

MARCO G. FERRARI

ARTIST

PORTFOLIO—SELECTED WORKS

writer, director, cinematographer,
editor (video/sound), and curator

pp. 2-24: Films, Projections, Installations
pp. 25-30: Curatorial

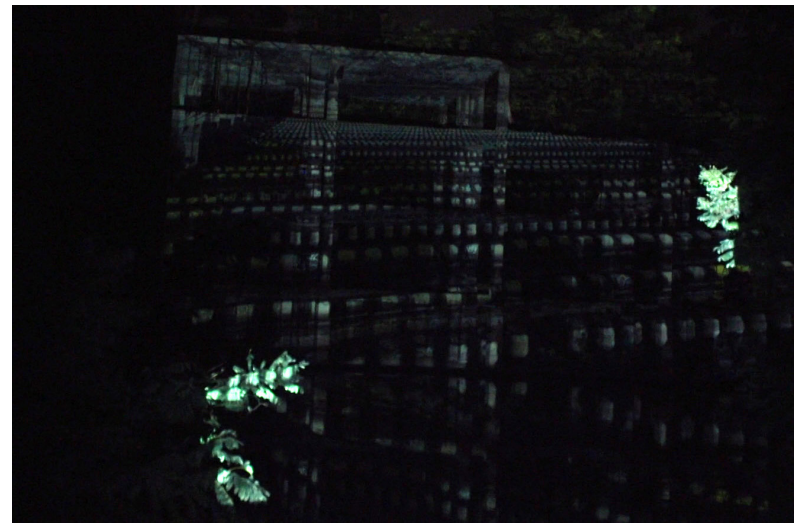


PORTA MAGGIORE, 2017-forthcoming May 2025, single-channel (180 min) and two-channel hd video (90 min). [*View Project](#)

Within a circle a triangle attempts to break free from a square: Told through the lens of a fable, the semi-documentary film follows a director's search for a story while he scouts exterior film locations in the suburban landscapes of Roma Est. His journey begins near Cinecittà, a once popular commercial film studio on the eastern edge of the city, and moves towards the eastern entrance to the city, Porta Maggiore, an ancient Roman gate formed by eight meeting aqueducts. As he travels cyclically exploring the potential locations, political, environmental and social situations in the form of stories are revealed, stirring personal struggles in the form of dreams to come to the surface. Anchoring the journey is the discovery of the central location of the film—Lago Ex Snia, a recent naturally formed lake and ecosystem created through accidental and illegal human intervention, located within an abandoned viscose factory complex. This encounter and the interaction with the community that tries to protect the lake against further commercial development ultimately changes the filmmaker's course, putting into question the limits of his craft, his identity as director and the nature of transformation.

Porta Maggiore is a five-part (Film Course, Film, Nocturnal Projections, Community Action, and Solo Exhibit) interdisciplinary art project, generated by the production of a film that explores the relationship between the built and natural environments of the eastern periphery of the Roman suburbs, known as Roma Est. The work is informed by a series of interrelated enquiries including an attempt to link the spectacle of filmmaking to the process of individuation; a search for liminal spaces of the periphery and the sense of alienation behind them; to question the forms of resistance and acceptance within the process of change; and the desire to find unity between the individual and collective in a supposed 'post-fascist' culture.

Images: Map of Eastern Rome (left column); Location of Lake Bullicante/Ex Snia (middle column and top right row); Video frame (bottom right row)



LAVORATRICI IN LOTTA: LE OPERAIE DELLA VISCOSA DI ROMA, 2020, hd color and b/w video, sound, 16:35 min, Rome, Italy. [*View Film](#)

Within the production of the film *Porta Maggiore* (forthcoming spring 2025) there are 14 public nocturnal projections, which were recorded and treated as scenes in the film. Each video projection is different and represents the director's dreams, reflecting images of organic forms that try to have a dialogue with the location.

LE OPERAIE DELLA VISCOSA DI ROMA—OMAGGIO A UN MONUMENTO NATURALE (PER UNA SCENA DI PORTA MAGGIORE): PROIEZIONE NOTTURNA ESTRANEA N. 6; SULLA STRUTTURA DI CEMENTO (MOSTRO) NEL LAGO BULLICANTE EX SNIA, June 15, 2020, hd video projector, facade of abandoned concrete structure, silent, image size approx. 15 x 20 x 10 m, 120 min (loop), Lago Bullicante Ex Snia, Rome, Italy. [*View Projection](#)

Images: Projection (top row left & bottom row); Video frame (top row right)

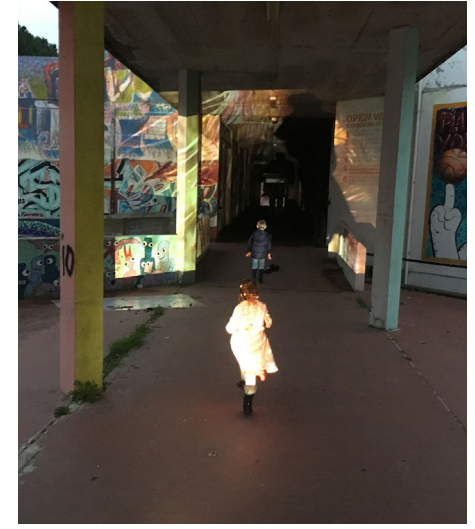


SIRENII (PER UNA SCENA DI PORTA MAGGIORE), 2019-20, hd video, color, silent, 13:11 min, Italy. [*View Film](#)

Within the production of the film *Porta Maggiore* (forthcoming spring 2025) there are 14 public nocturnal projections, which were recorded and treated as scenes in the film. Each video projection is different and represents the director's dreams, reflecting images of organic forms that try to have a dialogue with the location.

SIRENII (PER UNA SCENA DI PORTA MAGGIORE): PROIEZIONE NOTTURNA ESTRANEA N. 5; LATO DEL PALAZZO DI VIA BRACCIO DA MONTONE 62, ROMA, CON MUSICISTI IGOR LEGARI (CONTRABBASSO) E GIACOMO ANCILLOTTO (CHITARRA ELETTRICA), February 14, 2020, hd projector, side of residential building on via Braccio da Montone 62, Rome, Italy, live sound featuring musicians Igor Legari (double bass) and Giacomo Ancillotto (electric guitar), Image size approximately 15 x 20 m, 30 min, projected from via Gentile da Mogliano 29, Rome, Italy. [*View Projection](#)

Images: Projection (left column, first and second row right); Video frame (third row right)



STELLA, POLIPO, ANEMONE E PAGLIACCIO (PER UNA SCENA DI PORTA MAGGIORE), 2019, hd video, color, silent,, 11:21 min, Italy. [*View Film](#)

Within the production of the film *Porta Maggiore* (forthcoming spring 2025) there are 14 public nocturnal projections, which were recorded and treated as scenes in the film. Each video projection is different and represents the director's dreams, reflecting images of organic forms that try to have a dialogue with the location.

STELLA, POLIPO, ANEMONE AND PAGLIACCIO (PER UNA SCENA DI PORTA MAGGIORE): PROIEZIONE NOTTURNA ESTRANEA N. 4; NELLA 'STECCA' CENTRALE DEL COMPLESSO DI CASE POPOLARI IACP (ORA ATER) DI VIALE GIORGIO MORANDI, TOR SAPIENZA, December 8, 2019, 5:00-7:00 pm, hd video projector, external building complex hallway, silent, image approx. 10 x 15 x 15 m, 120 min, loop, Case popolari IACP (ora ATER) di Viale Giorgio Morandi, Tor Sapienza, Rome, Italy.

