

# Introduction

## Reason for the Project

***Belligerent Eyes* is an experimental platform devoted to the progression, evolution and enhancement of the discipline of cinema and spatial practices. A place to merge the intuitive with the methodical, *Belligerent Eyes* proposes new lines of research in the field of moving images and communication. Within an idiosyncratic environment and architectural configuration, the traditional academic frameworks and stabilities are ideally set to mingle with the present *modus operandi* through which images, culture and information are addressed outside the more restrictive definition of *cinematic arts*.**

***Belligerent Eyes* was born as a series of questions translated into an *empirical aggregator*: what entails the evolution of the practice of image? Does the future pertain to a re-formed autonomy of the peculiar skill-set essential for the establishment of this *composite* form of content? Or does this evolution of the practice mandate a cease of activities and formulation of refinements that matches with invisibility? Alternate forms of vision plainly participate in the descriptive, chronicled, informative and constitutive picture of the world – what are the limits of extension of these images and portrayals?**

Traditionally evaluated as a typology of cultural entry, cinema has always been differentiated from other sources of knowledge by a *nominal* and deeply marked intellectual autonomy: if in the past screens were an exclusive *appanage* of a discipline still seizing a dominant position and asserting itself as the beholder of *collective imaginary*, nowadays monitors appear to have conquered the entire available physical visual sphere.

The instructive *milieu* defining and framing this *cinematographic* independency is therefore currently shared across multiple digital platforms and cloud systems which objectively lack of a clear distinction from other *primary references*: classical von Stroheim's dramas are stored on the same metallic bars *containing* adult video files, while a render farm implemented for the development of movie-finishes can candidly operate on levels diametrically away from any intellectual *velleity* or ambition.

Performing as an *experiment* and an *audit*, *Belligerent Eyes* is out to set and forecast the structure for a new professional form and culture of images: without heading in any way towards an overtaking of the present international academic network of cinema schools, the entire effort aims at provoking a convergence and exchange between voices, backgrounds and contemporary realities that – while luring a number of constraints into new perspectives and settings – will hopefully impart a fresh and innovative energy to the entire field.

The project's *global* ambition is precisely the investigation, comprehension and production – in relation to the most diverse geographical origins – of how informational and visual discourses present the marginal and ambient difference engines in terms of space, aesthetics, censorship, technology and cultural background.

The carefully designed architectural intervention actively enforces these inner workings: by innovatively containing and managing *physical* and *informational* technologies, it permits a continual conflation between traditional sceneries and the innovated language currently ruling and constituting the realm of the latest generation of contemporary image manufacture.

The *Disciplinary Spectrum* has been consistently and specifically shaped in order to endorse and encourage the project's constituent elements and purposes: by pre-emptively exposing a group of practitioners and intellectuals to the cultural and intellectual lines of research, these have been allowed to react, adapt or confront their personal investigations to the proposed contents. Organising the project as an autonomous *scientific body* has not only restored the necessary conditions for raising questions about the *status quo* to a wider community, but it has also generated a tangible infrastructure – one that shares, not destroys – whose priority objective is the narration of the diffusion of the *cinematic* and visual discipline through multiple entry points and within its complex mechanics.

Since the production of images is nowadays facing the bonding of cinema with urges and impulses historically alien to its *common* narratives, *Belligerent Eyes* aims at processing new combinations, fulfilments and implementations: its ultimate purpose is to disentangle, unfold and handle new formats holding an impact in the way the new generation will experience and produce media contents.

## 5K Confinement | Partial Rendition

At a time when visibility has become a source of *discomfort*, the need for an opposite and original spatial research mode arises: while verging at the stabilisation of all its representational factors, this new *status* should operate as a stream of usable and communicable categories aimed at the consumption of *engineered images*.

**5K Confinement**, the spatial intervention within the premises of *Ca' Corner della Regina*, is a partial, carefully conceived, rendition of several contemporary major influences generated by visual contents' influxes, spanning from modern border control designs actively enforced by consultancy firms to peculiar visual '*bankruptcies*' of media-savvy international legal environments<sup>1</sup>.

**The impetus is to provide the furthest achievable aesthetic distance and reluctance in order to merge these series of environments** – which are naturally invested with visibility, **in addition to provide a prone** – but inherently refractory to any visible tendency and mimicry trends – **platform for the technology currently registering at both a global and specific level.**

The walls and confinement systems implemented within *Fondazione Prada* approximates the *quasi-embodiment* of the values trenching today's factors governing image production and visual stereotypes that are associated with the practicability of globalised environments.

This *theatre for operation* has been created through the incorporation of HD technologies within the walls: thermoformed using artificial fabrics, these artificial borders works as a viable alias for the range of materials normally applied to riot police's uniforms broadcast on television news, while maintaining the same versatility found in transport and mobility industry.

The spatial configuration has originated from a sincere and compelling desire to witness to major Asian corporations involved in the production and delivery of thermal and industrial cameras working on different kind of barriers and participating in the design of a confinement system able to background the latest news updates and daily life. The wall surfaces' portion designated to the recording and broadcasting derivate from the transparent layers enclosing cheap pan-tilt-zoom camera lenses on urban integrated security devices. These main features actively contribute to the creation of a prototype for a diverse film facility: by freeing those entrusted with the future of image production in a space so much aseptic that it almost obstructs any physical interaction with cameras, it exposes a new generation of filmmakers to an original and unprecedented environmental recording system and moderately enslaving lux levels.

