



SARA BONAVENTURA

SELECTED WORKS 2009-2019

STUDIES

2007/2012 **Docent**, Peggy Guggenheim Collection, Venice (IT)
2007/2011 **Master Degree**, Art History, Venice Ca' Foscari University (IT)
2004 **Kunstgeschichte Seminar**, Georg August University Göttingen (DE)
2002/2005 **Bachelor Degree**, Preservation of the Cultural Heritage, Venice Ca' Foscari University (IT)
1996/2001 **Experimental High School**, Liceo Linguistico sperimentale, Treviso (IT)

WORKSHOPS (ATTENDED)

2017 **Workshop with Bedwyr Williams and Tai Shani**, curated by The Institute of things to come and Fondazione Sandretto Re Rebaudengo, Turin (IT)
2016 **Workshop with Joan Jonas**, Fundación Botín, Santander (ES)
2015 **Animation workshop**, Peter Millard, Lago Film Fest, Revine Lago - Treviso (IT)
Flip it or rip it, Karin de Jong of Rotterdam Printroom, Wouter Bongaerts, Bart Stolle, Kasterlee (BE)
2014 **Risograph Printing**, ATTO Studio & Swiss Rats Collectif, Sprint Festival, Milan (IT)
2012 **Choreographic Collision 6**, Ismael Ivo, Shobana Jeyasingh, Erna Omarsdottir, Wim Vandekeybus, Virgilio Sieni, XIII Dance Biennale, Venice (IT)
2010 **Workshop with Marta Kuzma, Liberation Project**, ClasAV IUAV, Venice (IT)
2006 **Theory and training for audiovisual production**, Veneto Cinema Pro, Padua (IT)
2002/03 **ESF course**, Expert in Art Conservation, Venice (IT)

TEACHING AFFILIATIONS AND WORKSHOPS (CONDUCTED)

2017-2019 Visual Arts Specialist, **EtonHouse International Education Group**, IB Campus, Singapore (SG)
2017 **Dialettario**, a school project with Associazione Tonino Guerra, Pennabilli - Rimini (IT)
2012/2015 **Ray of Light & Digital Landscape Atelier**, open to schools, families, study groups, Reggio Emilia (IT)
2012/2015 **Atelierista**, visual arts specialist with **Reggio Approach**, different schools, Reggio Emilia (IT)
2007/2012 **First Look**, Art mediation for schools, **Peggy Guggenheim Collection**, Venice (IT)

HONORS

FINALIST AT SEVERAL VIDEO FESTIVALS IN ITALY AND ABROAD

2019 **Sino NIIO Illumination Art Prize**, 4th Prize for the category "New Life", Hong Kong (HK)
2018 Shortlisted for the **ICIA International Competition for Intermedia Artwork**, Krakow (PL)
2017 Residency at **CRAC Centro di Ricerca per le Arti Contemporanee**, Lamezia - Catanzaro (IT)
Residency at **Signal Culture**, Owego, New York (US)
2016 Residency at **Fundación Botín with mentor Joan Jonas**, Santander (ES)
2015 Residency at **Frans Masereel Centrum**, Kasterlee (BE)
Soroptimist International, Special mention for *La tovaglia più grande della Giudecca* (IT)
2014 **Veneto Region Award**, Lago Film Fest, Revine Lago - Treviso (IT)
2008 **LLP grant**, Kicken Gallery, Berlin (DE)
2007 **ECHO Project grant**, Giorgio Cini Foundation, Venice (IT)

SOLO EXHIBITIONS (AND-TWO-PERSON-SHOWS)

2018 **NOLI ME TANGERE**, curated by Kubo, Gallery Nikola I - Museum JU, Niksic (ME)
2017 **Come se il colore stesse a guardarti**, curated by Ester Grossi, Adiacenze Gallery, Bologna (IT)
Lights in the storm, CRAC - Centro di Ricerca per le Arti Contemporanee, Lamezia (IT)
2014 **Pot of Gold**, curated by Federica Patti, Spazio Barnum, Bologna (IT)

SELECTED GROUP EXHIBITIONS AND FESTIVALS

2019 **Reverie**, The Baumann, Brooklyn, New York City (US)
PLAY Semana de Videoarte, 9th edition, Corrientes (AR)
Oulu Music Video Festival, Oulu (FI)
Lago Film Fest, Revine Lago, Treviso (IT)
ISEA2019, 25th International Symposium on Electronic Art, Lux Aeterna, Asia Culture Center, Gwangju (KR)
Saigon Experimental Film Festival, Ho Chi Minh City (VT)
Pergine Festival - Dance is the place, Pergine Valsugana, Trento (IT)
Winnipeg Underground Film Festival, Cinematheque, Winnipeg, (CA)
CosmiX Experimental Cinema, Xóm Bac Cau – Cultural Space, Hanoi (VT)
Open Screen, Echo Park Film Center, Los Angeles (US)
57th Ann Arbor Film Festival - Off the Screen!, Ann Arbor (US)
Videolands, MOMus-State Museum of Contemporary Art, Experimental Center for the Arts, Thessaloniki (GR)
Frame Rush: A Place for Screendance, The Place, London (UK)
RPM Fest, curated by Wenhua Shi, UMass, Boston (US)
To see more light, Pugniant Film Series, Cinema Andora, Athens (GR)
2018 **Endless Biennial**, curated by Lukaza Branfman-Verissimo, EFA Center, New York (US)
KLEX, Kuala Lumpur Experimental Film, Video & Music Festival, Kuala Lumpur (MY)
Optronica 2, Other Cinema, ATA Gallery, San Francisco (US)
Cinema no Cinemax, 1st Balkan Can Film Symposium with Pugniant Film Series, Athens (GR)
ID.Y Fest, Dance Base - National Centre for Dance, Edinburgh (UK)
Miami New Media Festival, Concrete Space, Miami (US) and MACRO Asilo, Rome (IT)
History of the future, curated by George Fifield, Boston Cyber Arts Gallery, Boston (US)
Screen2018, A durational screening of video and moving image works, Amherst, Massachusetts (US)
The Unseen Festival, Counterpath, Denver, Colorado (US)
International Kansk Video Festival, Kansk (RU)
Fem Tour Truck, Festival itinerante de videoarte feminista, (ES, FR, PT, CO, EC, PE, RA)
Lago Film Fest, Revine Lago, Treviso (IT)
At a distance, curated by Alastria Press, Harvester Arts, Wichita, Kansas (US)
Sarna 3 Festival de artes experimentales, Antofagasta (CL)
Video Art Miden Festival, Kalamata (GR)
Asolo Art Film Festival, Asolo (IT)
MUFF, Milwaukee Underground Film Festival, Milwaukee (US)
EUROVIDEO 2018, curated by Videographies, Liege (BE)
SATURATE(D), curated by Sarah Turner and Alan Page, Open Signal, Portland (US)
Persistence, curated by AXW, CUNY - New York City (US)
Nuit Blanche à Montréal – All Nuit Long re(MIX), Studio 303, Montreal (CA)
2017 **Tran(s)mit: Movement in film**, UEL, London (UK)
Transient Visions, Festival of the Moving Image, Johnson City, New York State (US)
Screendance meeting in Venice and London, Metricubi, Venice (IT)
Simultan Festival, Timisoara (RO)
Blockbuster video microcinema, Pittsburgh, Pennsylvania (US)
STRANGLOSCOPE Festival, Florianópolis (BR)
After Festival - Video cinema d'arte, Turin (IT)
Lago Film Fest, Revine Lago, Treviso (IT)
Images contre nature, Videodrome 2, Marseille (FR)
World of nature, Anthology Film Archives, New York City (US)
BAFF - MIBart Multimedia festival, Busto Arsizio - Varese (IT)
2016 **Endless Biennial**, curated by Endless Editions, EFA Center, New York (US)

SELECTED GROUP EXHIBITIONS AND FESTIVALS

- 2016 **NoPlace 3 & 49th Premio Suzzara**, c/o Cinema Teatro Politeama, Suzzara - Mantova (IT)
Transart Triennale | Spacebodies II, curated by Andrea Spaziani, Uferstudios, Berlin (DE)
Joan Jonas' workshop final exhibition, curated by Fundación Botín, Villa Iris, Santander (ES)
Ibrida, Festival delle arti intermediali, Forlì (IT)
MIVA - Festival Internazionale Multidisciplinario, Quito (EC)
MIVSC - São Carlos Videodance Festival, São Carlos - São Paulo (BR)
Lago Film Fest, Revine Lago, Treviso (IT)
Movers and Makers, CCA, Glasgow (UK)
Movers and Makers, Out of the blue, Edinburgh (UK)
Percezioni Festival, La Stiva, Casteltermini - Agrigento (IT)
- 2015 **Orienting**, Anthology Film Archives, New York City (US)
Meta Cinema, Fine Arts Academy, Bologna (IT)
Avant to live, OTHER Cinema, ATA Gallery, San Francisco (US)
Film Free and Easy, Primary, Nottingham (UK)
Fragments from the garden of dreams, Anthology Film Archives, New York City (US)
Я - I AM Festival, Moscow (RUS)
Salonukah, curated by Endless Editions, Trestle Gallery, New York (US)
roBOt BA, Buenos Aires (AR)
DIZ Festival, Fabbrica del Vapore, Milan (IT)
Dancing through, Bluestockings, New York City (US)
Rob Pruitt Flea Market, curated by Tommaso Speretta, A+A Gallery, Venice (IT)
Seeyousound Festival, Cinema Ambrosio, Turin (IT)
Corte dei Corti, Udine (IT)
Yuria Festival, Vinyl Microstore, Athens (GR)
Fotografia Europea - Circuito Off, Tutti i luoghi il luogo, Reggio Emilia (IT)
Path Projects, Arena Studio Arte Gallery, Verona (IT)
Time Table, A tavola nei secoli, curated by Roberto Piana, Palazzo Madama, Turin (IT)
Spazio Paraggi, Generation Project, Treviso (IT)
- 2014 **Liquid Vision**, Fondamenta 3.0, Venice (IT)
cultura borgo stAZIONE, Studio QRZ, Udine (IT)
Lago Film Fest, Revine Lago, Treviso (IT)
Still Frame, Fondazione Bevilacqua La Masa, Venice (IT)
Fotografia Europea - Circuito Off, La mia foto è la tua foto, Reggio Emilia (IT)
- 2013 **Bideodromo**, Fundación Bilbao Arte, Bilbao (ES)
Euganea Film Festival, Euganean Hills - Padua (IT)
Maremetraggio, for MYMOVIESLIVE!, Trieste (IT)
- 2012 **Lago Film Fest**, Revine Lago, Treviso (IT)
IX AGON Festival, Greek Cinema Archive, Athens (GR)
Les enfants terribles, curated by Dores Sacquegna, Primo Piano LivinGallery, Lecce (IT)
- 2011 **Alternative Video Festival**, Belgrade (CS)
VIII Balkanima, Belgrade (CS)
- 2010 **Lago Film Fest**, Revine Lago, Treviso (IT)
XIII Mestre Film Fest, Candiani, Mestre - Venice (IT)
Animafest, Zagreb, Croatia (HR)
- 2008 **Re:public. Refusés!**, curated by Ibrida, Arsenale, Le Tese, Venice (IT)
VIF, Venice Industries festival - Nuovi Circuiti d'arte, curated by NEDAC, Venice (IT)

PUBLIC SCREENINGS, VIDEO PODCAST AND BROADCAST

- 2019 **Sino NIIO Illumination Art Prize**, public screening on the Tsim Sha Tsui & Empire facade, a combined 4 x 16m (one of the biggest in the world) LED screen, Hong Kong (HK)
- 2018 **ikonoTV, the best of POOL18 Festival of Video**, Berlin (DE)
- 2017 **Here Comes Everybody**, Experimental Cable Access show, originating in Los Angeles (US)
Low tech/Old tech Screendance, Numéridanse TV, Screendance Center of Burgundy, (FR)

ACADEMIC SYMPOSIUMS AND ARTIST TALKS

- 2019 **25th International Symposium on Electronic Art, Lux Aeterna**, Asia Culture Center, Gwangju (KR)
57th Ann Arbor Film Festival - Off the Screen! artists roundtable, Stamps Gallery, Ann Arbor ((US)
- 2015 Open Lecture: **Metacinema. Aspetti della ricerca audiovisiva in Italia oggi**, Fine Arts Academy, Bologna (IT)

ARTIST WRITINGS

- 2019 **ISEA2019 - Academic Program, Lux Aeterna, The dance of the wobulator**, Gwangju (KR)
- 2017 **Apparent motion - focus on Rose Kallal**, Uzak #27 Special issue on San Francisco Crossroads festival (IT)
- 2016 **The touch of the eye: a process of tactile videomaking**, OtherZine #30 - Material Cinema, San Francisco (US)

ART FAIRS

- 2014 **Artverona | Independents 05**, Bet on Utopia, curated by Fagarazzi Zuffellato, Verona (IT)