[*View Projection](#)

Images: Projection (top row & bottom row left); Video frame (bottom row right)



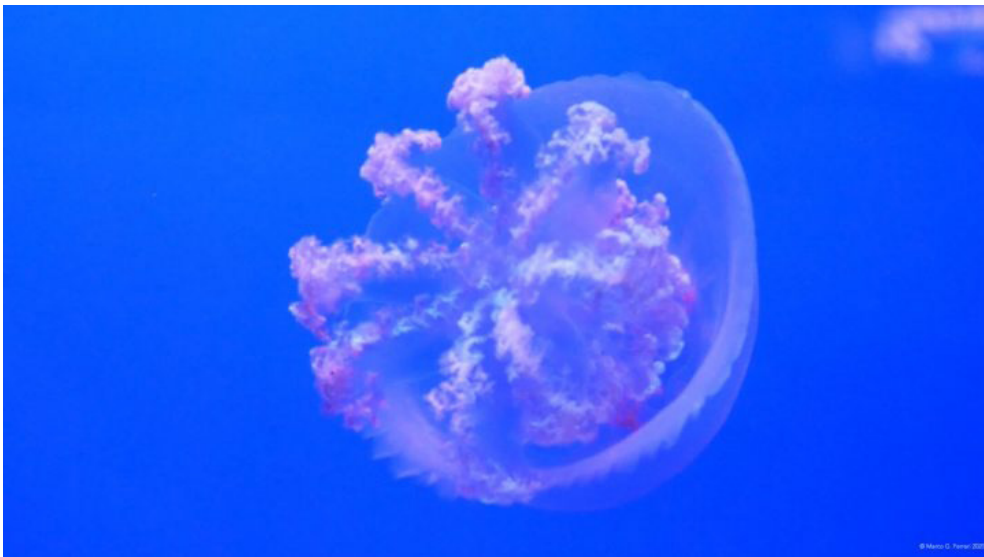
DELFINI (PER UNA SCENA DI PORTA MAGGIORE), 2019, hd video, color, silent, 24:25 min, Italy. [*View Film](#)

Within the production of the film *Porta Maggiore* (forthcoming spring 2025) there are 14 public nocturnal projections, which were recorded and treated as scenes in the film. Each video projection is different and represents the director's dreams, reflecting images of organic forms that try to have a dialogue with the location.

DELFINI (PER UNA SCENA DI PORTA MAGGIORE): PROIEZIONE NOTTURNA ESTRANEA N. 3; SULL'ACQUEDOTTO FELICE, VIA DEL MANDRIONE, November 28, 2019, 5:00-7:00 pm, hd video projector, Torre Felice aqueduct, silent, image approx. 10 x 15 m, 120 min, loop, Via del Mandrione 390, Rome, Italy.

[*View Projection](#)

Images: Projection (top row left and bottom row); Video frame (top row right)



MEDUSE (PER UNA SCENA DI PORTA MAGGIORE), 2019, hd video, color, silent, 8:49 min, Italy. [*View Film](#)

Within the production of the film *Porta Maggiore* (forthcoming spring 2025) there are 14 public nocturnal projections, which were recorded and treated as scenes in the film. Each video projection is different and represents the director's dreams, reflecting images of organic forms that try to have a dialogue with the location.

MEDUSE (PER UNA SCENA DI PORTA MAGGIORE): PROIEZIONE NOTTURNA ESTRANEA N. 2; NELLA PRATERIA DEL LAGO BULLICANTE EX SNIA, October 13, 2019, sunset, single-channel, hd video projector, field/trees/bushes, silent, image approx. 10 x 15 m, 120 min, loop, via di Portonaccio 230, Lago Bullicante Ex Snia, Rome, Italy. [*View Projection](#)

Images: Video frames (left column); Projection (right column)



LE API DEL LAGO BULLICANTE EX SNIA (PER UNA SCENA DI PORTA MAGGIORE), 2018, hd video, color, silent, 32 min, Lago Bullicante Ex Snia, Rome, Italy. [*View Film](#)

Within the production of the film *Porta Maggiore* (forthcoming spring 2025) there are 14 public nocturnal projections, which were recorded and treated as scenes in the film. Each video projection is different and represents the director's dreams, reflecting images of organic forms that try to have a dialogue with the location.

LE API DEL LAGO BULLICANTE EX SNIA (PER UNA SCENA DI PORTA MAGGIORE): PROIEZIONE NOTTURNA ESTRANEA N. 1; Palazzina della Csoa Ex Snia, October 13, 2018, 7:30–9:30 pm, hd projector, two pvc screens 3.5 x 11 m. each, bench, scaffolding, silent, image approx. 7 x 11 m., 120 min, loop, Palazzina, Csoa Ex Snia, via Prenestina 175, Rome, Italy. [*View Projection](#)

Images: Projection (top row and bottom row left and right); Video frame (bottom row center);



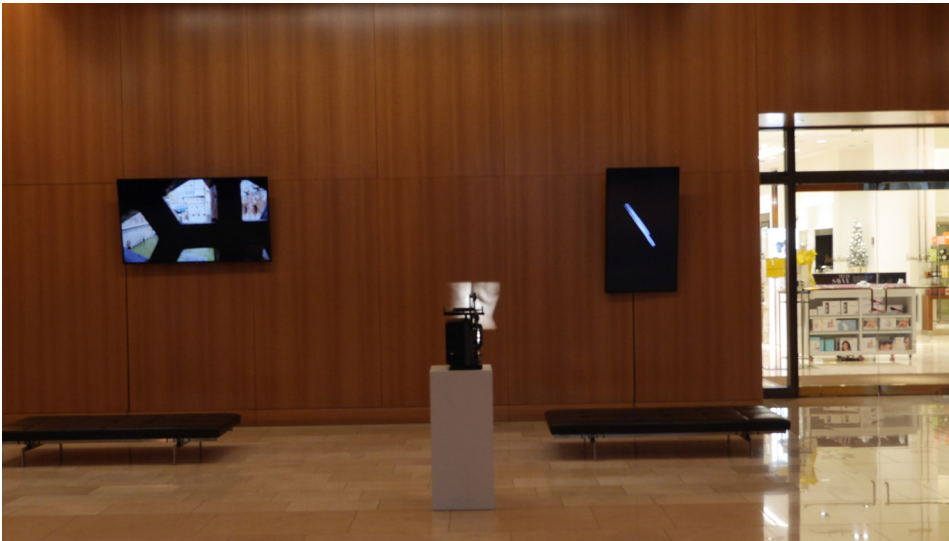
IMMAGINE SPARITA, 2017–18, audiovisual performance, 30 min approximately, featuring Giacomo Ancillotto (guitar, electronics); Marco G. Ferrari (video projections); Igor Legari (double-bass); Ludovica Manzo (voice, sampler); Lulu Shamiyya (spoken word); Luca Venitucci (accordion, electronics).

Performance—“Whats left of the Syrian Revolution” part of the International Journalism Festival, Perugia, Italy, April 12, 2018. [*View Performance](#)

Performance—Logos Festival, Cosa Ex Snia, Rome, Italy, October 13, 2017. [*View Performance](#)

“L’immagine sparita” (The Vanished Image) is an audiovisual performance that reflects on the collective “commons” of a once revolutionary time and place and the process of its commodification. Combining spoken word, improvised music and live video mixing, the performance pulls from a video archive of Syrian peaceful activists who became self-taught image-makers.

Images: Performance at the International Journalism Festival, Perugia, Italy.



SPIRIT LEVEL, 2015–16, single-channel high definition color video, sound, 31:38 min, continuous play. [*View Film](#)

Installation—continuous play on monitor, in *Spirit Level: Virginio Ferrari & Marco G. Ferrari*, CBRE lobby, 737 N. Michigan Ave., Chicago, IL, USA, 2016–17. [*View Installation](#)

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.

Images: Video frames (top row); Installation views (bottom row)



IMPROVISED AUDIOVISUAL PERFORMANCES, 2015-16, in collaboration with the Rebuild Foundation at Stony Island Arts Bank, 6700 S. Stony Island Avenue, Chicago, Illinois USA and Black Cinema House, 7200 S. Kimbark, Chicago, Illinois USA.

May 4, 2015—featuring Jean-Luc Cappozzo (trompet, flugelhorn); Douglas R. Ewart (woodwinds, sound objects); Joëlle Leandre (double bass); Bernard Santacruz (double bass); Michael Zerang (drums, percussion); with special musical guest Yaw Agyeman and filmmaker Marco G. Ferrari (live hd video projection)
60 min. [*View Performance](#)

November 5, 2015—featuring The Turbine (The Bridge #3) composed of Harrison Bankhead (double bass); Benjamin Duboc (double bass); Hamid Drake (drums, perc); Ramon Lopez (drums, table); with special guests John Nelson (percussion); George Schaefer (live 16mm film projection); and Marco G. Ferrari (live hd video projection)
60 min. [*View Performance](#)

May 5, 2016—featuring Sylvaine Héлары (flutes, effects, voice), F. Lonberg-Holm (cello, effects), Ève Risser (piano), John Sutton (bass), Ben Lemar Gay (cornet/trumpet) & Marco G. Ferrari (live single-channel video projection), 60 min. [*View Performance](#)

Images: May 5th, 2016 performance at Stony Island Arts Bank.

