

VALENTINA FURIAN

Valentina Furian is a visual artist exploring the fluid boundaries between humans and the natural world through moving-image and time-based installations. Her work merges documentary experimentation with narrative fiction, revealing the wild within the everyday. Rooted in posthuman thought, Furian challenges fixed notions of identity and subjectivity, embracing an interconnected perspective where human, animal, and environment merge. At the core of her research is domestication, not just as a means of controlling nature but as a reflection of human self-domestication, where freedom and constraint coexist. Through film, performance, and drawing, she traces a return to a primordial state, unsettling the divide between the feral and the civilized. Her work evokes a world in flux, where reality and fiction blur, and human existence is constantly renegotiated through its entanglement with the non-human.

DRAWING SERIES - SENTINELLE

2025

ENGRAVING ON PLEXIGLASS AND LIGHT INSTALLATION,
150 CM x 200CM

Sentinelle is a new series of engravings on transparent Plexiglas plates mounted on metal pedestals, created specifically for Artissima. The works originate from Furian's solo exhibition at the Fondazione Sandretto Re Rebaudengo in Guarene, where this technique was first introduced. The engraved drawings depict reclining horses, a recurring subject in Furian's practice, traced by the artist with her eyes closed. Their bodies and outlines fragment and dissolve into transparency, forming somnambulistic traces illuminated by red LED lights, recalling the glow of military night-vision goggles (from the press preview of UNA gallery for ARTISSIMA FAIR 2025)

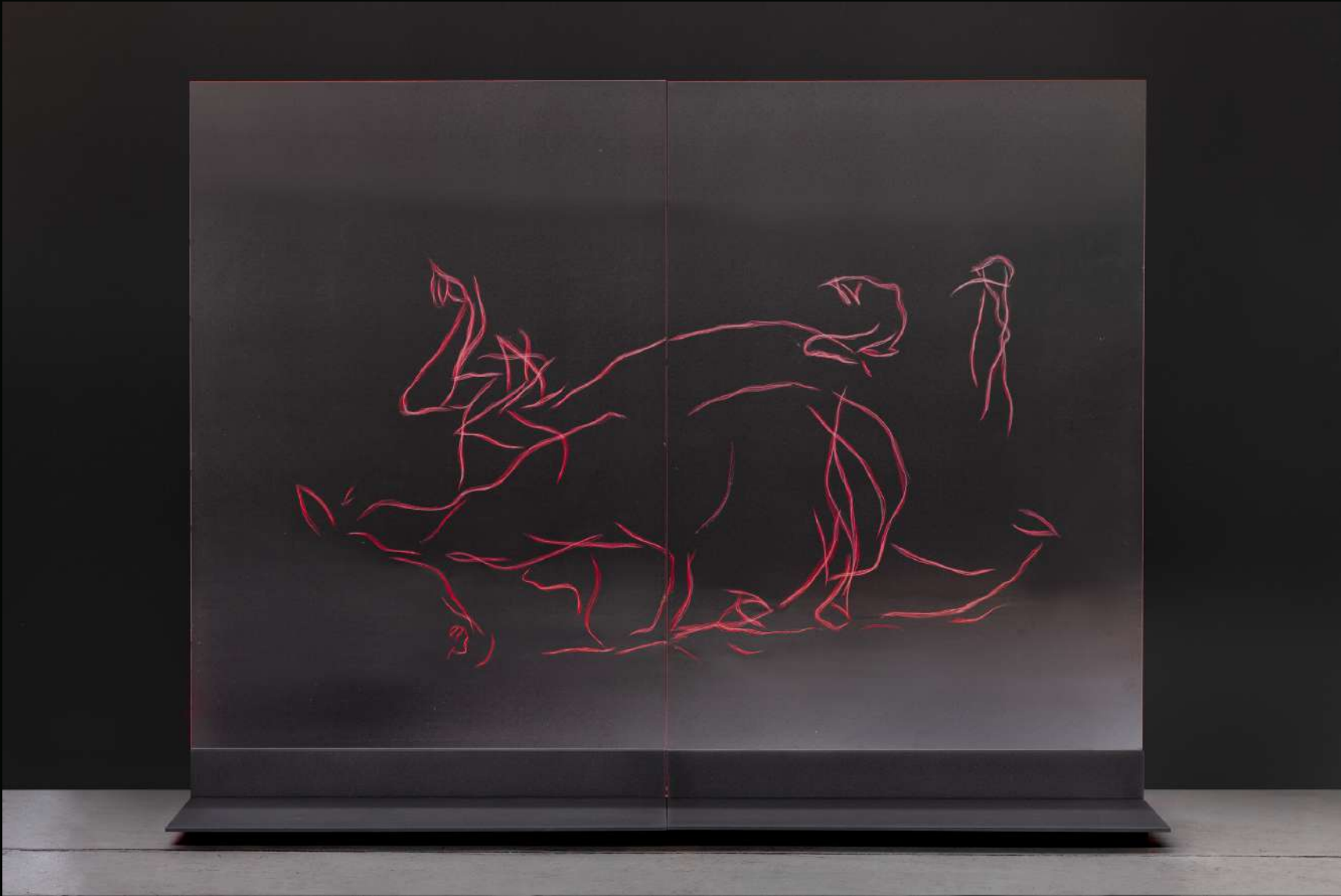


Installation view at UNA gallery booth for PRESENT FUTURE section of Artissima Fair 2025, curated by Joel Valabrega and Leon Kruijswijk, Turin, IT, Photo:Nicola Morittu



