

MARCO G. FERRARI

PORTFOLIO: RECENT WORKS 2012–16, SELECTED

(writer, director, cinematographer,  
editor (video and sound) and producer)



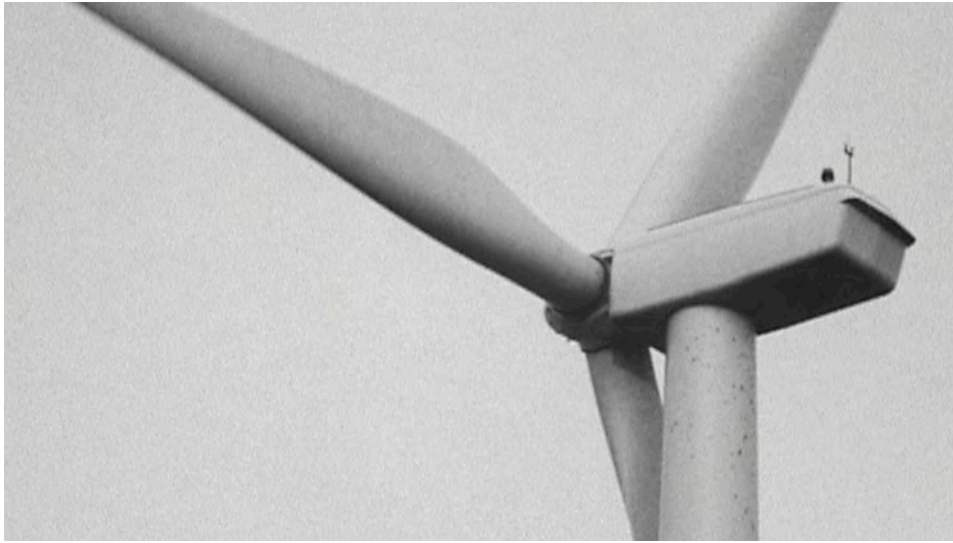
*SPIRIT LEVEL*, 2015–16, single-channel high definition color video, sound, 31:38 minutes, continuous play.

Top row: Video frames.

Bottom row: Monitor, 85 in. Exhibit installation, *Spirit Level*: Virginio Ferrari & Marco G. Ferrari, CBRE lobby, 737 N. Michigan Ave., Chicago, IL, USA, 2016–17.

Video link: <https://vimeo.com/marcogferrari/spirit-level> pw: india

Peering through a tourist's lens, *Spirit Level* is about a search for the particularities of what makes a place sacred and the residual artifacts of a vulnerable state of being. Filmed in Jaipur, New Delhi and Koliyak, India, during the fall of 2015, I focused on recording three locations that contained or promoted a holy site. Each place is interconnected through the substance of water: the filtered water within the swimming pool of a five star hotel in Jaipur; the collected water within the step-well of the Hazrat Nizamuddin ki Baoli in New Delhi; and the water flowing between the low and high tides of the Gulf of Khambhat, where the Nishkalank Mahadev Temple sits one-mile out at sea, approachable only during low tidal shifts.



*NACELLE*, 2015, single-channel high definition color video and 16mm b/w film transferred to hd video, sound, 35:00 min., continuous projection.

Top row: Video frames.

Bottom row: Single-channel projection on pvc screen, steel pipe frame with straps and ropes, 6 x 10 ft. Exhibit installation, *Nacelle: a video art exhibition*, Blanc Gallery, Chicago, IL, USA, 2015.

Video link: <https://vimeo.com/marcogferrari/nacelle>

The word “nacelle” means the streamlined car of an aircraft—from the Latin *navicella*, meaning “a little ship.” In the film *Nacelle*, I traced an idea in formation and the complexities that arise within a contained space as a vessel travels from point to point, where a movement from thought to feeling is cycled through. The first part of a trilogy, *Nacelle* is about a fictional B-roll film crew stuck in the back of a moving truck that travels across five Chicagoland locations: the Byron Nuclear Generating Station; a DeKalb Wind Turbine Farm; the Cook County Department of Corrections’ Division XI Facility; Lower Wacker Drive; and Miller Beach, Indiana. As the line producer, camera operator, soundman, driver and the locations interact, the fragility of their relationships is exposed, and a reaction is triggered. Sound and vision question, concept entangles, the environment informs, and intuition drives the picture.



