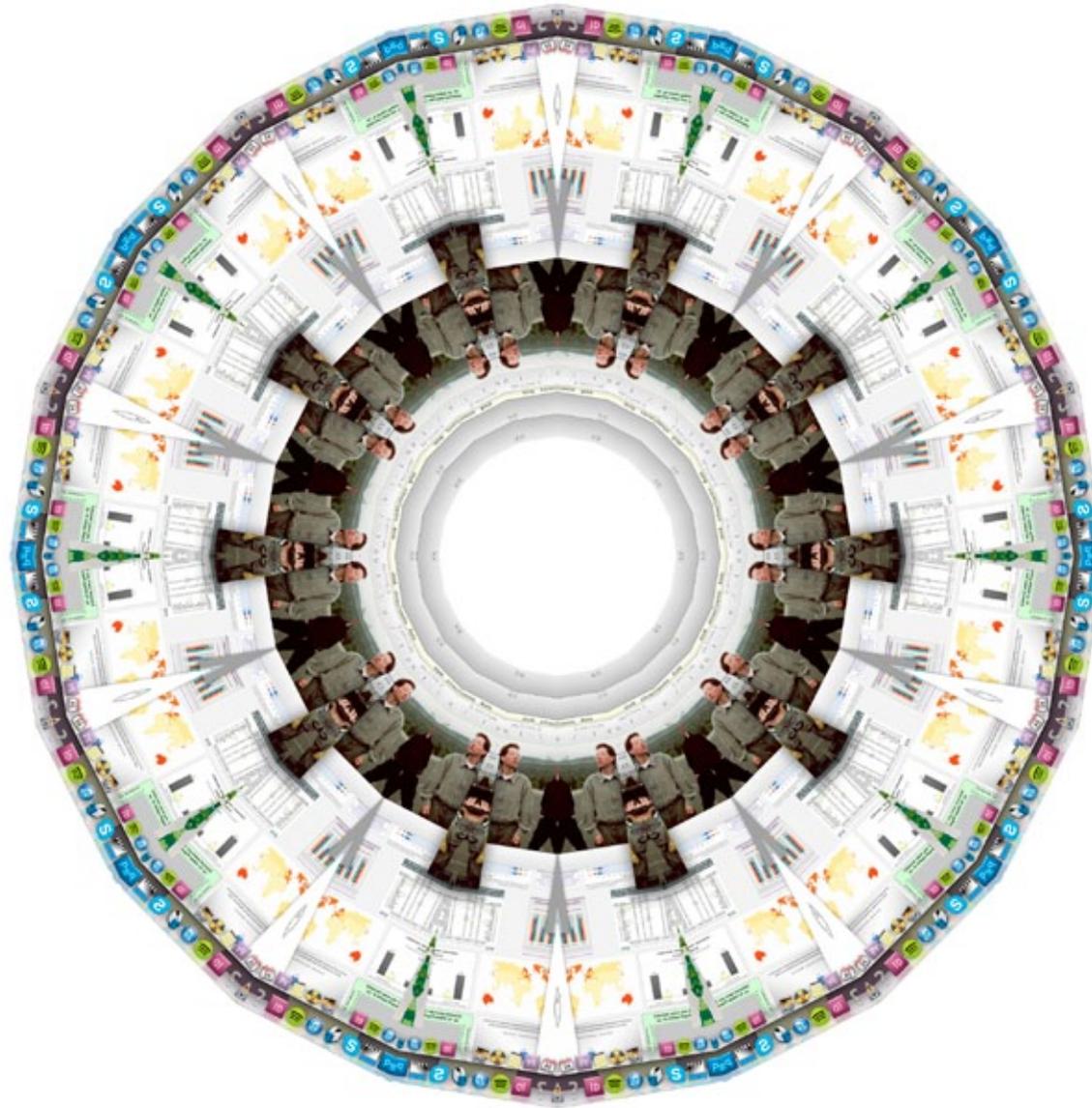


Valentina Roselli

2014



2013, digital screen mandala

This series of digital mandala was made for the the project by Miltos Manetas and Francesco Urbano Ragazzi for the 54 Venice Biennale. This round diagram takes cue from the interview they made during their search for the Unconnected (all those who still live without experiencing the Internet) to the cyber-detective Marco Scarcella. Although the original topic should have been the method to find the Unconnected, the dialogue slowly moves beyond this, approaching subjects such as social engineering, trade of data, privacy, and what Michel Foucault would have called "biopolitics"...

(<http://www.neromagazine.it/n/?p=12723&color=14E3EB>)

The Church of The Unconnected – LEVEL THREE: MAKE MY DAY, DETECTIVE SCARCELLA

- Hi Marco, can you hear us well?

- Yes, I do hear you.

- You must have guessed our first question already.

- Let's see...

- Straight to the point: how would you find the the maximum number of Unconnected in the least possible time? We will assume to have unlimited economical resources...

- Wait. There is something I would like to say first. I have previously taken some notes, in order to be clearer and not to lose too much time thinking, now that we talk.. Let's first define who the Unconnected are, precisely. I have divided them in three or four categories. The first are the Disconnected, those people who used to have a life online and then, for the most different reasons, gave up on the Internet. A client of mine, for instance, has closed all of his accounts after his fiancée found out that he was cheating on her thanks to a crossed-control of some Facebook' posts. Alternatively, there is that case you were telling me about...

- Yes, Donald Knuth: an informatic engineering professor from Stanford University who has not even been using his email since 1990. He has his secretary to print down anything he receives on his account, which is still active. He replies to his correspondence every three months via regular mail, following a method he invented by himself.

- Exactly. Although it can be said that people like him have left a trace on the Internet, which is almost unerasable. It hardly happens that those who decide to go offline also put their effort in closing all their accounts and deleting all of the data saved. There exist sites like Wayback Machine [<http://archive.org/web/web.php>], keeping track of all the websites ever existed in the Net. Let's also add to all of the above that, nowadays, the keyword is "sharing": when a content is shared we can say there is no way to eliminate it. Once you get on the Internet, you cannot go back 100%. Your rate of disconnection depends on how and how much you have been connected before.

- Ok, the Disconnected are doomed. What other categories did you think of?

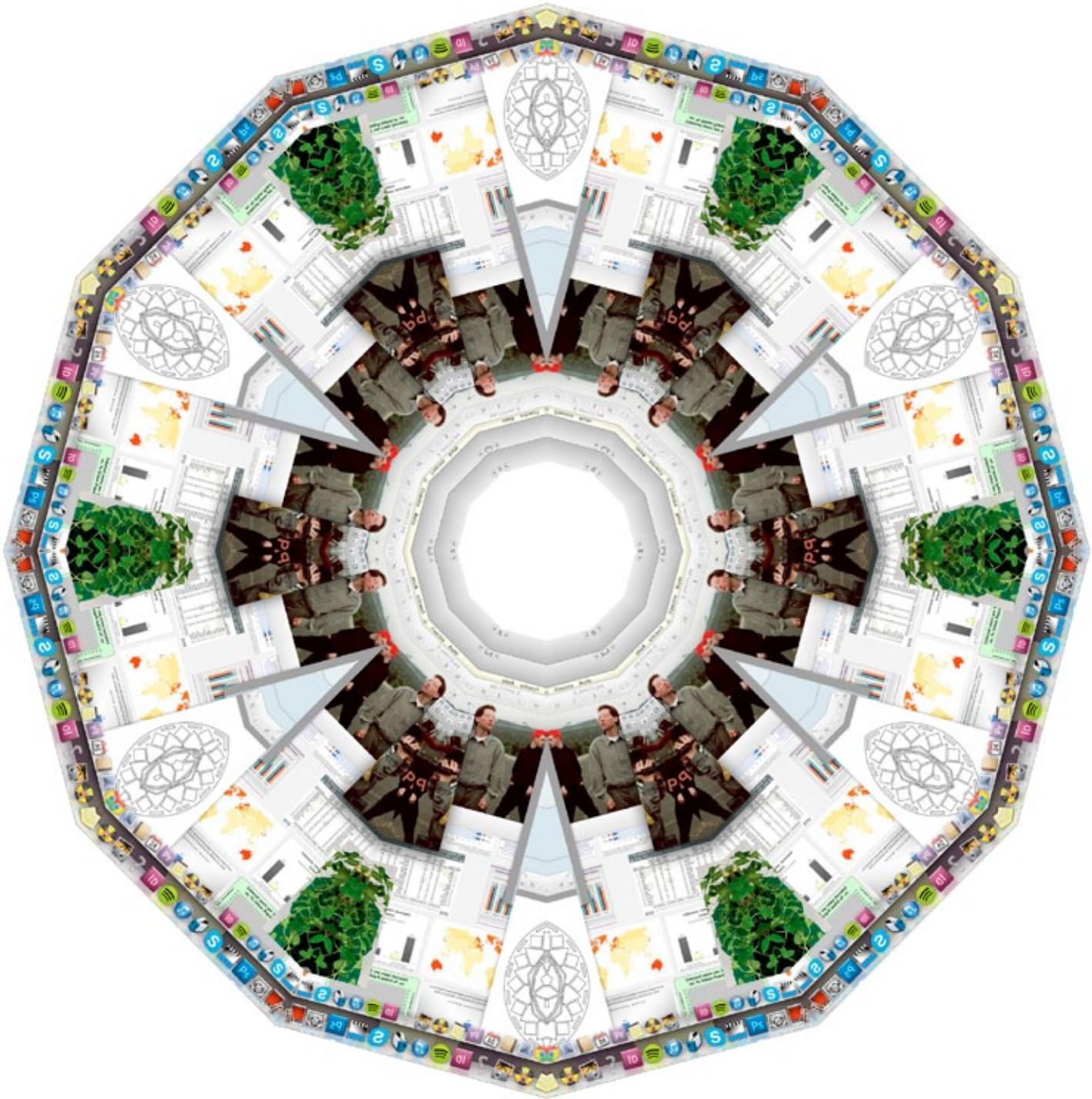
- The second category is that of the False Connected. I fit in there all the fake profiles, like those created -for example- to escape censorship.