Installation view at UNA gallery booth for PRESENT FUTURE section of Artissima Fair 2025, curated by Joel Valabrega and Leon Kruijswijk, Turin, IT, Photo:Nicola Morittu

details , Photo:Nicola Morittu



MOON

2025

video HD, color, sound

32:9

16 min

In a suspended atmosphere on the threshold between sleep and wakefulness, *Moon* tells of a boat populated with human and nonhuman creatures, floating on the watery surface surrounding Battery Island and its submerged and abandoned houses. If a destination exists, it is not known: in the bewildering wait, the journey is a slow and perturbing drift, illuminated by a bloody, totemic, looming full moon. There is only one other light source, a lighthouse with a whitish, opalescent cone of light: a hypnotic call, perhaps a saving chimera for those who have decided to embark on this journey into the unknown. Valentina Furian's gaze on the vulnerable and contradictory territories of the Delta, on the delicate balances of an area marked by floods and the difficult management of dry land and river waters, overlaps with an imagery that is characteristic of borderlands and frontier landscapes. In a kind of dystopian, imaginative western, the moving images and accompanying sounds build a composite narrative of fragments that are both enigmatic and poetic together: the characters sway in a milky atmosphere that seems to correspond to a condition of the soul, whose turmoil is matched by the magnetism for these restless places.

Furian tames the gaze to darkness, and at the same time operates a visionary distortion that mirrors images to each other: he plays with the theme of the double and its articulations, confuses and disrupts visual and narrative linearity, disregards and deconstructs perspective conventions. At the same time it alludes to the antithetical forces that make these wetlands precarious, to the duels and alliances between human and nonhuman, to the memories of a returning past, to the attraction and apprehension of an unstable and unresolved territory. The cast, composed of people from the community the artist met during her residency, are watery, contemporary cowboys and cowgirls who-with their own bodies and doubles-try to generate a new mythology for these restless, surreal, poignant landscapes.

Text by Caterina Benvegnù.

<https://vimeo.com/1111904572>

A large, bright yellow word "MOON" is projected onto a screen in a dark, industrial-looking space at night. The screen is part of a larger structure, possibly a truck or a temporary installation. The background is dark, with some faint lights and structures visible on the left and right sides. The word "MOON" is in a bold, serif font, and its reflection is visible on the surface below the screen.

MOON

Installation view at Sedimenta Microfestival, Delta del Po, curated by Caterina Benvegnù and Stefania Schiavon, Photo: Sabrina Oliviero



Installation view at Sedimenta Microfestival, Delta del Po, curated by Caterina Benvegnù and Stefania Schiavon, Photo: Sabrina Oliviero



Installation view at Sedimenta Microfestival, Delta del Po, curated by Caterina Benvegnù and Stefania Schiavon, Photo: Sabrina Oliviero



film frames, courtesy the artist



film frames, courtesy the artist

HAVE YOU EVER SEEN TWO ANIMALS FIGHTING?

2025

SOLO SHOW AT FONDAZIONE SANDRETTO RE REBAUDENGO IN GUARENE

3-channel video installation + lighted plexiglass installation + site-specific printed vinyl filters installation

PRODUCED BY FONDAZIONE SANDRETTO REBAUDENGO

Have you ever seen two animals fighting? Valentina Furian's solo exhibition opens with the disquieting title, inviting viewers to become protagonists within a speculative scenario where instinctual and the constructed, visible and the submerged, day and night, collide.