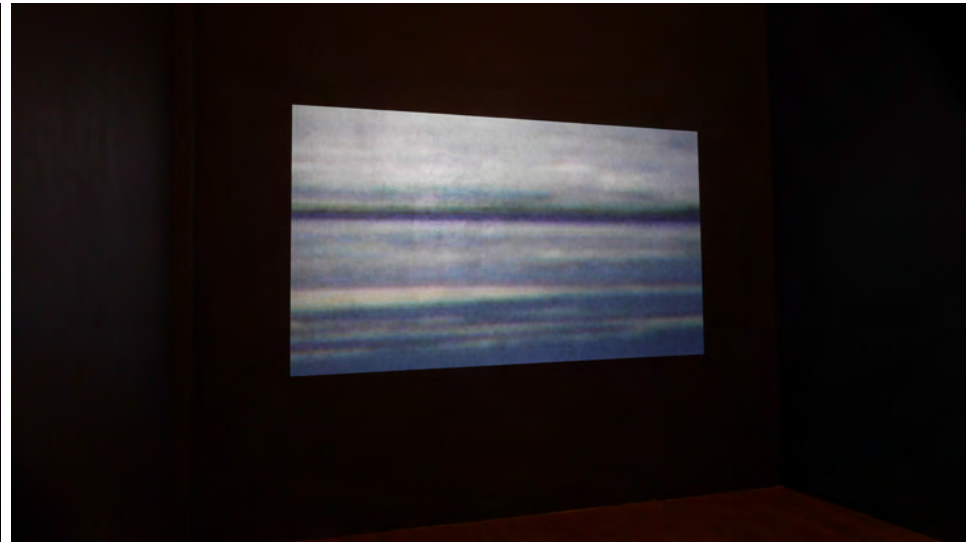


*SURFACES: GRAND CROSSING I*, 2015, single-channel high definition color video, sound, 45 minutes, continuous projection.

Top & bottom rows: Single-channel projection, 20 x 40 ft., Saint Laurence School building, Grand Crossing, Chicago, IL, USA 2015. Public installation.

Video link: <http://www.marcogferrari.com/Surfaces-I-II-2015>

I was a resident Film Fellow at Rebuild Foundation's Black Cinema House from December 2014–June 2015, where I managed, co-curated and participated in screenings, discussions and events. The culmination of this fellowship was *Surfaces*, a community based film project that offered free video workshops for neighborhood residents. The film is a poetic reflection of the Chicago's Grand Crossing neighborhood made up of street images and interviews. I projected the film onto the Saint Laurence School, an abandoned building in the neighborhood, at sunset on June 21st, 2015 (Father's Day and Summer Solstice) where it looped continuously until midnight.



*RESTI*, 2014, single-channel high definition color video, sound, 11:00 minutes, continuous projection. Music composed by Francisco Castillo Trigueros, performed by the ensemble Looptail.

Top row: Video frames

Bottom row: Single-channel projection on wall, 5 x 9 ft. Exhibit installation, *Marco G. Ferrari, Aspect Ratio*, Chicago, IL, USA 2015.

Video link: <https://vimeo.com/marcogferrari/resti>

Throughout the years, as water levels dropped in Lake Michigan, a shipwreck off the Chicago lakefront was slowly revealed. I began to capture this object as the conditions around it changed. *Resti* contains digital superimpositions as I push and pull the horizon line, where the image seems fixed yet is in constant motion. Filmed over the span of multiple winters the material is reduced to a sequence of visual fragments.