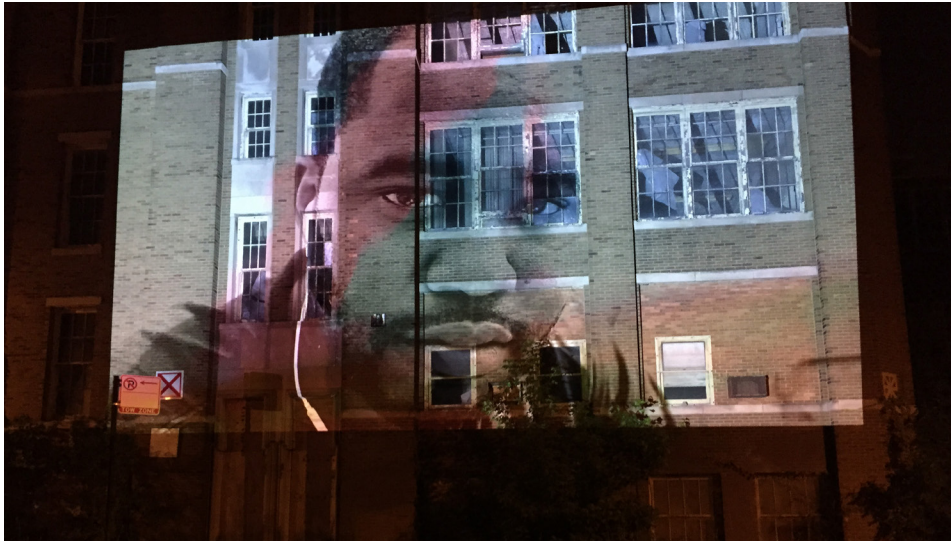


NACELLE, 2015, single-channel high definition color video and 16mm b/w film transferred to hd video, sound, 35:00 min, USA. [*View Film](#)

Installation—Single-channel projection on pvc screen, steel pipe frame with straps and ropes, 6 x 10 ft, continuous projection, in *Nacelle: a video art exhibition*, Blanc Gallery, Chicago, IL, USA, 2015. [*View Installation](#)

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.

Images: Video frames (top row); Installation (bottom row)

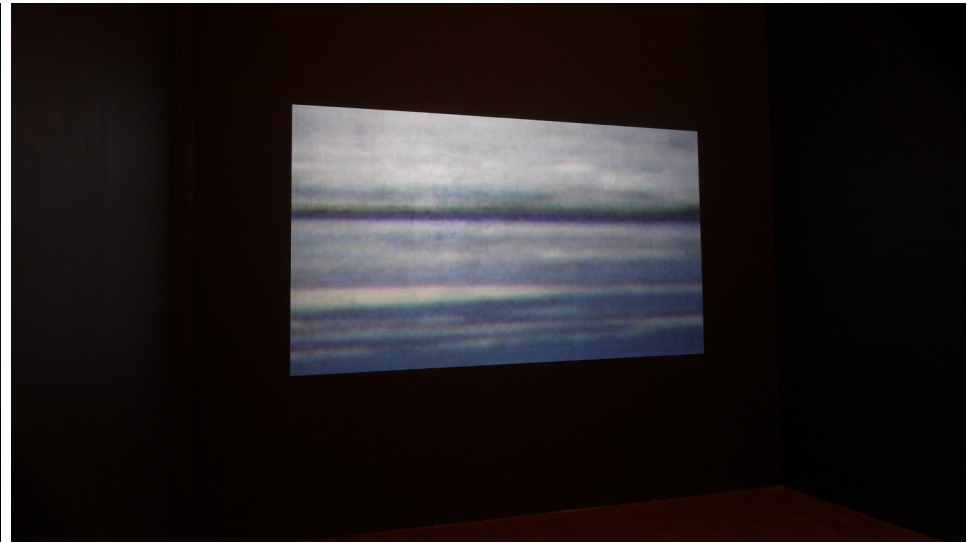


SURFACES: GRAND CROSSING I, 2015, single-channel high definition color video, sound, 45 minutes. [*View Film](#)

Projection—Single-channel projection, 20 x 40 ft., continuous projection, Saint Laurence School building, Grand Crossing, Chicago, IL, USA 2015. [*View Projection](#)

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.

Images: Projection on the Saint Laurence School building, Grand Crossing, Chicago, IL, USA 2015.

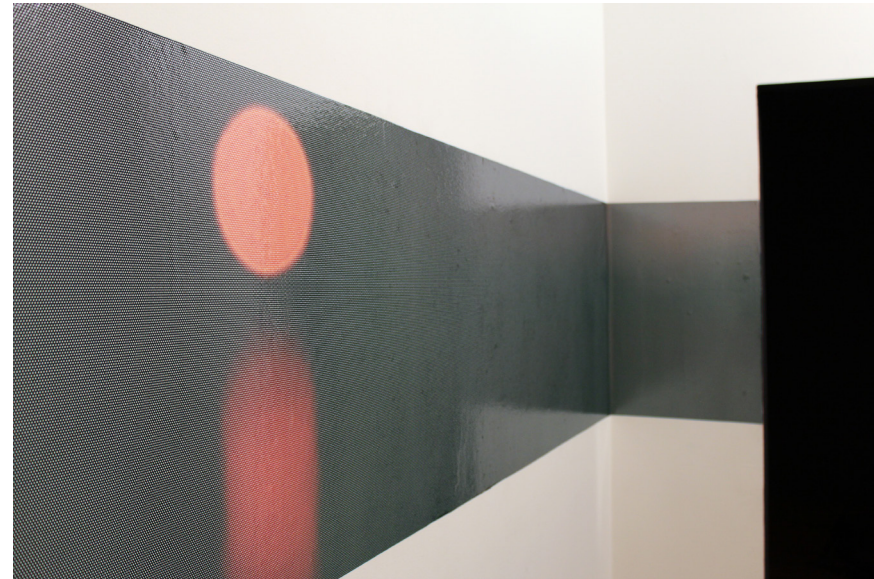
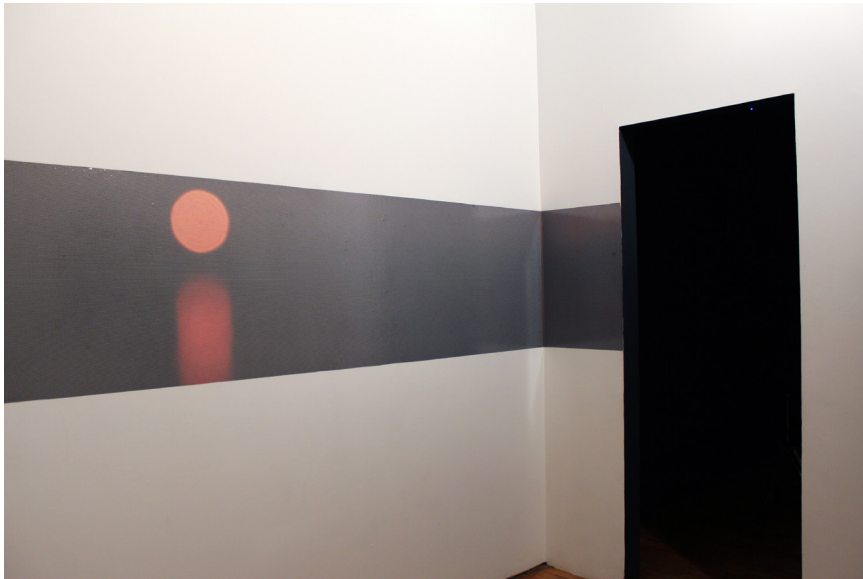
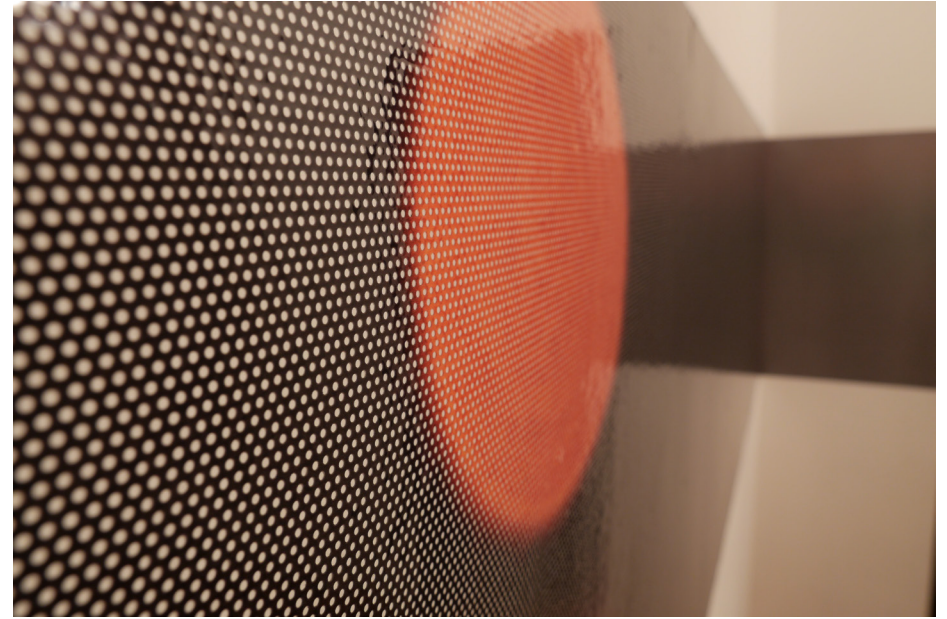
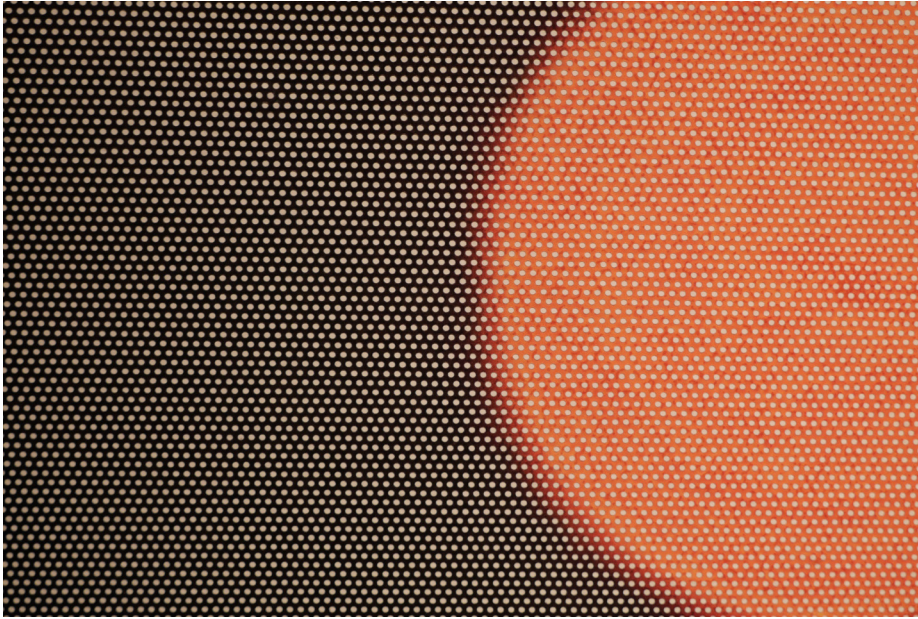