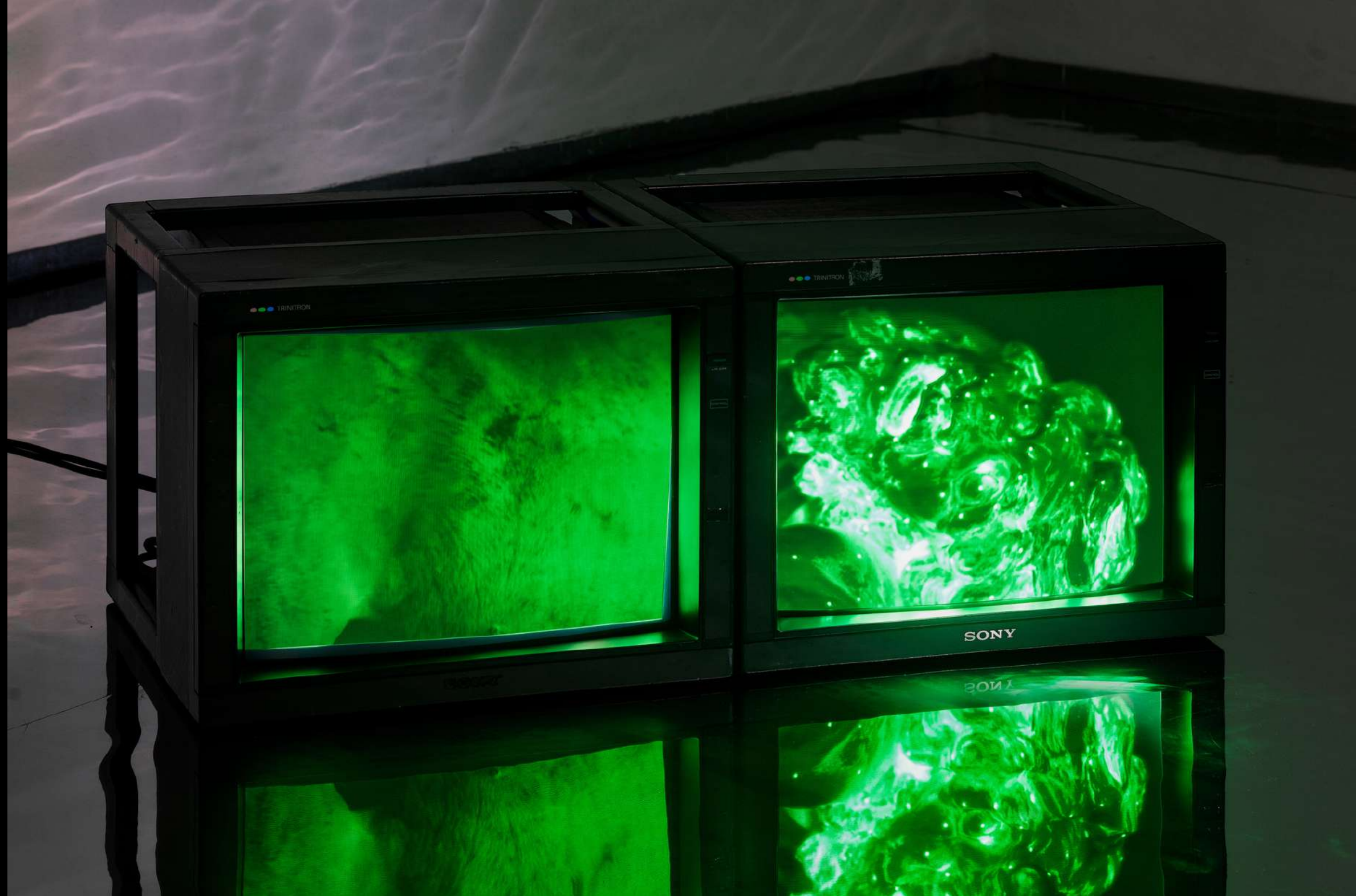
Newly commissioned site-specific works form the core of the exhibition, manifesting Furian's posthuman approach and narrative fiction as methodology. Featuring time-based media installations, photography, and large-scale drawings, Furian intends to reshape the spaces into a porous, affective body, where portals, monitors, and a mirroring lake serve as thresholds for transformation. Within them, boundaries blur, and senses of tension and tenderness fuse.

Lights evoking night vision used in hunting and military operations function as sensory signals and conceptual threads guiding viewers through the spaces. Here, the roles of predator and prey interchange. As viewers navigate in the disoriented, multi-sensory terrain, power dynamics oscillate between domination and submission, mirroring the shared vulnerability inscribed in the bodies of monuments, animals, and humans. In this opacity, where gazes, voices and bodies resist fixed meanings, a loop turns quietly—an end and a beginning—hovering at ever-open thresholds where they continuously meet.

Text by Yueh-Ning Lee



Installation view at Palazzo Re Rebaudengo, Guarene, Italy. Curated by Yueh-Ning Lee. Photo: Mucho Mas!



Installation view at Palazzo Re Rebaudengo, Guarene, Italy. Curated by Yueh-Ning Lee. Photo: Mucho Mas!



Installation view at Palazzo Re Rebaudengo, Guarene, Italy. Curated by Yueh-Ning Lee. Photo: Mucho Mas!



Installation view at Palazzo Re Rebaudengo, Guarene, Italy. Curated by Yueh-Ning Lee. Photo: Mucho Mas!





Installation view at Palazzo Re Rebaudengo, Guarene, Italy. Curated by Yueh-Ning Lee. Photo: Mucho Mas!



