

An aerial photograph of a rugged, mountainous landscape. The terrain is characterized by steep, rocky slopes and a complex network of ridges and valleys. A prominent, winding river or stream flows through the center of the image, its path marked by a lighter, sandy or silty bed. The surrounding areas are covered in dense, dark vegetation, likely forests or scrubland. The overall color palette is dominated by earthy tones, including browns, greys, and dark greens.

VALENTINA BONIZZI

selected works

2011 - 2018

Digging into archives and communities, Valentina Bonizzi's work highlights issues of social justice while it uncovers the potentialities of democratization that lay in the artistic re-definition of cartographic practices. Her work explores the role of the image in all its expanded forms considering the politics of time in relation to hybridity, migration and the environment. Some of her films respond to scientific methods of defining citizenship, by carefully presenting the individual within collective history. Valentina works with a variety of media such as film, photography, the archive, sound, radio and performative intervention with music and dialogues.

Among others Bonizzi exhibited at Autostrada Biennale in Prizren (Kosovo), Media Art Festival in MAXXI and the British School in Rome, the National Galleries of Scotland, Stills Gallery and Fondazione Fotografia Modena. She has presented her work in a number of institutions such as Ramallah Academy of the Arts, Akademie der Künste, Berlin, Fondazione Pistoletto, Biella, Visual Research Centre, Dundee, National Archive and Record Administration, Washington, Dokufest, Kosovo. Bonizzi has published with the Journal for Flusser Studies, *What legitimates photography?*, and the Mauritius Catalogue of the Venice Biennial, *When you realised you were a: White. European. Male.*

HOMAZH KAFKËZ | HOMAGE TO KAFKA

8' film | color/sound (2018)

How do we wait for the law?

Homage to Kafka is a contemporary reflection on the quotidian existence of the waiting time of the law by narrating it from the work of security guards, cleaning ladies and a stenographer working within the architecture of the Prime Minister's Office building in Tirana, Albania.

The space where the film takes place is the Center for Openness and Dialogue (COD), a governmental agency created in 2015 by Prime Minister Edi Rama, with the intent to leave the main door of the building open to the public.

The film is inspired by the parable *Before the Law*, contained in Kafka's book *The Process* first published in 1915.

Contact the artist for the link to the film



spends everything, no matter how valuable,

Homage to Kafka, still frame



each more powerful than the other.

Homage to Kafka, still frame

THE ART OF THE PROCESS | NOTES TO A DEPUTY

BOOK available in hard copies or online | web (2017/2018)

How can art offer a model or simply a space of reflection for the development of micro sustainable socio-economies?

As I began to work as artist and research associate at the Centre for Openness and Dialogue (COD), a governmental agency inside the Prime Minister Office Building in Tirana (Albania), I questioned how contemporary art could function inside the same architecture that hosts political decision making. While living in Tirana I became interested in local social entrepreneurs and I soon understood there was a discontent on how a recently approved law was regulating their identity.

For one of COD's exhibition spaces I composed the drawing *1+1=11* which represents Law 65 on Social Entrepreneurs in Albania portrayed as a constellation. During the process, the drawing became the testimony of a series of public and more anarchic dialogues that I activated inside and outside the institution with the participation of social entrepreneurs in Albania as well as interventions made in collaboration with contemporary artists working with relational and laboratory based practices and an informal group of activists.

[NOTES TO A DEPUTY link to publication](#)

Link to web

<https://artiiprocetit.wordpress.com/>



Back cover of the publication *Notes to a Deputy*
Image 'Prime Minister's Office Building in construction during fascist occupation' (1941), Istituto Luce.
Courtesy of the Central State Archive, Tirana, Albania.

MARTESA E ATYRE | THEIR WEDDING

Series of six pencil drawings, postcards, photographic and video documentation (2017)

Martesa e Atyre, which in Albanian language means 'their wedding' is a performative intervention which investigates the multifaceted meaning of 'promise'. This work has a specific location: Kamëz, geographically considered the 'periphery' of Tirana, historically Kamëz is a city build over the post communism migration (1991) predominantly from the Albanian mountainous areas in the north of the country.