- Yet the persons behind these profiles have experienced what it means to be in the Internet: in this case, they are none of our business.

- Then let's pass to the real Unconnected, those people who never ever connected to the Internet, not even once. If I had to find as many as possible, I would focus on the categories of people who, almost surely, do not have a telephone contract. For example, homeless people cannot afford it, while illegal immigrants do not have the documents any telephone company requires, before activating a new line.

- Although there always exist a possibility they found some way to connect.

- I have to say yes. This kind of people could get connected indirectly, taking advantage of the line of other users or simply using the free stalls of many libraries. It would be necessary to evaluate it on a case-to-case basis. Though another possibility is that of proceeding by geographical areas. Even online, it is possible to find some decently detailed dossier regarding a factor called "Internet Penetration". It is the percentage of world population having access to a conncection. This was the data as for last year: Africa 15.6%, Asia 27.5%, Middle-East 40.2%, Latin America and



the Caribbeans 42.9%, Europe 63.2%, Australia and Oceania 67.6%, North America 78.6%. Overall, the world rate of Internet penetration is only 34.3%.

- You mean that us, the connected, are a minority?

- Yes, but we have grown of 566% since 2000. The real boom was in the Middle-East with a growth rate of 2639.9% and in Latin America with a +1310.8%. Africa has expanded its users of 3606.7%, but eventually remains last of the list.

- Always keeping in mind our scope of making a differentiation, what more could be done?

- The opposite of what I have just suggested. We could look for all those people who are surely connected and take them off the list. It comes to my mind that many schools ask parents to fill in some online forms, in order to enroll their pupils: there are some high schools where the report card is sent only via email. This means that the parents of those students, just for having gave them birth, cannot refuse to be connected. They have no choice and maybe soon no one else will have one.

- A couple of days ago Zuckerberg declared that the connection is a human right. Is it a right of ours to turn down a right of ours? Let's not wander too far away though...

- Yes, even because the next generation to be born will be already merged in the Internet: they won't even question whether to refuse the connection or not. To them, it will resemble a second nature or a second society. If you think about it, the same term Unconnected depends from the fact that there actually is someone Connected, as much as it depends from the fact Internet exists.

The Unconnected are only its border. Before the Internet, the Unconnected did not exist for the simple reason that the whole human generation was unconnected: the distinction had no sense. Just like the fact the Unconnected won't exist after, when all of us will be connected. This is the one and only real era of the Unconnected.

- You have perfectly understood what Miltos means! Our research is so important!

- In my opinion, we could follow two paths. We are always assuming to have endless funds, right?

- Right.

- The first path is quite expensive and is based on data buying and selling. As you know, each time we sign a contract with banks, telephone companies and so on, all the information that we give away on ourselves is categorized: by age or gender, for instance... The lists obtained can be sold to third parties. Usually, we are asked whether we allow for the commercial use of our data, but our decision is not always respected. Companies are able in using many graphics tricks that induce us to put our cross on that very determined box. It must have happened to everyone at least once, don't you agree? Hypothetically, we could buy a wide number of contacts from a telephone company and investigate on those users who only have a contract for a fixed line.

- Can you give us an idea about the costs?

- Well, it depends... and it can vary a lot. Just to give you a benchmark: a big city in the North of Italy bought from a single telephone company can be valued around one million euros, or maybe a little more. If, instead, we want to go through the General Register Office or the Chamber of Commerce, we will spend less. Prices fluctuate around a few cents per name, but it also depends from the type of data packet you want buy: there obviously are some targets with a higher commercial value than others. Another way to save money would be that of investigating in the supermarket chains: no one dislikes a fidelity card. [Ed. We got to know from another source that the price for this kind of information varies between the 3 and the 11 cents per each name].

- This is so true.

- As you may imagine, this first path has an illegal side, made of black market, espionage and so on. Indeed, part of my job consists in protecting the websites of the firms that hire me. But let's talk about the second path, which – with a bit of luck – could be realized without spending a single cent. Almost.

- As you may imagine, this first path has an illegal side, made of black market, espionage and so on. Indeed, part of my job consists in protecting the websites of the firms that hire me. But let's talk about the second path, which – with a bit of luck – could be realized without spending a single cent. Almost.

- We follow you.

- On one side, you need to do public relations: being able to choose well who you are aiming at, in order to obtain the maximum amount of information. On the other, you need to know how to ask for it. You have to perform what is called social engineering, that is to say, the art of manipulating people with the scope of having them confessing their sensible data to a stranger. Many of the tactics habitually adopted are based on trust or on the fact that people fear the authority, or even on the simple idea of helping someone in proceeding with their work: giving them the idea of having made a good deed.

- This is basically phishing!

- Well, phishing is only that part of social engineering which exclusively happens via Internet. I don't know: sending fake emails, creating websites similar -down to every detail- to other existing sites where we gain access with the insertion of an email and a password, like the one of the Italian Post Office, and so on... My reference was to the techniques which take advantage of direct manipulation, of the dialogue with one's "victim", starting from the assumption that the real weakness of any informatic system lies in its human users. If you are interested in the topic, I recommend the reading of *The Art of Deception* by Kevin Mitnick, maybe the first manual of social engineering.

- Kevin Mitnick?

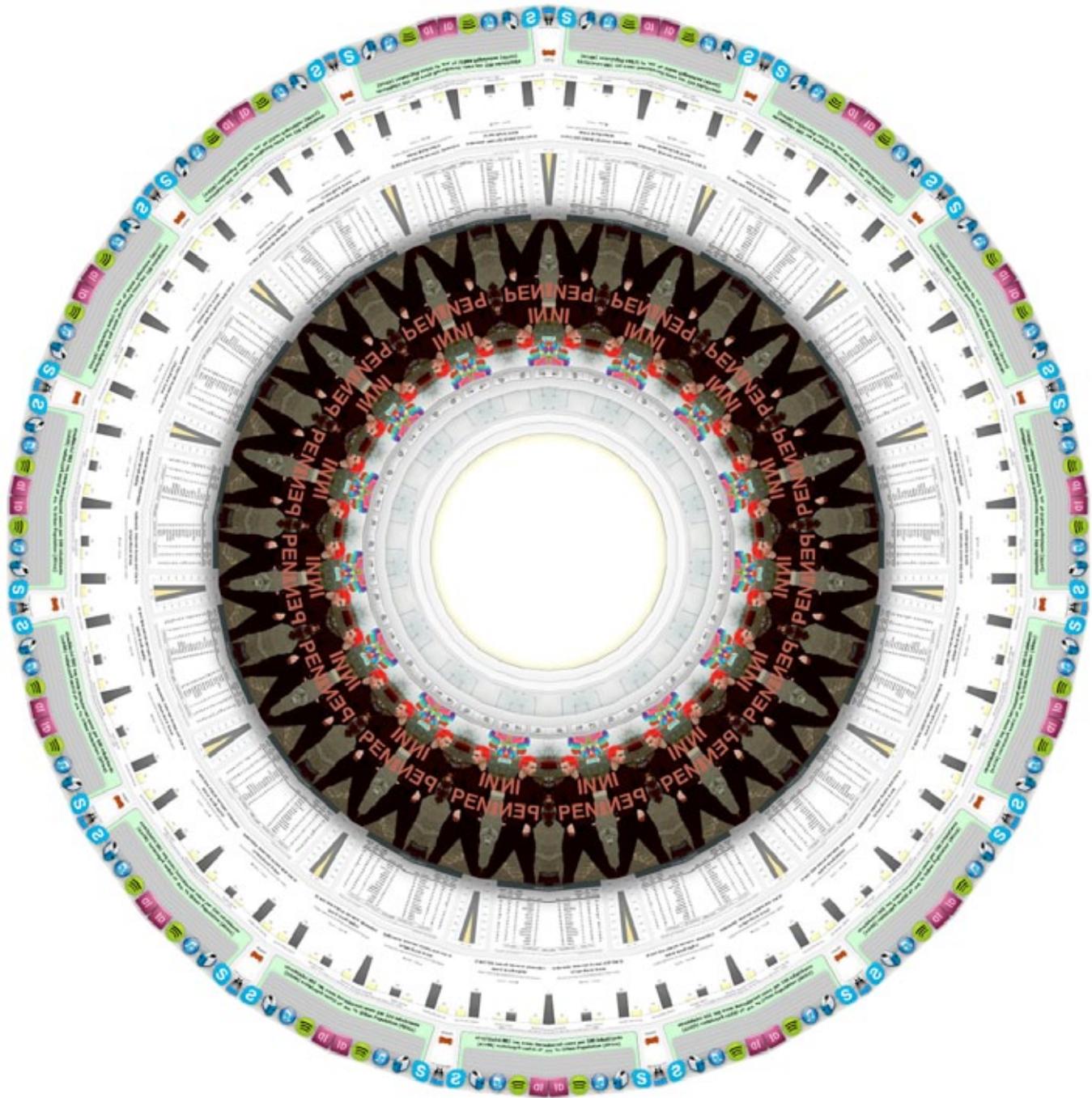
- Yes, he is a superfamous American programmer and hacker, who started doing social engineering at the age of 12. When the FBI agents tried to catch him for the first time, he cracked their security code in order to follow the investigations on him. The second time he was not as lucky... He got out of prison in 2000 after 4-5 years in jail, but even then he was forbidden to use anything else but a fixed line. Now he got back on track and has founded a consultancy business for informatic security. And social engineering has become subject of study in many faculties of criminology around the world.