Self portrait (N), 2025

AAAAAAA

2025

VIDEO HD, COLOR, SOUND, 9:16

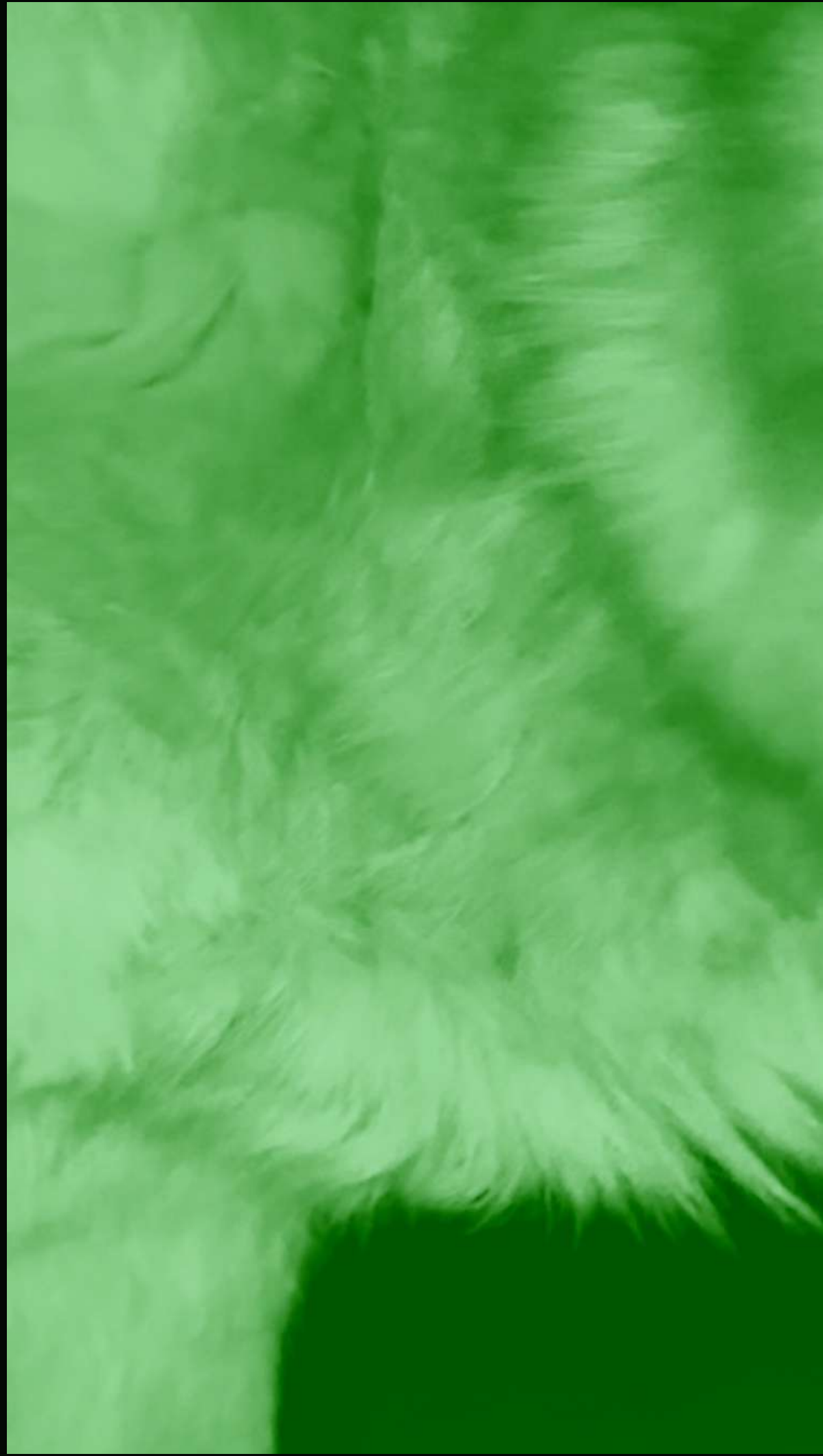
9 MIN

PRODUCED BY MAMBO DURING ARTCITY BOLOGNA CURATED BY LORENZO BALBI E CATERINA MOLTENI

Aaaaaaa is a hybrid exploration of language, trauma, and the porous boundaries between human, animal, and environment. Set within the Farneto cave in Bologna, a significant site within the Gessi and Calanchi Bolognesi Regional Park, the work follows A., a speleologist whose childhood trauma, being bitten on the face and neck by a dog, left him with a stutter.

As A. descends into the cave, he sings extracts from *Il Resto del Carlino* articles detailing his accident (February 1999), following the melody of *Maria* by Blondie. In song, his voice flows smoothly, his stutter momentarily dissolved through a technique that allows fluency. The cave, once an image of fear and wounding, becomes a site of reclamation, where the feral mouth that bit him is transformed into a cavern to explore. The act of descending into darkness evokes a return to an untamed state, where human and non-human intertwine. By linking physical geography with the wounded body, the work destabilizes rigid distinctions between species, subjectivity, and the wild, reframing trauma as a passage rather than a scar. **Text by Gabriele Logiudice**

<https://vimeo.com/1056346029>
pw: Youhavegottoseeher



film frames, courtesy the artist



installation view in Porta Lama (Museo di Speleologia Fantini) in Bologna during Artcity curated by MAMbo, ph. Daniele Signaroldi



installation view in Porta Lama (Museo di Speleologia
Fantini) in Bologna during Artcity curated by MAMbo,
ph. Valentina Caffarotti

la storia

«Inspiegabile la furia di Rambo»

Il proprietario del cane che ha ucciso il cane di Rambo. Il cane di Rambo è un cane di razza, un cane di nome Rambo, che ha ucciso il cane di Rambo. Il cane di Rambo è un cane di razza, un cane di nome Rambo, che ha ucciso il cane di Rambo.

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Agapito

A San Giovanni il primo decollo della nuova compagnia aerea dell'Enna-Romagna

Un tortellino in volo, nasce ErAir

Milano, via al decollo

di Gianni Scuderi



Il primo decollo della nuova compagnia aerea dell'Enna-Romagna

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La legge Rivola? E' incostituzionale

La legge Rivola? E' incostituzionale. La legge Rivola? E' incostituzionale.



La legge Rivola? E' incostituzionale

La legge Rivola? E' incostituzionale. La legge Rivola? E' incostituzionale.

Parla scabiosa, l'Idola ne subito in piazza a Bologna

Parla scabiosa, l'Idola ne subito in piazza a Bologna. Parla scabiosa, l'Idola ne subito in piazza a Bologna.

Si gioca sulla scuola la giunta Errani

Si gioca sulla scuola la giunta Errani. Si gioca sulla scuola la giunta Errani.

'Rambo non accetta carezze mentre mangia'

Il cane di Rambo non accetta carezze mentre mangia. Il cane di Rambo non accetta carezze mentre mangia.



Il cane di Rambo non accetta carezze mentre mangia

IL DECALOGO PER EVITARE INCIDENTI

IL DECALOGO PER EVITARE INCIDENTI. IL DECALOGO PER EVITARE INCIDENTI.



Il cane di Rambo non accetta carezze mentre mangia

'Non sempre la colpa è degli animali'

'Non sempre la colpa è degli animali'. 'Non sempre la colpa è degli animali'.

