

## **Valentina Furian**

Selected works

# 55

2-channel video , colour, fullHD , 8-channel sound, loop, 7'65", 2019

In a fantastic scenario a dog watches a house fire from far away. Perhaps the dog had come to seek its shelter, perhaps he knew that place to be inhabited by human beings from which he could have taken refuge. It is night time and the fire is great, the flames completely envelop the house and what is contained, the men have fled and the dog is still observing the metamorphosis of the fire. The images of the video are created on a loop that gives the illusion, together with the soundscape of a longer duration, of being in front of a perpetual fire. The house remains in an unreal suspension between the flames and the domesticated animal is in a state of broken dependence.

CAMERA | Valentina Furian, Matteo Stocco

SOUND DESIGN | Michele Braga

AUDIO | Marco Campana, Lorenzo della Ratta

BACKSTAGE PHOTOGRAPHY | Violette Maillard

DOG TRAINER | Sauro Carraesi

SPECIAL EFFECs | Alberto Favretto

PRODUCTION | Marina Nissim e Galleria Continua

PLACE | Pancole



*The image shows the house before the bonfire. The house was built by the artist. The house was 400 x 400 x 400 cm large and it has one window and one door.*

backstage photography, courtesy the artist



*The photos show the film troupe at work and the comparative dimension between man and the construction*  
backstage photography(ph.Violette Maillard), courtesy the artist



film frames, courtesy *the artist*



film frames, courtesy the artist



installation view at Bagni Misteriosi, courtesy Melania Dalle Grave e Agnese Bedini per DSL





installation view at Bagni Misteriosi, courtesy the artist



# BRILLA

Photo, inkjet print, satin paper, 60x40 cm, 2018

A strong white light emerges from the back of an Ape car, a vehicle used by artisans to transport materials of various kinds. The light comes from a light-writing positioned on the back of the motorcycle. The word indicates the word BRILLA.

BRILLA has a double meaning: Brilla as “Shine” like an adjective of a star, of a lighthouse in the night, like the Polaris star used by the navigators in the Northern hemisphere as a reference point for orientation in the great seas, a term used to refer to the feminine symbol; Brilla also means “explode”, a term abandoned for a long time and returned to current use during the two World Wars. The Ape car is immersed in a surreal environment.



*installation view, courtesy the artist*

The photos show the Officine del Carmine, an ex-catholic cloister where was beloved the Madonna del Carmine. The Madonna is also called Stella Maris as the North Star that was used by sailors to get their bearings. The cloister is located in a very small village in Calabria, Corigliano Calabro.

backstage photography, courtesy the artist





This image shows the light-sculpture that was positioned on the back of the Ape-Car of the BRILLA work. In the photo the sculpture is hidden from the view and you can see only the strong light coming up.  
backstage photography, courtesy the artist

# Presente

fullHD video, color, mute, 4'00" loop, 2018

**A white donkey solitary walk through the spaces of a museum site. The animal tries to feed the waste of human work, walking among the remains of the work in progress. The donkey is still, stops and becomes sculptural presence of a monochrome white. The environment is undergoing a metamorphosis, the traces of the past slowly fade away. The same animal undergoes a gradual process of change, marking the change of season.**