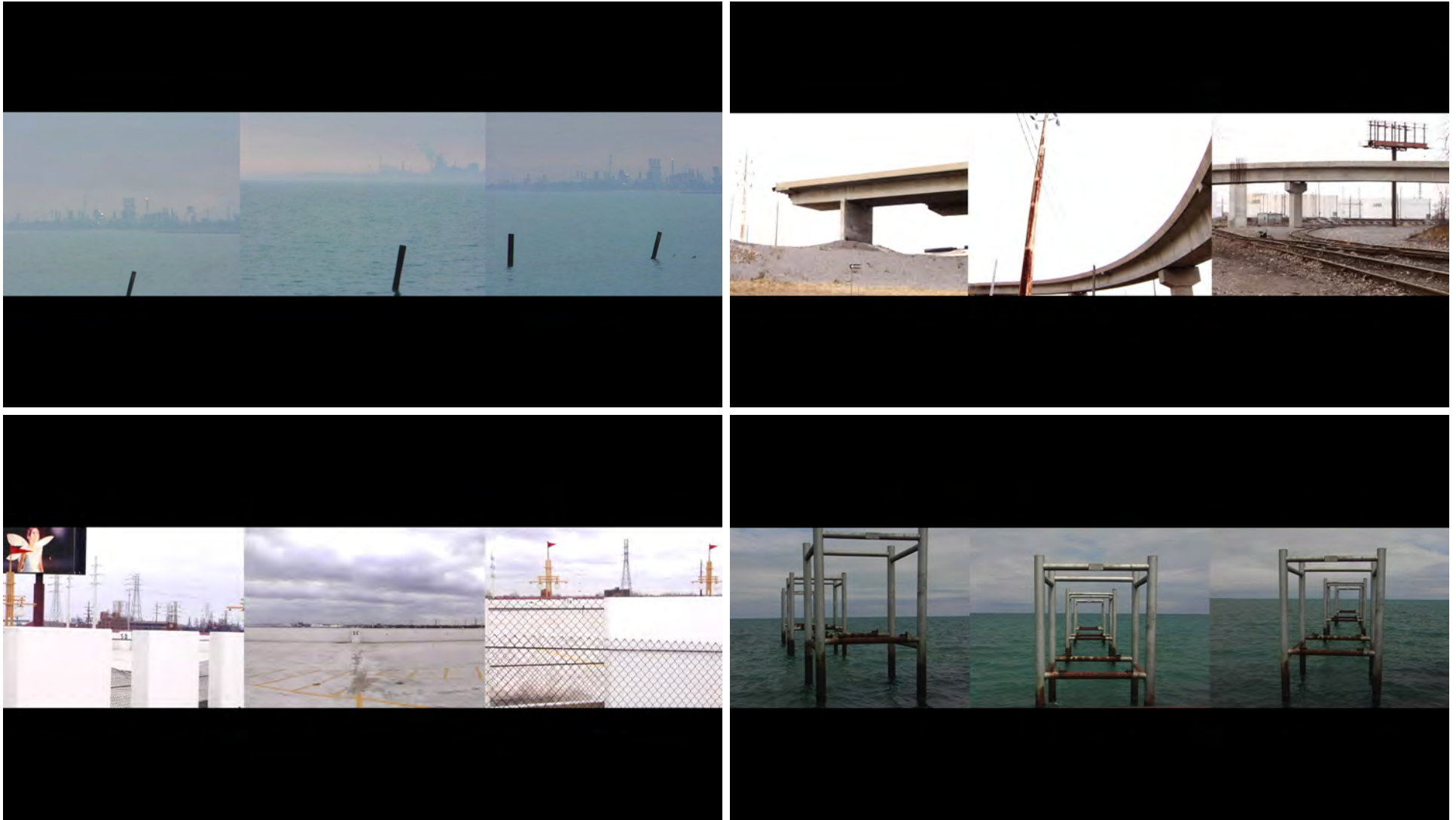
*FERRAGOSTO*, 2013, single-channel high definition color videom sound, 6 minutes, continuous play.