Eva Mikula esce di scena

Eva Mikula esce di scena. Eva Mikula esce di scena.



Eva Mikula esce di scena

Turista nigerina addeba un cliente che poi la regala

Turista nigerina addeba un cliente che poi la regala. Turista nigerina addeba un cliente che poi la regala.

Nuova rissa in piazza Verdi col Comune pieno di gente

Nuova rissa in piazza Verdi col Comune pieno di gente. Nuova rissa in piazza Verdi col Comune pieno di gente.

Molto più Comodo!

FINANZIAMENTO
IN 2 ANNI SENZA INTERESSI
SU TUTTI I DOG DI RAZZA DELLA CANTIERA

poltrone sofa

DI SOLITO UN'AUTO DI LUSO. COSTA MOLTO. DI SOLITO,

Rover 618i Climate L. 33.900.000

NOTTI BIANCHE

2024

SOLO SHOW AT XNL IN PIACENZA, CURATED BY PAOLA NICOLIN

1CH video installation + 1CH video intallation + 2CH video installation + plexiglass installation + sound

The image of Malcolm McDowell's eyes held wide open by forceps in *A Clockwork Orange* haunts me. His expressionless gaze contrasts with his mouth, which curls into a numb smile, revealing surprise rather than fear. Alex, the predator, doesn't display terror; his eyes reflect that of his victims. The widening of the eyes is a physiological response to alertness and anxiety, enhancing vision to better detect danger. In the context of the Ludovico Treatment, Alex's forced eye dilation symbolizes his loss of violent instincts, transforming him into a well-behaved human.

This theme of transformation, involving predator and prey, domestication, and re-appropriation of monstrosity, echoes in Valentina Furian's work, particularly in her exhibition *Eclissi* at XNL Piacenza. The exhibition opens with Medusa's petrifying gaze, shown through a red-filtered video. Nearby, the work *Centauro* presents sculptural details of a white horse, showcasing a hypnotic, otherworldly presence. In *Diventare Unica*, the horse appears sleepy and almost mythical, suggesting a centaur-like transformation. The animal's movements are controlled, even sedated, reflecting a new kind of ferocity born from human-animal interaction. Furian's exploration of the centaur as a symbol of the blending of animal and human instincts underscores this transformation, where the horse's domestication creates a monstrous hybrid. In the exhibition, the horse's once-alert eyes are now relaxed, signaling the loss of the prey's vigilance. The transformation is suggested by the brief appearance of a tamer and the visitors' passive role as silent accomplices. Furian also connects her work with Piacenza's equestrian sculptures, guardians of the city that never sleep, evoking the exhibition's title, *Notti Bianche* (Sleepless Nights). The exhibition moves between different realms, animal, human, dreamlike, and historical—exploring tensions in coexistence. Furian's works include sketches of horses, their forms abstract and blurred, dissolving into a cosmic drift. One piece, a photograph of a disheveled horse, contrasts the earlier calm images; its terrified eyes and blurry movements suggest a return to wildness. The horse's terror contrasts with Medusa's petrified creatures, offering a glimmer of recovery and awakening to its true nature, however frightening it may be.

Text by Caterina Avataneo

exhibition video:
<https://vimeo.com/1100530539>



Installation view at XNL, ph. Daniele Signaroldi
view of:
Centauro (video installation)
La nostra lunga notte (plexiglass installation)
Diventare unica (video installation)



Installation view at XNL, ph. Daniele Signaroldi
view of:
Centauro (video installation)
ECLISSI (video installation))
Diventare unica (video installation)



Installation view at XNL, ph. Daniele Signaroldi



Installation view at XNL, ph. Daniele Signaroldi



Installation view at XNL, ph. Daniele Signaroldi

ECLISSI

2024

2-CH VIDEO ON CRT MONITORS, SILENT, COLOR

1 MIN

This two-channel video pulses with a blood-red glow from two cathode-ray tubes, depicting haunting sequences of Canova's Testa di Medusa (1798) from the Museo Gypsotheca in Possagno. Her eyes dominate the screen, hypnotic, petrifying, and petrified, locked in an eternal, cursed openness.

In Furian's exploration, Medusa's myth is reanimated not just as a symbol of terror but as a force that speaks to the fragile boundary between subject and object, human and animal, power and submission. Just as Medusa's gaze transforms the living into stone, Eclissi questions the moment in which bodies, whether human, animal, or landscape, are captured, controlled, and rendered immobile. The interplay of vision and power, central to Medusa's story, becomes an interrogation of perception itself, where looking is both an act of violence and a means of resistance.

<https://vimeo.com/1026581462>



film frames, courtesy the artist



L: installation view at XNL, ph. Daniele Signaroldi
R: installation view at UNA + Castiglioni, ph. Michela Pedranti

DRAWING SERIES - OUR LONG NIGHT

2024

ACRYLIC ON PLEXIGLASS AND LIGHT INSTALLATION,
240 CM x 300 CM

La nostra lunga notte (Our Long Night) is a large diptych, conceived and created specifically for the expansive windows of the XNL exhibition space. The work features drawings made by the artist with her eyes closed, a process that captures the imagined bodies of animals she has explored in her films. These bodies converge, merge, and transform into a singular sign, a fluid and organic representation of motion and presence. As the outlines of these forms crumble and melt into transparency, the drawing takes on an ethereal quality, backlit by an acid green LED light.