RESTI, 2014, single-channel high definition color video, sound, 11:00 minutes, music composed by Fransisco Castillo Trigueros, performed by the ensemble Looptail. [*View Film](#)

Installation— Single-channel projection on wall, 5 x 9 ft, continuous projection, in *Marco G. Ferrari*, Aspect Ratio, Chicago, IL, USA 2015. [*View Exhibition](#)

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.

Images: Video frames (top row); Installation at Aspect/Ratio (bottom row)



PEER, 2014, clear perforated vinyl adhesive, 25" x 136.6" (dimensions can vary).

Installation in *Marco G. Ferrari, Aspect/Ratio*, Chicago IL, US, March 13–April 18, 2015. [*View Exhibition](#)



FERRAGOSTO, 2013, single-channel high definition color video, sound, 6 minutes, Italy. [*View Film](#)

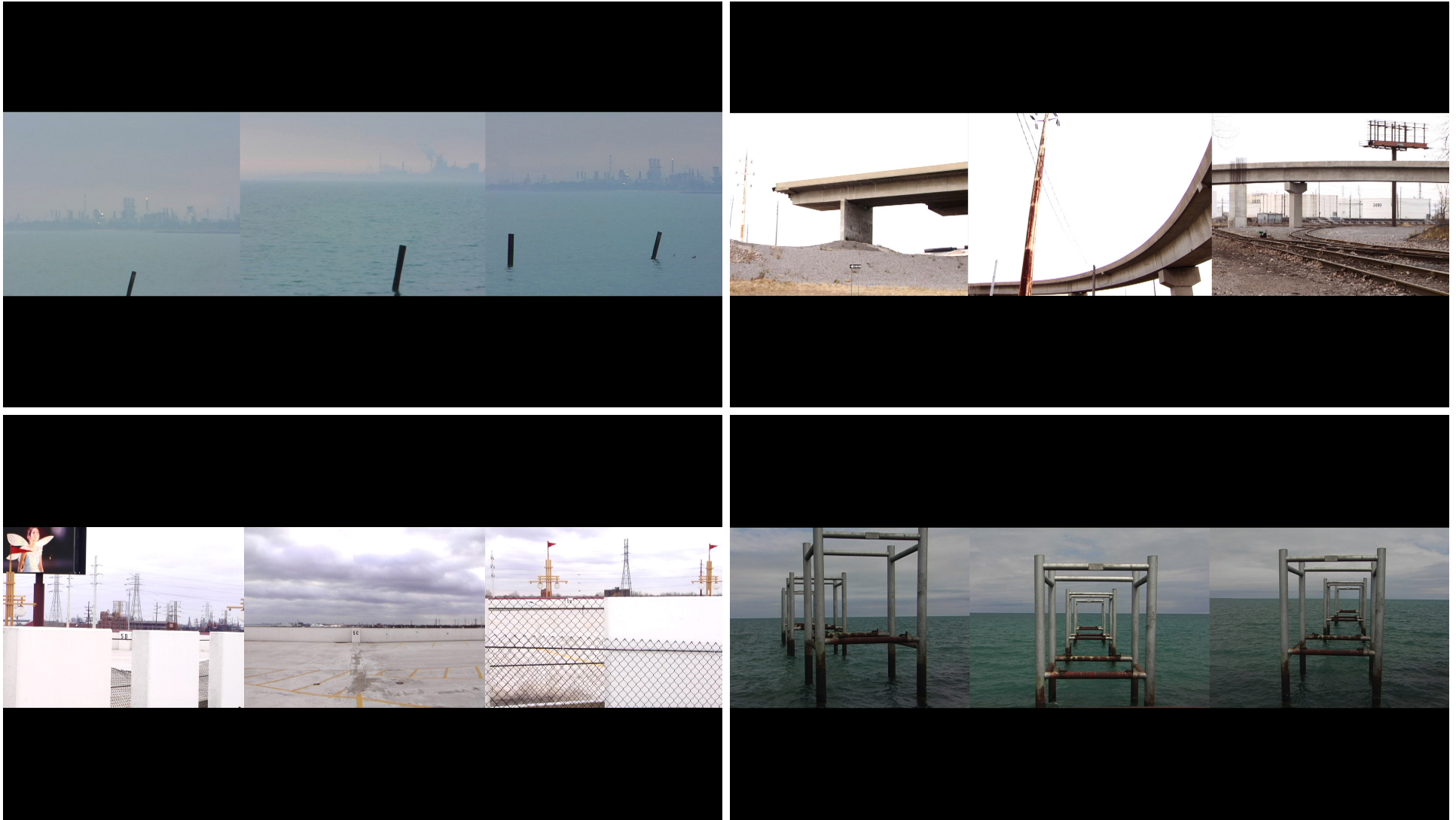
Installation—20 monitors, 10 x 20 ft, continuous play, in *Looking Askance*, Gallery SKE and UChicago Delhi Center, India, 2015. [*View Installation](#)

Projection—*L'alterità e il paesaggio: i film sperimentali di Marco G. Ferrari*, Nuovo Cinema Aquila, Rome, Italy, May 30, 2017. [*View Exhibition](#)

Installation—*Sway: 2013 Master of Fine Arts Thesis Exhibition; Ferrari, Somers & Harris-Trevor*, Logan Center for the Arts Gallery & Screening Room, The University of Chicago, IL, USA, May 18–26, 2013. [*View Exhibition](#)