Top row: Video frames.

Bottom row: 20 monitors, 10 x 20 ft. Exhibit installation, *Looking Askance*, Gallery SKE and UChicago Delhi Center, India, 2015.

Video Link: <https://vimeo.com/marcogferrari/ferragosto>

I was aware of my implications as a filmmaker going to the Mediterranean island of Giglio, where Italian tourists travel for vacation and more recently to photograph the remains of a 'global' event. To me the lodged shipwreck along the coast in front of people who continue their vacations symbolized many social and political tensions currently present in Italy. On a more universal level, I wanted to comment on the excessive need we have to image making and the contradiction of my documenting.



SKYWAY, 2013, three-channel standard definition color video, sound, 22:38 minutes.

Top & bottom rows: Video frames.

Video Link: <https://vimeo.com/marcogferrari/skyway>

Skyway began an exploration in drawing out what was happening within and without me as I observed the relationship between a built and natural environment. I wanted to use the traditional space of the cinema theater in an unconventional way by fragmenting the screen into three frames, so that I could work spatially with the idea of distance. East Chicago is an area along lake Michigan connected to Chicago through the Skyway Bridge that crosses the Calumet River. It is an industrial area containing steel and petrol plants, historic neighborhoods and recently developed casinos—a place that was a major part of a chain of production and now part of chain of consumption. As I filmed from various spaces—river and port, hotel and casino, train and car, beach and golf course, industrial complex and bar—a thread of loneliness connected these places.