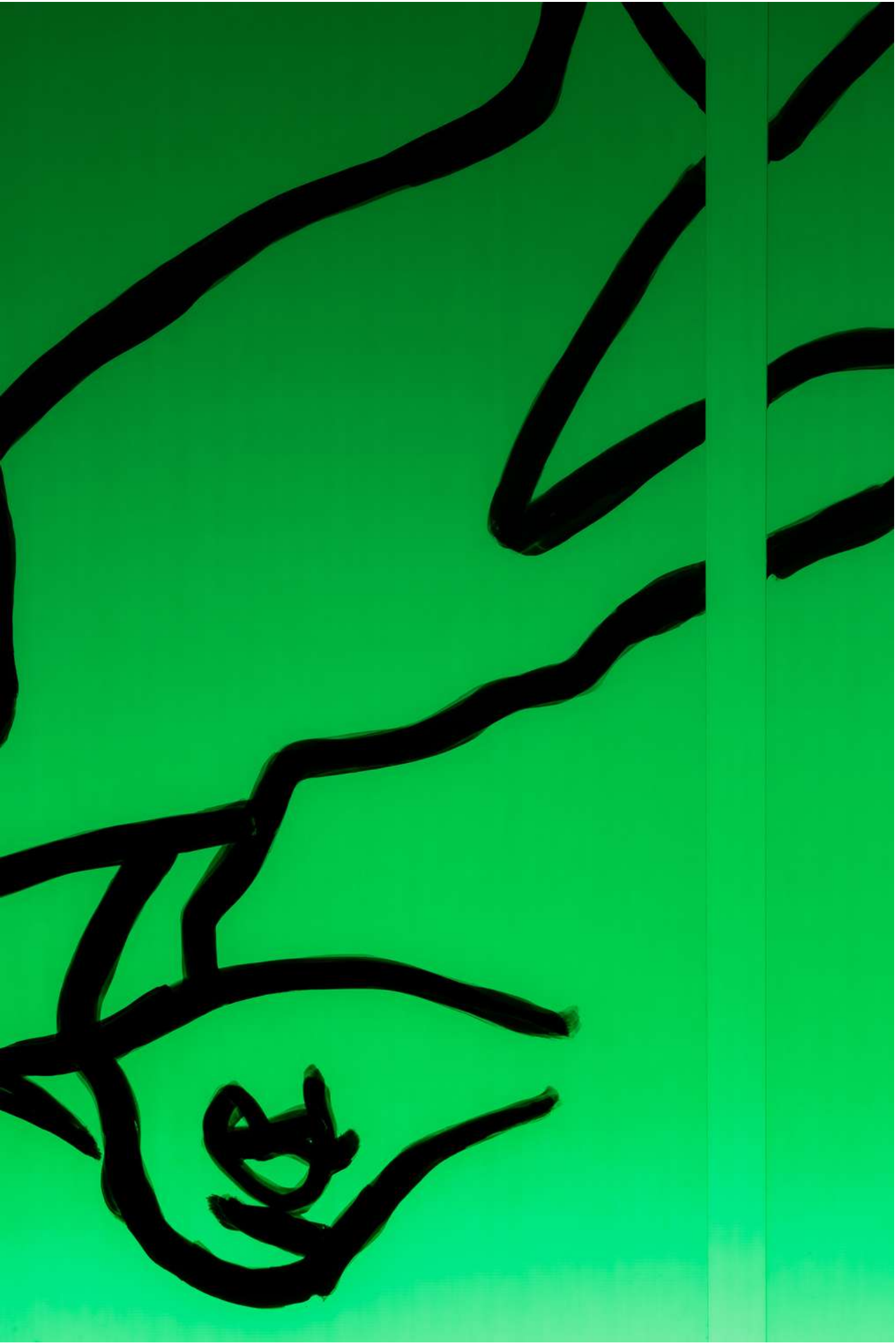
This choice of illumination, reminiscent of the greenish glow of military night-vision goggles, deepens the work's connection to the theme of surveillance and the unseen. The diptych adapts itself to the exhibition space, its light and transparency offering an eerie yet intimate interaction with the room. This blending of the visible and invisible echoes the exhibition's larger concerns with the boundary between the animal, the human, and the monstrous. In this context, the backlighting of *La nostra lunga notte* both reveals and obscures, inviting the viewer to confront the fragility and volatility of the forms. This transformation, from animal to sign and from solid to spectral, reflects the same tension that runs throughout the exhibition, the shifting line between taming and ferocity, the visible and the hidden, the dreamlike and the real.



Installation view at XNL, ph. Daniele Signaroldi



Installation view at XNL, ph. Daniele Signaroldi



IL TEMPO DEI LUPI

2024

SITE SPECIFIC SOUND INSTALLATION

il tempo dei lupi is a sound intervention, a trace as minimal as it is pervasive, which seeks to subtly infiltrate the acoustic landscape of the forest. This soundscape functions as an interference, calling into question human-centered perceptions of nature and suggesting a form of post-human dialogue. The work, titled *Il tempo dei lupi (The Time of Wolves)*, draws inspiration from the recent return of wolves to the hills of Tuscany, highlighting the resurgence of wild beings that challenge our understanding of domestication and control. This intervention activates a conversation not just with the animal inhabitants of the forest, but also with the human audience, inviting them to reconsider their role in this network of relationships.