**A hosting system reluctantly participating in the current mode through which images and contents are delivered, 5K Confinement performs from constant division and diverse bordering practices.**

1. Such as the peculiar watermarked backgrounds in monetary and international forums.



27.05 – 11.09  
**Chain of Events**

09.06<sup>[1]</sup>  
24.06  
02.09

**Public Scrutiny |  
Image Economy**

Christian Marazzi

[1] with the participation  
of Sylvère Lotringer

27.05 - 31.05

1.1 **Transmission Compound**

John Palmesino  
Ann-Sofi Rönnskog

10.06 - 14.06

1.2 **Ex Predator**

Trevor Paglen  
with Adam Harvey

24.06 - 28.06

1.3 **Camera Combat**

Cpt. (Retired) Mauricio Gris

08.07 - 13.07

1.4 **Habeas Corpus |  
Neuro-Aesthetical Regimes**

Vittorio Gallese  
Stacy Martin

15.07 - 28.08

1.5 **Censorship Design**

Display.XXX

02.09 - 11.09

1.6 **New Never**

(Intra / Extra Moenia)  
A.A.V.V

**Belligerent Eyes**

**5K Confinement**

Ca' Corner della Regina,  
Santa Croce 2215, Venice  
belligerenteyes.com

## 1.1 Transmission Compound

John Palmesino

Ann-Sofi Rönnskog

*Transmission Compound* is dedicated to the analysis of the relationship between transmission forms and the specific spatial configurations they shape, while the shifts between long-duration markings and inscriptions of human activities onto the Earth will be scrutinised in relation to the ultra-fast communication system of contemporary images.

There is no such thing as a *global telecommunication system*: **although constantly referring to a globe, the many available nodes of network, protocols of access, extended cables and all their components still represent both an abstract coordinate system and an imperial symbol of power and sovereignty.**

Cities and metropolis - besides representing the *assemblage* of accessing information systems' and imperial symbols' multiple forms - historically represented the complex *aggregates* of *cohabitation* and *communication*, shaped through the manufacturing of images, narrations, laws, social structures and protocols aimed at allocating hierarchies. The construction of the city, therefore, used to coincide with the engineering of images and communication systems, moulded by structures to protect, expand and enhance cohabitation.

While it seemed that the globe envisioned by telecommunication networks would lead to a seamless space of exchange, interconnection and interdependency, contemporary practices interact and intersect multiple new forms of containment and border zones. These are not simply counterpoints to the apparently uninterrupted space of image transmission, standardisation and telecommunication: the hinges of these two systems constantly interplay and produce both violence and procedures of removal. While bestowing immunity to the violence they generate, they also multiply exposure and yield plural distancing processes.

**What would a telecommunication system amount to without the *detritorialisation* figure of the globe? How to bring down to Earth its technologies and measures?**

**The analysis will focus on *transmission*: the conveyance from one place to another of images and narrations, while distances and rapprochements will be enquired as elements of the production of contemporary space and place.**

***Transmission Compound* will lastly probe the diverse and multiple processes of formation of space and place in parallel to modes of image transmission and to the making of accounts, statements, relations, recounts, explanations in the live-feed networks of news agencies.**

## 1.2 Ex Predator

Trevor Paglen

with Adam Harvey

Formerly regarded as the department entrusted with the in-depth analysis of all aspects concerning lights, lenses and retinal preoccupations, **cinematography has progressively witnessed an outburst of the contemporary, cultural and social, milieu by command lines' representational amplitudes.** While visual protocols have been outdistanced by scripted software empowered with the control and engineering of images, the proliferation of more efficient standards in assembly lines and an increased automation of mass surveillance habits have sharpened this obsolescence.

Forasmuch as both production and sharing are nowadays discerned and sourced from globally dispersed manufacturing companies, technology is currently observing a healing and regeneration of its production lines. This *'rehabilitation'* lays the set of sequential operations typical of any output down as a completely autonomous media. Precisely for this reason, the need for a deeper understanding of the different degrees composing the representation, use, behaviour and level of abstract violence of this extensive, somehow vague, practical application of knowledge inherently arises.

The translation to *non-retinal* statuses ties the latest surveillance projects to the suppression of the historical praxis pertaining to perception.

**From domain- and legal-linguistic verification processes available on the majority of digital platforms to non-civilian software designs aimed at overseeing the iconographic production, an overwhelming amount of material and intangible technologies are leading towards a major shift and a new, unprecedented condition: the human optical system has been finally released from its responsibility of taking precedence over vision.**

As these models of optic scrutiny are autonomously driven by XXI Century software, they are at the root of the creation of an original form of independence: ***'not-seeing'* proves to be the very own, distinctive designed foundation of contemporary and future technologies.**

The suppression of the conditions regarding struggle and shock, along with the *projective* gap between machines and human scrutiny, is violently shifting sight to non-descriptive behaviours. Automatic apparatuses are consequently conquering, buffering and stabilising this built-in condition on new organisational settings, while dislocating the quantitative stasis that lies at the core of image production. Delving and evaluating non-human developments as a possible future environment for the advancement in media technology hence becomes both a preoccupation and a doable reality.

### 1.3 Camera Combat

Cpt. (Retired) Mauricio Gris

*Camera Combat* aims to reshape the *Non sequitur* physical language and experience of the representation, coverage and depiction of battlefields.