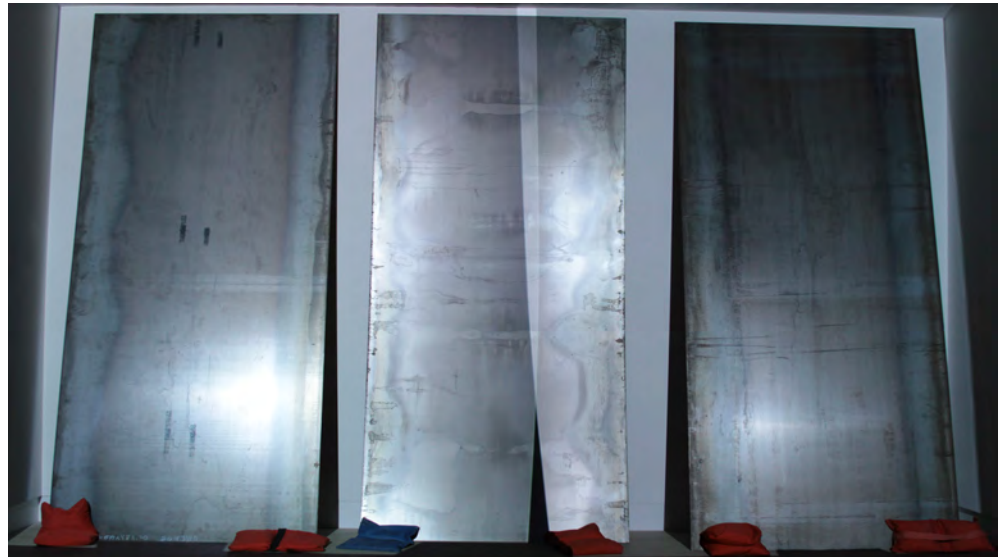
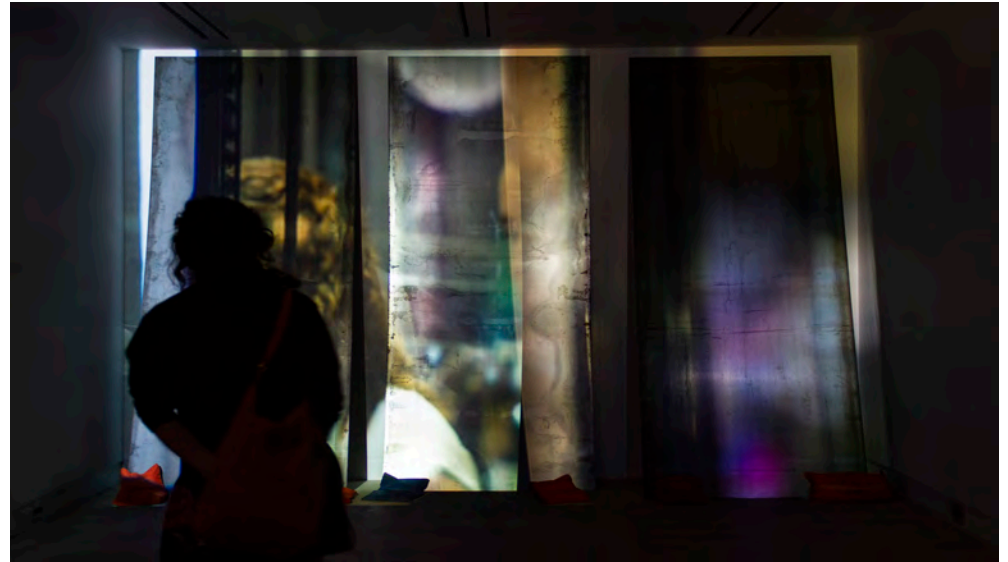
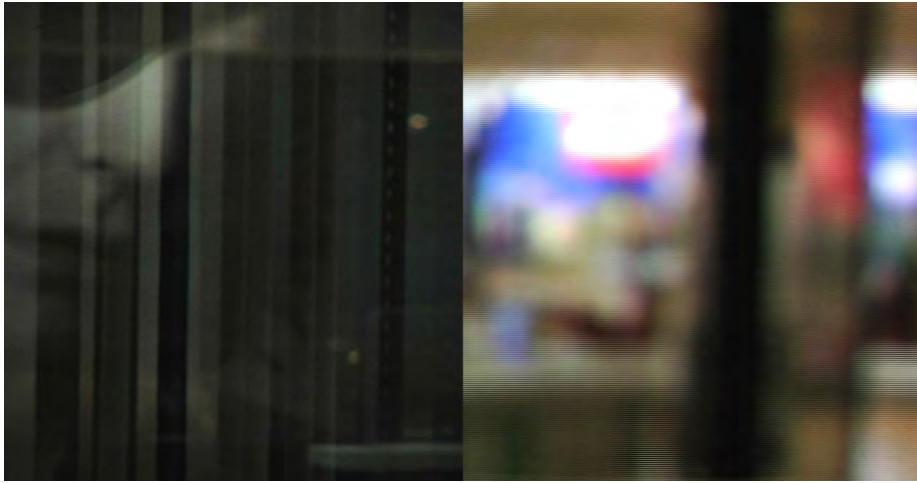
*PARABOLA*, 2013, single-channel high definition color video, sound, 26:24 minutes.

Top & bottom rows: Video frames

Video Link: <https://vimeo.com/marcogferrari/parabola>

Cutting between expansive high definition images and abstracted close-ups, *Parabola* follows the ascent and decent of the natural terrain and tourist infrastructures within three places in the Canton of Ticino, Switzerland. Within these places I felt a sense of emptiness as I moved through the controlled natural environments, a feeling of being within nature yet completely removed from it, as if there was no room for myself within the curated landscape. While on these excursions I filmed mountains of the region through long shots of a massive cultural center construction site, where cranes in the foreground moved against the landscape. I also captured footage traveling up mountains with Funiculars to tourist destinations. During the editing process I began juxtaposing all three areas. It was through a dissatisfaction and disappointment of my habitual ways of filming where I began to push the materiality of the image. In manipulating the high definition footage by blowing up and cropping the image in the computer, the time and space within each shot was extended, giving me the possibility to look closer, scanning and abstracting the physical material of the image.