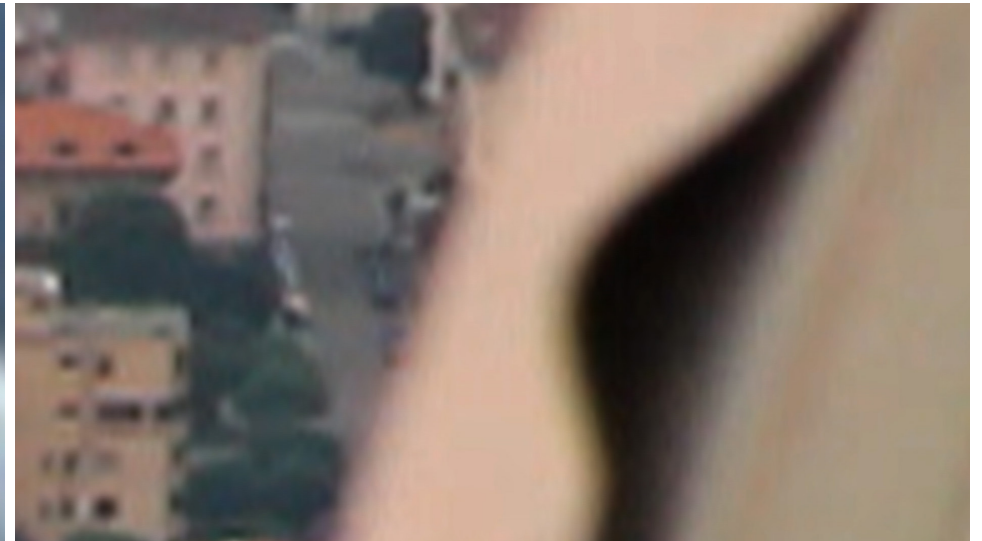
I was aware of my implications as a filmmaker going to the Mediterranean island of Giglio, where Italian tourists travel for vacation and more recently to photograph the remains of a 'global' event. To me the lodged shipwreck along the coast in front of people who continue their vacations symbolized 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.

Images: Video frames (top row); UChicago Delhi Center Installation (bottom row).



SKYWAY, 2013, three-channel standard definition color video, sound, 22:38 minutes. [*View Film](#)

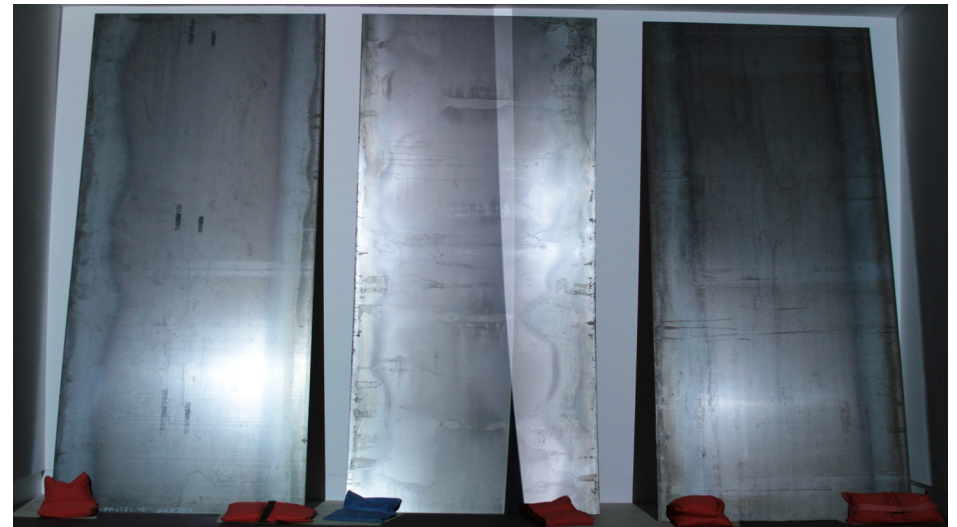
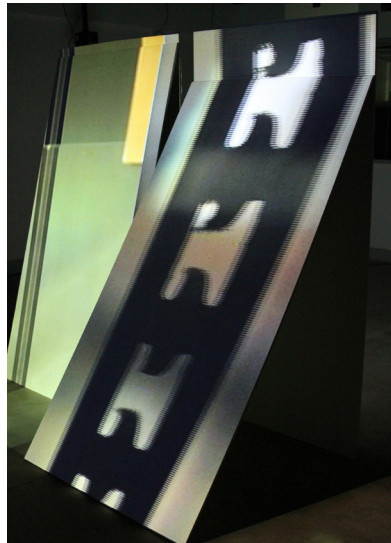
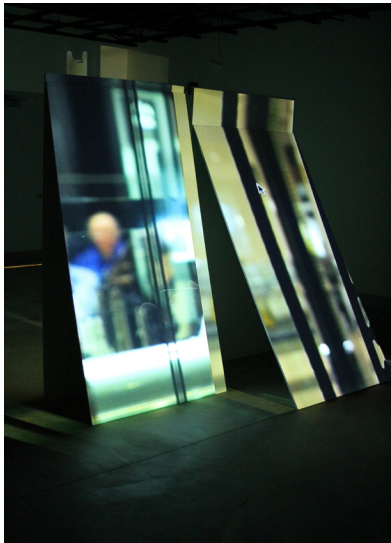
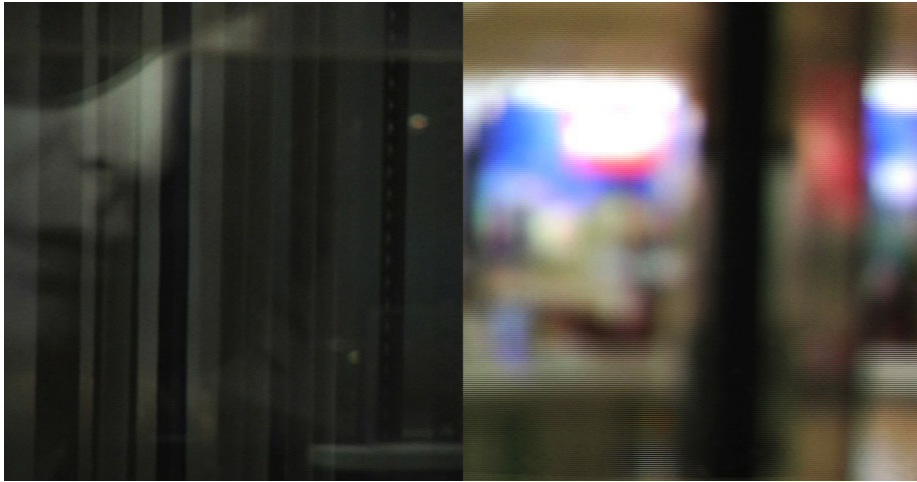
Skyway began an exploration in drawing out what was happening within and without me as I observed the relationship between a built and natural environment. I wanted to use the traditional space of the cinema theater in an unconventional way by fragmenting the screen into three frames, so that I could 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. [*View Film](#)

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.

Images: Video frames



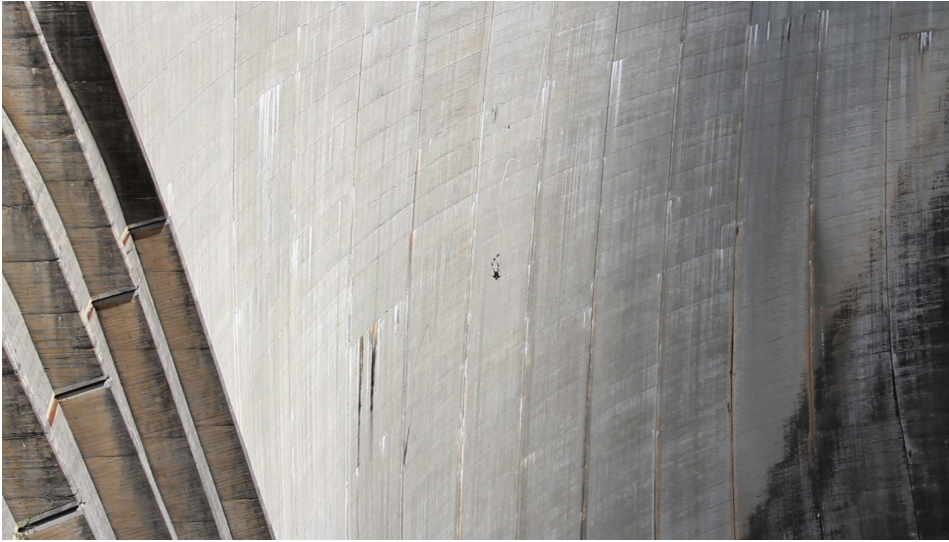
ATTRACTION, 2012, two-channel standard definition color video, silent, 15:11 minutes, USA. [*View Film](#)

Installation—June 5, 2012, two high-definition video projectors, four painted mdf sheets (84 x 42 x 1 in. each), silent, 15:11 min, loop, University of Chicago, Logan Center for the Arts (room 014), Chicago, IL USA. [*View Installation](#)

Installation—2012–May 18–26, 2013, two high-definition projectors, three steel sheets (120 x 48 in. each), sandbags, silent, image approx. 120 x 144 in, 16 min, loop, part of *Sway: 2013 Master of Fine Arts Thesis Exhibition; Ferrari, Harris-Trevor & Somers*, Logan Center for the Arts Gallery, The University of Chicago, IL, USA. [*View Installation](#)

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.