Coordinated by a former *Combat Camera Team* (CCT)<sup>1</sup> Leader, **this phase will consist of a series of exercises working towards a deeper understanding and investigation on how to condense the conditions of vigilance over prolonged periods of time into a visual lexicon.**

Because of the absence of any stable ground, the current state of *'warfare streaming'* lacerates the conventional and established news collection and documentation process: reporters and soldiers who work in environments detected as *'hostile'* and *'dangerous'* have to withstand a number of different and biological spatial circumstances that are by nature tied to a movable interferometric degree of visibility.

That is why the recovery process of raw images has to be submitted to new analysis conditions and informational filtering systems. **More precisely, a dissociation from any alleged *'homogeneity'* or *'liaison'* with the world of journalism and the documentary practice proves to be impelling,** while snapshots and videos produced within these hostile environments should be evaluated as unencumbered of any journalistic essence.

If traditional news agencies always require a development and elaboration of the context from which they arise, these unprocessed and sometimes rough materials have to be understood as a new, completely independent, form of visual language: **the *'warfare streaming'* is an unadulterated mould actively accumulating all the recordings, videos and pictures on the field, without any distinction, priority or sensitivity.**

The interpretation of the recording practices employed in contemporary battlefields should be therefore understood as a completely independent and separate form of production: conceived as the most urgent, efficient and performing language in the description of crisis, it effectively proves to be unrestrained and free from any analytical requirement. This condition, however, dangerously fastens a number of geographically areas that are only apparently distant from the natural position of what is generally perceived as *peaceful* and *well-founded*: the introduction and assimilation of these narrative and visualisation formats should hence be intended as one of the possible *caveats* for the registration and envision of the near future.

1. The British army's own embedded media squad.

### 1.4 Habeas Corpus | Neuro-Aesthetical Regimes

Vittorio Gallese  
Stacy Martin

Fragilities, pleasures, stardom, an exceptional behavioural discipline and various corporeal restraints are just some of the constituent elements that have been historically instrumental in establishing the realm of the actorial and performative domain. **The bodily epitome has lately endured a polarisation and decentralisation process that, besides trespassing the natural borders drawn by traditional cinematographic interpretation and fixed physical locations, has erased the comprehensive exclusivity provoked by visibility and exposure.**

Nowadays actor's standards range between news anchors' icons and institutional figures: this major transformation has not only modernised and annihilated the performer's essence and qualification, but it has also input new forms of independence and research.

Contextually, the impact of new recording technologies has turned the neat line between the actors' political values and the unnamed, neutral individuals' invisibility into a blurry blending lacking of enough space for body's *dissection*.

*Habeas Corpus | Neuro-Aesthetical Regimes* will be coordinated by a renowned neuroscientist and will benefit from the involvement and dedication of a number of actors. Aimed at providing a ground-study and original lexicon able to overturn and refresh the relation between *dramatic arts* and *scientific research*, each experimental session will focus on the registration, approximation and assembly of different elements such as physical presence, gestures' modifications, skin responses and body parameters.

The environmental equipment installed within the premises of *Ca' Corner della Regina* will operate as the registration platform and approximation dais of what currently and tangibly embodies the notion of *physicality*: **exposing corporeity to a number of representational applied sciences will consequently trigger a deeper investigation on concepts such as visibility and scrutiny, while the complex mechanics of privacy and its availability to the spectators' eyes will be challenged and confronted.** Through the act of recording with different audio-visual typologies – ranging from surveillance to thermal models, *Habeas Corpus* will lastly catch the opportunity for an advancement in the study of brain response over the formats, technologies and aesthetic praxis currently available to practice research.

Fully aware that image production is not anymore compelled to exist for the sole purpose of purely revealing social structures, figures or plain visibility, **the whole experiment will dig up for an alternative use, reception and consumption of the cinematographic and dramatic arts.**

## 1.5 **Censorship Design** Display.XXX

Censorship is not only obsession with anonymity, i.e. the less disturbing consumption of content, but also risk management strategy for any language's popularisation – being this either cinematic, visual, spatial or printed.

**An arrangement of predetermined lexicon aimed at the maximisation of scope and the amplitude of content, censorship has become the definitive authorial act and editorial figure: by representing the process which unbounds intellectual strategies and political obligations, it presently performs as the anti-shock, precautionary measure matching minimalism with finitude.**

Censorship currently sprawls worldwide as a form of geographical politeness, while its *materialization* has become one of the most contemporary and trusted infrastructures.

Although official reprimand has reached a status so as highly and complexly evolved to miss any material recognition, its mere dismissal as the *Politics of No* proves to be reductive: whilst in the past motion picture's epicentres were exclusive and characterised by peculiar '*purifying*' regulations, the last century has witnessed a substantial growth and multiplication of these cinematographic cores and consequent control policies.

**Curricular studies on censorship have therefore become the necessary backbone of image communication, while its practical application is in need of a fresh and original new systematisation.** As the political precepts guiding its action are somehow regular and physical, through their cut-action they represent one of the last empirical entry points for the investigation of contemporary information culture's variations and crisis.

Censorship's main achievement is surely the creation of an alternative database of forbidden images, impolite political messages, despicable aesthetical exuberance and controversial social commentaries. Nevertheless, it does not just involve the practice of cinema – the romantic battle between *voyeur* filmmakers and national film guilds for the release of a few more frames of female skins, but all the spheres currently conveyable via images and videos. Censorship, through the insatiable production of banned by- products, has modelled a non-visible, but deeply optical, infrastructure.