OFFICIAL VIDEOCLIPS

- 2018 **Circle bends**, by Samara Lubelski, Album: Flickers at the station, Drawing Room Records, 2018
- 2017 **Kun lyhdyt illalla sytytetään...**, by Lau Nau, Album: Poseidon, Fonal Records & Beacon Sound, 2017
- 2014 **Deeper than the well**, by Carla Bozulich, Album: Boy, Constellation Records, 2014
- 2013 **In certain amounts of sun**, by Ku, Album: Feathers, Inner Ear, 2013
RBG, by Von Tesla, Album: Providing Needles, Enklav, 2013
Venezia, by Universal Sex Arena, Album: Women will be girls, 2013
- 2012 **Mondo Parallel**, by Von Tesla, Album: Mondo Parallel, 2011
- 2009 **Tremble Dragonfly**, by Evangelista, Album: Prince of truth, Constellation Records, 2009
Ich bin der gross Dervedas, by Morose, Album: People have ceased to ask me about you, Suitside Rec, 2005
Winds of Saint Anne, by Evangelista, Album: Hello, Voyager, Constellation Records, 2008

VISUALS A/O VJ MIXING

- 2016 **SnaXeS**, in collaboration with Maria Chavez, Venice (IT)
- 2015 **Path Festival**, in collaboration with Karen Gwyer, Verona (IT)
Share Festival, in collaboration with Von Tesla, Turin (IT)
- 2014/15 **Crispy**, Factory Club, Padua (IT)
Ombrelunghe, Atelier Sì, Bologna (IT)
- 2014 **Oculto Fest**, in collaboration with Von Tesla, Berlin (DE)
- 2013 **roBOt Festival**, in collaboration with Von Tesla, Bologna (IT)
Node Festival, in collaboration with Von Tesla, Modena (IT)
- 2012 **Città Invisibile**, Plastic Club, in collaboration with Von Tesla, Milan (IT)

SET UPS/INSTALLATIONS/PR/CURATORIAL EXPERIENCE

- 2016 Luxembourg Pavilion, **Tracing Transitions**, 15th Architecture Biennale, Venice (IT)
- 2015 Azerbaijan Pavilion, **Beyond the line**, curated by De Pury De Pury, 56th Visual Arts Biennale, Venice (IT)
- 2011 Greek Pavillion, **Beyond Reform** by Diohandi, 54th Visual Arts Biennale, Venice (IT)
- 2010 Greek Pavillion, **The Ark. Old Seeds for New Cultures**, 12th Architecture Biennale, Venice (IT)
- 2009 Greek Pavillion & Pace Gallery, **Paraxena** by Lucas Samaras, 53rd Visual Arts Biennale, Venice (IT)
- 2008 Greek Pavillion, **Athens by Sound**, 11th Architecture Biennale, Venice (IT)
Pinhole, by Ryuji Miyamoto, Kicken Gallery, Berlin (DE)
- 2007 Greek Pavillion, **The End** by Nikos Alexiou, 52nd Visual Arts Biennale, Venice (IT)
- 2006 **Your black Horizon**, Olafur Eliasson & David Adjaye, 10th Architecture Biennale, Venice (IT)
Private Gallery, by the Municipality & GAI (Giovani Artisti Italiani), Venice (IT)

SELECTED COMMISSIONED ADV

- 2016 *L'occhio torna sempre a galla*, **Metropole**, a Venitian luxury hotel
2014/15 *Community Table*, **LAGO**, design furniture s.p.a.
Flowerize yourself, **Blocco31** of Cinti Group, shoes

INTERVIEWS

- 2017 **Red Milk Magazine - the Light Issue**, *Redmilk meets Sara Bonaventura*, by Chiara Manzoni (IT/EN)
2017 **Small Zine**, *Limiti espansi*, by Valentina Tebala (IT)
2016 **Artnoise**, *In residenza con Joan Jonas. Un dialogo su facebook*, by Daniela Cotimbo (IT)
Fattitaliani, *Percezioni festival di musica e immagine*, by Giovanni Zambito (IT)
2015 **NUCLEO Artzine**, *Intervista a Sara Bonaventura*, by Viviana Quattrini (IT)
2014 **Artnoise**, *An interview with Sara Bonaventura and an open letter to Carla Bozulich*, by Piervito Bonifacio (IT/EN)
FrizziFrizzi, *Sara Bonaventura, videomaker artigiana. Un'intervista*. by Simone Sbarbati (IT)

SELECTED PRESS

- 2019 **Rivista Segno**, *Chronoscope di Sara Bonaventura riceve il Sino per Niio Illumination Art Prizes 2018/2019*, by Amalia Di Lanno
Small Zine, *Sino per Niio Illumination Art Prizes Premiata Sara Bonaventura*, by Loredana Barillaro
Milwaukee Magazine, *5 Memorable Films to stream before this year's UWM Underground Film Festival*, by Lindsey Anderson
Visit Ann Arbor, *Taking the Ann Arbor Film Festival Off the screen*
2018 **Tiny Mix Tapes**, *Samara Lubelski - Circles bend*, by David Nadelle
2017 **Terrain Magazine**, *Mother Nature is a Woman*, by Terry Waters
Sentire Ascoltare, *Lau Nau - Kun lyhdyt illalla sytytetään, ne eivät sammu koskaan - esclusiva*
St Louis Magazine, *An Italian filmmaker captures little girls in the wild*, by Jeanette Cooperman
Experimental Cinema, *Sara Bonaventura. As if the color was looking at you*
Forme Uniche, *Sara Bonaventura. Come se il colore stesse a guardarti*, by Emanuela Zanon
Zero, *Sara Bonaventura. Come se il colore stesse a guardarti*
Espoarte, *Sara Bonaventura. Come se il colore stesse a guardarti*
Arte.it, *Sara Bonaventura. Come se il colore stesse a guardarti*
NewFilmmakers Spring 2017 Quarterly, *NewFilmmakers presents a night of Women Filmmakers*
NY ARTS Magazine, *Another Experiment by Women Film Festival*
Artribune, *Dal bruco alla farfalla (e viceversa)*, by Valentina Tebala
Ziguline, *Chronoscope, la decrescita felice secondo Sara Bonaventura*
Art United, *Another Experiment by Women Film Festival Screening Series*
Art Vibes, *Sara Bonaventura - Chronoscope*, by Annalisa Grassano
Fare Film, *Chronoscope di Sara Bonaventura all'Anthology Film Archives*
Sky Arte, *Due voci femminili al CRAC di Lamezia Terme*
Amica, *Luci femminili nella tempesta con Ester Grossi e Sara Bonaventura*, by Barbara Pietroni
2016 **Artribune**, *Forest hymn for little girls: un documentario sul rapporto dei bambini con la natura*, by Valentina Tanni
Picame, *Un inno alla foresta per bambine: il documentario*, by Roberta Zeta
Artribune, *La grande artista Joan Jonas fa la maestra*, by Santa Nastro
La Tribuna di Treviso, *Revine Lago si candida capitale europea del cinema indipendente*
El diario Montanés, *Joan Jonas y sus alumnos en Villa Iris*
La Vanguardia, *CANTABRIA-Quince artistas de 10 países participarán en el taller que Joan Jonas dirigirá en Villa Iris*
the Bag Biennale Art Guide edited by VeNews, *L'occhio torna sempre a galla*
La Nuova di Venezia, *L'occhio in un video all'hotel Metropole*
Juliet Art Magazine, *Virtual Studio Visit*

SELECTED PRESS

- 2015 **NY ARTS Magazine**, *She vanishes. Sara Bonaventura at Anthology Film Archives*, December 2nd, 2015
Exibart, *Italia di nuovo in scena sugli schermi internazionali. Sara Bonaventura protagonista all'Anthology Film Archives di New York City, tempio del cinema sperimentale e d'autore*, by Eleonora Scoccia
FLAUNT, The monthly American fashion culture magazine, *No more I love Ewes, I want to live my life so that my nights are not full of regrets*
Artnoise, *She vanishes at Anthology Film Archives*
Experimental Cinema, News and resources on experimental films, *Another Experiment by Women presents Orienting*
ZERO Bologna, *Meta Cinema – Festival non competitivo delle audiovisioni ibridanti*, by Salvatore Papa
Artribune, *Sara Bonaventura all'Anthology Film Archives di New York. Dallo spazio scenico al tempo filmico*, by Helga Marsala
Rapporto Confidenziale, *Moonbow thief di Sara Bonaventura all'Anthology Film Archives di New York*, by Alessio Galbiati
NewFilmmakers Summer 2015 Quarterly, *NewFilmmakers presents a night of Women Filmmakers*
Experimental Cinema, News and resources on experimental films, *AXWFF: Fragments from the garden of dreams*
2014 **Sodapop**, *Path Festival 2015: I luoghi del suono*, by Emiliano Zanotti
Frequencies, Electronic Culture, *A settembre la seconda edizione del Path Festival*
Underground Film Journal, *The Spiritual Machine & Dancing Through*, by Mike Everleth
NERO Magazine, *Rob Pruitt's Flea Market A plus A Gallery*
Cinemaitaliano, *Seeyousound, Soundies, il concorso videoclip*
Il Resto del Carlino, *Fotografia Europea, ecco i must da non perdere*, by Gloria Annovi
Il Fatto Quotidiano, *Reggio Emilia: via Roma di racconta per Fotografia Europea*, by Silvia Parmeggiani
Fuorisalone.it, *Cosa fa di un tavolo di design un Community Table?*
La Nuova di Venezia, *Una megatovaglia: la memoria della Giudecca*, by Matteo Marcon
Artribune, *Carla, Sara e il serpente. Primo video ufficiale per l'album Boy, firmato Bozulich*, by Claudia Giraud
Drowned in Sound, *Videopremiere: Constellation Records' Carla Bozulich Deeper than the well*, by Sean Adams
La Tribuna di Treviso, *Sara Bonaventura è nata una stella nell'arte dei video*, by Tommaso Miele
Artribune, *Lago Film Fest 2014, tutti i premi*, by Helga Marsala
Artribune, *Lago Film Fest 2014: Direttamente dal podio*. by Helga Marsala
Artribune, *Tutti i video della Bevilacqua La Masa. Due mesi a frugare nell'Archivio Giovani Artisti della Fondazione veneziana, con tante scoperte*, by Marta Cereda
Digital in Berlin, *Occultofest 2014 / Jackie O' Motherfucker, Von Tesla & Sara Bonaventura, Ruins of Krüger*
Insideart, *Still frame per 16 videoartisti*, by Enrico Migliaccio
La Repubblica, Cronaca Bologna, *le mostre dal 28 marzo al 4 aprile, Pot of Gold*
2013 **Noisey, Vice & Philips, You need to hear this**, *KU - In certain amounts of sun*, by Virginia Ricci
Son of Marketing, *KU - In certain amounts of sun*, by Mario Esposito
Il Corto, L'enciclopedia dei cortometraggi, *Su MYMOVIES! i corti di Maremetraggio*, by Daniela Ravanetti
2012 **AltSounds, The best new music videos in the world**, *Universal Sex Arena announce debut album*
Sentieri selvaggi, *Lago Film Fest 2012*, by Marta Gasparroni
Espoarte, *LAGO FILM FEST Cinema in riva al lago*
Insideart, *Les enfants terribles*, by Fabio Fabrizio
Espoarte, *M.A.D. Prize: prima tranche di finalisti*

SARA BONAVENTURA

STATEMENT

Sara is an Italian artist currently based in Singapore, where she teaches as Art Specialist in a IB campus. She is working on her first feature length work, Forest Hymn for Little Girls, a documentary about radical pedagogy, about the unfolding adventures of ten little girls, during four seasons in the woodlands of Missouri (US).

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

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

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

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

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

SELECTED WORKS

2009-2019

**VIDEO WORKS & VIDEO
INSTALLATIONS**

AS IF THE COLOR WAS LOOKING AT YOU

2017

Directed by Sara Bonaventura

As if the color was looking at you is a collaboration with dancer choreographer Annamaria Ajmone, processed with analog synthesizers during a residency at Signal Culture (NY). Color vibrates as predominant visual element, giving way to a dance of colors. It was premiered as a triptych in a solo show at Adiacenze Gallery and later screened in different versions. In the basement of the exhibiting space, the spectator had an immersive experience, entering the screen.

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

Sound design by Caterina Barbieri.