Images: Video frame (top row left); UChicago Gallery installation (top and bottom row right); Studio installation (bottom row left)

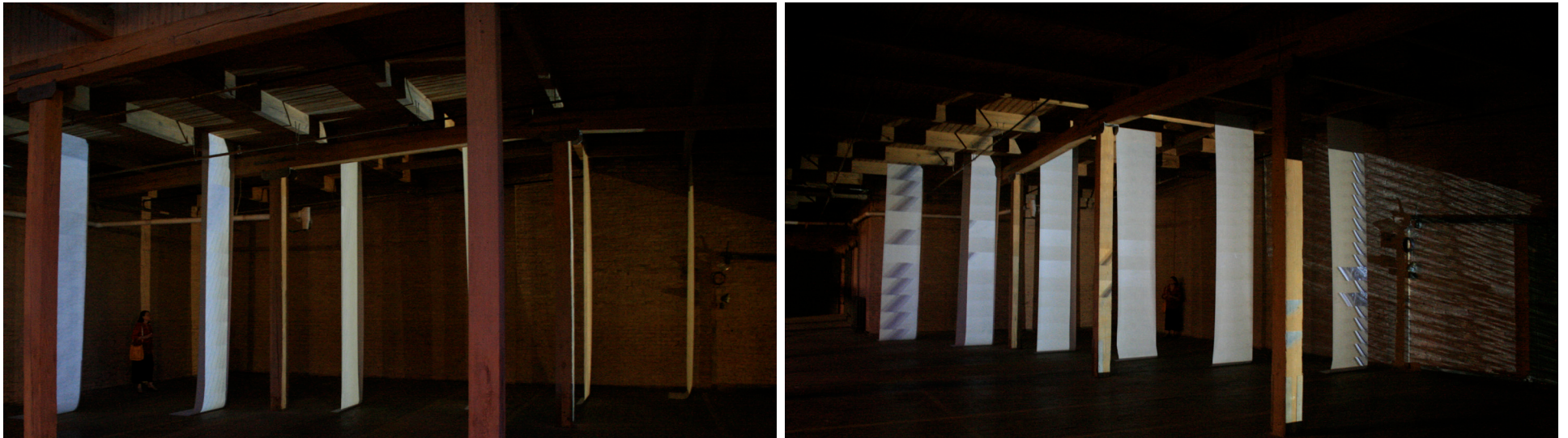
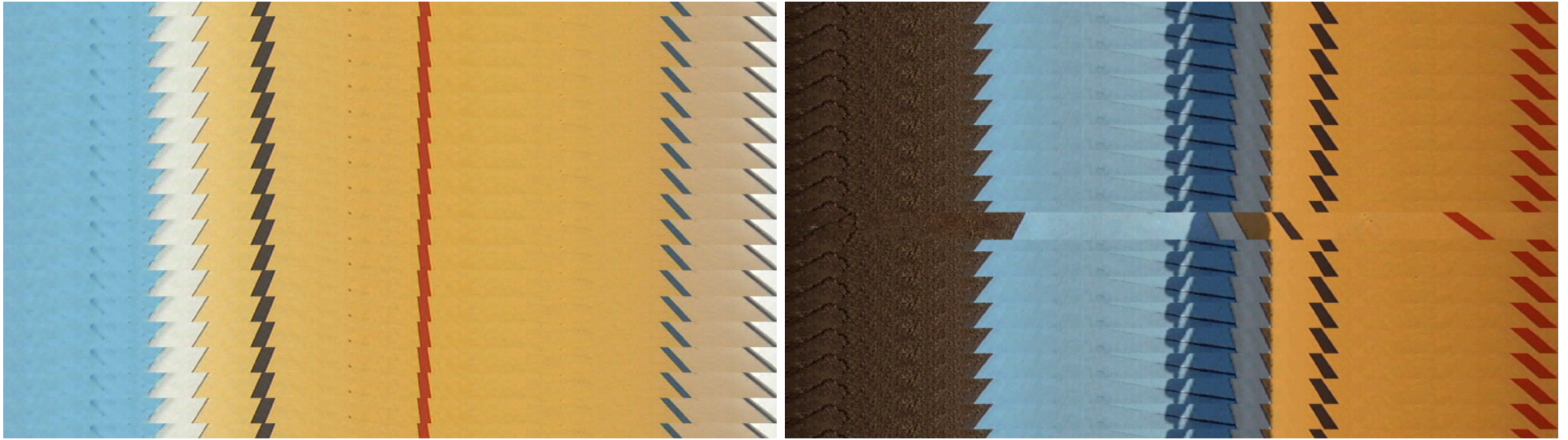


D(z)IGA, 2012, single-channel high definition color video, silent, 4 minutes, Switzerland. [*View Film](#)

Installation: projection on white canvas, 48 x 86 x 2.5 in., part of *Nacelle: a video art exhibition*, Blanc Gallery, Chicago, IL, USA, 2015. [*View Installation](#)

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.

Images: Video frame (top row left); Installation (top row right and bottom row)



VELODROME, 2012, single-channel high definition color video, sound, 4:15 minutes. [*View Film](#)

Exhibition Installation—Projection on six vellum rolls, 20 x 3 ft. each, continuous projection, in *Syzygy: 2013 MFA Graduates of the Department of Visual Arts at the University of Chicago*, Bridgeport Arts Center, Chicago, IL, USA, 2013. (co-curated)

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.

Images: Video frames (top row); Installation (bottom row)



OPENING, 2012, single-channel high definition color video, sound, 7:25 minutes, USA. [*View Film](#)

Projection—May 11, 2012, single-channel, two high-definition projectors, north facade of the Surgery-Brain Research Pavilion, sound, image approx. 20 x 30 ft, 120 min, continuous loop, Surgery-Brain Research Pavilion, University of Chicago, Illinois, USA. [*View Projection](#)

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.

Images: Projection (top row); Video frames (bottom row)



VIDEO ART FOR POI DOG PONDERING, 2004-2015, Chicago, USA and national tours.
Selected works and performances:

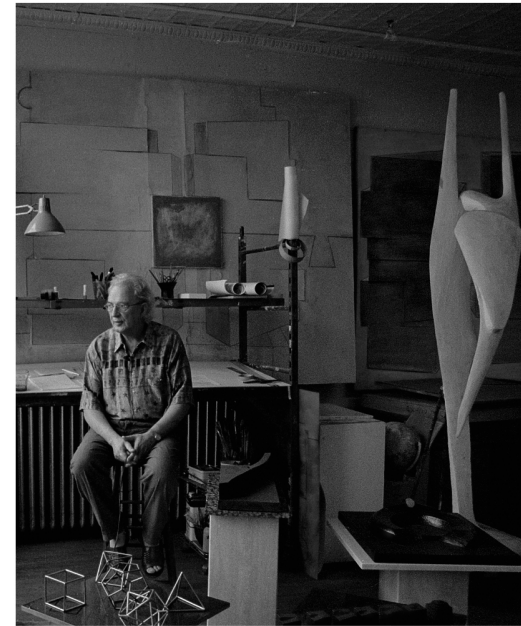
Live Improvised Concert Projections—example documentation, “Had I Known” (live performance)-Poi Dog Pondering-Vic Theater, Chicago, IL (11/21/2009). [*View Performance](#)

Music Video—“Perfect Music (Hyde Park Ecstasy mix)”, 2008, Poi Dog Pondering. [*View Video](#)

DVD—Audio Visivo: Poi Dog Pondering. Features videos of “Simple Song” & “Natural thing” + Marco Ferrari’s documentary on the making of “In seed comes fruit”. [*View DVD](#)

Music Video—“Simple Song”, 2004, Poi Dog Pondering. [*View Video](#)

Images: Live Concert Video Projections, Paramount Theater, Aurora, IL, USA, 2015.