Through this work, Furian's research extends into the realms of post-human thought, where the boundary between the human and the non-human becomes increasingly fluid. The return of the wolves symbolizes a reclaiming of space and agency by non-human beings, which disrupts traditional gendered notions of dominance, control, and nurturing often associated with human relations to nature. In this reconfigured world, the animal, the environment, and the body exist in interdependent, constantly shifting dynamics that challenge anthropocentric and binary gender frameworks.

By blurring the lines between species and between human and non-human experiences, Furian's work reflects a post-human ethos that advocates for relationality, interconnection, and the dismantling of hierarchies. In this context, *Il tempo dei lupi* is not just about wolves returning to the wild, but about the return of an ecological, post-gendered landscape, one where the categories of human and animal, nature and culture, and masculine and feminine, no longer define the parameters of existence.



installation view @ Lo scompiglio, ph. Leonardo Morfini



installation view @ Lo scompiglio, ph. Leonardo Morfini

CENTAURO

2023 | 2024

HD VIDEO INSTALLATION
COLOR, STEREO SOUND;
6 MIN

Produced in Buenos Aires with the support of Fundación PROA and presented for the first time at The Parliament of Marmots, the video on show focuses on the mythological figure of the centaur: a creature that hybridises the body of a horse with the torso of a human being. The camera lens focuses on the nervous, restrained movements of the tamed animal: its muscles clench and its joints flex. The screen, suspended from the ground, allows viewing from both sides, thus including the audience in the image and making them part of the hybrid state, between reality and fiction, between the human and the animal. The statuesque, out-of-scale body of the animal becomes an abstraction, an epidermal landscape, a moving mountain that floats without ever resting on the ground.

<https://vimeo.com/963207867>
pw: centauro2024





film frames, courtesy the artist





installation view @ Biennale Gherdëina 2024, Ortisei, Bolzano, IT. Ph. Tiberio Sorvillo

CIACCO

2021

2-CH, HD VIDEO (2 CANALI), COLOR, SOUND(DOLBY 5.1);
6 MIN

In Dante's *Inferno*, Canto VI, as Dante and Virgil descend into Hell, they encounter the third circle, where the gluttonous are punished for their insatiable appetites. These sinners endure a relentless punishment of cursed, cold, and burdensome rain, mixed with hail and snow, while Cerberus, the monstrous three-headed dog, torments them with its deafening barks. The vivid sensory descriptions in this passage from *The Divine Comedy* resonate in Valentina Furian's work *Ciacco* (2021), which draws from this scene to explore themes of excess, punishment, and animality.

In *Ciacco*, Furian immerses the viewer in a half-darkened space, where sound plays a crucial role in evoking a visceral experience. Growls, whines, and barks assault the audience, creating a sense of discomfort and unease, reflecting the tormented state of the gluttonous souls in Dante's Hell. The images on screen shift between multiple, elusive forms, blurring the line between reality and representation, the present and the timeless. This fluidity mirrors the psychological and physical transformation of the sinners, trapped between their appetites and their punishment.

A disturbing presence slowly emerges from the foggy, indistinct space, while in the background, a sound resembling rain evokes the constant, relentless torment of those condemned. The presence of the beast, potentially Cerberus, becomes a metaphor for the feral, uncontrollable forces that punish the guilty. The droning rain transforms into an auditory equivalent of the dripping that tortures the damned, further linking Furian's work to Dante's depiction of suffering. The cyclical nature of torment, the eternal punishment of excess, and the creaturely forces of nature resonate deeply with Furian's exploration of domestication, animality, and the human condition in her artistic research. Text by Giada Centazzo

<https://vimeo.com/639858954>
pw: Golosi2025



installation view @Re-creatures, Mattatoio, Roma, IT



backstage photography, ph. Zoe Paterniani, courtesy the artist



backstage photography, ph. Zoe Paterniani, courtesy the artist





film frames, courtesy the artist

55

2019

2-CH, HD VIDEO, COLOR, SOUND(DOLBY 8.1);

2 MIN

Through a dreamlike and allegorical representation, *55* delves into the crisis unfolding in the relationship between humans and animals. At the heart of the piece, a dog, often seen as a symbol of loyalty and the human ability to tame nature, barks anxiously at a house engulfed in flames, signaling an alarming state of emergency. This once comforting and protective domestic space has lost its fundamental role, transforming into a site of chaos and destruction. The dog's frantic reaction underscores a shift in the dynamic between the human world and the animal realm, highlighting a profound rupture in what is supposed to be a safe, controlled environment.

The video installation intensifies this sense of unease by creating a multi-sensory experience through an intricate soundscape, spread across eight audio channels. The crackling of fire and the anxious barking of the dog mix with the eerie, familiar sounds of the night, further embedding the viewer in an unsettling atmosphere. The images of the fire and the dog's relentless barks are looped, creating a perpetual cycle of tension and urgency. This constant repetition mirrors the state of emergency that both the human and animal protagonists face, evoking a sense of being trapped in an ongoing crisis, where the boundaries between human control and nature's unpredictability are collapsing.