**A contemporary project on its status should hence entail a series of innovative researches revolving around both higher standards of vision and suppressive actions:** besides not being solely intended as a '*banned embodiment*' and '*designed security*' paradigm, it should be also addressed as a flexible, somehow quixotic, communication project. Visibility and its detailed standards should contextually undergo a series of *stress experimentations* in order to avoid any reconciliation with erasure – to this day an act still superficially deemed as the par excellence standard by which any censorship committee opens the debate.

*Censorship Design* will consequently entail the concept of confinement as a new form of action, while admonishment will be studied as a machinery aimed at the production of a *blockage prose*.

**This month-long collective effort will seek for new parameters and an update of communicational and visual restrictions, besides committing itself to frame censorship as a renewed project actively concerned with the future of images.**

Understood as the exertion of the contemporary visual trends generated by the process of suppression and reduction of any complication regarding the social structures' *status quo* and of the distribution of media contents, *Censorship Design* will materialise itself as an online platform welcoming an active participation from the public.

## Public Scrutiny | Image Economy

Christian Marazzi

09.06<sup>[1]</sup>

24.06

02.09

[1] with the participation  
of Sylvère Lotringer

*Public Scrutiny | Image Economy* is a critical reportage and investigation on the current dimension of image economy. While representing a constant intermediary aimed at unravelling and intercepting the various media environments at place in *Belligerent Eyes* cultural program, these fortnightly panels will canalise a series of semi-public discussions revolving around the apparently contradictory concepts of *economy* and *iconography*.

On the grounds that visual production has always been foreign and irrelevant to the inner workings, operational system and general acceptance of finance, monetary economy still operates on handled data whose consequent consumption occurs throughout a permanent practice of research and accumulation.

The attempt to avoid any possible informational asymmetry represents both the basis and *raison d'être* of those contemporary information networks constantly delivering an immediate and extemporaneous consummation of content.

Directed towards the erasure of voids and undefined portions of information and at the sale and delivery of a perpetual, horizontal *levelling* intelligence able to confine errors and divergences, the conditions of this production are consistently performed by an innovative edge, namely the *screen*: lacking of any restrictions, this embodies a perpetual form of parallelism and coexistence between what can be broadly seen and what internally governs capitalist economy.

The *lateral* spatial properties, radical thinking and driving systems financial stabilisation will be investigated through the conditions by which contemporary image production is carried out in today's spheres of interference: **as images always come at a price, the danger and preoccupation coming with their content are always sublimated by image engenderers' status.**

02.09 - 11.09

1.6 **New Never**  
(Intra / Extra Moenia)  
A.A.V.V

# A broadcast experiment to be unveiled in conjunction with the Venice Film Festival



# Disciplinary Spectrum

## Directors Bio

### John Palmesino and Ann-Sofi Rönnskog

John Palmesino and Ann-Sofi Rönnskog are architects and urbanists. They have established *Territorial Agency*, an independent organisation combining architecture, analysis, advocacy and action. Their work focuses on the transformations of the relation between politics and space. Recent projects include the *'Museum of Oil'*, an initiative developed with Greenpeace to make the oil industry a thing of the past, exhibited at ZKM Karlsruhe in the ambit of Bruno Latour's *Reset Modernity!* exhibition; *'The Coast of Europe'* – a multi-year research on the urbanisation processes of the European project, and *'North'* – an investigation in contemporary forms of geopolitics, sovereignty and resource exploitation in the Arctic. Together with Armin Linke and Anselm Franke, Palmesino and Rönnskog have initiated the *'Anthropocene Observatory'*, a documentary practice combining photography, films, interviews, spatial analysis and exhibitions aimed at outlining the development of the Anthropocene thesis and since displayed in several museums and art galleries across the globe.

Palmesino and Rönnskog are directors of *AA Territories Think Tank*, a research centre at the AA Architectural Association in London, where they also teach *Diploma Unit 4*. Palmesino is research fellow at Goldsmiths, Centre for Research Architecture, London, and Rönnskog is a fellow at AHO, The Oslo School of Architecture and Design.

### Trevor Paglen

Trevor Paglen is an artist, author and experimental geographer whose work has been displayed in several art galleries and museums including *Fondazione Prada* (2016), the *Warhol Museum* (2007) and *Diverse Works* (2005).

His practice features a calculated mingling between social sciences, contemporary arts, investigative journalism and several other *obscured* and *dispersed* disciplines: while his chief concerns revolve around how to see and interpret today's historical moment for developing the means to imagine alternative futures, *Artforum* reviewed his production as *'emblematic of our era as that of the naked Vietnamese girl scorched by napalm was of its'*.

He is the author of five books and numerous articles on subjects such as state secrecy, the California prison system, the CIA's practice of *'extraordinary rendition'*, military symbology, photography and visuality, and in 2014 he received the *Electronic Frontier Foundation's Pioneer Award* for his investigations and studies as a *'groundbreaking investigative artist'*.

### Adam Harvey

Adam Harvey is a Berlin-based artist exploring the realm of visual privacy, computer vision and security.

After spending most of his professional formative years working primarily with photography, starting from 2013 he pushed his practice by undertaking a series of fresh new media such as computers' facial recognition programs, biometric devices, surveillance cameras and drones.