FULL CIRCLE, 1999-2005, mini dv, betacam sp, digital betacam, super 8mm and 16mm film, 138 min, Italy and USA. [*View Film](#)

Director/Writer/Camera—Marco G. Ferrari; Executive Producer—Virginio Ferrari; Editors—Steve Cejtin and Marco G. Ferrari. Original Music by solo pianist Beppe Grifeo and Frank Orrall featured in the musical groups Poi Dog Pondering, Palm Fabric Orchestra and 8fatfat8.

“Drawing a circle is a process, a full circle becomes the result—the progression from a point to the same point with time making the difference. The attempt to move forward always brings us back. What has changed, what has remained?” - Marco G. Ferrari

The Italian-American sculptor, Virginio Ferrari, internationally acclaimed for his monumental public sculptures, is the subject of the documentary feature film *Full Circle*. Filmed by his youngest son, Marco G. Ferrari, for his first feature film project, the film explores his father’s artistic career, from the early years in Verona, Italy through his four decades working in Chicago. We witness his personal drama on the eve of returning to his native Verona after thirty years of absence, for his largest retrospective art exhibit up to date. *Full Circle* will be informed by the intimacy and conflicts of a son looking at his own father. Ultimately, the film documents the role of the modern artist, in relation to the environments and cultures in which he lives and works.

Images: Production stills (top row); Video frames (bottom row)

“LA RADICE” / “IL FIORE”
 proiezione e conversazione con le registe
 Echaka Agba e Kristina Valada-Viars
 sul loro progetto in corso

Mercoledì 27 ottobre 2021, 21:00
 Nuovo Cinema Aquila
 Via l'Aquila 66/74, 00176 Roma
 parte della XIª edizione di Logos-Festa della Parola

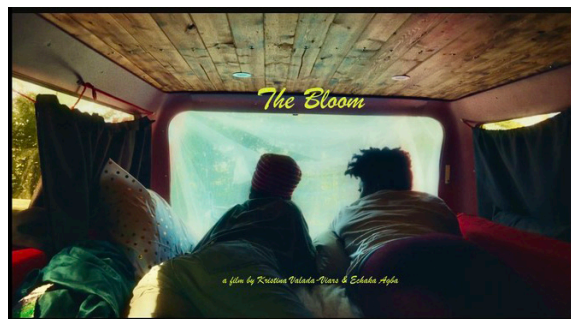


“(Coordinata 1) La radice: alla ricerca di antenati nel giardino di mio padre” (corto documentario, 15 minuti, lingua originale con sottotitoli) e “(Coordinata 2) Il fiore” (corto documentario, 20 minuti, lavoro in fase di creazione, lingua originale senza sottotitoli). Entrambi i corti fanno parte del loro macro progetto “Dove potremmo andare: una mappa per trovare casa”. (www.wherewouldwegoseries.com)



“La radice” è una meditazione sulla famiglia pensata per iniziare conversazioni al di fuori dei dettagli della vita quotidiana. È il primo film di una serie realizzata dalle registe stesse in cui cercano e sognano uno spazio che dia priorità alla liberazione Black e Queer. Il Progetto è stato in parte reso possibile grazie al generoso supporto delle fondazioni Derek Freese.

Co-organizzato da Marco G. Ferrari e Coesa eXSnia
 Con la partecipazione di Chiara Ronchini
 Un'iniziativa della fondazione Virginio & Marisa Ferrari
 (www.ferrarifoundation.org)

“The Root/The Bloom
 Where Could We Go: A Map of Finding Home”
 Screening & Talk with the filmmakers
 on the in progress collection

Monday, October 18, 2021 at 7:00PM
 Aula Magna, John Cabot University
 Via della Lungara 233, 00185 Rome, Italy
 Limited seating, please RSVP at mferrari@johncabot.edu
 Live streamed on YouTube at JCUTV



Artist talk and screening followed by a discussion
 with Echaka Agba & Kristina Valada-Viars
 co-Creators/Directors/Producers of “(Coordinate 1) The
 Root: Looking For Ancestors in My Fathers Garden” and
 “(Coordinate 2) The Bloom” (in progress) from their
 collection “Where Could We Go: A Map Of Finding Home”.
 (www.wherewouldwegoseries.com)

“The Root” is a meditation on family meant to begin
 ongoing conversations outside of the details of daily life.
 It is the first film in a series made by the filmmakers as
 they seek and dream a home that prioritizes Black and
 Queer Liberation. Official selection for the Black X Film
 Festival (‘21) and Africana Independent Film Festival (‘21).

Presented by Prof. Marco G. Ferrari, Department of Communications, John Cabot University
 in collaboration with JCUTV, Africana in the World Cultural Club & Queer Alliance
 A Virginio & Marisa Ferrari Foundation project initiative (www.ferrarifoundation.org)



**“La radice: alla ricerca degli
 antenati nel giardino di mio padre”**
 Cena, Proiezione e Conversazione
 con le registe sulla raccolta in corso

Sabato, 23 ottobre 2021, 20:00
 NoWorking, Via dei Lucani, 37 - 00185 Roma

Posti limitati, scrivimi a labstalker@gmail.com per confermare un posto
 (cena-contributo libero partendo da 8 euro)



Cena, proiezione e conversazione con Echaka Agba e
 Kristina Valada-Viars co-Creatrici/Registe/Produttrici di
 “Coordinata 1: La radice: alla ricerca degli antenati nel
 giardino di mio padre” (corto documentario - 15 minuti)
 dal loro progetto “Dove potremmo andare: una mappa per
 trovare casa”. (www.wherewouldwegoseries.com)

“La radice” è una meditazione sulla famiglia pensata per
 iniziare conversazioni al di fuori dei dettagli della vita
 quotidiana. È il primo film di una serie realizzata dai
 registi in cui cercano e sognano una casa che dia la
 priorità alla Liberazione Black e Queer. Selezioni ufficiali
 Black X Film Festival (‘21) e Africana Independent Film
 Festival (‘21).

Co-Organizzato da Stalker/Now (www.noworking.net) e Tartista Marco G. Ferrari
 Un'iniziativa progettuale della Virginio & Marisa Ferrari Foundation
 www.ferrarifoundation.org



FILM STUDIES CENTER EVENTS



Events take place at
[Logan Center for the Arts](#)
 Screening Room
 915 E. 60th St
 Chicago, IL 60637
 773.702.8596

FSC events are free and open to
 the public. Doors open a
 half-hour before the top of the
 show. Seating is limited and
 offered on a first come-first
 served basis unless otherwise
 noted.

UPCOMING

[Interior Lives](#)
 Mar 2

[Sojourner Truth Festival of the
 Arts 2023](#)
 Mar 3-4

UCHICAGOArts



FILM SCREENING/FILMMAKERS IN PERSON

**The Root & The Bloom: A Map of
 Finding Home**
with Echaka Agba and Kristina Valada-Viars
in conversation with Marco Ferrari
Fri, Feb 24, 7pm

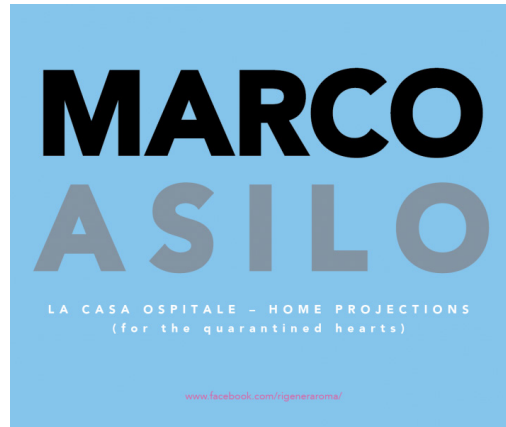
Two films by Echaka Agba and Kristina Valada-Viars seek and dream a home that prioritizes Black and Queer Liberation. *The Root: Looking for Ancestors in My Father's Garden (Coordinate 1)* is a meditation on family meant to begin ongoing conversations outside of the details of daily life. Agba and Valada-Viars, partners in life and creativity, travel from their home in Chicago to Agba's family home for a series of conversations around the concept of home with the elder members of their family now living in the American Midwest. Seeking information about relatives she never met, in a series of family gatherings and formal conversations in the summer of 2020, Echaka asks the adults who raised her about memories, values, and challenges in their path from Nigeria to the home they have built in rural Indiana. Part road trip and part experimental personal narrative, *The Bloom (Coordinate 2)* invites the audience to explore the meaning of home alongside the filmmakers and their family. (2020-21, USA, 40 min., digital video)

ARTIST TALKS, SCREENINGS, & MASTER CLASSES WITH ECHAKA AGBA AND KRISTINA VALADA-VIARS, 2021-23, co-Creators/Directors/Producers of “(Coordinate 1) The Root: Looking For Ancestors In My Fathers Garden” and “(Coordinate 2) The Bloom” from their collection “[Where Could We Go: A Map Of Finding Home](#)”. Two films that seek and dream a home that prioritizes Black and Queer Liberation. Presented by the [Virginio & Marisa Ferrari Art Foundation](#) as part of it's artist residency pilot program. Curator.