- Great reading advice. But let's step backwards: let's go back to public relations.

- It will sound to you like a cliché, but it always work in my job: the first person to go talking to is the priest's housekeeper, the protected of the parison. She will look forward to demonstrating how many things she knows. Oh, and going back for a second to the market of personal data, something I have not told you is that also many parishes sell their contacts, as if they were a telephone company...

- Are there locations which are better than others for our research?

- In general, all those places implying a waiting line. It could be the studio of a doctor or of a dentist, as well as the bowling ground or a lake where you do game fishing. Thinking of the Unconnected more specifically, we should make a list of all those places offering services that can be found online, too. The first spots coming to my mind are gambling centres: once able to play from the computer, with many less limitations and protected from negative social judges, who would ever want to go out? The SNAI centres must be full of Unconnected.



- If we wanted to avoid all these small talks with strangers, are there other possibilities coming to your mind?

- Let me think.. Well, we could make use of another factor called Web Reputation or Web Popularity. This is extremely used from the Human Resources departments in order to decide who to hire and who to hire not in the company.

You need to figure out that there have been invented some softwares, the so-called spiders or crawlers, that evaluate our Internet reputation: they assign us a mark on a numerical scale, according to the fact that in the Net our name is associated with positive or negative adjectives, or according to the kind of site on which our name appears. Always assuming to have lots of money, we could have our spider to analyze the entire human genre and then investigate on those people with a Web Reputation close to zero, those people for whom there is almost no trace online. It is likely that they are Unconnected, don't you think?

- Ok. So it would be up to the software to find the Unconnected. But what if it was them who come out of the closet? I mean, what if we created a sort of chain letter? Before opening the Internet Pavilion we launched a Facebook campaign in order to see if someone knew any Unconnected and collected about 200 names in two months. How would you develop the idea?

- This method seems to work for me. You would only need an incentive to signal names and surnames, something helpful in overcoming the idea of violating the Unconnected' privacy.

- Like putting 100,000 euros as a reward?

- The truth is, people have to be attracted in the easiest way possible. In my opinion, if you put a plexiglass over pan as a prize – just to name something – you will have more chances to succeed.

- Plexiglass over pans?

- Yes: plexiglass over pans, Tupperwares, anything you want. It varies a bit with the target you are aiming at. People usually do not believe in big life changes, and changing itself, even when positive, becomes a source of stress: the majority of human beings is happy about a little thing, like an useful object they would not be likely to buy in the immediate. You need to create the impression that anyone can win without particular efforts or luck. Moreover, there is another problem. In order to give away such a high amount as a prize, you need to be extremely institutionalized: the Lottery, the Scratch and Win... otherwise they would immediately think about a fraud.

- A question slightly shifting away from our focus: do you know any Unconnected?

- Mmh... I believe that all the Unconnected I know are over their sixties. Instead, I could give you the name of some paranoid. With a job like mine, you meet a lot of them.

- Real deliriums?

- Yes, people believing to be spied on and stuff like that. It is also true that all the emails we write in Google are saved, and that the pictures we post on Facebook become property of the social network. It is true that there is a mean of control, but such control does not happen in the way most of the people imagine: it does not happen on a person-to-person basis. Google or Facebook are not interested in us as individuals, but as members of a specimen, of a society: as a representative statistical unit. Who on Earth would be interested in the pictures of our holidays?



Head Office TNT, Torino 2014

A Mandala expresses the condition of an organizer center and an outskirts that tries to embrace the totality. For some studios the word *mandala* is attributed to the two syllables *manda* and *la*, that in sanscritas language respectively mean *essence* and *container*.



2012, performance
album, trading cards, archetypes drawing on the wall, audience (Venice artnight)



FESTIWALTZ

Cinema of Visual Anthropology. Permanent, itinerant. A project by Valentina Roselli with Valentina Bonifacio.



selected screenings:

- **2012 – A MOVIE ABOUT 2013** by Rieneke de Vries e Klaas Burger
- **DEAD BIRDS** by Robert Gardner
- **CANNIBAL TOURS** by Dennis O'Rourke
- **THE INTERNET BRIDE** by Eleanor Ford
- **THE GAIJIN** by Chris Christodoulou
- **TRANSFICTION** by Johannes Sjöberg
- **DREAM GIRLS** by Kim Longinotto
- **DIVORCE IRANIAN STYLE** by Kim Longinotto and Ziba Mir-Hosseini

guests:

Luca Joudan, Toshio Miyake, Marcella Mariotti Antonio Marazzi, Marco Bertozzi, Francesco Urbano Ragazzi, Samuele Menin, Veniero Rizzardi, Klaas Burger

<http://festival.tumblr.com/>



I climbed on the Gran Sasso
I was speechless
I felt that step by step
I ascended to infinity

That blue, this sea,
that silence, that beauty
also Rome and the other sea
Could be seen from that height

Then I went on the Maiella
the mountain is all in bloom
how beautiful, how beautiful
It seems made for love

How much sun, how much peace
how is magic the ciaramella
the shepherd is vigil and silent
he seems the god of the Maiella

Then I went to the marina
and the colored sails
with the sun in the morning
are all illuminated

If he sings again the passion
the shepherd of the mountain
replied a song
From the sea to the campaign

APRIRE IL CENTRO

Center opening

2013, red zone of L'Aquila city, song english translated: "So sajitu aju Gran Sasso", *I climbed on the Gran Sasso*.

project for the red zone opening the after the earthquake of 2009: *Il Mercato degli Spiriti*, curated by Carlo Mangolini with Anna Dusi, Giancarlo Gentilucci, Maria Francesca Palmerio, Martina Sconci, L' Aquila (IT)



Terrace of a quake-affected house, L'Aquila city



Citizen's band in Newtown, Poggio di Roio, L' Aquila.

"Temporary" housing was constructed by the Italian government lead by former Premier Silvio Berlusconi in order to temporarily supply to the lack apartments. Many families are still living there.

On April 6, 2009 L'Aquila was devastated by an earthquake of 6.3 magnitude. 308 people were killed and 1,500 people got injured. Today L'Aquila is still in ruins, most of the population are living in temporary accommodations: project C.A.S.E.



PRIMA DEL MARE
Before the sea
2013, video 1"41
Nova Gorica, Slovenia

This video was inspired by a collaboration* in a sort of visual flood drawing inspiration from the architectures of Nova Gorica, and from a monument of the city in particular, in order to reach infinite translations.
This process step by step, drives the image to dematerialize and rematerialize again.



L'Età dell'Utile, workshop and exhibition with Francesco Carone, Nicola Genovese, *Eugenia Vanni.. Curated by Francesco Urbano Ragazzi e Alice Ginaldi. dMestna Galerija, Nova Gorica, S.Ludovico Churc, Venice



UBI CONSISTAM II
2013, game tables, cards
112 x112 cm

Alumni Exhibeo
2013 curated by Fondazione Spinola Banna per l'Arte



The greek divinity of love is called: a-Afro-American b-Afroditis c-Aphrodisiac



This italian table game, produced in 1992, is considerable as a document of that period. Through the questions printed on game cards, it tries to explain popular facts by the appropriation of some elements from other cultures (especially american) associating those to the italian culture.





UBI CONSISTAM

Sotto questo contenitore troverete altri componenti del gioco
(Under this box you will find other components of the game)

2013, installation and performance



A table game, an album and a trading card giant poster of Beverly Hills 90210, a television transmitting a Dubai fashion channel.

For this game I ask to whom decide to play with me, to sit and turn the wheel in the middle of the board, that stop on a thematic area.