*ATTRACTION (DISTRACTION)*, 2012, two-channel standard definition color video, 15:11 minutes, continuous projection.

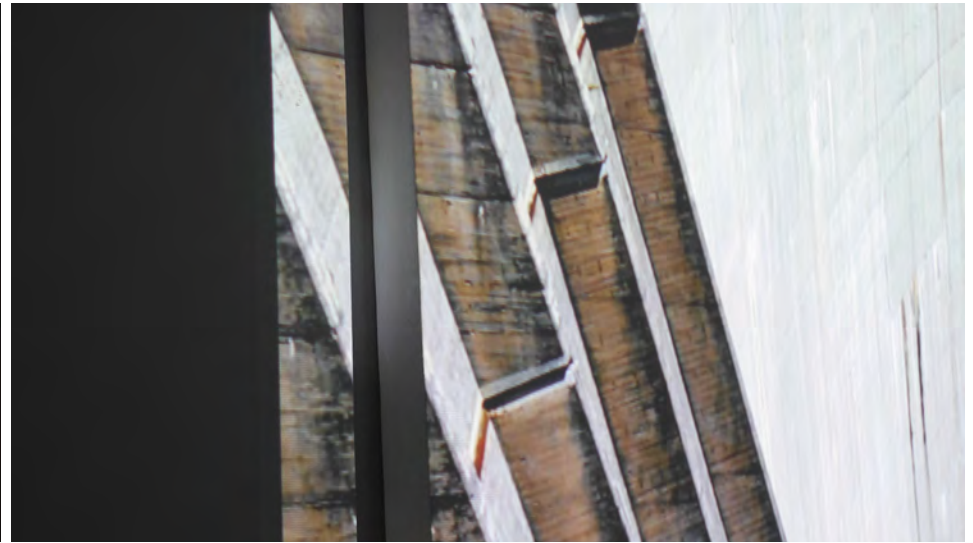
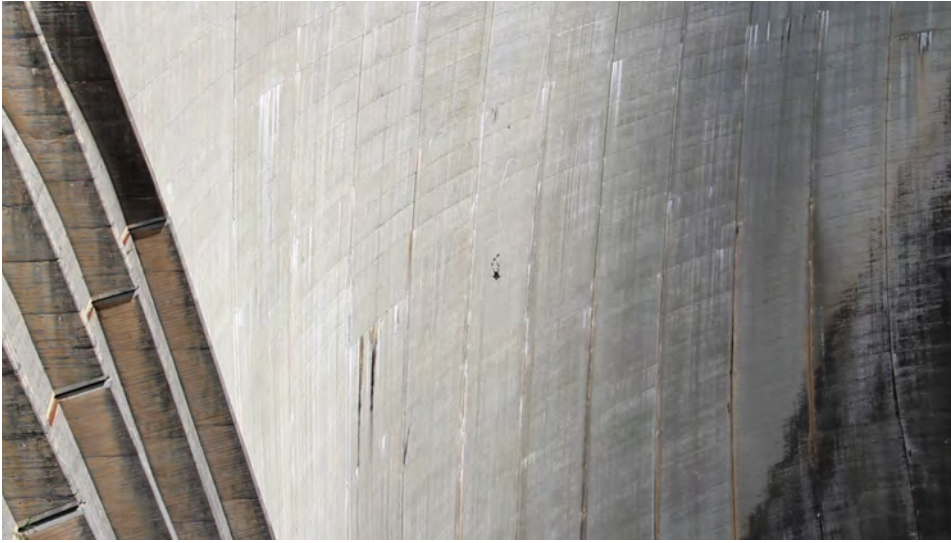
Top left row: Video frame.

Bottom left row: Two-channel projection on painted mdf boards, 7.5 x 3.5 x 6 ft. Studio installation.

Top & bottom right rows: Single-channel projection on three steel sheets, 10 x 4 ft. each. Exhibit installation, *Sway: 2013 MFA Thesis Exhibit*, University of Chicago, Logan Center.