A group of young feminist activist called ATA, which means 'them' indicating the pejorative way in which people use to call them after their migration, are struggling to have their collective voice recognized, especially when they claim the right to use the Pallati I Kultures (Cultural House), the only existing space where young people of the periphery can exchange knowledge in a city where even schools work in extremely poor conditions. I proposed them this action after working together for six months.

The work is based on the informal use that old man make of the spaces outside the Pallati I Kultures. In order to play domino, a diffused game in Albania, they extract concrete bricks from the pavement in order to make stools for themselves. I envisaged the stools as a symbol of the public use of this particular cultural space, and I made drawings of them which I then used to make postcards. Together with the group of activists, dressed in white, we went to ask the old man an exchange: a brick for a postcard. This has activated various reactions, which unraveled the necessities and the consequent possibilities. With the bricks, we all went back to the activist center, where we were welcomed by the traditional elements of the wedding ritual. After we publically spoke our promises, poetically or with new propositions, we had a meal, made as a collective effort, we played and danced traditional music.

[Link to film documentation](#)



Martesa e Atyre, still photograph

CARTOGRAPHERS

22' HD/Sound (2015)

At the outburst of WWII, people who were living in, or migrants originating from, the region of Molise in Italy, had to deal with different consequences which were related to the same cause: their Italian nationality.

The practice of cartography, or map making, has to do with developing a stable, that is, dependable account of a landscape in terms of both its physical aspects, such as the topography and flora, and the abstract, such as political borders. Yet when the tools typically employed to survey physical landscapes are used to attempt to pinpoint the individual, *Cartographers* demonstrates that they are awkward instruments for such a task.

[Trailer](#)

Contact the artist for the link to the full film



Cartographers, video still



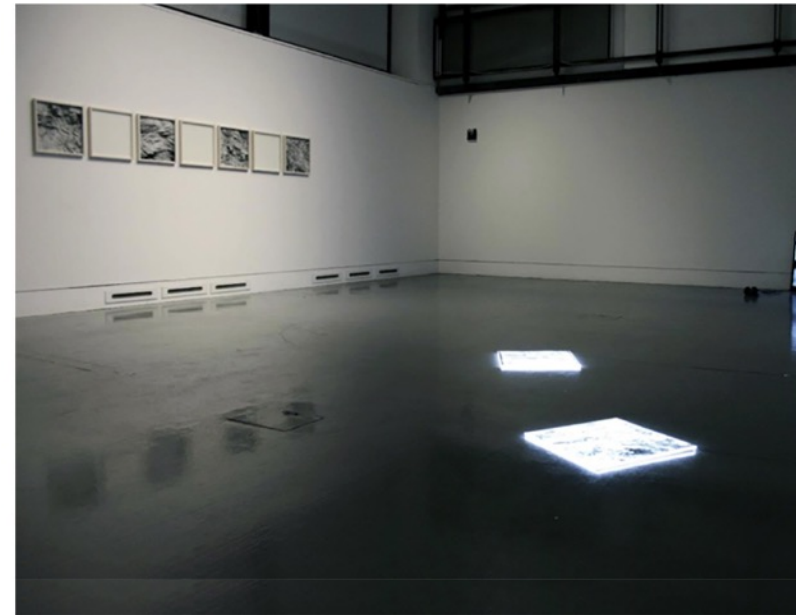
Cartographers, video still

THE MORE TO LOOK THE MORE TO KNOW

Backlit print of analogue aerial archival photographs (1940-2003) on custom made light boxes 40x40cm and series of prints on footspeed high white smooth paper, 40x40 cm (2015)

The more to look, the more to know consists of archival images of analogue aerial and satellite photographs taken between 1940 and 2003 of the same particular rural area which is the village of Filignano in Molise, Italy. The photographs have been collected from the National Collection of Aerial Photography in Edinburgh, the National Archives and Records Administration in Washington, and the Istituto Geografico Militare in Florence.