It could be: Love, Music Cinema Tv, Sport, Holidays, School, Free time.

Every area has its relative group of cards that introduce some questions about related items.

The actual game consists of remaining up to the end of the questions. It is not important to answer correctly and after some seconds I give the right one.

The player can interrupt the game when he/she desires but in that case he/she lose the possibility to arrive until the finish and complete the six pieces puzzle of Beverly Hills 90210 connected to the thematic area.

This Italian table game, produced in 1992, is considerable as a document of that period. Through the questions printed on game cards, it tries to explain popular facts by the appropriation of some elements from other cultures (especially American) associating those to the Italian culture.

Close to the game a television transmits a fashion TV channel introducing a young stylist from the Arabic Emirates. For this fashion collection they ask me to embody the *model of Western Doll* to be appealing for the Emirates clients. They put me a blonde wig and we shoot in a garden close to Latina (Rome, Giardino di Ninfa).

The theme of cultural appropriation is therefore central. The attempt of the association of these two elements is to talk about analyzing two views of the same concept in different cultural contexts. In both cases 'the game' becomes a serious experiment.



رؤية استثنائية دخلت إلى
عالم العبايات .. أضفت
إلى تراثها تجديداً وبرز فيها
إبداعاً وتفرداً.. جاءت به
مصممة العبايات حصة
العبيدلي .. التي ابتكرت
تصاميماً أنيقة غيرت من
ملامح العباة التقليدية..
في مجموعتها الثالثة ..
"قصص الخيال" ..

حصة العبيدلي..

تضع أسرار تصاميمها .. في

الغابة المسحورة !

HESSEH.. أصالة العباءة وجمال الأناقة

تجمع تصاميم حصة بين خطوط أساسية وهي الجمع بين الحشمة التقليدية للعباءة وجمال التصميم لتكن جوهر مجموعة Abaya Haute Couture HESSEH. حيث تعمل على التطوير المتواصل لعناصر الأناقة والأهوية والبساطة لتعطي المرأة خيارات جديدة مطورة من الشكل الأصلي لهذا الزي العريق لإضفاء اللبسات الغربية على "العباءات" الشرقية. تتناغم في مجموعاتها بين جودة العالية والتصاميم الجديوي والتطوير بالخير والكريستال. هذه القطع الفنية مخصصة للمرأة ذات الاهتمام الأصلي بالأناقة والتذوق الرفيع الأنيوي الرقي والتي تميزها عن غيرها.





**مجموعة "القصص
الخيالية" .. مبتكرة
جذابة**

تستمد أفكار مجموعة "القصص
الخيالية" من الجمال الأصيل في
تصميم العباءة ومزجها بقصات
حديثة ومبتكرة في تشكيلها
حديثة تروي قصة عوسسة
تضفيان في حديقة مسجورة،
وهما يتحدثان عن السر في
جمالهما.. ليكن في تصاميم دار
..HESSEH
تسعي دار HESSEH إلى إطلاق
الحملة على مستوى عالمي لذا
توجمت بها إلى حدائق إصطالبا
الجميلة، والتي تم فيها اختيار
الموقع والاعداد بعناية بالغة
عن طريق المدير الإبداعي ليكن
ترجمة صادقة لفكرة المجموعة
التي تروي حكاية عوسسة تحدث
عن سر الجمال..



مجموعات سابقة .. لدار HESSEH

HESSEH 1 ربيع وصيف 2011، وكان الهدف من تلك المجموعة المستوحاة والمصورة في أحد شوارع مدينة البندقية الإيطالية تقديراً وسط الأزياء العالمية، حيث أن الرؤية التي كانت وراء هذه المجموعة هي تجاوز كل الحواجز حيث غير بأمرأة عصرية وثيقة ترتدي مجموعة متنوعة وغير معتادة من العبايات العربية تتجول في شوارع لم تعد عليها.

HESSEH 2 خريف وشتاء 2012، تم تصوير هذه المجموعة السحرية في موقع سري انعكاساً لروحها المبتكرة، استوحيت فكرة المجموعة من قصة خيالية تروي حكاية تحول روح شريرة وثالفة إلى امرأة فائقة بعد عبورها أخيراً على جمالها الداخلي في إبداعات HESSEH.

* J. Magazine

Lunched in 1998 as a monthly magazine has progressed to be the leading high class people magazine in the State of Qatar. It distributes in Qatar, Emirates, Bahrain, Kuwait, Egypt, Syria, VIP special distribution, Annual subscription, Qatar Airways.



RAFFREDDAMENTO DI UN ARCHIVIO
IL RITUALE DI UN INCONTRO MANCATO
Cooling of an archive. The ritual of a missing meeting
2012, video, 12"

The rielaboration of the experience that done in Etiopia in 2010 inside the Banna tribe (Turmi, South Etiopia) turn in to analysis of the tourist perception.
Two years to rielaborate the footage of three weeks spent there, to accepted a misbelief system, to admit the tourist position. The *missing meeting* has turned in an actual ritual.

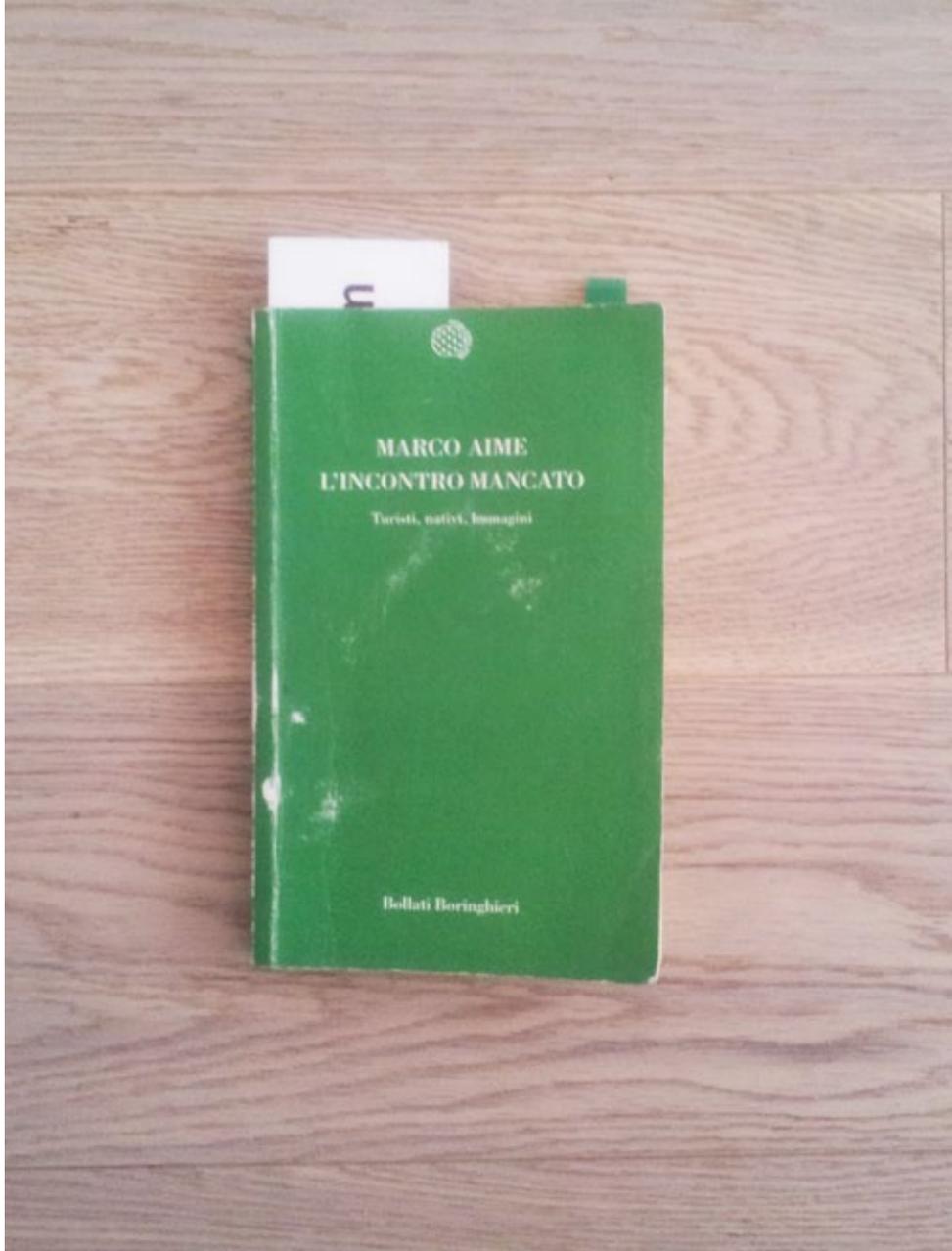


Tourism is paradoxically a search of authentic local cultures, while the tourist industry, creating the illusion of the authenticity, it strengthens of fact the experience of the social and cultural simulation. The existence tourism laws makes an authentic cultural experience impossible.