Video Link: <https://vimeo.com/marcogferrari/attraction>

Filmed in the Water Tower Place mall, I wanted to document a loop of actual movement in the world occurring in a post-modern space created for the activity of shopping. The consumer is observed shopping and becomes the observer within this work. Through medium and close up shots the camera movement is fixed and focused onto two locations: interior, within a glass elevator; and exterior, on various floors following the elevators movements. The materials of the actual environment such as glass, marble and steel are framed to create superimposed layers where bodies enter and exit the image. The final composition is split allowing for the interior and exterior perspectives to be compared—highlighting the loop of human and mechanical activity and referencing back to the mechanics of film and image reproduction.



*D(z)iga*, 2012, single-channel high definition color video, 4 minutes, continuous projection.

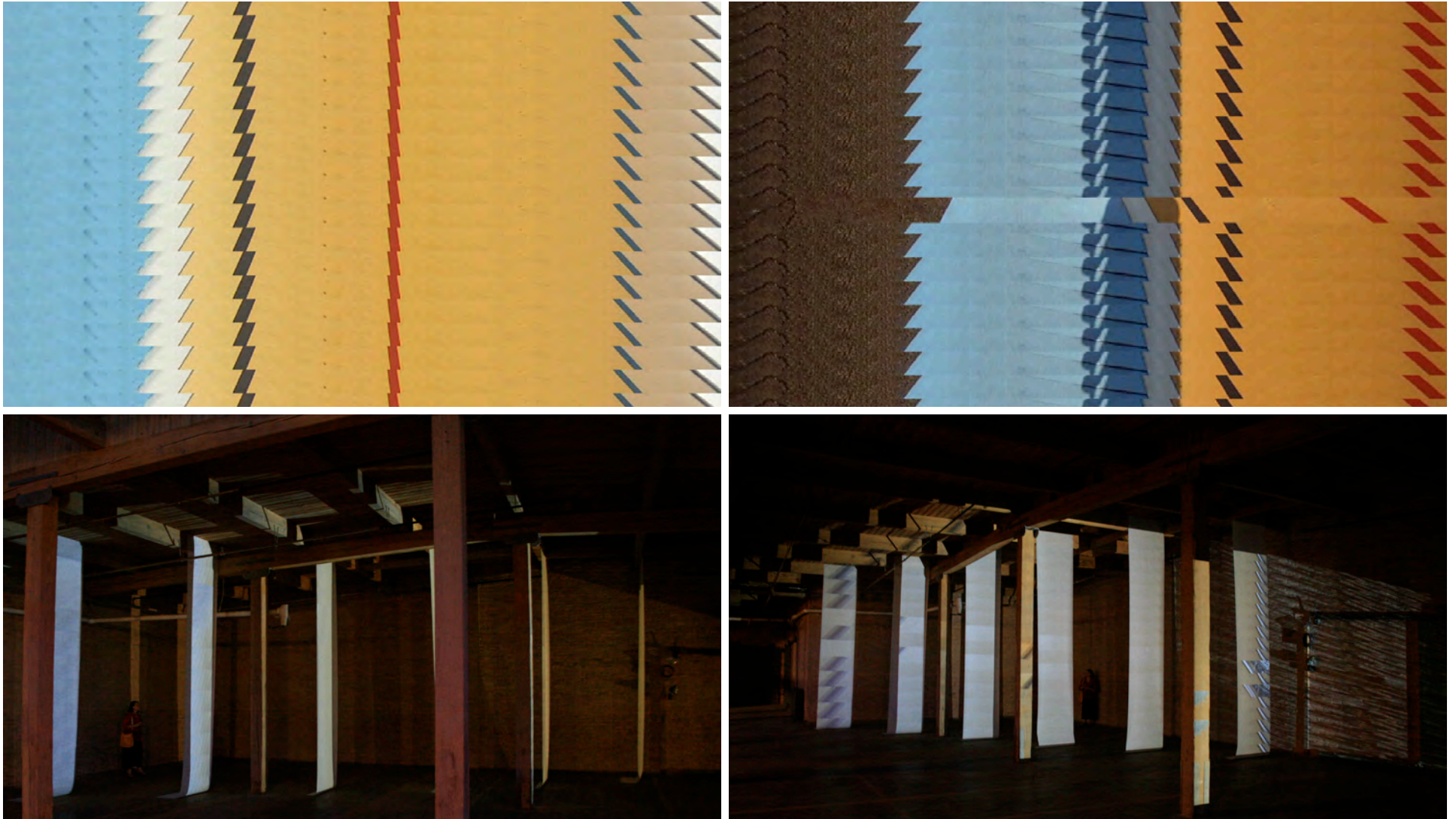
Top left row: Video frame.