Selected screenings:

- 57th Ann Arbor Film Festival, Ann Arbor (US)
- Screen2018, Amherst, Massachusetts (US)
- Dance Base - National Centre for Dance, Edinburgh (UK)
- ikonoTV, the best of POOL18 Festival of Video, Berlin (DE)
- Asolo Art Film Festival, Asolo (IT), 2018
- Gallery Nikola I – Museum JU, Niksic (ME), 2018
- Milwaukee Underground Film Festival, Milwaukee (US), 2018
- Nuit blanche à Montréal, Montréal (CA), 2018
- Trans(m)it: Movement in film, London (UK), 2017
- Transient Visions, Johnson City, NY (US), 2017
- ScreenDance Meeting in Venice and London, (IT-UK), 2017
- Here Comes Everybody, Los Angeles (US), 2017
- Blockbuster Video, Pittsburgh (US), 2017
- International Video Dance Festival of Burgundy, (FR), 2017
- After festival - Video Cinema d'Arte, Turin (IT), 2017
- Lago Film Fest, Revine Lago (IT), 2017
- Adiacenze, Bologna (IT), 2017

Different set ups, multi and single channel, projection or CRT monitors, 2017





STAKRA

2017

Directed by Sara Bonaventura

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

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

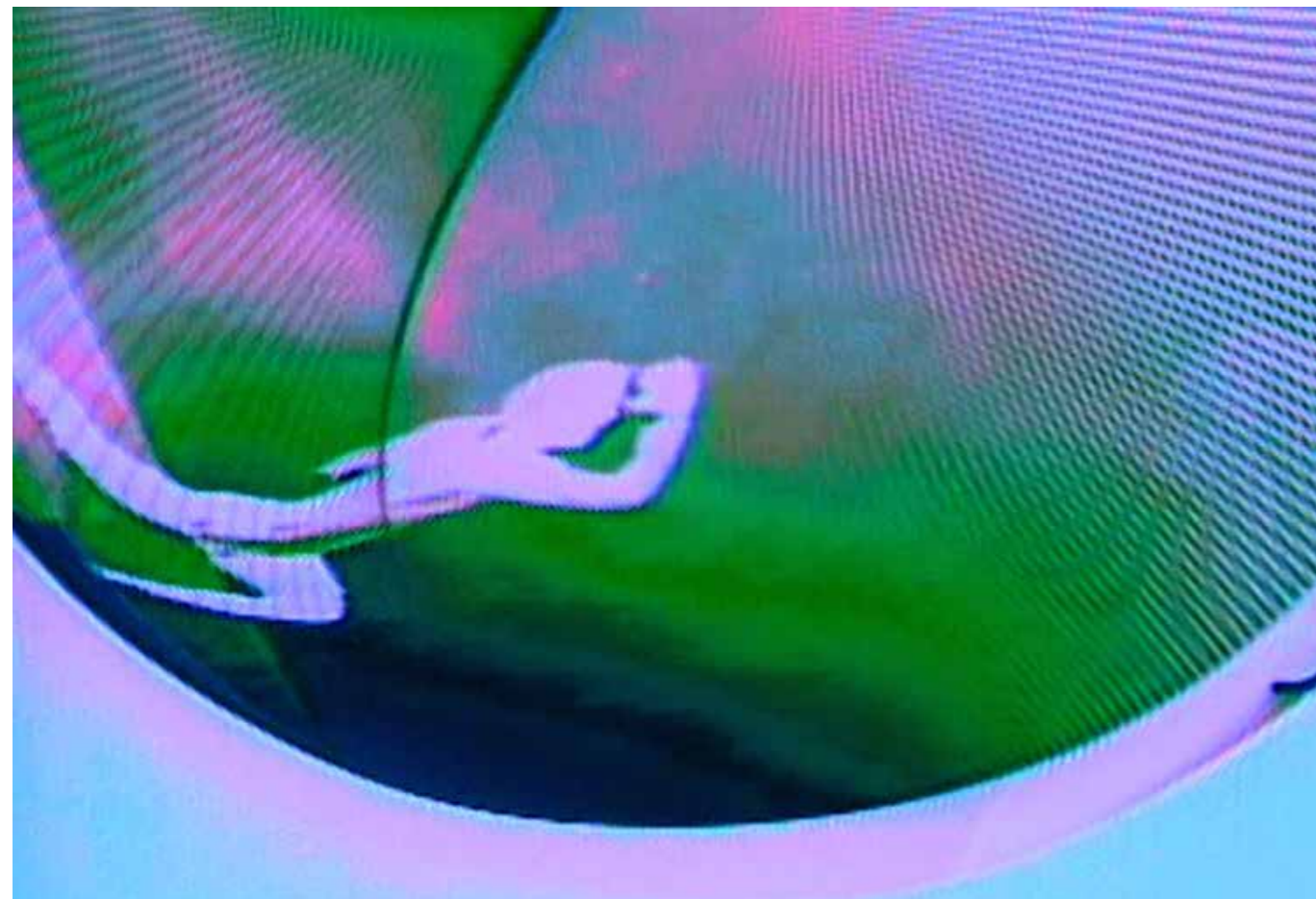
Sound design by Von Tesla.

The video has been screened in different formats, as single channel projection or on CRT monitor.

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

Selected screenings:

- KLEX, Kuala Lumpur Experimental Film, Video & Music Festival**, Kuala Lumpur (MY)
- Optronica 2**, ATA Gallery, San Francisco (US)
- Cinema no Cinemax**, Film Symposium, Athens (GR)
- The Unseen Festival**, Counterpath, Denver, Colorado (US)
- Sarna 3 Festival de artes experimentales**, Antofagasta (CL)
- Fem Tour Truck, Festival itinerante de videoarte feminista**, (ES, FR, PT, CO, EC, PE, RA)
- Video Art Miden Festival**, Kalamata (GR), 2018
- History of the Future**, Boston Cyberarts Gallery, Boston (US), 2018
- Gallery Nikola I – Museum JU**, Niksic (ME), 2018
- At a distance**, Harvester Arts, Wichita, Kansas (US), 2018
- SATURATE(D)**, Open Signal, Portland (US), 2018
- EUROVIDEO 2018**, Liege (BE), 2018
- Here Comes Everybody**, Los Angeles (US), 2018



DEMONIO

2017

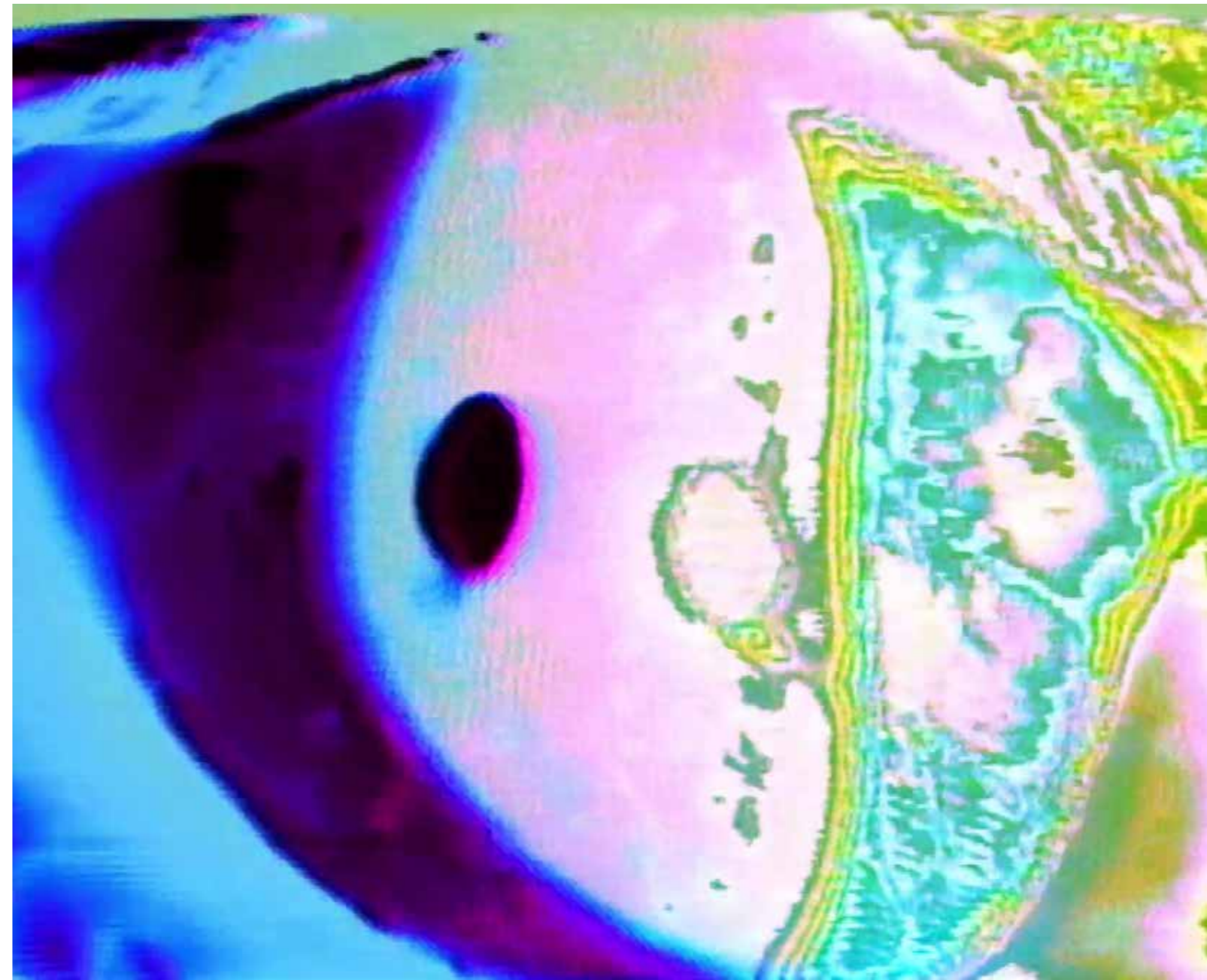
Directed by Sara Bonaventura

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

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

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

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



SUSQUEHANNA

2017

Processed by Sara Bonaventura

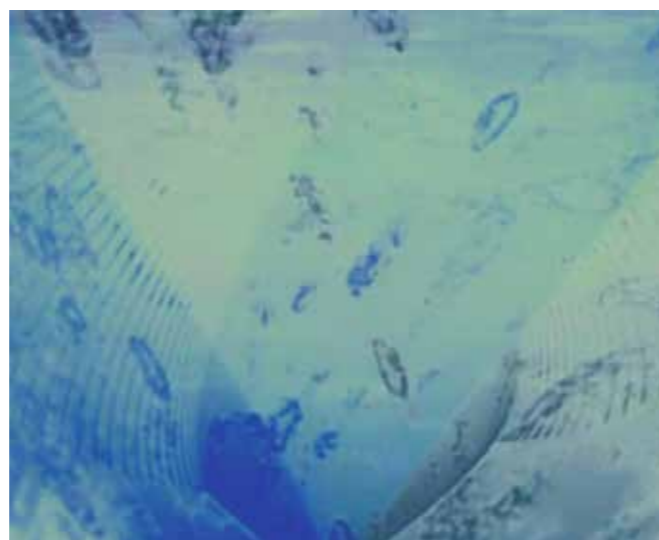
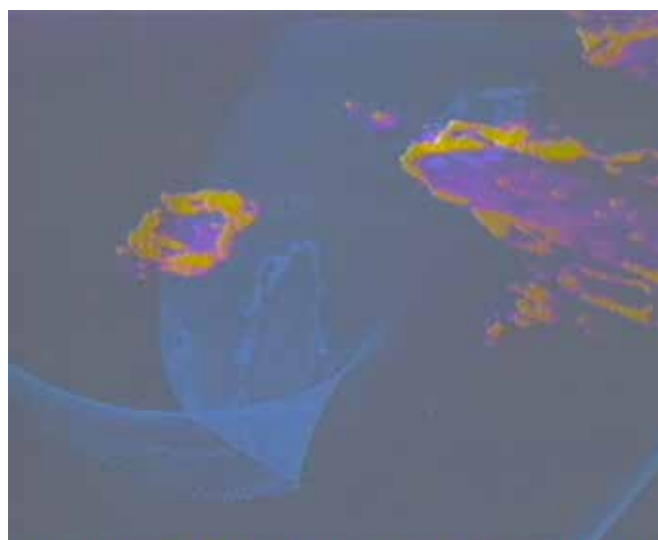
After looking through a book about 2011 hurricane, Tropical Storm Lee, and flood in town, in Ahwaga, Iroquois name of Owego (NY), during my residency at Signal Culture, I decided to film the river with its ice blocks and process the short takes in studio, with analog video synths, colorizers, wobulator.

A bit like in structuralist films, very subjects are not these melting frozen blocks, but the loop of dissolutions of matter strata itself, "like a language where nouns referring to stillness are carried away by pure becoming, describing the dynamism of the pure event". Eudosia Di Costanzo

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

Screenings:
OVERTURE, Simone Piva - Padua (IT), 2017

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



CHRONOSCOPE

2016

Directed by Sara Bonaventura

"There is nothing in a caterpillar that tells you it's going to be a butterfly." R. Buckminster Fuller

Hybrid of HD and animation (around 1200 painted frames), with soundtrack by Marco Giotto, premiered at Politeama Cinema for NoPlace. The main trigger concept is *decrescita felice*, degrowth, related to sustainability. Chronoscope is apparently a way to see the past, but what if the past tells us more about the future than we usually think?

There's a sense of entropy, but we are now in a point where we should take a step back. Ephemeralization is transferred into this ephemeral symbol, the butterfly, which stands for self-organizing, self-regulated, self-sufficient - but never fixed or rigid - systems in nature, that can help us to reimagine an environmental approach.