'The more to look, the more to know' brings to the surface the difficulties with seeing from a distance. The work asks the questions: when do things become real for us; when do we know what we know?



The more to look the more to know, installation at Visual Research Centre, Dundee Contemporary Art, Scotland
Backlit print of analogue aerial archival photographs (1940-2003) on custom made light boxes 40x40cm and series of prints on footspeed high white smooth paper, 40x40 cm (2015)

HOW MANY CLOUDS CAN WE PUT UP THERE?

4' HD/Sound (2015)

The encroaching obsolescence of documenting and recording media is a developing crisis. The film examines absurd responses to this crisis by following a public employee whose job requires him to archive surveillance footage stored on film. The film attempts to demonstrate that continued storage of this antiquated media is unsustainable, but yet is required because several interrelated systems depend on this archive. *How Many Clouds Can We Put Up There?* is a meditation on paradigmatic shifts in technology and accepting the inherent contradictions of one's fate.

[Link to film](#)




How many clouds can we put up there?, video still

IL GANCIO / THE HOOK

9' HD/Sound (2013)

Il Gancio is a lyrical meditation on the vulnerability of adolescence and migrant belonging. The film features a poem being read by six Italian teenagers. The poem titled “Canzone d'Atre Tiempe” has a line which reads “and so I wonder lost, but do not bend,” succinctly capturing the bravado, honesty, and dogged determination of youth that age. Yet, a hidden aspect of the film is also that the families of all the teens originate in the same village in which the particular dialect of the poem originated. The film attempts to create intergenerational connections through the reading of the poem, which while ensconced in an old dialect, has new resonance in the voices of these subjects and their accent coming from Glasgow, Paris and Molise, Italy.

[Link to film](#)



it takes me to an old enchanted fortress

Il Gancio, video still



Installation of 'Il Gancio' at Still Gallery, Edinburgh with Robert Capa's photograph, 'Girl with a suitcase'

REMOTE ORCHESTRA

On going sound, performance and radio project (2016)

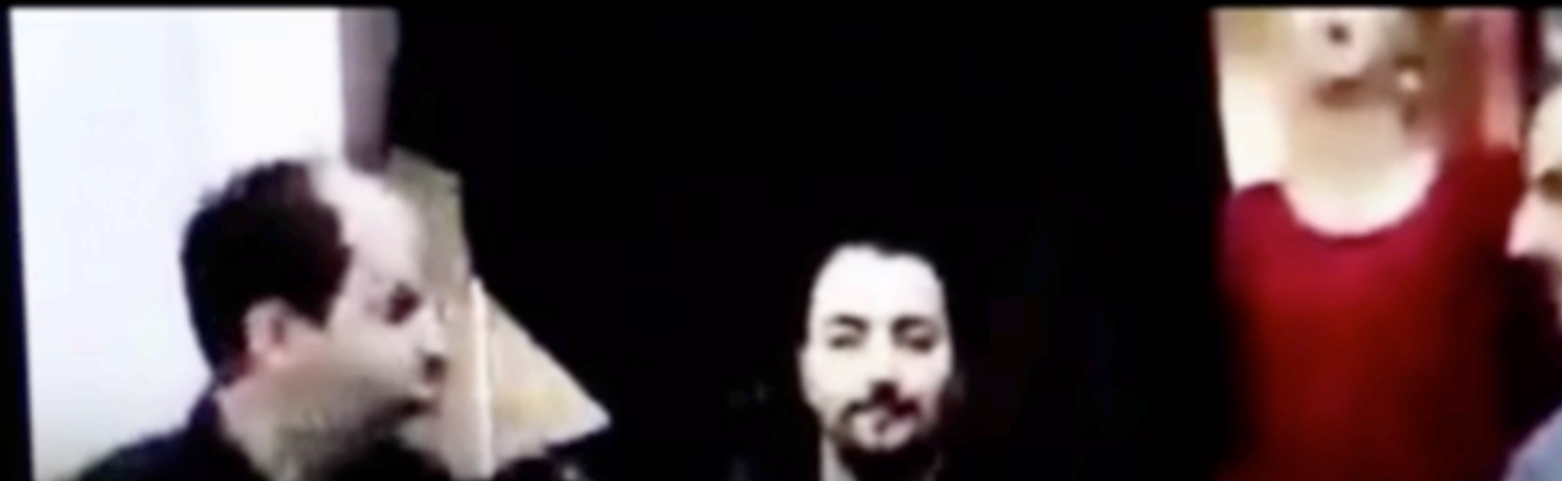
Remote Orchestra is, on first glance, relatively simple: is the attempt to bring musicians living in different cities together using free, off-the-shelf telepresent technology and internet connectivity to affect real-time collaborations.