Top right & bottom rows: Projection on white canvas, 48 x 86 x 2.5 in. Exhibit installation, *Nacelle: a video art exhibition*, Blanc Gallery, Chicago, IL, USA, 2015.

Video link: <https://vimeo.com/marcogferrari/dziga>

*D(z)iga* explores the HD format through one continuous extreme wide shot of the second largest dam in Switzerland. If the viewer remains attentive to the projected image, at a certain point a bungee jumper is seen falling through the frame. As time passes the figure reappears suspended in mid-air and is lifted in and out of the frame. Through framing, I allowed for time and an action to unfold. What was revealed is a symbolic figure where the convergence of natural and built environments conflict and bind the body's placement within them. The figure is disorientated, falling and then pulled against the immense backdrop of a structure that enforces our will over nature, now being re-used as a twisted source of accepted entertainment.





*VELODROME*, 2012, single-channel high definition color video, sound, 4:15 minutes, continuous projection.

Top row: Video frames

Bottom row: Projection on six vellum rolls, 20 x 3 ft. each. Exhibit installation, *Syzygy: 2013 MFA Graduates of the Department of Visual Arts at the University of Chicago*, Bridgeport Arts Center, Chicago, IL, USA, 2013. (co-curated)

Video link: <https://vimeo.com/marcogferrari/velodrome>

I wanted to explore the materiality of the digital image. A camera is placed on a bicycle that loops on a velodrome track. It was the speed, color and form of this movement that first drew me into the racetrack. By fragmenting the image with the computer I was able to suspend time while keeping a forward motion: joining and cutting; collage vs. montage; spatial vs. parallel are all editing techniques, which are brought to light and juxtaposed. The image is not a cell which when aligned to another in linear motion creates a new meaning, but instead one image is fragmented by horizontal cropped cuts of the same image. It is the movement and stillness of the one shot folding onto itself which composes a shifting duality—fragmentation and interconnectedness of a place within compressed and expanded points of time.





*OPENING*, 2012, single-channel high definition color video, sound, 7:25 minutes, continuous projection.

Top row: Projection onto the University of Chicago's Surgery-Brain Research Pavilion (5812 S. Ellis Avenue). Public installation.

Bottom row: Video frames.

Video link: <https://vimeo.com/marcogferrari/opening>

Marco G. Ferrari, MFA Candidate 2013, Department of Visual Arts; Jared Clemens, PhD Candidate, Department of Computational Neuroscience.

For The University of Chicago, Reva and David Logan Center for Creativity and Performing Arts/Office of the Provost Arts|Science Graduate Collaboration Grant.

Faculty advisors: David Freedman (Biological Sciences) and Jason Salavon (DoVA)

Clemens (Biology) and Ferrari (Visual Art) explored the nature of neuroscience through a nighttime video projection onto the Surgery-Brain Research Pavilion (5812 S. Ellis Avenue). An audiovisual montage of original and archival materials relating to various brain processes, the project uses formal manipulations of color, speed, rhythm, and sound, reflecting the spatiotemporal concept of neural activity. A narrative examines the rift between scientists and the public, highlighting the complexity of the brain as both a subject and means of inquiry.