**The video was made in the same place where it is set up.**

CAMERA | Valentina Furian

BACKSTAGE PHOTOGRAPHY | Matilde Cassarini

DONKEY TRAINER | Gianpaolo

PRODUCTION | MAMbo, Modern Art Museum of Bologna

PLACE | Bologna, MAMbo

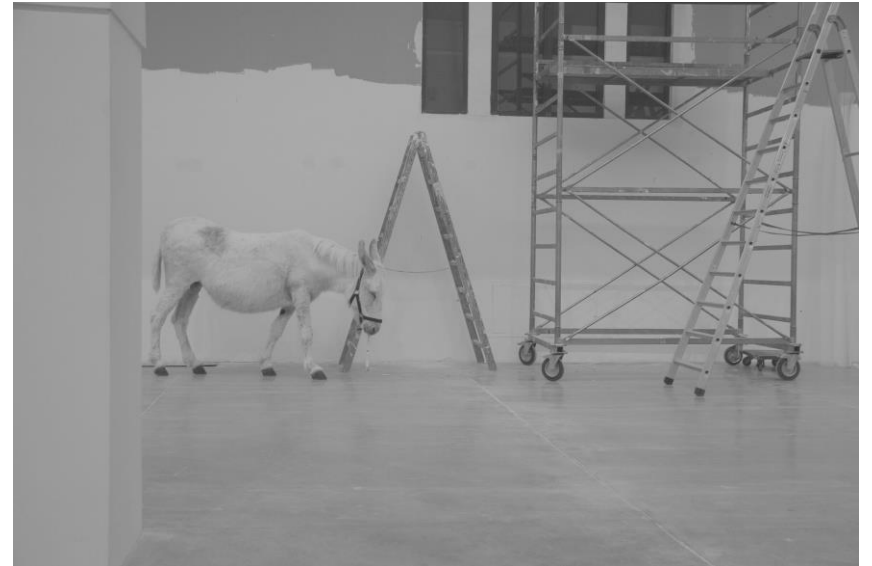


film frames, courtesy the artist



film frames, courtesy the artist





*backstage photography (ph. Matilde Cassarini), courtesy the artist*



*In this photo the donkey trainer are going out of the set through the Museum's storehouse.*

*backstage photography, courtesy the artist*

# ***Mi aspetto sempre che diventi vulcano***

sculpture, aluminium, water, liquid dye, led ip68, 180 x 80 x 10 cm, 2017

*Mi aspetto sempre che diventi vulcano* born as a performative site-specific project: a performance that acts in an industrial space, for a night the factory becomes a mythological volcano and a geographic volcano. A character lives in the place marked by ephemeral interventions of light and smoke.

A sculpture manifests itself as an evanescent presence. The sculpture keeps as the physical, ethereal and deceptive imprint. It is an evanescent presence in space. Its physical conformation plays on its own elements. *Mi aspetto sempre che diventi vulcano* is a liquid and bright body collected in a solid perimeter. Its consistency manifests itself as a motionless presence. The human gaze cannot define the real material essence of sculpture.



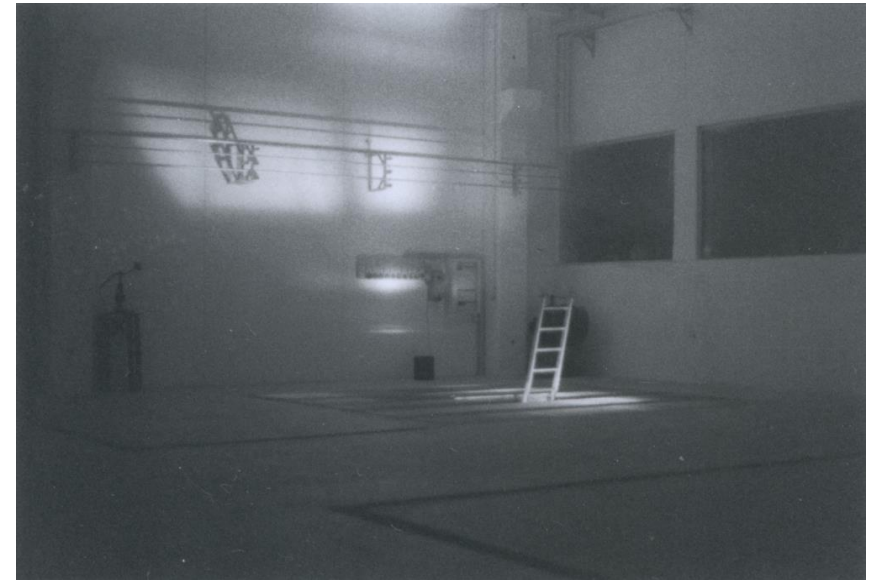
*installation view at Ugolini s.r.l, courtesy the artist*



*installation view at Ugolini s.r.l., courtesy the artist*



*The photos taken by Dante Fiore show a fire on the Summano Mountain. The mount that has inspired the artist for this work  
Research material (ph.Dante Fiori)*



**The images shows the Ugolini srl factory where was setting up the performance**  
*Backstage photography (ph.Matilde Cassarini), courtesy the artist*





Documentation photos

# TOOD

Photography serie, 2017

The intervention radically modifies an area of the yard at the Fondazione Lac o Le Mon. It transforms that pile of dirt and fallow vegetation in a sort of crater. A sleeping crater activated by the intervention of the artist who will light up three natural fires, opposing the heat of the fire light to three other industrial lights present in the environment.

The work of the artist is complete once he exits the scene and the spectator becomes responsible for the care and control of the three volcanic craters.

TOOD is now a series of photography.







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