### Cpt. (Retired) Mauricio Gris

Mauricio Gris is a former *British Army Officer* and *Combat Camera Team Leader*. Whilst enlisted, his main duties and responsibilities encompassed the direction, production and distribution of reports from regions scarcely accessible to conventional news agencies.

While in office, he started pushing the boundaries of *adversarial* media generation by taking alternative audio-visual devices to the battlefield with him: during a six-month long deployment in Afghanistan, for instance, he produced the first firefight ever recorded in 3D.

Since leaving the Army, Mauricio has freelanced as a news producer for BBC *Newsnight*. In 2015 he headed off to Syria to embed with foreign volunteer fighters joining the Syrian Kurdish Forces, and his coverage and chronicle turned into the Channel 4 documentary film *'Frontline Fighting: The Brits Battling ISIS'*. Strongly fascinated by the effects a camera has in conflicts, Mauricio is currently working on a range of projects aimed at pushing the boundaries and limits of war coverage.

### Vittorio Gallese

Vittorio Gallese is a cognitive neuroscientist whose researches and experiments focus on the cognitive role of the motor system and embodied account of social cognition: instrumental in the discovery, together with his colleagues from the University of Parma, of mirror neurons and the elaboration of a theoretical model of social cognition – embodied simulation theory, he has been awarded the *Grawemeyer Award for Psychology* (2007), the *Doctor Honoris Causa* from the Catholic University of Leuven (Belgium, 2010) and the *Arnold Pfeffer Prize for Neuropsychology* (2010). He currently teaches and lectures at the *Department of Neuroscience* of the University of Parma (Italy), at the *Institute of Philosophy, School of Advanced Study* of the University of London (UK) and at the *Department of History & Archaeology* of Columbia University (USA).

### Stacy Martin

Stacy Martin is a French actress who received critical acclaim for her interpretation of the younger version of Charlotte Gaingsbourg's character Joe in Lars von Trier's drama film *'Nymphomaniac'*. Raised between France and Japan, she studied *Media and Cultural Studies* at the London College of Communication while attended classes on the *Meisner technique*

at the Actors' Temple (UK).

She has been nominated for a *Bodil Award for Best Actress in a Leading Role*, and has since appeared in Ben Wheatley's 2015 film *'High Rise'* and Matteo Garrone's *'Tale of Tales'*.

### Display.XXX

Display is a multi-skilled design office based in Milan. Founded by Alessandro Barbieri, Andrea Bergamini, Michele Marchetti and Francis Needham, it focuses on digital and printed identities, creative direction and exhibition design. Deeply involved in the experimentation with code, data visualisation, sound design, paper and alternative languages.

### Christian Marazzi

Christian Marazzi is a Swiss economist, professor and author.

He earned a degree in Political Science at the University of Padova (Italy), a master's degree at the London School of Economics (UK) and a doctoral degree in Economics at the City University of London (UK). He has since taught at the University of Padova, at the State University of New York (USA) and at the University of Lausanne (Swiss), while holding several lectures and conferences around the globe.

Currently directing the *Department of Socio-Economic Research* at the *Scuola Universitaria della Svizzera Italiana* (SUPSI, Swiss), he authored numerous key publications on work transformations and post Fordist economy, including *'Capital and Language: From the New Economy to the War Economy'*, *'The Violence of Financial Capitalism'* and *'Autonomia: Post-Political Politics'* (co-authored with Sylvère Lotringer).

### Sylvère Lotringer

Sylvère Lotringer is a literary critic, cultural theorist and author.

Professor Emeritus of French Literature and Philosophy at Columbia University and general editor of *Semiotext(e)*, he studied at the Sorbonne before receiving his doctorate from the *École Pratique des Hautes Études Vle section* (Paris, France) in 1967. Besides being instrumental in introducing French post-structuralist and contemporary theory to the American general public, he co-authored a number of books with Paul Virilio and Jean Baudrillard including *'Pure War'* and *'Forget Foucault'*. Deeply dedicated to bringing together French theory and contemporary American art, he has published extensively on art and contributed to exhibition catalogues from the *Museum of Modern Art* and the *Guggenheim Museum*.

# Disciplinary Spectrum

## Guests Bio

### Beatriz Colomina

Beatriz Colomina is an architectural historian, theorist and Founding Director of the *Program in Media and Modernity* at Princeton University.

Her exhibition '*Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X-197X*' has been displayed in several art institutions around the globe such as the *Canadian Centre for Architecture* and the *Museum of Design of Barcelona*. Her publications include '*Privacy and Publicity: Modern Architecture as Mass Media*' which was awarded the 1995 *International Book Award* by the American Institute of Architects.

### Keller Easterling

Keller Easterling is an American architect, urbanist, writer and professor at Yale University.

Author of several publications, her research and writing has been included in the *2014 Venice Biennale* and exhibited at *Storefront for Art and Architecture*, the Architectural League in New York and the *Rotterdam Biennale*.

### Franco Farinelli

Franco Farinelli is a geographer, professor and president of *Associazione dei Geografi Italiani* (Italian Geographers Association). He taught in several institutions around the world, including the *Université de Genève* (Swiss), the *University of California, Los Angeles* (USA) and *Paris IV: Paris-Sorbonne*.

### Sarat Maharaj

Sarat Maharaj is a writer, researcher, curator and professor.