The simplicity of this proposition belies the challenging social, political, and economic conditions that make the realisation of a physical meeting possible. In working towards developing extended and on-going collaborations,

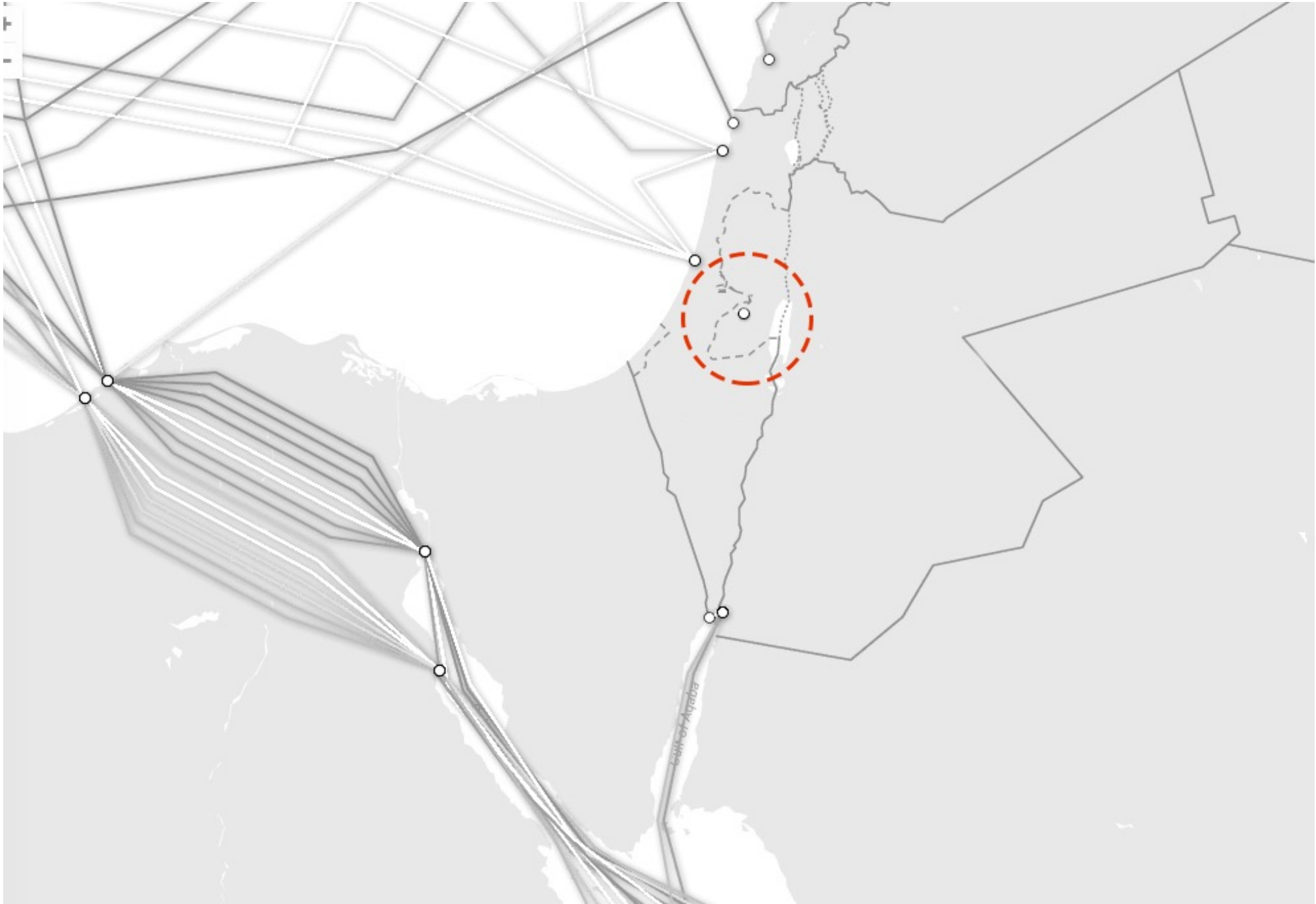
Remote Orchestra challenges the quotidian relationship we have with technology and the politics of mobility that are made invisible by their very banality. Identifying, documenting, and exposing these complexities and the consequences that they have on social mis/conceptions of mobility and migration are fundamental to this project.

