmacademie of Amsterdam, in the program "Artistic research in and through Cinema", where she graduated in June 2019.

Her work, moving across fine arts and film, is based on an archival praxis, and includes different media - objects, pictures, drawings and moving images. Driven by the necessity to re-establish relations with what is observed, she wants to question and engage with what can be discovered 'beyond the familiar'.

Using her personal archive as a source, Giorgia Piffaretti plays with re-contextualising the meaning of singular elements or traces, inscribing them in a larger scale, creating connections from the individual to the collective, thus raising questions about the perception of images.

CURRICULM VITAE

EXHIBITIONS AND SCREENINGS

- 2020 **In between**
4° Festival ECRÃ of Audiovisual Experiments
Rio de Janeiro (BR)
- 2019 **A New Stand - Unfolding layersd of meaning**
Kein Museum, Progetto 6000. Zürich (CH).
- New Light**
Familiarscope lecture performance for the cinema
FC Hyena, Amsterdam (NL)
- Artistic Research week**
Familiarscope (Mix media installation and Lecture performance)
EYE Film Museum Amsterdam, Das Grootlab (NL)
- 2018 **The missing Image**, group exhibition
La Rada (CH)
- Open House**, group exhibition
Stadtgalerie (CH)
- Blind Date**, group exhibition
Sonnenstube (CH)
- Argument Place**, group exhibition
Stadtgalerie (CH)
- 2016 **Screening (Via Vela 8)**
Espace Libre, Biel (CH)
- 2015 **Diplomausstellung**, group exhibition
Kunstmuseum Langenthal (CH)
- Screening (Via Vela 8)**
Othermovie Film festival,
Lugano (CH)

PUBLICATIONS

- 2019 **A NEW STAND - Magazine for observations, imaginations and projections**
(Research publication)

ARTICLES

- 2019 **A new(s) stand: unfolding layers of meaning.**
Archival praxis, between observation, projection and imagination.

RESIDENCIES

- 2019 - 2021 **WOW Artist in residence**, Amsterdam (NL)

- 2016 **Livinglangenthal**, artist residency (CH)

OTHER ACTIVITIES

- 2020 **Concept development and Audio editing**
for the installation "How should I look like"
by Nicolle Bussien
- 2020 **Scenography** for the performance "Auftakt"
by Steela Diamond and X Noëme with Nicolle Bussien
- 2016 - 2018 **Assistent** by the research
"Bilder Kippen" lead by artist Tine Melzer
(Video documentation, documenting and archiving material)
- 2017 **Assistant** by film director Babeth Van Loo
(PR, Video documentation for Buddhist Film Festival
EYE Film Museum)
- 2015 - 2017 **Co-founder** Association Schwob Haus, Bern (CH)
Member of the non profit organization team
for the cultural events serie "immer am achten"
Schwob Haus, Bern (CH)
- 2017 **Videoclip editing**
White man with guitars by Roger F.
- 2015 - present **Member of the dance company Macondo danza**
(scenography and video documentation, editing)
- 2015 **Artist Talk**, arbenz, Zürich (CH)

EDUCATION

- 2017 - 2019 **MA Artistic Research in and through Cinema**
Netherlands Filmacademy, Amsterdam (NL)
- 2012 - 2015 **BA Fine Arts**
Hochschule der Künste Bern (CH)
- 2011 - 2012 **Präpedeutikum**
Zürcher Hochschule der Künste, Zürich (CH)