He received his PhD in Britain with a thesis on '*The Dialectic of Modernism and Mass Culture: Studies in Post War British Art*', and – after twenty-five years teaching *History & Theory of Art* at *Goldsmiths* (UK) – he currently holds a personal professorship in *Visual Art and Knowledge Systems Focused at Research* at *Lund University* (Sweden).

An internationally recognised researcher, he is renowned for his curatorial work for *Documenta 11* and his specialist publications covering *Marchel Duchamp*, *James Joyce* and *Richard Hamilton*.

### Mark Wigley

Mark Wigley is an architect, author, professor and Dean Emeritus at *Columbia GSAPP*.

Besides publishing several books on the theory and practice of architecture ('*Constant's New Babylon: The Hyper-Architecture of Desire*', '*White Walls, Designer Dresses: The Fashioning of Modern Architecture*' and '*The Architecture of Deconstruction: Derrida's Haunt*'), in 2005 he co-founded *Volume* magazine with *Rem Koolhaas* (AMO, Rotterdam) and *Ole Bouman* (Archis, Amsterdam). Curator of copious exhibitions, he was awarded the *International Committee of Architectural Critics* (C.I.C.A.) *Triennial Award for Architectural Criticism* (1990) and a *Graham Foundation Grant* (1997).

## Project Authors

### Luigi Alberto Cippini

Luigi Alberto Cippini was born in *Brescia* in 1987.

Educated as an architect at *Politecnico di Milano* (Milano, Italy) and *Architectural Association School of Architecture* (London, UK), he graduated with a thesis on international and global urbanism (*Dark Internationalism*, 2013).

He started collaborating with *Fondazione Prada* back in 2012 on the subject of '*spatial rehabilitation and update of political Italian cinema's film set*' before conceiving and initiating '*Belligerent Eyes*'.

He currently works on architectural projects and research/development.