Remote Orchestra collaborates with different radios such as: Radiofrenia, CCA Glasgow, Büchs'n Radio, Büchsenhausen, Austria, Radio Arte Mobile, Roma, Radio Papesse, Florence, ClockTower, NYC.

Link to: [Remote Orchestra Radio Show](#)



Remote Orchestra performance, Bethlehem/Jerusalem, Sabreen Studio



Remote Orchestra, submarine cables map

ON REMOTENESS

Online sound magazine

In 2016 I was invited to be part of the editorial team of Mnemoscape, an online magazine interested in issues of memory, methodologies and the archive. During that time, I was working with Remote Orchestra and I thought about experimenting with formats by proposing a 'sound magazine'.

Working from an online platform, the notion of medium hybridity was a good choice for the editorial. By mixing the registers of the written and the spoken, the text that is edited and the babble that can't be undone, a 'sound magazine' seemed to offer a challenging and interesting paradox.

Issue #4 On Remoteness has established collaborations with a number of radios finding a different channel of distribution around which to explore the full implications of the politics of listening. The launch of the magazine will be followed by a series of radio interventions on Buchs'n Radio, Radio Arte Mobile and Radio Papesse...and more will follow.

[LINK TO SOUND MAGAZINE](#)



On Remoteness | sound magazine cover

VOICING THE PRIVATE

Projection of archival family photographs in Dheisheh Refugee Camp in Palestine (2014, ongoing)

Families' residents in Palestinian Refugee Camps are the direct testimonies of the transformative process of the everyday in the camps. The private familial space conserves an iconographic repertoire of photographic documents of the everyday in form of family albums or printed snapshots. The latter are the shared moments of events, celebrations, political gatherings which today exists alongside the digital snapshots of mobile phones and the narrative of social networks.

The nature of the printed images implies that they are privately shared and narrated and not publicly commented. These moments of sharing become one of the few settings where the private manifest itself in the overcrowded and permeable spaces of the refugee camps. Memory assumes an individual form in the camps, without losing the context of the collective political voice.

To preserve becomes an act of concealment in the camp when these photographs are threatened by the Israeli's armies irruptions, which practice, after the usual violation into private spaces in the camp, is to erase the photographs, an act that can be translated in the intention of occulting the existing and transmittable memory of an entire community.



This work was made through the support of Campus in Camps and the community of Dheishe Refugee Camp in Bethlehem.

Ask the artist to watch Nidal Abu Aker regarding the history of photography in Deheisheh Refugee Camp







 PROJECT: CONSTRUCTION OF WATER SUPPLY TOWER AT MASHA'IM
 المشروع: بناء برج إمداد مياه في مشاعيم
 FUNDED BY: THE GOVERNMENT OF QATAR
 الممول من: الحكومة القطرية
 CONTRACTOR AND TENDER FOR GENERAL CONTRACTING
 المقاول: شركة المقاول العامة

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 الفنان
 الفنان




ععود



IS IT YOURS?