In this installation, Furian's work evokes not just a literal destruction of the domestic space but also a more abstract unraveling of the relationship between humanity and the natural world. The perpetual motion of the fire and the dog's alarm serves as a metaphor for the breakdown of the foundational trust between humans and animals. As the scene loops endlessly, the viewer is drawn into a world where no resolution or escape seems possible, confronting the discomforting realities of human influence over the natural world and the erosion of the bonds that once defined it. This immersive experience invites reflection on the consequences of domestication and the fragility of the supposed safety humans create within the constructed boundaries of home and nature.

preview 2-ch mixed:
<https://vimeo.com/1043891285>



backstage photography, ph. Violette Maillard, courtesy the artist



Installation view @ Resisting the trouble, Firenze, IT. ph. Federica di Giovanni





film frames, courtesy the artist

CARI CANI

2020

SOLO SHOW AT UNA GALLERY, PIACENZA IT

Surrounded by half darkness and illuminated by a suffused red light, the space of the gallery is inhabited by dogs. These animals reveal themselves in their ancestral form of wolves, converting themselves from “human’s best friends” to fearsome beasts. The dog figures, whether reproduced through window-glass drawings, photographs or videos, appear tense and aggressive, far from their usual domesticated form. An alarming cave canem awaits us at the doorstep, it almost seems to invite us not to cross it. Inside, we stand in front of 55 (cane), a video that shows the figure of a dog, surrounded by the darkness, barking at something that is on fire. It is not clear what the object of his anguish is but, in some way, that same anguish becomes ours. We recognise the same dog in two photographs in which the glow of the fire shows his teeth gritted in a hostile growl. Following the artist’s research on the relationship between reality and fiction, between human, nature and the animal world, cari cani focuses on the state of domestication as a form of control. Although human is apparently absent from the installation, he is completely involved in it. In fact, through the light, a key in Furian’s work, human presence is evoked and the access to knowledge is given: the red light of the fire, the element that defines the gap between human technique and animal instinct, allows us to witness what happens and to be possible protagonists in the darkness of the night.



Installation view @ UNA gallery, ph. Marco Fava





AURORAS

2021

SITE-SPECIFIC LIGHT INSTALLATION

Auroras, is a site-specific, temporary intervention in the environment of Goyki 3 park. In this work, Furian addresses the topic of light – being a mean of creation – which can be translated as a metaphor for the demiurgic relation of human to nature. The title of the work brings forward the mythological connotations as well as the progressive rhythm of night and day. The spectrum of violet colors used in Auroras are of practical relevance. As they stand as the tones used for the indoor cultivation of plants, the light waves, precisely composed of blue and red tones, are the best source for photosynthesis. By placing them in the park's space, Furian creates a large-scale environment that communicates growth. While experiencing the intervention, the visitor might sense a strong feeling of dystopic imagination. Walking and gazing around the park bring back, on one hand, the pleasing memories of fairy tales yet on the other, give a sense of unpredictability, of a worrying and of a disordered landscape. The image of a future with limited access to light and resources together with artificiality is striking. During the day, the green color dominates. At night Auroras brings focus on a variety of un natural tones which create a coating that envelops the trees, the paths and the visitors within. Auroras wakes up with the fall of the sun and drop off at dawn. **Text by Kasia Sobczak**



Installation view @ Goyki3 Art incubator, Polandy, ph. Daria Szczygiel





AUROSAS

PROJEKT / PROJECT BY VALENTINA FURIAN
KURATORKA/ CURATOR KASIA SOBCZAK
PARK NA GOYKI 3/ GOYKI 3 PARK



 Goyki3
Art Inkubator
www.goyki3.pl

 Sopot

DATY / DATES 16 - 28.08.2021
OD ZACHODU DO WSCHODU SŁOŃCA/ FROM SUNSET TO SUNRISE
WSTĘP WOLNY/ FREE ENTRANCE

Valentina Furian, Aurosas, 2021, olej / oil, Daria Szczygiel, zdjęcie uprzejmości artysty courtesy of the artist

PRESENTE

2018

VIDEO HD, COLOR, MUTE

4 MIN

In *Presente*, though, it's a softly white and luminescent fog that opens the first scene, making the statement above seem quite far from the film shot by Furian in 2018 and now showing at Recontemporary. Dazzling and heavenly, the mist blends with the space where the screen is located and it creates a comfortable cocoon-like atmosphere. Soon enough a white female donkey takes shape in the mystic mist, her back is turned but the movement of her ears shows that she is aware of something, a presence. When the camera zooms on the soft cottony fur of the animal, her wide-open kajal-defined eyes give it away, even if for just a moment: she is terrified. As the film continues the animal is shown haunting the empty space of the MAMbo Bologna – whose half painted walls and scaffolding indicate there is an install in progress in the museum – before the camera returns on the now relaxed donkey's eyes, gently closing, numb, in a ephemerality of an instant that, perishing, brings back to where it all started. The oniric character of the work emerges more clearly, while the softness of the bright environment takes nightmarish turns. The donkey, over-exposed, has no way out. She is limited in her agency, confined into her domestication cage and constantly at the verge of evaporating. Her master, invisible, demonic presence in the shape(less) of a haze. If human or not rests unsolved. As the donkey closes her eyes once again, another doubt rises: what if the animal is milky mist herself? Captured by the camera between a shape shift and another, before returning to her gaseous state which, it is known, is the very essence of malevolent spirits. The environment becomes thus similar to Lovecraft's Antarctica, hellishly white, unexplored and fearsome, concealing evil others. Those eyes of initial dreadful appearance, deceptive, are not the answer. Rather, her pointy ears and thick hooves, which have been a symbol of Satan since the Middle Ages, make her familiar and so to speak recognizable in her obscure essence. Text by Caterina Avataneo

Presente: <https://vimeo.com/665674398>

pw: Bianchina







film frames, courtesy the artist



Installation view @ permanent collection at MAMbo, Bologna, IT

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