The fact that a rite is boring doesn't make it less ritual. That tribal society is modified and so also the authenticity of a gesture that draws near more to an economic transaction with the tourists. but this belongs to the same ritual. It is not a show. The rituals often have the assignment to justify some relationships that must be established. It's as if you had gone only now to Africa, the work that you have brought in 2010 was a trophy from Africa or better, 'what you had to return in comparison to the spirit of the moment'. The approach between artist and tourist is very important.

The bond consists of telling "I don't feel to create an image totally mine". This is the point.





*



* Be aware of the criteria by which ethnographicness is attributed to a film and to decide whether the attribution is an arena which suits them. Ethnography is not an absolute term nor something unchanging, rather is a cultural construction, a product of the type of society which produces the very discipline of anthropology as cultural construct begins to mesh more firmly with another cinema. So we may see a new product, a kind of ethnography which does not rely on mimicry nor legitimating attribution from a parallel field, this however is to be an evolutionary process.



IL SENTIMENTO NUOVO
2012, digital print
150 cm x 210 cm



*Il senso del possesso che fu prealessandrino
Ed è bellissimo perdersi in questo incantesimo.
(The sense of possession, which was before Alexander
And it is great to get lost in this spell)*

If the words get older, older images gain value.
To consider the images as a document it is necessary to drain the vanity of the archive.

Thanks to the collaboration with F. Pallottini and his research:
The debate on amateur photography (1967-1975): an Italian case?



WOULD YOU MIND
2012, audio 2'27"

Interview by Helicotrema
HELICOTREMA - RECORDED AUDIO FESTIVAL
<http://helicotrema.blauerhase.com>:

H- Can you talk about the process that led you to creating Would you mind, the work you will present during Helicotrema?
Have you ever worked with sound before?

V- The process is composed of several short circuits bonded together. Its apparent form of complaint, legitimate me to include a series of hidden aspects even more personal.
In a way I have always worked with sound before - as a starting point - but this is the first time that not packed, not thinking in terms of space request.

H- Would you mind to talk a little bit about the synthetic nature of the sounds in your piece?
Where are they coming from? And where are they going to?

V- More than the synthetic nature of the sounds I'm referring to the (synthetic) nature of perception. We are talking about digitized sounds, not real. But get involved. I got some influences from participation of Alfred Hitchcock in an american television show, up to an episode of Striscia la Notizia of 1990 (the Italian satirical television show of Antonio Ricci). Would you mind ...we are in a bird shop.
(perhaps in a cage, perhaps free).

H- It appears that the roles of the two sounds are completely inverted: the laughs are quite scary and the noises coming from the birds bring a kind of surreal peace between the laughs. Do you think the sounds have changed their identity when they were detached from the TV/MOVIE images they were relating to?

V- Do you feel attacked by birds or fake laughter?



HELICOTREMA - RECORDED AUDIO FESTIVAL, 2012 Venice



SAMEAGE
2011

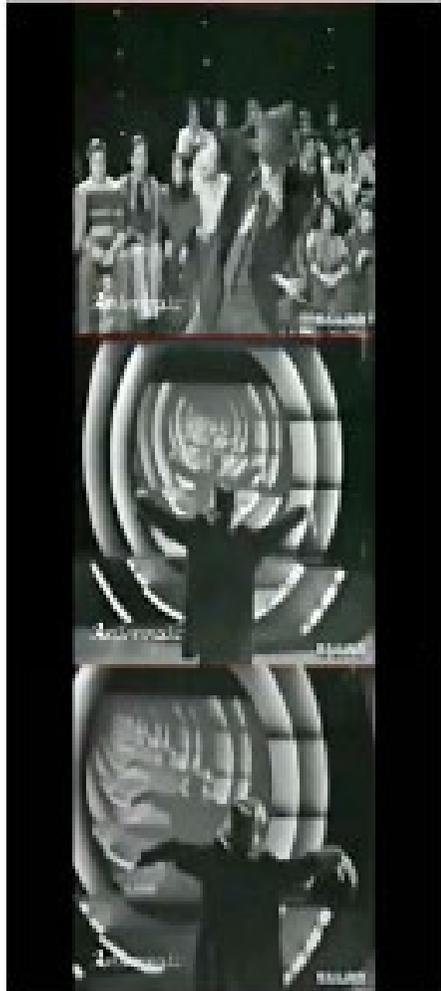
Six weeks spent with Alaa Edris (Sharjah, UAE 1986). Through an exchange of personal and archival materials, we realized that it's not enough to be born the same year for the same contemporary living. The economic acceleration that the Emirates are experiencing now, for example, is mirrored in the Italian boom of the '60s rather than the crisis in Europe now. The project SAMEAGE curated by Associazione E and Nuova Icona is a collaboration born for Mirroring, a residency program for artists funded by UAE Emirates Foundation, in collaboration with Vittore Branca Centre - Giorgio Cini Foundation, University Ca' Foscari - Dept. of Studies on Asia and Mediterranean Africa of Venice.

How to combine this stuff?

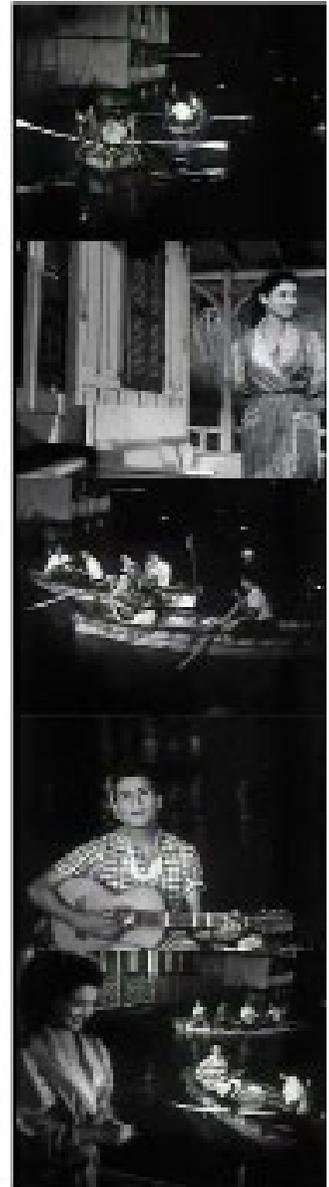
A brainstorming got closer Alaa and me during her residence in Venice. On one side the excess of images, on the other one an oral tradition. A theory of betrayal links all, it allows to analyze and reinvent our cultural identity.

project curated by Francesco Ragazzi and Francesco Urbano - Associazione E (Sameage 2011)

<http://e-ven.net/2012/02/11/same-age-alaa-edris-valentina-roselli/>



Yupi



Ana Lek Ala

YUPPI DU
video, 3'10

Yuppi Du is the title of a song by Adriano Celentano, soundtrack of the homonymous movie of 1975. A clip from a television performance to promote the film and the album, which is a detourment that is replacing the original audio with a famous song of the 70s in the UAE. His movements are confused with an idealized belly dance that ends with the outrageous act of turning their backs to the audience.



ANA LEK ALA TOUL
I'll be yours for ever
slide and video, 4'51"

"I'll be yours forever" singing the Egyptian Abdel Halim Hafez, still one of the most famous singers and actors in North Africa and Middle East.

We are in between of 60s and 70s, when the film sub-genre in Italy has been named musicariello was developed with the same success in other parts of the Mediterranean.

A man aboard a small boat serenades his sweetheart, immersed in a scenario that could be confused with a Venetian canal. Unequivocally set in Venice is the slide that accompanied the video, in which Rosa was immortalized in a gondola near the train station.