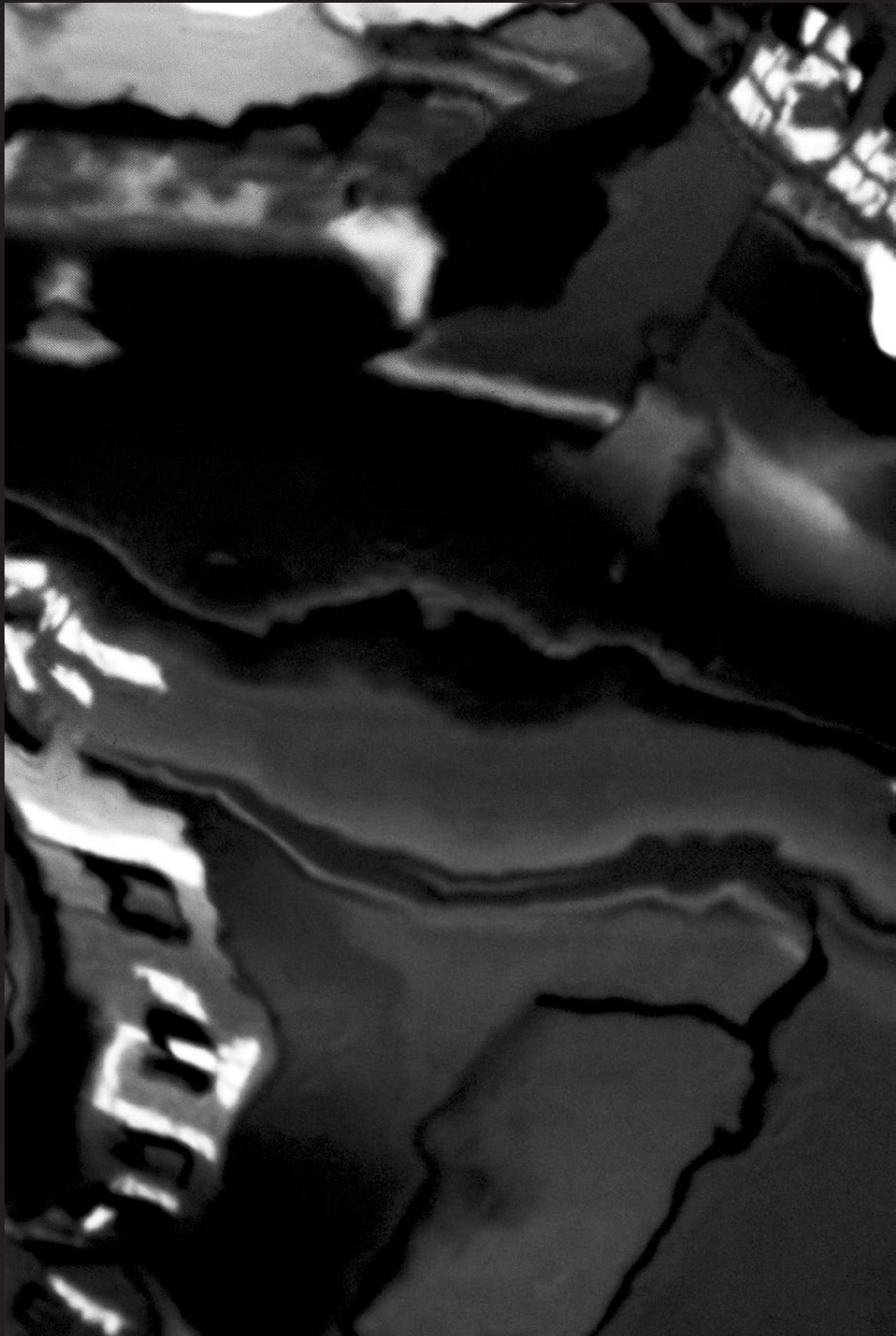
### Giovanni Fantoni Modena

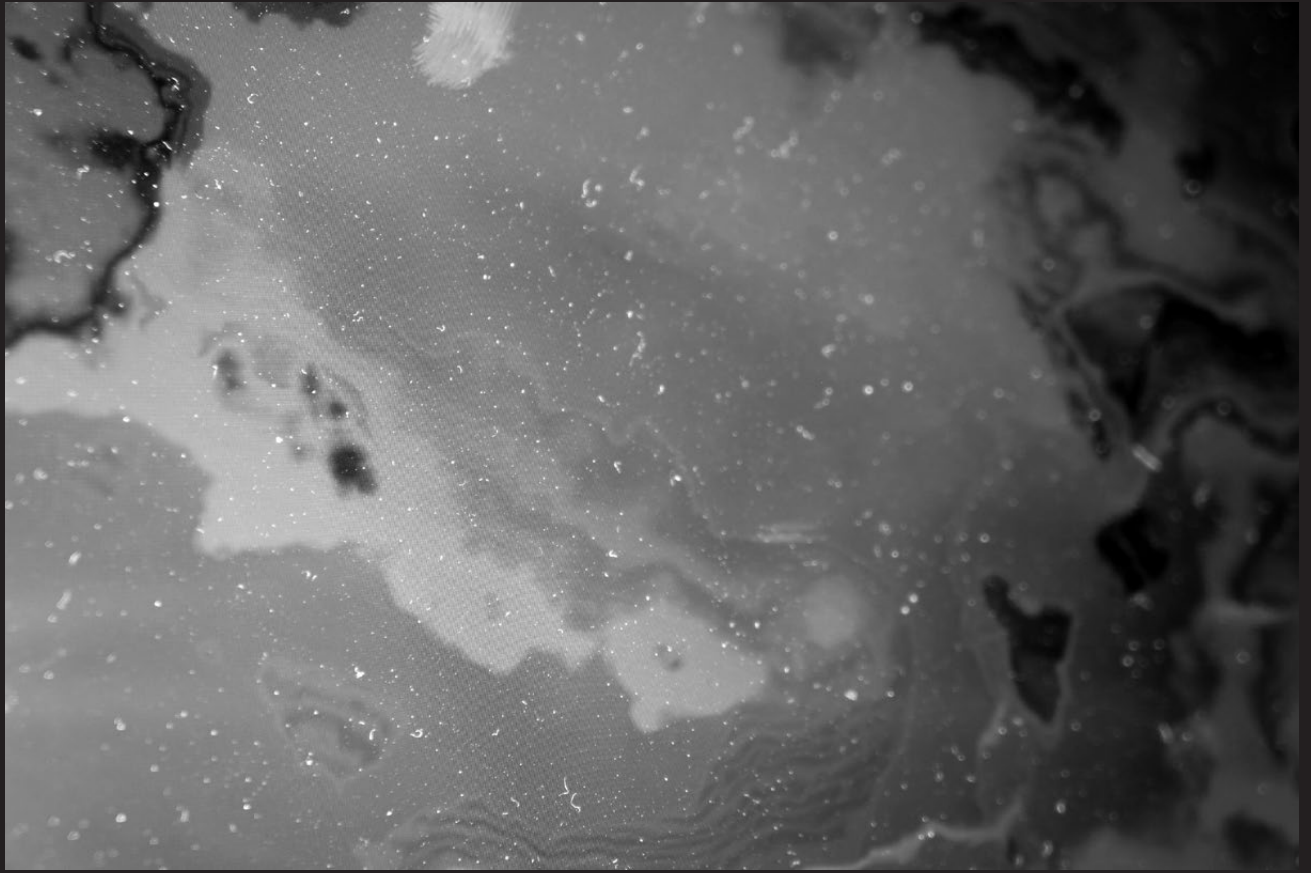
Giovanni Fantoni Modena was born in *Milano* in 1984.

He holds a *Graduate Degree in Philosophy of History* and a *Master of Fine Arts in Film* directing from *NYU Tisch School of the Arts*. During his studies he wrote and directed several short films screened in many international film festivals, all distributed by *Shorts International* (UK) and *Indieflix* (US).

He collaborates with many advertising agencies including *Ogilvy & Mather*, *Grey*, *Publicis* and *Fred & Farid* with a focus on the *Asia Pacific* market.

All his works lie at the boundary between classic filmmaking and strong visual experimentation. He is in development of his first feature film set in contemporary *Japan*.