Multiple versions, original: 3' 22", color, 16/9, HD, animation

Featured On/Selected screenings:

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

Miami New Media Festival, Concrete Space, Miami (US) and MACRO Asilo, Rome (IT)

AXW @ CUNY, Persistence, New York City (US)

OTHER CINEMA, ATA Gallery, San Francisco (US), 2017

STRANGLOSCOPE, Florianópolis (BR), 2017

SIMULTAN FESTIVAL, Timisoara (RO), 2017

LAGO FILM FEST, Revine Lago (IT), 2017

ANTHOLOGY FILM ARCHIVES, New York (US), 2017

NY ARTS, Another Experiment By Women (US), 2017

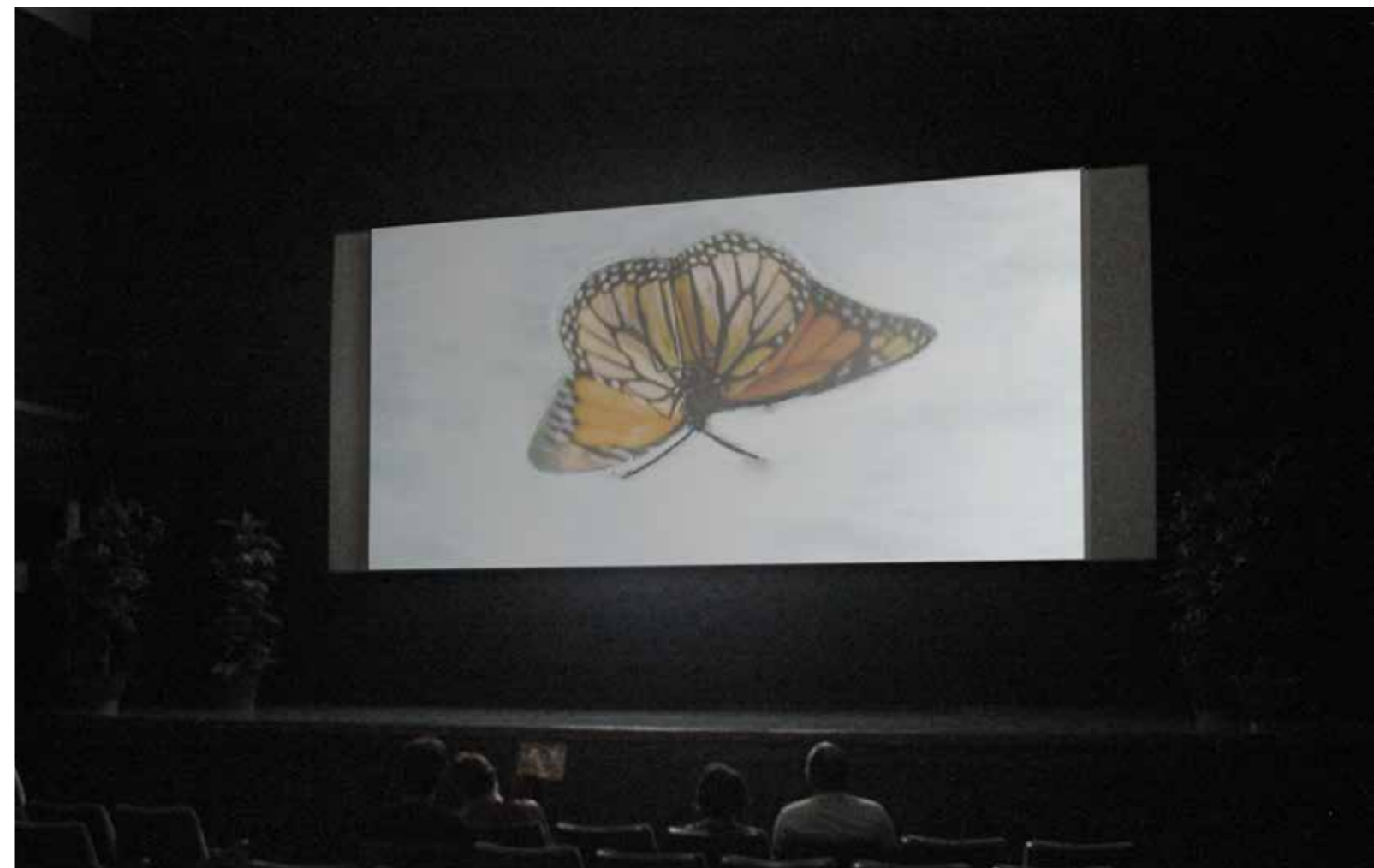
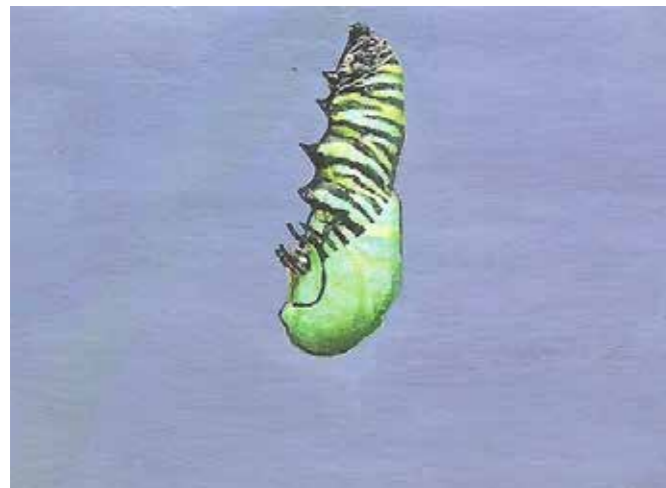
IMAGES CONTRE NATURE, Marseille (FR), 2017

ARTRIBUNE, Dal bruco alla farfalla e viceversa (IT), 2017

ZIGULINE, Sara Bonaventura e la derescita felice (IT), 2017

IBRIDA FESTIVAL, Forlì (IT), 2016

NOPLACE | PREMIO SUZZARA, Suzzara - MN (IT), 2016





CUEVA DE LAS AGUAS

2016

Video installation by Sara Bonaventura

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

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

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

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

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

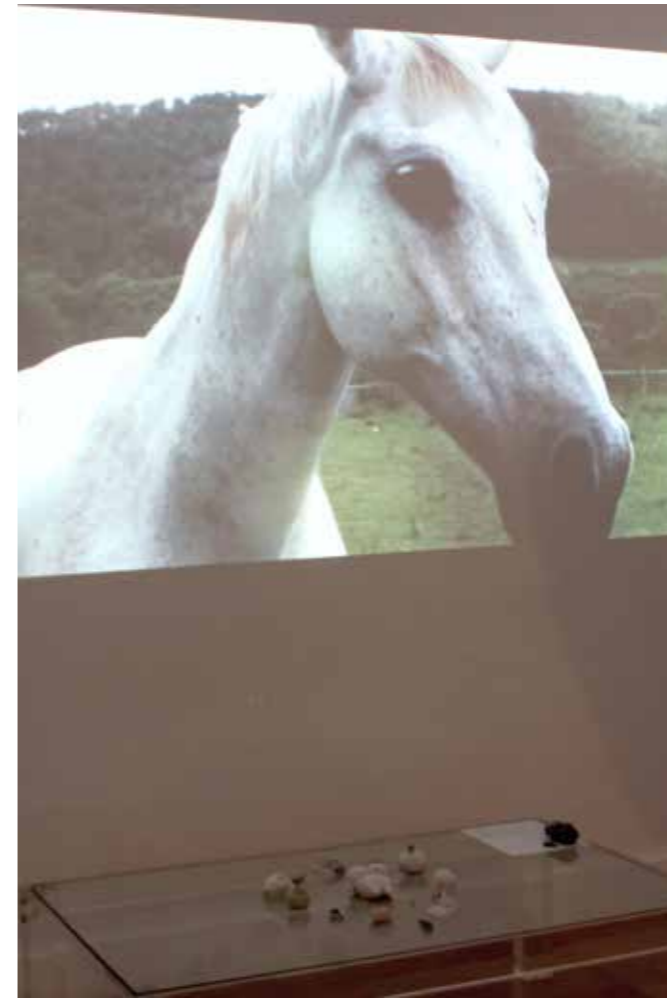
Featured On/Screenings:

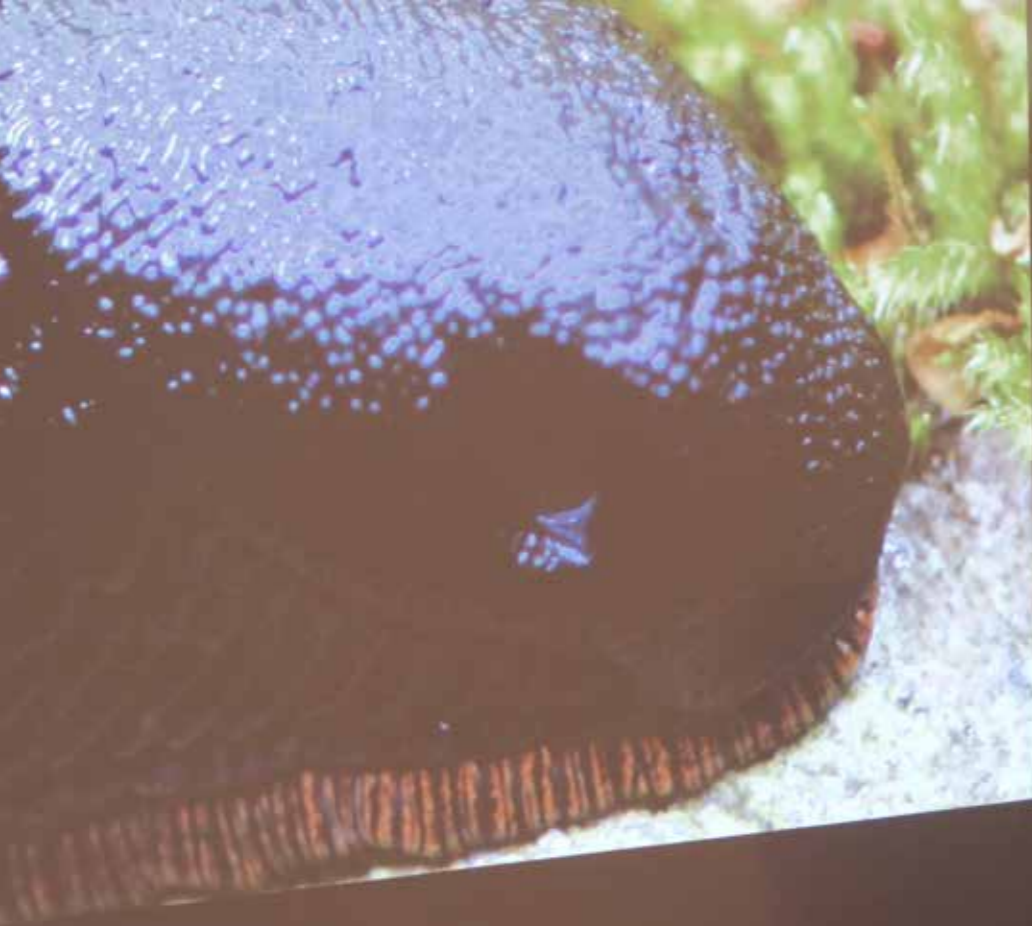
Artnoise Magazine, (IT), 2016

Artribune Magazine, (IT), 2016

Fundación Botín, Santander (ES), 2016

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





INNESTI

2016

Directed by Sara Bonaventura

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

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

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

Featured On/Screenings:

MIVA, Quito (EC), 2016

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

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

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

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

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



TRAITS FÉMININS

2015 - 2016

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

The process is a permutation from an intimate space into a more permeable, relational one, where rational lines and more irrational shapes coexist and expand.

Her research process of passing limitations is being reinterpreted through rotoscoping. Animation is conceptually the key of cinema, based on a continuous movement of single still frames. The magic lies in the "in between", like a dancer movement from one point to an another.

Featured On/Screenings:

Endless Biennial, Elizabeth Foundation for the Arts, New York City (US), 2016



METRA

2010 - 2016

Directed by Sara Bonaventura

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

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

Levinas, Humanism of the other

"Supra-visible, exposed, on (necessary and mediatical) view, architecture seems not to have left any space for encounter except in the gap between the parentheses it raises..."

Sabin Bors, To Take a Weight Off the Exposed Space of a Parenthesis

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

Catherine de Zegher, Invisible Culture

"The matrix as an unconscious space of simultaneous emergence and fading of the I and the unknown non-I; it is a shared borderspace in which differentiation-in-co-emergence and distance-in-proximity are continuously rehoned and reorganized by metramorphosis."

Bracha Lichtenberg Ettinger, The Matrixial Borderspace

Featured on/Screenings:

Nocturnal Reflections, Milan (IT), 2017

Transart Triennale, Berlin (DE), 2016

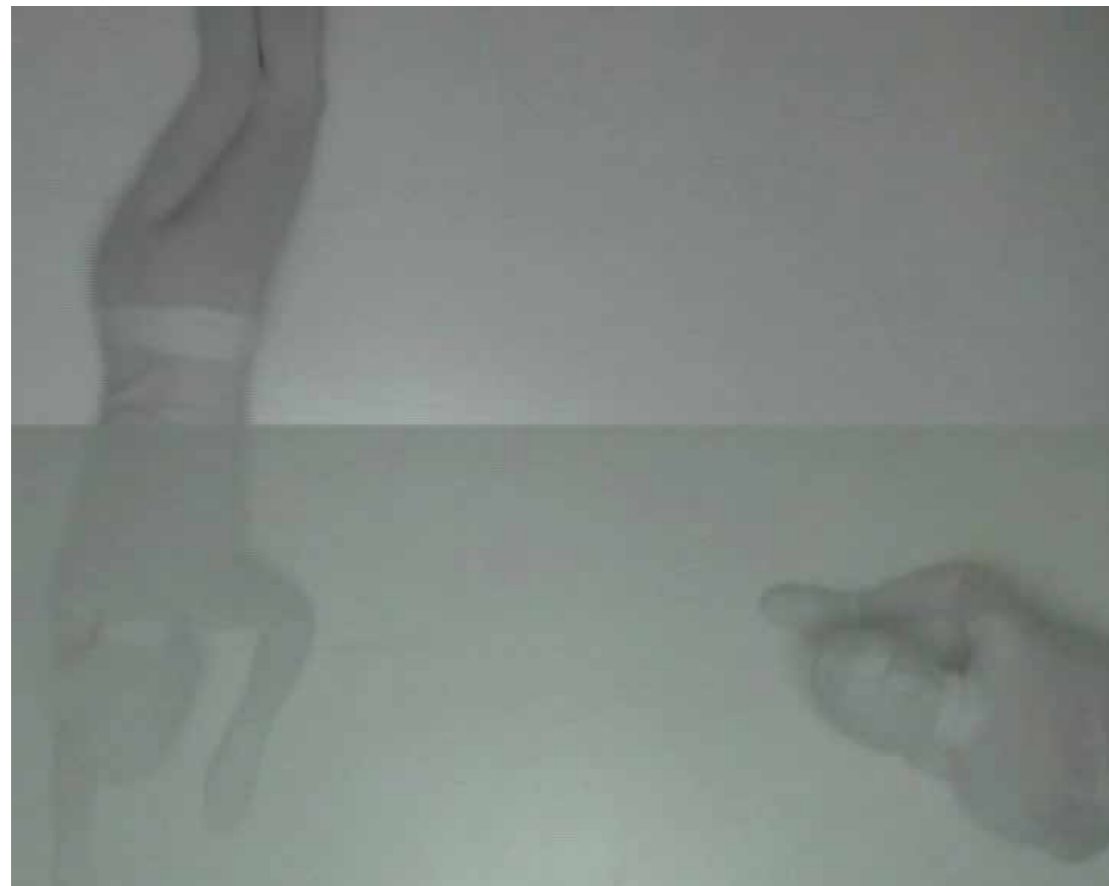
Juliet Art Magazine, (IT) 2016

Puntocroce, Venice (IT) 2016

Frizzifrizzi Magazine (IT) 2014

Spazio Barnum, Bologna (IT) 2014

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



BEYOND REFORM

2011

Directed by Sara Bonaventura

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

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

Screenings:

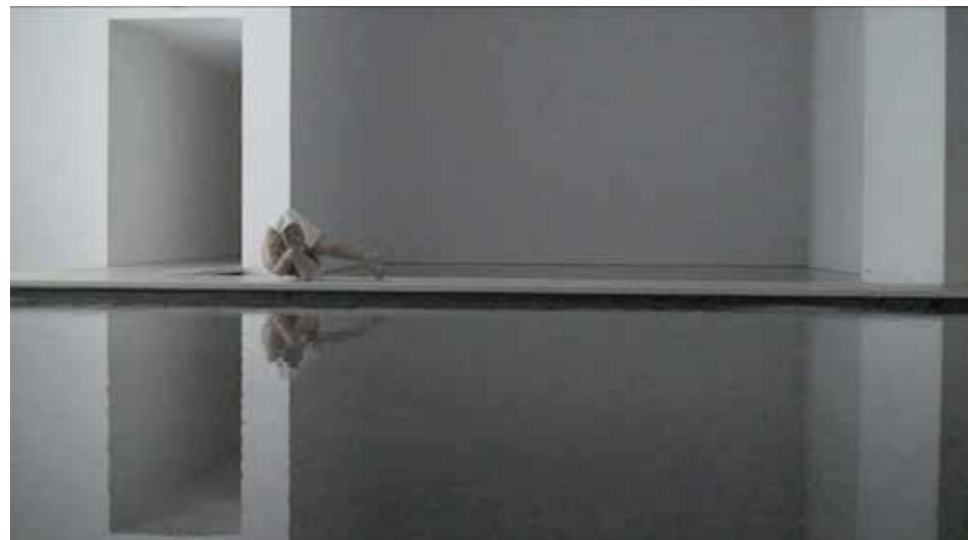
Spazio Barnum, Bologna (IT), 2014

Maremetraggio, for MYMOVIESLIVE! (IT), 2013

IX AGON Festival, Athens (GR), 2012

MAD Prize, Vieste (IT), 2012

Single channel, 16' 12", color, 16/9, HD



MOONBOW THIEF

2010

Directed by Sara Bonaventura

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

Artaud, On the Balinese Theatre, in The Theatre and Its Double

Logos is a thief. But moonbow ephemeral.

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

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

Featured On/Screenings:

OtherZine, Material Cinema, San Francisco (US), 2016

Other Cinema, ATA Gallery, San Francisco (US), 2015

Anthology Film Archives, New York (US), 2015

Artribune Magazine (IT), 2015

Primary, Nottingham (UK), 2015

Spazio Paraggi, Treviso (IT), 2015

Spazio Barnum, Bologna (IT), 2014

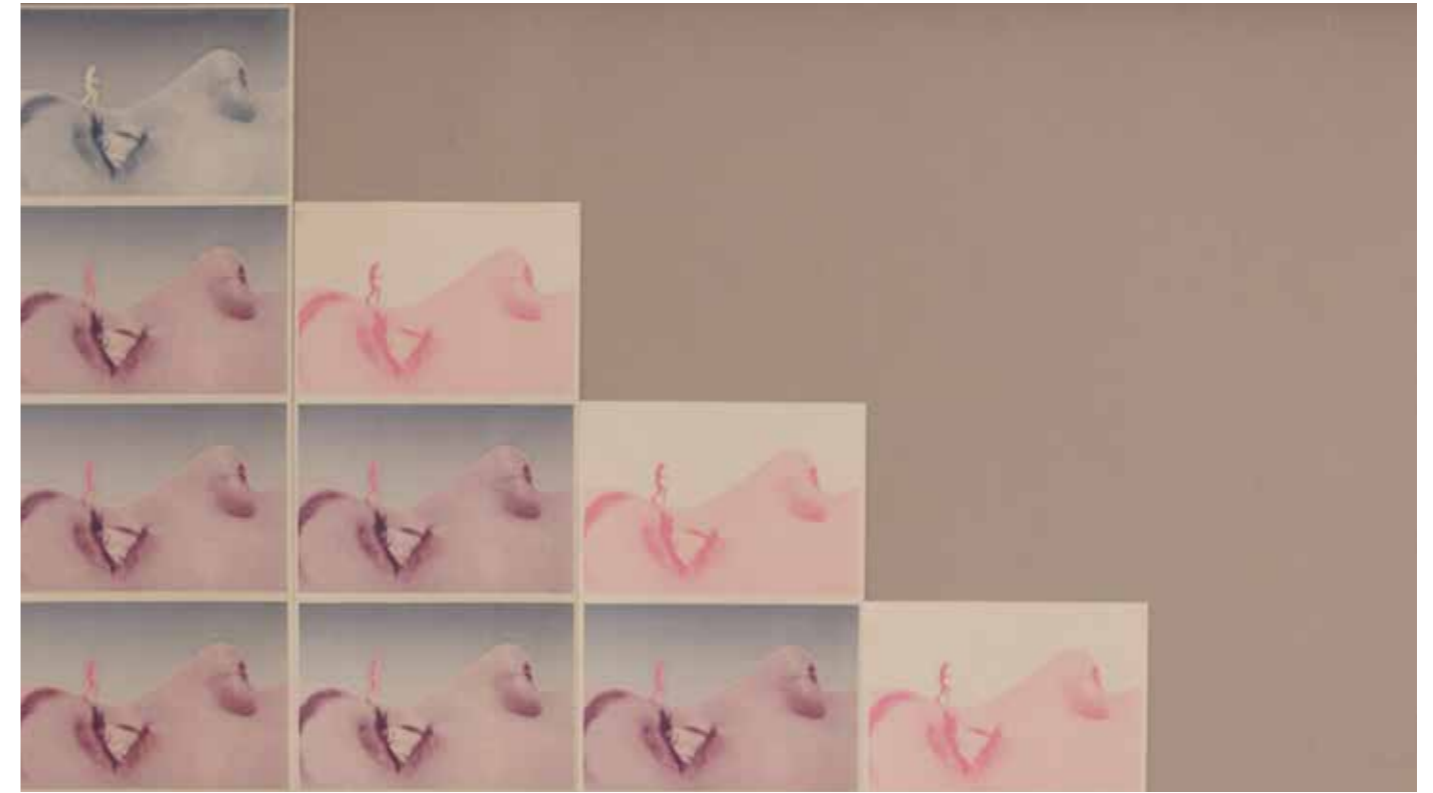
Studio QRZ, Udine (IT), 2014

Balkanima, Belgrade (RS), 2011

Lago Film Fest, Revine Lago - (IT), 2011

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





SHE VANISHES

2010

Directed by Sara Bonaventura

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

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

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

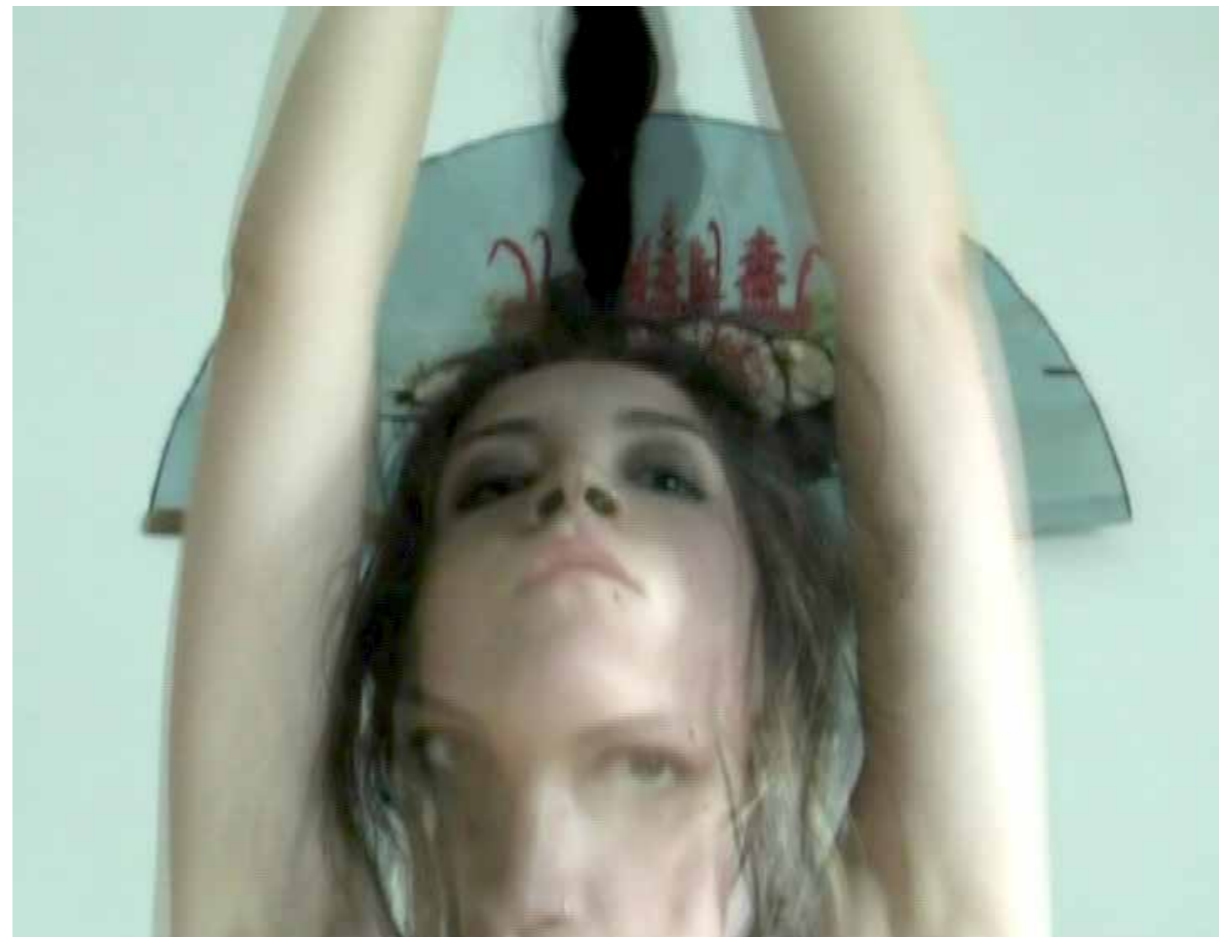
"Nothing to be seen as having nothing". Luce Irigaray

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

Featured On/Screenings:

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

Single channel, 6' 48", color, 3/4, HD + stop motion



MUSIC VIDEOS & VISUALS

DEEPER THAN THE WELL

2014

Directed by Sara Bonaventura

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

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

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

Featured On/Screenings:

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

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



IN CERTAIN AMOUNTS OF SUN

2013

Directed by Sara Bonaventura

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

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

Featured On/Screenings:

Corte dei corti, Udine (IT), 2015

Artribune Magazine (IT), 2014

Frizzifrizzi Magazine (IT), 2014

Lago Film Fest, Revine Lago (IT), 2014 (Regione Veneto Award)

Spazio Barnum, Bologna (IT), 2014

Son of marketing (IT), 2013

You need to hear this - VICE NOISEY & PHILIPS, 2013

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



ULTRA MAGNETIC CRYSTAL BLEED

2013

Directed by Sara Bonaventura

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

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

Screenings:

Share Festival, Turin (IT), 2015

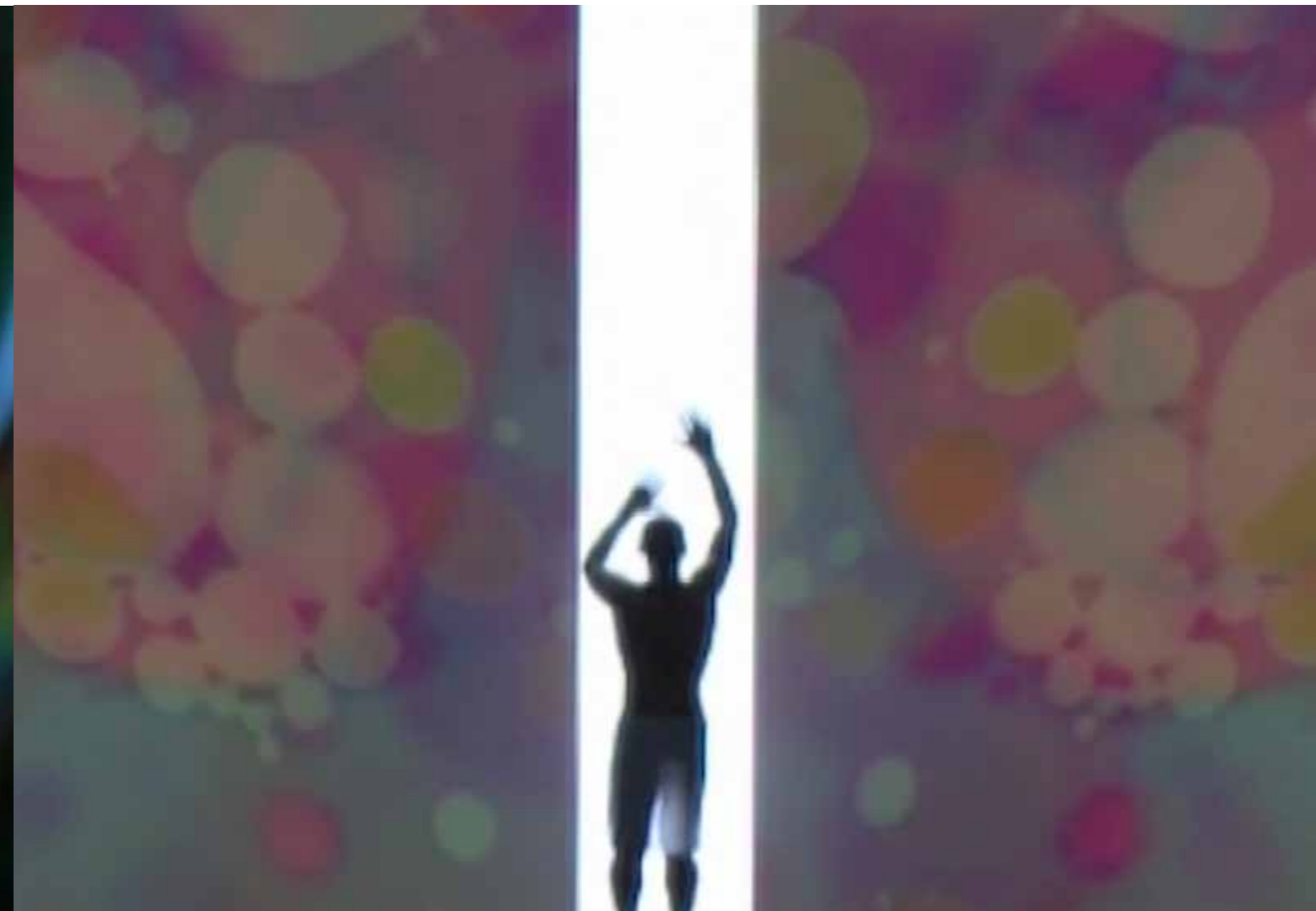
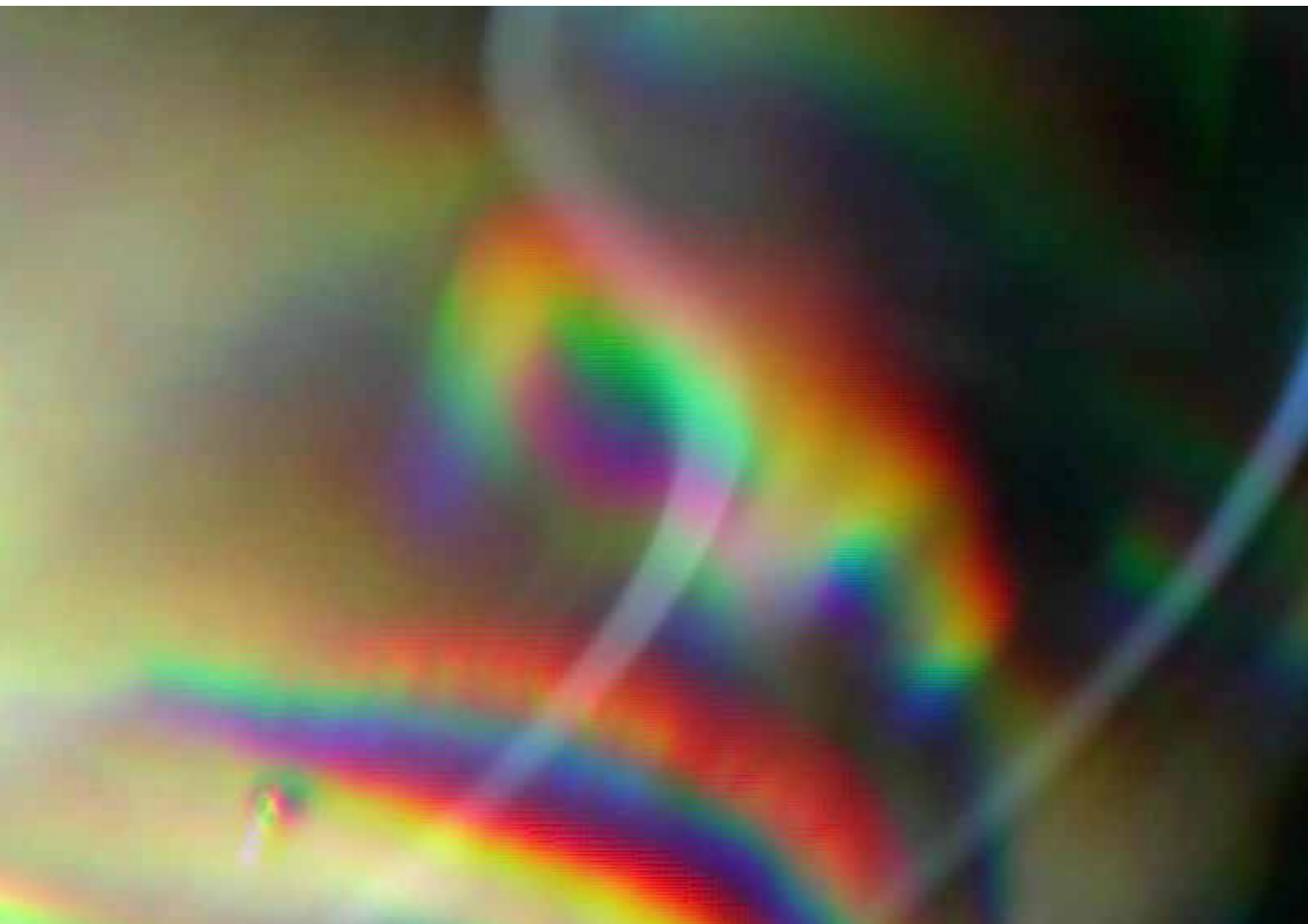
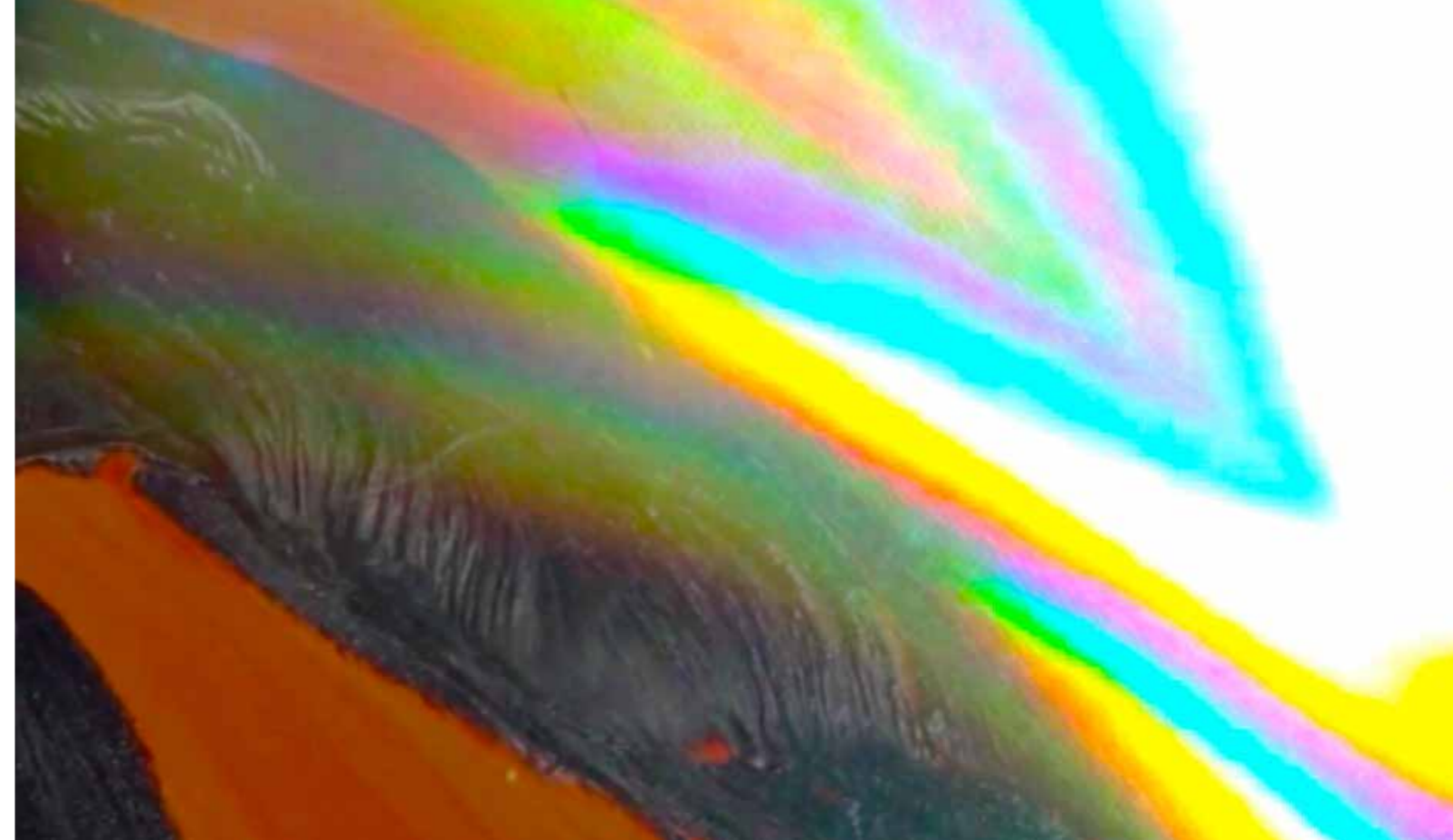
Occulto Fest, Berlin (DE), 2014

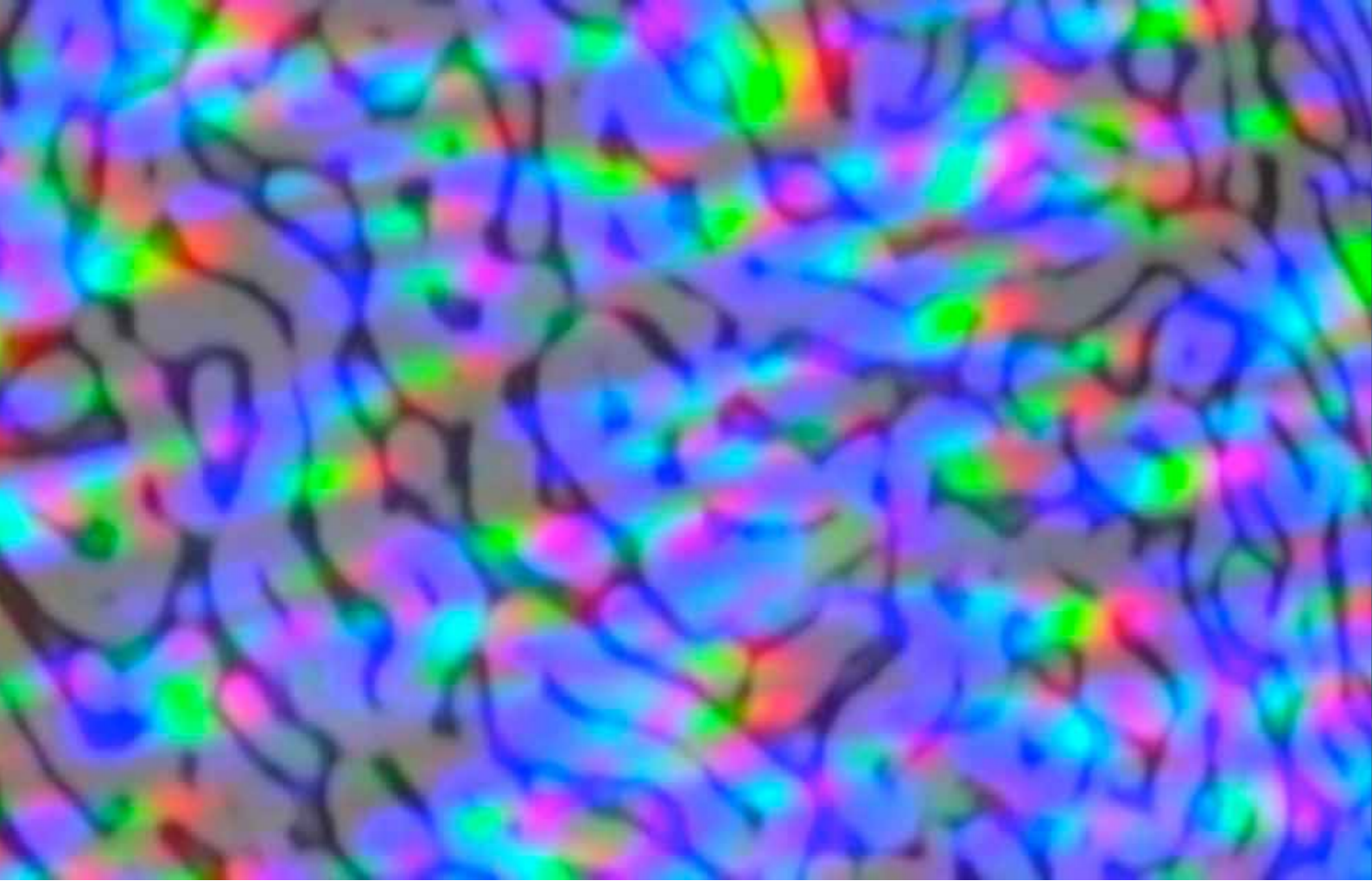
SpazioAereo/Pulse#211, Venice (IT), 2014