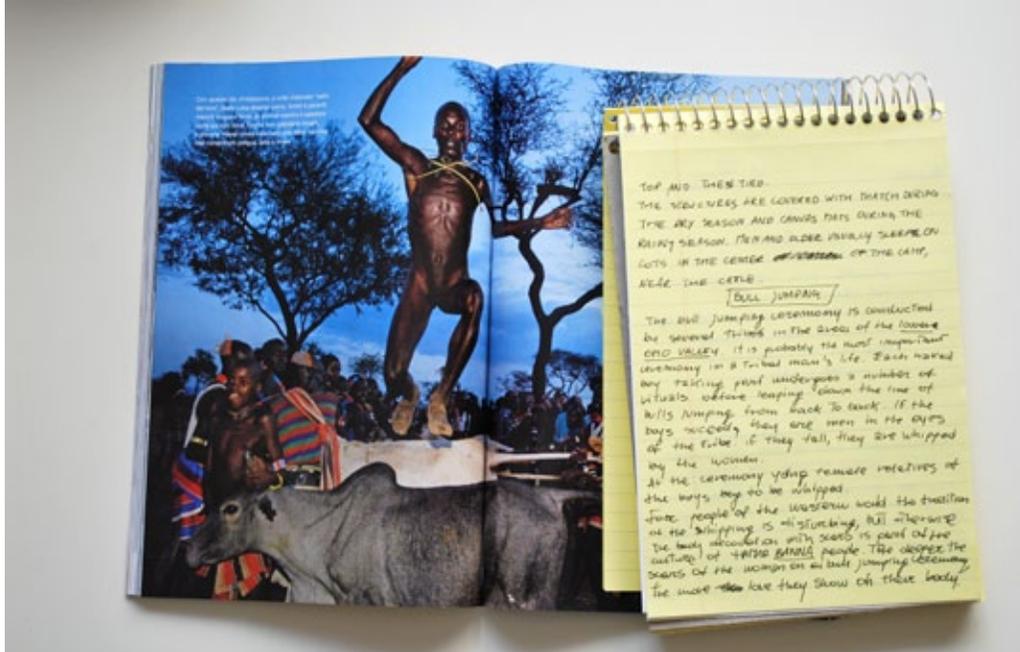




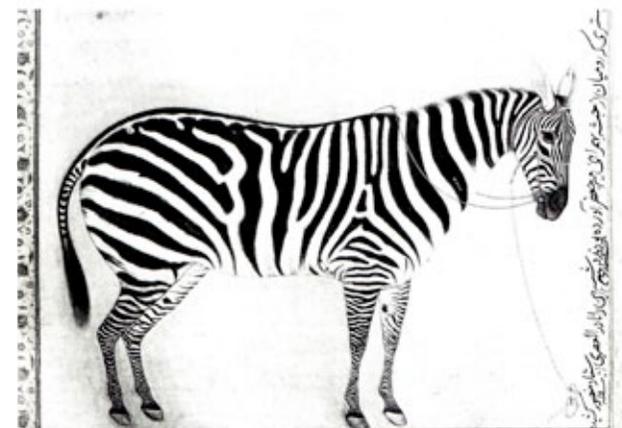
BANNA PORTRAITS
2010, installation, video 4", drawings



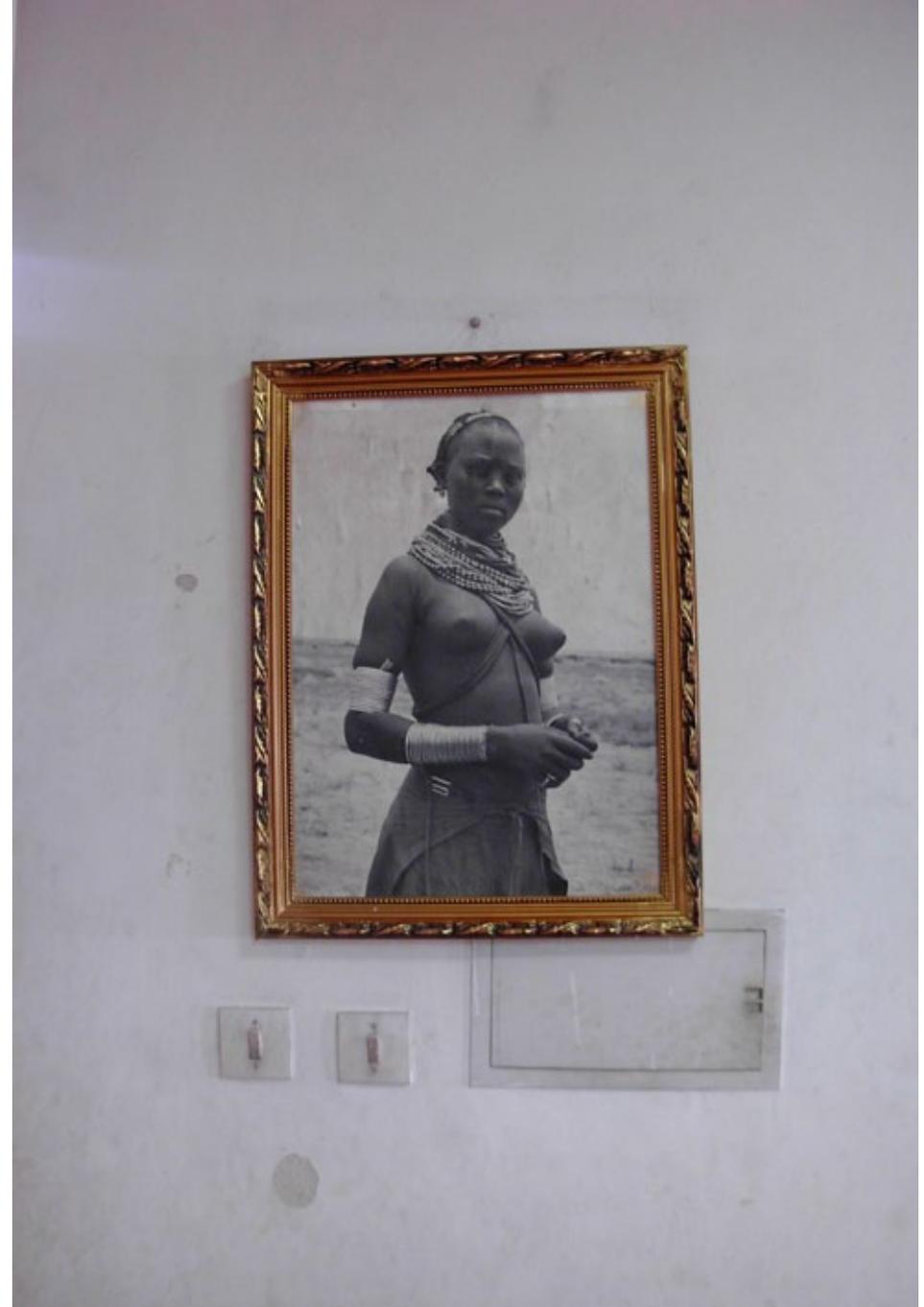
installation details of Banna Portraits
Annual Exhibition 2010
Spinola Banna per l'Arte Foundation - Bevilacqua La Masa Foundation
curated by Benjamin Weil



Bull Jumping, initiation ritual, the young Banna must jump 12 bulls without falling to 4 times, after which it will be a real man ready to get married and deal with life. March 2010, issue of National Geographic 'Ethiopia's Omo Valley'. Notes



Gino, Tucci, Ugo; Et Al Benzoni, Africa. Storie Di Viaggiatori Italiani, Naples, Electa Publisher; First Edition 1986



August 2010
National Museum of Ethiopia (NME) - Addis Ababa,
Hamer-Banna people - city of Turmi



QUEERCORE BOY SCOUTS

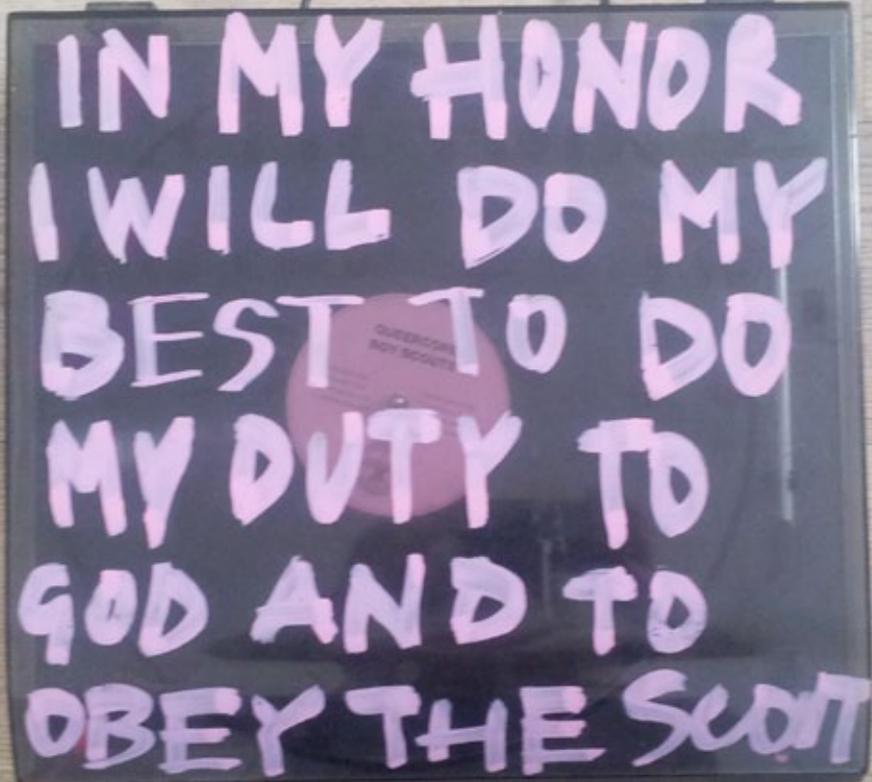
2011, vinyl limited edition, installation

54th International Art Exhibition, La Biennale di Venezia, Palazzo Contarini Corfù - Norway Pavilion

The paradox inside the community of boy scouts who denies homosexuality in contrast to the numerous cases of child abuse. In the case of the Boy Scouts of America and even more the community in Pennsylvania, the paradox is compounded by the militarist myth that distinguishes them.