2'19 Colour/Sound (2014)

Is it Yours is a short film that watchfully follows a small bird caught in a border patrol facility at the checkpoint between Israel and Palestine.

The film is a study in what it means to be a human being by allowing the viewer to become any of the characters within: to be both equipped to subdue others, including other humans, and to be ignorant of the strategies that will improve the circumstances of these people; to be helpless, beating against a structure one finds oneself enclosed within, with no clear route of escape; and to be the witness who wants to guide the protagonists' actions so that life can be preserved.

Contact the artist for the link to the film



Is it yours? Video still



Is it yours? Still frame

VOCABORADIO

site specific radio show for Art Verona Fiera, Spazio Atrii, Italy. (2016)

Vocaboradio attempts to play with definitions of terms and temporalities that we apply to our everyday life, and by nature are transformed within the time of the quotidian. Definitions, when explained, seem to partly lose sense, and partly assuming new ones.

While 'shared economy, shared art' was the theme of Art Verona Fair, I realized a radio program for each of the four days of the art fair.

Every intervention narrated the diverse meanings of the term 'coexistence', and then explained each of the four-life cycle of a plant. The last day the four cycles and the definitions of coexistence were merged together in a single radio show, with the voice of Jam Karsten a professional speaker of the legendary Radio Popolare in Milan, one of the first 'radio libere' (free radios) of the country.

Written by Valentina Bonizzi
Speaker Jam Karsten (Radio Popolare Milano)

[Link to show](#)

Precedente:

Niente programmato



Successivo: - SITE SECIFIC RADIO SHOW FOR ART VERONA FIERA SPAZIO

Broadcast Source

- Schedule
- Live DJ

[How do I connect?](#)

Stato

AUTO DJ

ASCOLTA

0 **IN**

10:24:29

CEST

[admin](#) | [Esci](#)

Upload

Dashboard

Tracks

Playlist

Blocchi intelligenti

Webstreams

Podcasts

My Podcast

Radio Page

Calendar

Rotations

Widgets

Settings

Analytics

Upgrade

Help

Dashboard - Tracks



- [+ New](#)
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Columns

<input checked="" type="checkbox"/>	Title ▾	Creator ▾	Album ▾	Length ▾
<input checked="" type="checkbox"/>	SITE SECIFIC RADIO SHOW FOR ART VERONA FIERA SPAZIO ATR11.mp3			7:09.1

Show 25

« < 1 > »

Scheduled Shows

2016-10-16 10:24 2016-10-16 13:24

Filter by Show

- Select ▾
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Columns

Start	End	Duration	Title	Creator	Albu
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MEANS TO AN END

4'39 HD/Sound (2011)

We hear the narrator of film *Means to an End* say “Dust filled air,” as if that phrase is enough to describe his circumstances. That phrase, indeed like the film in which it is spoken, is both a hint and a poetic provocation. Through a visual exploration of the path taken by a security guard of the now abandoned Stack Leisure Park, punctuated by his sparse observations we are introduced to the ragged aftermath of the collapse of industrial communities.

The Stack Leisure Park in Lochee took its name from the chimney, Cox’s Stack, which was built next to the Cox Brothers’ jute mill in 1866, which had been the largest in the world just two years before. The weavers who worked long hours at the mill once lived in small tenements managed by the mill owners. Once the mill was shut down, the buildings were transformed into a leisure complex and a residential housing space. Now, after another economic and historical shift has caused the complex to be virtually abandoned, one lone man, employed by the owners to lower their insurance rates, has become the guardian, and the park’s laconic oral historian.

[link to film](#)



Means to an end, still frame



Means to an end, still frame

ULLAMH DHA

7'34 HD/Sound (2011)

ULLAMH DHA is a film made in response to the political decision to close Primary Schools in Argyll and Bute in rural Scotland. Made through the eyes of the people most affected, the artist presents this work as a reflection on the local cultural geography of the landscape, and as an invitation to consider the broader impact of policy, without intervention, on future culture and community.

[Link to film](#)



HULLAM DHA, video still



HULLAM DHA, video still

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