John Cabot University, Communications department, October 18, 2021, Rome, Italy. [*View Program](#)

XIª edizione di Logos—Festa della Parola, October 27, 2021, Rome, Italy. [*View Program](#)

The University of Chicago, Film Studies Center, Logan Center for the Arts, February 24, 2023, Chicago, IL, with the support of the Department of Cinema and Media Studies and the Open Practice Committee in the Department of Visual Arts.



MARCO ASILO: LA CASA OSPITALE – HOME PROJECTIONS (FOR THE QUARANTINED HEARTS), March 20, 22; April 3, 10, 17, 25; May 1, 8; December 9, 2020, Casa di Marco G. Ferrari, via Gentile da Mogliano 29, Rome, Italy. Curator. [*View Program](#)

Public silent film screening program during the first Covid lockdown, projections onto the facade of the building on via Giovanni Brancaloneo 62, curated by Rigenera (Marco G. Ferrari, Donatella Della Ratta, Liryc Dela Cruz, Barbara Greco), with the support of CSOA Ex-Snia and Comitato di Quartiere Pigneto-Prenestino.

Images: Projection of *L' Atalante*, Jean Vigo (top row left); Flyer (top row middle); Projection of community images mixed with *Roma Citta Aperta*, Rossellini (top row right); Projection of *Man with a Movie Camera*, Dziga Vertov (bottom row left); View from kitchen/projection booth (bottom row middle); Projection of *The Cameraman*, Buster Keaton (bottom row right).



MARCO ASILO

LA CASA OSPITALE – HOME PERFORMANCES
(for the broken hearts)

Venerdì 14 febbraio, 2020, ore 18:00 - 24:00

a casa di Marco G. Ferrari
via Gentile da Mogliano 29, unità B25 (settimo piano)

La casa di Marco è ospitale. La casa di Marco è un organismo vivente.
La casa di Marco si fa città. In ogni stanza della casa di Marco c'è qualcuno
che si adopera per creare bellezza.

Con la partecipazione di:

Iva & the Toy George • Alison Grimaldi-Donahue • Giulia Crispiani
Brunella Antomarini • Nefeli Misuraca • John Cascone • Albert Figurt
Igor Legari • Giacomo Ancillotto • Lulu Shamiyya • Liryc Dela Cruz
Marco G. Ferrari

Programma:

19-20 mangiare; 20-21 musica; 21-22 poesia; 23-24 musica e sorpresa*



MARCO ASILO: LA CASA OSPITALE – HOME PERFORMANCES (FOR THE BROKEN HEARTS), February 14, 2020, Casa di Marco G. Ferrari, via Gentile da Mogliano 29, Rome, Italy. Curated by Donatella Della Ratta, Marco G. Ferrari & Liryc Dela Cruz. [*View Program](#)

Group exhibit, with the participation of: Yva & the Toy George; Allison Grimaldi-Donahue; Giulia Crispiani; Brunella Antomarini; Nefeli Misuraca; John Cascone; Albert Figurt; Igor Legari; Giacomo Ancillotto; Lulu Shamiyya; Lorenzo Esposito; Liryc Dela Cruz; Marco G. Ferrari.

Images: Yva performance (top row left); Misuraca (middle row left); Figurt (bottom row left); Invite (top/middle row center); Ferrari (bottom row center); Gallery view (top row right); Cruz (middle row right); Crispiani (bottom row left).



CINEFORUM EXSNIA, Rome, Italy, 2019-20, Pigneto, Rome, Italy. Co-Curator. [*View Program](#)

Free community film screening program held in various neighborhood locations, organized by CSOA ExSnia in collaboration with Comitato di Quartiere Pigneto Prenestino, Forum Territoriale Permanente del Parco delle Energie, Archivio Storico Viscosa.

Images: Screening of *Bangla*, 2019 at Metro C Pigneto Malatesta (top row); Screening of *Black Panther*, 2020 at Metro C Pigneto (bottom row)



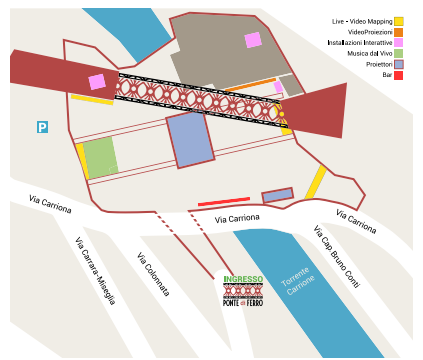
Ponte di Ferro is an independent association composed of artists, working mostly in marble, that began more than 10 years ago. Its focus is to create a vital collaborative environment, with sculpture work areas fitted with proper tools, for local and international artists to work on personal projects. As in past years, Ponte di Ferro is organizing a symposium on art, though for the first time concentrating on video exclusively.



Lucciche (shimmering), which the symposium event draws its inspiration from, are random markings in stone, seen as surface impurities of Crystal and Quartz that shimmer when in contact with light. The theme therefore is of imperfection, an accidental quality that points towards the irreproducible. To the artists who would like to participate in the film/video screenings or mapping projections, their work should highlight the quality.



- Collateral Events**
- Wednesday, June 22
Anita Bazzolari - Dance
Natalia Capelli - Il Circo Blu e Mas
Concert: Fovari Sturmentisti
 - Thursday, June 23
Noxville Luna - Performance di Pucco
Concert: Nati sul Bosco Hammer du Monac
 - Friday, June 24
Cyberball - Laser Tag
Concert: Type Connection
Concert: Sebastiano Rossi
Strategie for Abandonment
 - Saturday, June 25
Concert: Roberto Pugliese - Tango Elettronico
 - Sunday, June 26
Concert: Roberto Pugliese - Tango Argentin
DJ Set - Electro Music all the End



LUCCICHE: SIMPOSIO DI VIDEOARTE, Ponte di Ferro, Via Carriona di Colonnata 2, Carrara, Italy, June 22, 23, 24, and 25, 2016. Co-curator: [*View Program](#)
 Ponte di Ferro is an independent association composed of artists, working mostly in marble, that began more than 10 years ago. It's focus is to create a collaborative environment, with sculpting studios for local and international artists to work on personal projects. As in past years, Ponte di Ferro is organizing a symposium on art, though for the first time concentrating on video exclusively.

Lucciche (shimmering), which the symposium event draws inspiration from, are random markings in stone, seen as surface impurities of Crystal and Quartz that shimmer when in contact with light. The theme therefore is of imperfection, an accidental quality that points towards the irreproducible. The outdoor symposium is divided into two main film programs each evening: Video Mapping Projections curated by Giacomo della Pina e Luca Afro and Single-Channel Video Screenings curated by Chicago based artist Marco G. Ferrari. The outdoor symposium event is free and open to the public.

SINGLE-CHANNEL VIDEO ARTISTS: Mark Beasley; Rashayla Marie Brown; Osvaldo Cibils; Katherine Desjardins; Josh Duensing; Ayana Evans; Marco G. Ferrari; Amir George; Mike Gibisser; Adela Goldbard; Christopher Harris; Elisabeth Hogeman; Desirée Holman; David K. Ross; Anansi Knowbody; Kent Lambert; Alexandre Larose; Kera MacKenzie & Andrew Mausert-Mooney; Sharon Mansur; Nicole Mauser; Sandro Miller; Terence Nance; Cynthia Neal & Judy Hoffman; D.N. Rodowick; Galina Shevchenko; Paul Somers; Catherine Sullivan; Cassandra Troyan; Rambod Vala; Ramyar Vala; Danny Volk; Gareth Walsh; Eric Watts; Scott Wolniak; Michael Workman.



B U I
 E . . . L
 R . . . D **BLACK
 CINEMA
 HOUSE**

FILM FELLOW & ASSOCIATE CURATOR, BLACK CINEMA HOUSE—REBUILD FOUNDATION, 2014-2016, Black Cinema House, 7200 S. Kimbark Avenue, Chicago, Illinois, USA.

Activities Included: Cinema Artwork, Cinema Education, Cinema Programming, Community/Artist Outreach, Audiovisual Assistance; and working in support of Prof. Jacqueline Stewart’s curatorial work.. [*View Programming](#)