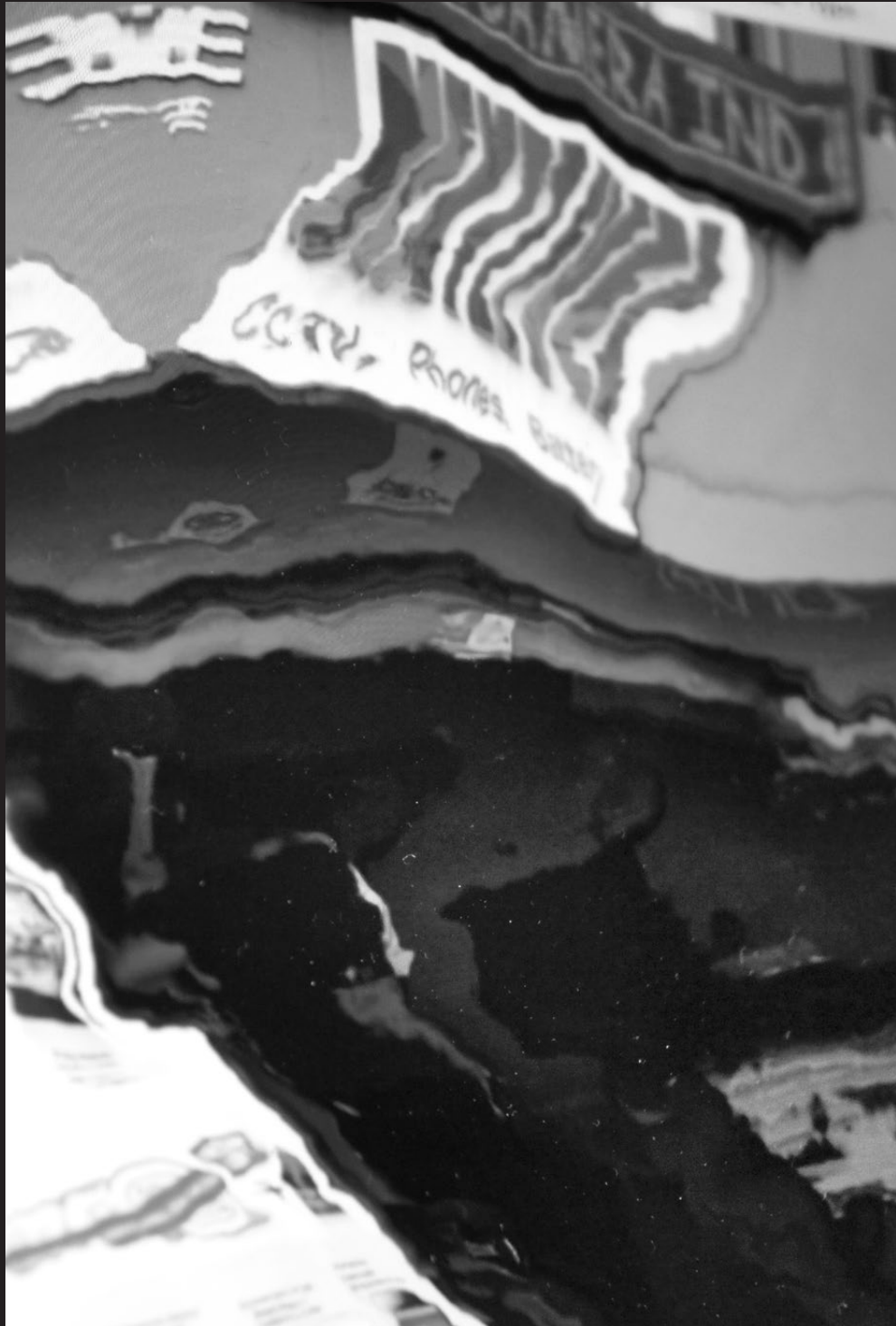




Ghost Everything



Gaze Contingency Fault



# Colophon

A project by:

**Luigi Alberto Cippini**

with

**Giovanni Fantoni Modena**

Disciplinary Spectrum Directors:

**John Palmesino and Ann-Sofi Rönnskog**

**Trevor Paglen**

**Cpt. (Retired) Mauricio Gris**

**Vittorio Gallese**

**Display.XXX**

**Christian Marazzi**

With the participation of:

**Beatriz Colomina, Keller Easterling,**

**Franco Farinelli, Stefano Francia di Celle,**

**Adam Harvey, Stephanos Ioannou,**

**Sylvère Lotringer, Sarat Maharaj,**

**Stacy Martin, Mark Wigley**

Architectural Project:

**Luigi Alberto Cippini**

Consultancy - Construction Management:

**Silvia Bortolini**

**Romeo Scarpa**

**Carlo Capovilla**

Construction - Systems:

**Zero4Uno Ingegneria Srl**

**Tramonte Electro-Engineering**

**Gemini Luci Srl**

**Atlantis Film & Video Srl**

Transport - Logistics:

**A. Rubelli Arte**

Fabrics - Textiles - Materials:

**Tappezzeria Nalesso Srl**

**FIDIVI Tessitura Vergnano S.p.A.**

**Docks & Dockers**

**Tramonte Electronics**

Print:

**Nava Milano Spa**

**Grupprofallani**

Textile and Fabric Consultant:

**Valentina Poletti**

Director of Photography - Theatre

Lighting Designer:

**Amilcare Giuseppe Canali**

Technology R&D:

**Matte Chi**

Graphic Design:

**Federico Scudeler**

Web Design - Digital Platforms:

**Display.XXX**

Production:

**Hi! Production**

Executive Producers:

**Max Brun and Lola Toscani**

Producers:

**Anna Barberini and Vittoria Dami**

Local Producer:

**Maria Elena Fantoni**

Research Editor - Press Office:

**Marzia Marzorati**

Visual Environment Assistant:

**Pietro Caracciolo**

Financial and Legal Support:

**Studio Mazzoletti**

Advisor: **Pietro Mazzoletti**

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**Jacopo Farina**

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