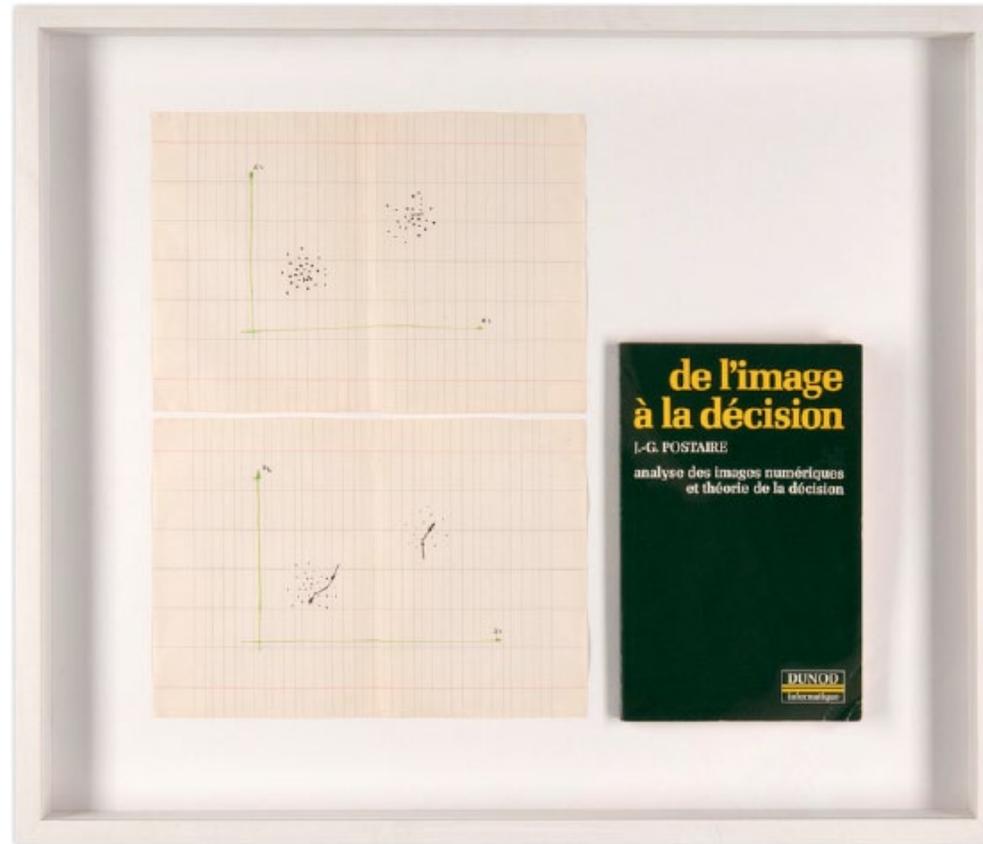
This homophobic case turns into a limited edition of a vinyl collecting tracks of QUEERCORE BOY SCOUTS. The selected original songs are perceivable of a sexist bias within the community.

(Part of Norway's representation at the 54th International Art Exhibition, La Biennale di Venezia, will consist of two programmes, running consecutively throughout 2011: 'The State of Things', a series of lectures by internationally renowned intellectuals in various cultural and academic institutions in Venice, and 'Beyond Death: Viral Discontents and Contemporary Notions about AIDS', a teaching programme by artist Bjarne Melgaard at Università Iuav di Venezia).



IN MY HONOR
I WILL DO MY
BEST TO DO
MY DUTY TO
GOD AND TO
OBEY THE SCOUT

1. On my Honor (2.56)
2. Oh Freedom (3.57)
3. We are the BSA (1.34)
4. Follow me, Boys! (2.09)
5. Nonsense song (0.26)
6. All girl scouts (0.36)
7. Are you pink and green (0.22)
8. I don't wanna go home (0.45)



DEPLACEMENT SUCCESSIFS DE DEUX OBSERVATIONS VERS LE MODE LE PLUS PROCHE

Displacement of two observations to the nearest mode

2009, book, paper

50 x 60 cm, part of a series

The artist takes what he/she wants from reality, as well as when you search for images in books. I did it in a text that explores decision theory in images through the computer binary system. Sometimes it's easier to find what you want to say into something totally unknown from which you draw the most archetypal sense of its meaning. I think we should change direction when you know very well what you're doing.



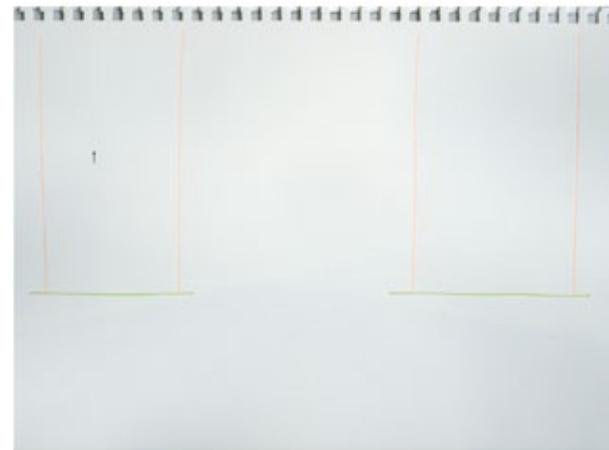
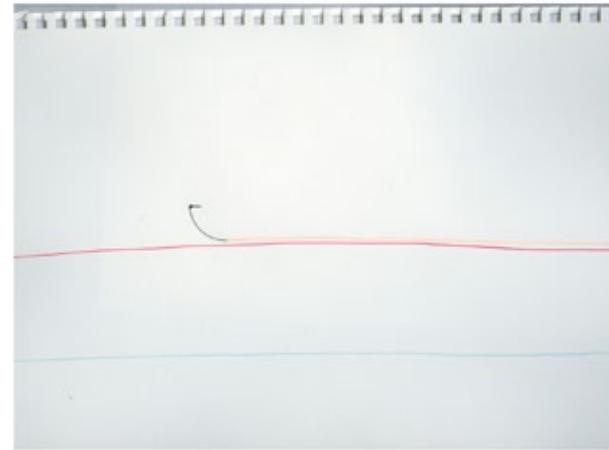
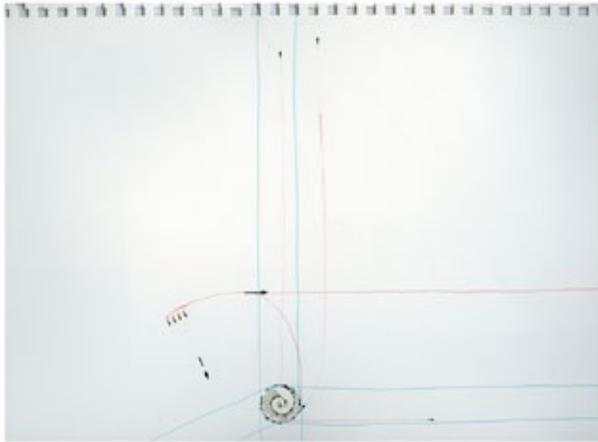
ISTANTE ISOLATO
Isolated instant
2009, paper, polaroid
150 x 150 cm

Per monadem, diadem, triadem decas exit. Et tetrade est primum solidi natua reperta. Primus pariter quadrangulus est par, justitiae justitaequae typus. Et quamquam ipse Deus triades numero imparo gaudet. Per tetradem cunctis tamen ipsum se explicat alte.

De Monade, Giordano Bruno



SWING
2008, suitcase, ropes and drawings



Found objects and clarity, syntax. Vacuum absolutizes presence.

The point is childhood but the attempt is to avoid any romantic temptation to analysis and separation.

A suitcase becomes a swing.

If a wave is a disturbance that propagates through space, the motion of the swingropes draws a standing wave, the oscillations are limited and recurrent.

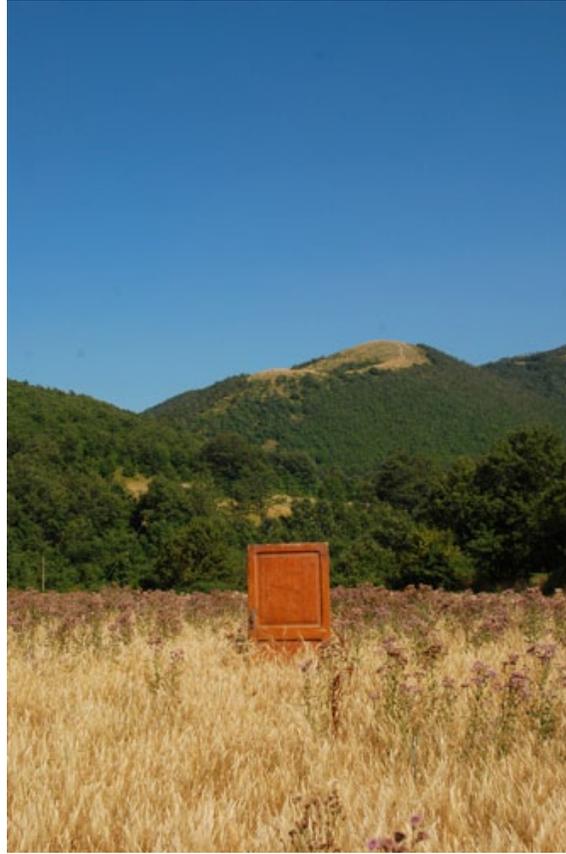
No energy transport is associated to them, and some points remain absolutely still, while others vibrate at maximum amplitude.