roBOt Festival, Bologna (IT), 2013

Node Festival, Modena (IT), 2013

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





RGB

2013

Directed by Sara Bonaventura

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

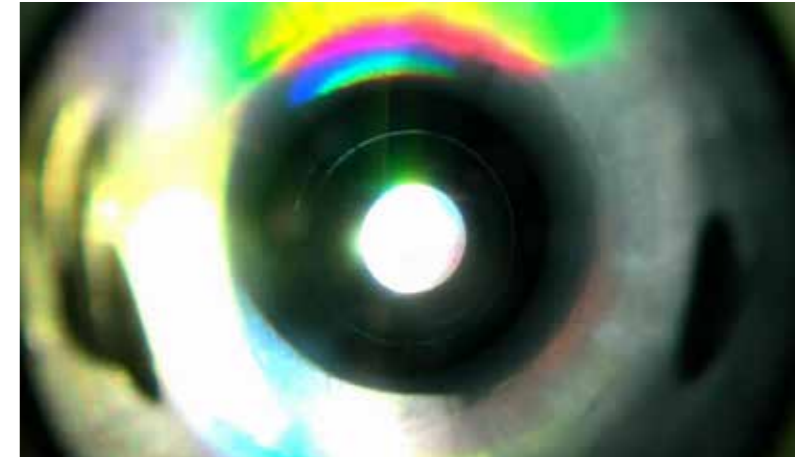
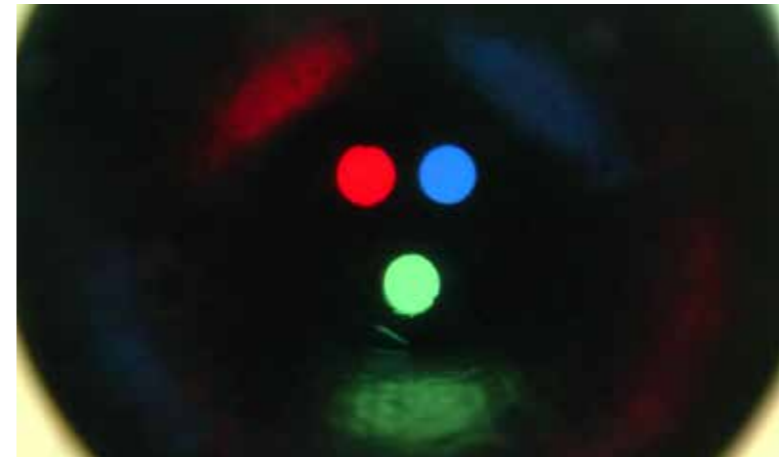
Open your eye-lips
lick the light and
swallow the night

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

Featured on/Screenings:

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

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





VENEZIA

2012

Directed by Sara Bonaventura

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

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

Featured on/Screenings:

Frizzifrizzi Magazine (IT), 2014

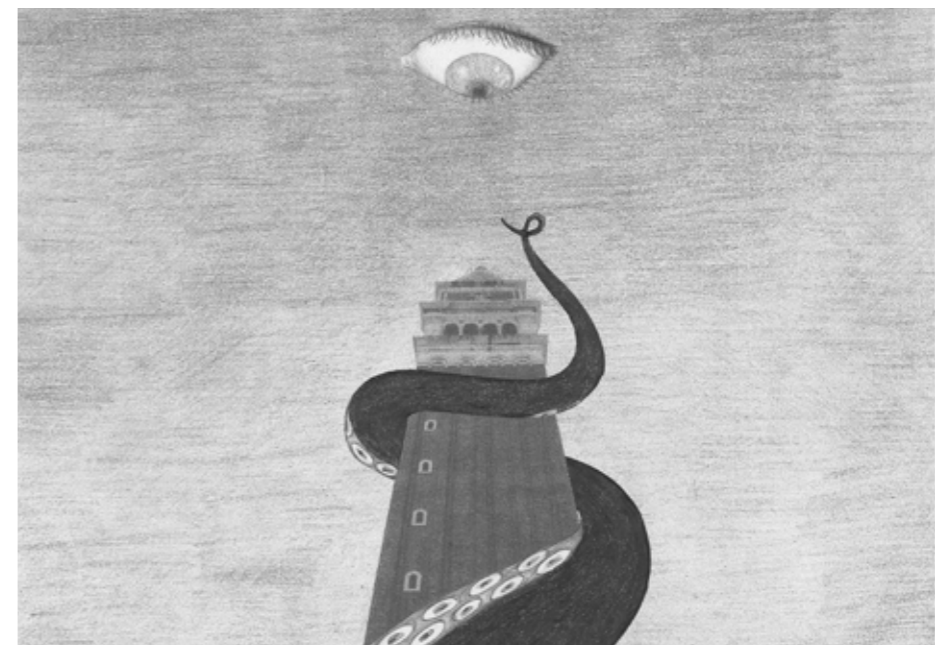
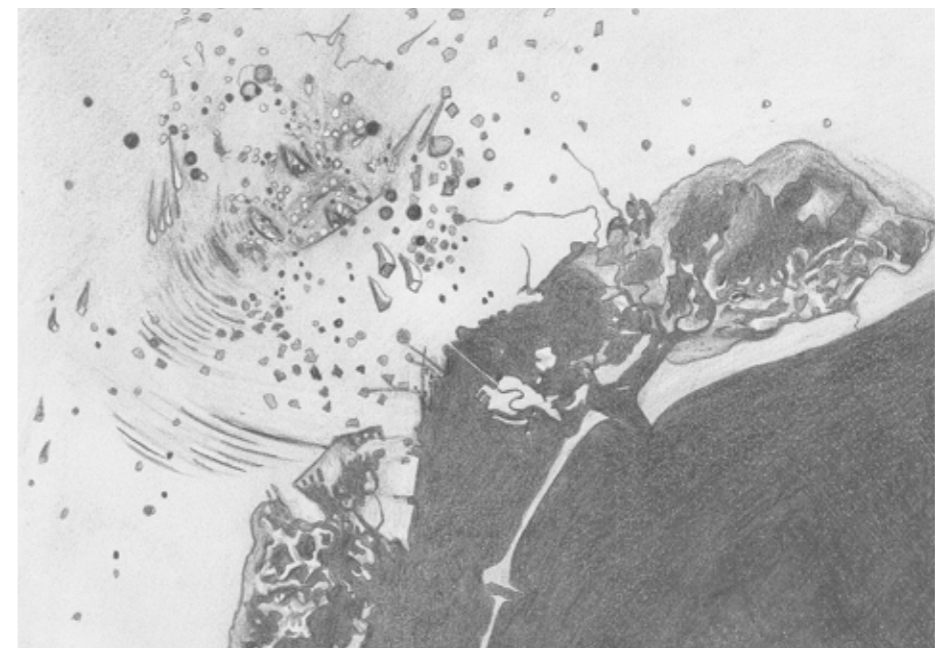
Liquid vision c/o Fondamenta 3.0, Venice (IT), 2014

Spazio Barnum, Bologna (IT), 2014

Euganea Film Festival, Padua (IT), 2013

Altsounds (US), Video premiere, 2012

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



WINDS OF SAINT ANNE

2009

Directed by Sara Bonaventura

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

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

Featured On/Screenings:

Artnoise Magazine (IT/EN), 2014

Frizzifrizzi Magazine (IT), 2014

Spazio Barnum, Bologna (IT), 2014

Studio QRZ, Udine (IT), 2014

ART HUB, freeUnDo, Milan (IT), 2013

XIII Mestre Film Fest, Venice (IT), 2010

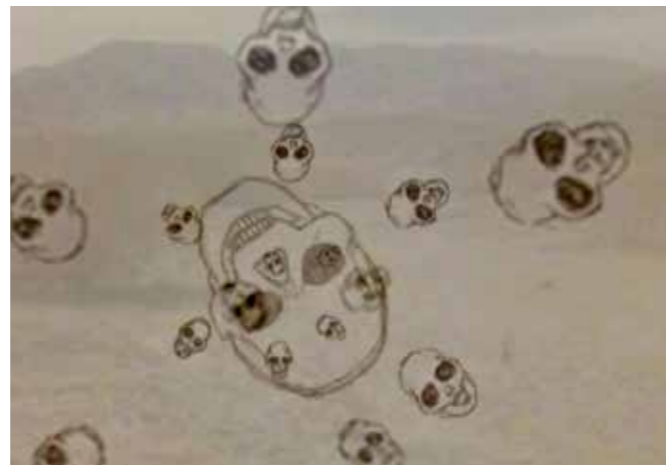
Animafest, Zagreb (HR), 2010

Last.fm, 2010

Qoob TV, 2010

YKS Channel, 2009

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



OTHER PROJECTS

PANTONE

2014 - 2018

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

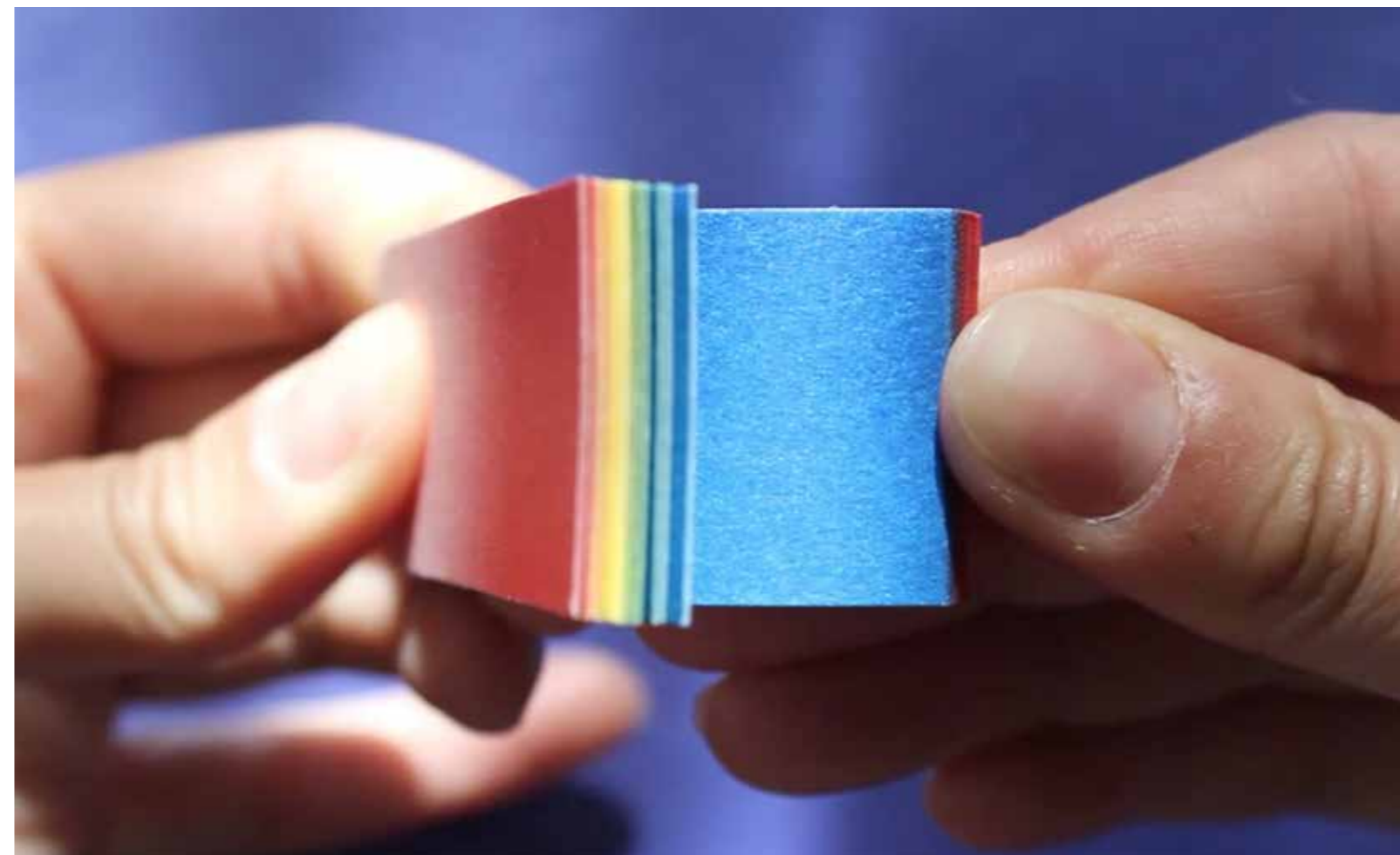
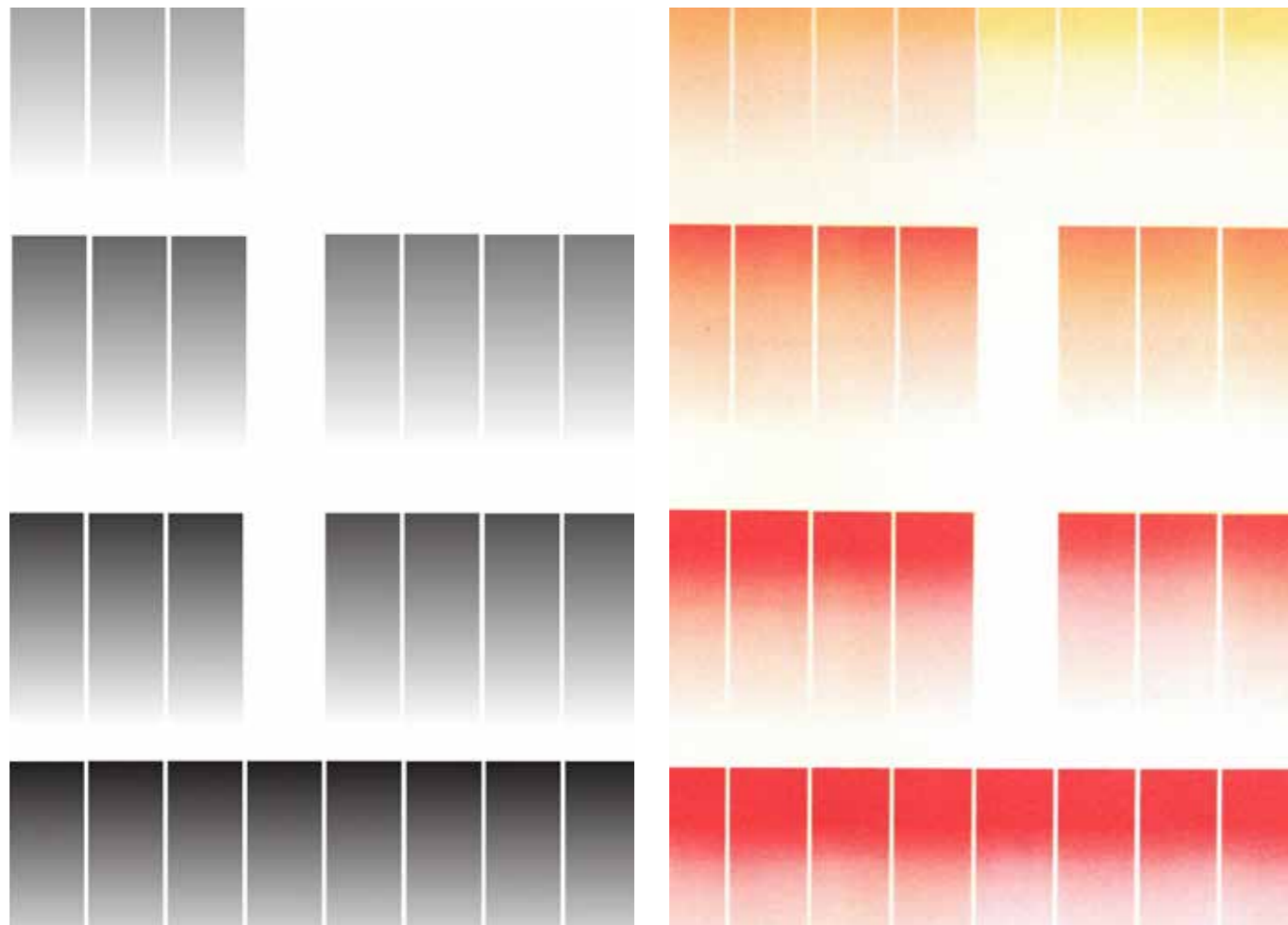
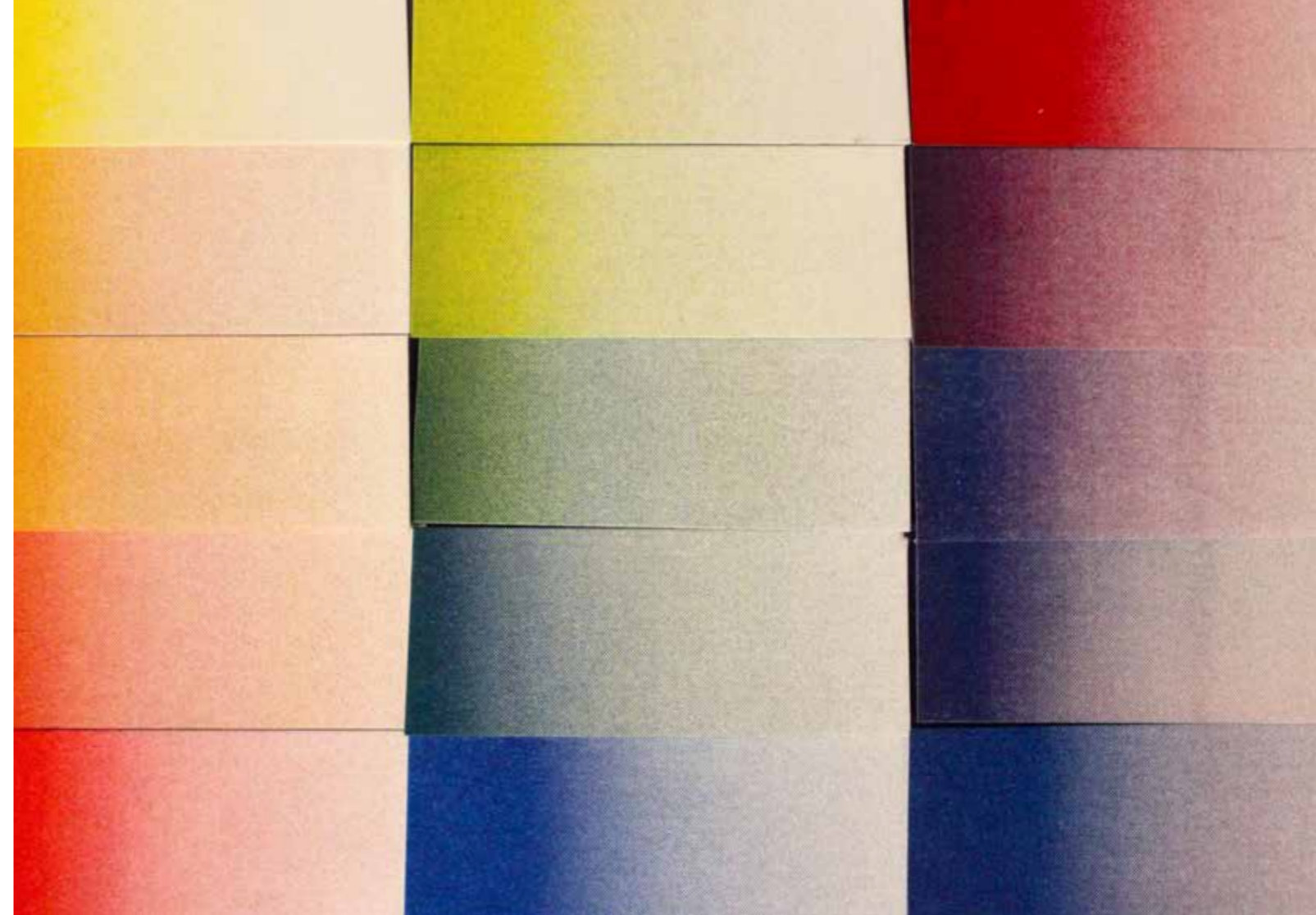
- *What is colour for me? Most of the times food, sometimes comfort, other times a necessity, and above all a reality* (Larry gus, musician)

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

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

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

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



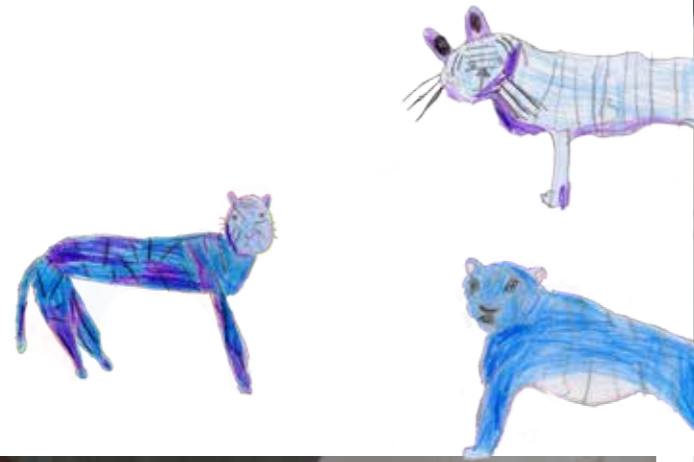
SCHOOL WORKSHOPS

2015 - 2019

As visual arts specialist I am inspired by radical pedagogy, constructivist and experiential education.

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

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

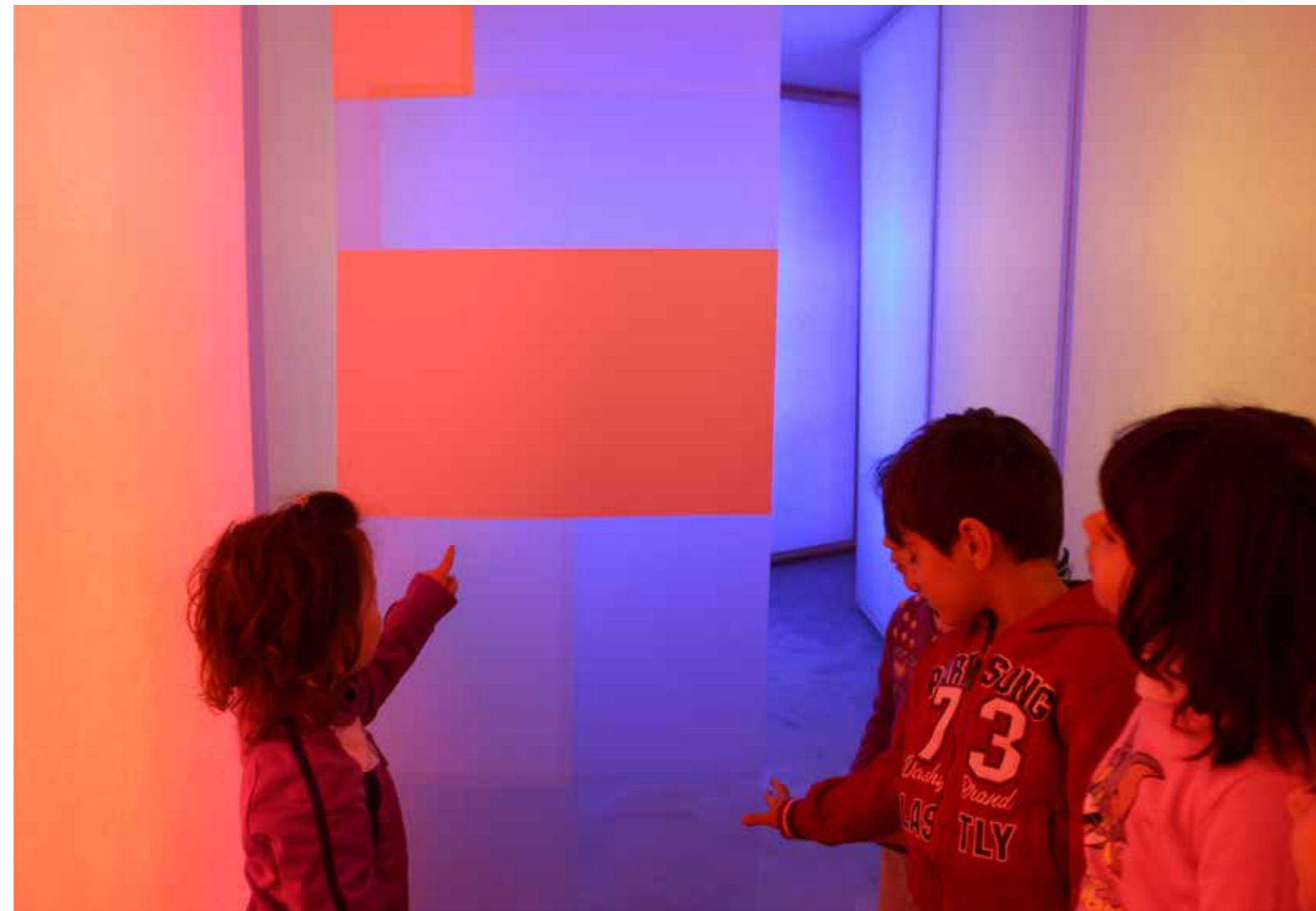


RAY OF LIGHT ATELIER

2012 - 2014

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

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



HABITAT 2045

2013

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

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

Inflatable nylon tunnels, video projections, lights, smoke machine



SARA BONAVENTURA

SELECTED WORKS 2009-2019

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