CREMENTE

2008, site specific installation and project under instruction by Cremenete's friends
Manufatto in situ 2, Parco per l'Arte, Cancelli di Foligno (PG)





Clemente, but everyone called him Cremente. The “fool of the village.”

I was there while they were bringing away all the objects of his original house before the earthquake.

I’ve taken the door of the precarious house of Clemente that has become the photographic subject. I asked to the inhabitants around to show me the places frequented by Cremente before he was moved to the hospital.

“Everyone knew him before he went to the hospital. He was the fool of the village, but we loved him”,

“The only thing that interested him were the whores and horses. He had horses a lot even he was poor”,

“After the earthquake he was placed in a container but he always came back to his true home even if it was dangerous”,

“He had a stable for horses but they didn’t spent much time there. That’s the stable of Cremente. Nowadays nobody uses it anymore”

Then the door is back to its original place.

VALENTINA ROSELLI

Turin, Italy 1986

Current lives in Turin

rosellivalentina@gmail.com

<http://festival.tumblr.com/>

mob: +393409080106

EDUCATION

2009/2012- IUAV, Master of Arts in Planning and Production of Visual Arts

Visual Culture, Philosophy, Arts Criticism, Curatorial and Artistic Practice

Supervisors: Rene Gabri, Cesare Pietroiusti with Filipa Ramos, Benjamin Weil, Marco Bertozzi, Cornelia Lauf, Bjarne Melgaard, Pierluigi Sacco, Angela Vettese

110/110, thesis entitled: "Cooling of an archive. The ritual of a missing meeting" (tutor: Giulio Alessandri, external co-tutor: Francesco Urbano Ragazzi and Vaelntina Bonifacio)

2009 Kuvataideakatemia, Academy of fine arts Helsinki (Finland), guest student visual arts dept.

2007/2008 Albertina Academy of fine arts of Turin, B.A. Painting

110/110 cum laude, thesis entitled: "Karma Objects" (tutor: MariaTeresa Roberto)

WORKSHOPS / SEMINARS / COLLABORATIONS

2014

Fondazione Spinola Banna per l'Arte, visiting professor Alberto Garutti,

Youth talent, selected for the intensive course with the advertising strategy planner Lorenzo Foffani, Udine.

2013

55th Venice Biennale, exhibition assistant of Akram Zaatari at the Lebanese Pavilion.

Youth Talent, workshop of sculpture and installation, Mestna Galerija Nova Gorica (Slovenia) visiting professors Francesco Carone, Eugenia Vanni, Nicola Genovese in collaboration with Associazione E (Venice) and Superfluo (Padua) curated by Alice Ginaldi.

2012

Fondazione Spinola Banna per l'Arte, visiting professor Mario Airò, Stefano Dugnani and Diego Perrone.

2011

La "Festa dei vivi (che riflettono sulla morte)", workshop with Emilio Fantin, Luigi Negro, Cesare Pietroiusti and Luigi Presicce. Microclima, Venice / Lu Cafausu,

San Cesario di Lecce.

Fondazione Spinola Banna per l'Arte, curating workshop, visiting professor THE OTOLITH

GROUP, Kodwo Eshun and Anjalika Sagar.

BEYOND THE DEATH: VIRAL DISCONTENTS AND CONTEMPORARY NOTION ABOUT AIDS, visiting professor Bjarne Melgaard, IUAV, Venice. (OCA - Office for Contemporary Art Norway).

New italian artists, Italian art from Guggenheim collections, seminar presented by Guido Curto.

SusaCulture Project, with Francesco Jodice curated by Catterina Seia.

2010

Fondazione Spinola Banna per l'Arte, Poirino (TO) visiting professor Peter Friedl and Alberto Pesavento.

2009

Festival and Symposium, workshop Teak (Teatterikorkeakoulu, Performance art and theory at the theatre Academy), Helsinki, Finland.

2008

MANUFATTO IN SITU 2, Parco per l'Arte, Cancelli di Foligno (PG) visiting professor Mario Airò.

2005

EB MAMAC, MUSEE D'ART MODERNE ET CONTEMPORAIN DE NICE, NICE(F) visiting professor Enrica Borghi.

AWARDS

2012 Bevilacqua La Masa Foundation, Venice. One year residence program 2012-2013, Carminati Palace.

2008 NUOVI ARRIVI, Premio Passaporto, promoted by UniCredit Private vvBanking - art residence in Kuvataideakatemia visual arts dept., Helsinki, Finland.

CURRENT PROJECT

FESTIWALTZ Cinema of Visual Anthropology. Permanent. Itinerant. A project by Valentina Roselli with Valentina Bonifacio.

<http://festival.tumblr.com/>

SELECTED EXHIBITIONS

2014

PR ArTNT, a cura di Barriera e Maria Teresa Roberto, Head Office TNT, Torino (c)

2013

QUI E ORA, curated by Viola Invernizzi and Alessio Moitre. Ex Factory of Pastiglie Leone, Turin.

L'ETÀ DELL'UTILE, curated by Francesco Urbano Ragazzi and Alice Ginaldi with Francesco Carone, Nicola Genovese, Eugenia Vanni, Oratorio di San Ludovico, Venice.

IL MERCATO DEGLI SPIRITI, curated by Carlo Mangolini with Anna Dusi, Giancarlo Gentilucci, Maria Francesca Palmerio, Martina Sconci, L' Aquila (IT).

PADIGLIONE CREPACCIO, curated by Caroline Corbetta during the 55th Venice Biennale in collaboration with YOOX.COM, Ca' Soranzo, Venice.

ALUMNI EXHIBEO, curated by Fondazione Spinola Banna per l'Arte – a project for 'Salone off' curated by Luca Beatrice during The International Book Fair of Turin, Albertina Academy of fine Arts.

FINAL EXHIBITION of one year residency, Galleria di Piazza San Marco Bevilacqua La Masa Foundation, Venice.

HELICOTREMA, Festival of Recorded Audio Pieces, curated by Blauer Hase in collaboration with Giulia Morucchio. Part of Microclima project, Serra dei Giardini, Venice.

TIME GEOMETRY, Practices in Public Environment, Initiated by HR-Stamenov and Bora Pektova. Regional History Museum - Plovdiv (Bulgaria). (c)

2011

SAMEAGE, dual solo exhibition with the artist Alaa Edris, curated by Associazione E, Nuova Icona, ex Oratorio San Ludovico, residency program for artists funded by UAE Emirates Foundation, in collaboration with Centre Vittore Branca - Giorgio Cini Foundation non-profit organization, University Ca' Foscari - Dept. of Studies on Africa and the Mediterranean, Venice.

THE YES FOUNDATION, curated by Klaas Burger, Marleen de Puydt, Stefany Karghoti, Michiel van de Weerthof, Mieke van Schaijk, Rieneke de Vries, guest curator Cecilia Freschini Tæt, Den Bosch (Netherlands).

FINE ARTS ACADEMIES PAVILION, curated by Vittorio Sgarbi, Arsenale tesse nord, 54th Venice Biennale.

BATON SINISTER - BEYOND THE DEATH: VIRAL DISCONTENTS AND CONTEMPORARY NOTION ABOUT AIDS, curated by Bjarne Melgaard, OCA - Office for Contemporary Art Norway, Norway Pavilion - Contarini Corfù Palace, 54a Venice Biennale.

MOSTRA ANNUALE 2010, curated by Benjamin Weil, Bevilacqua La Masa foundation, Palazzetto Tito.

2010

AS MUCH AS I NEED, curated by Rene Gabri and Ana Maria Bresciani,

Palazzetto Tito, Venice.

COLLETTIVA 2010, curated by Benjamin Weil, Spinola Banna per l'Arte, Poirino (TO).

SANTARCANGELO 40, ADOTTA UN DOC, video documentary, curated by Marco Bertozzi, Santarcangelo (RN).

2009

OGNI LIMITE HA UNA PAZIENZA, curated by Cesare Pietroiusti and Filipa Ramos, Venice.

PROPOSTE/NUOVI ARRIVI, ST.ART ME UP, curated by Maria Teresa Roberto, Turin (c).

WILD CURATING GROUP, curated by Sepand Danesh e Nicolas Koch, Helsinki, Finland.

2008

IN SEDE: VIVA IL DISEGNO, curated by Francesco Poli, Turin - CONTEMPORARY ARTS PIEMONTE
NUOVI ARRIVI, GHOST TRACK, curated by Maria Teresa Roberto, Passaport Prize UniCredit Private

Banking - residenza a Helsinki - CONTEMPORARY ARTS TORINO PIEMONTE.

SCOGLIERE, Academy of fine arts, Turin / ex Church San Carlo dei Barnabiti, Florence (c).
2007

PARATISSIMA, Le Nuove prison, Turin (c).

DAIMON 2, Certosa Reale, ex psychiatric hospital, curated by Davide Mabellini, Turin.

