

CANICULA

**LAWRENCE ABU HAMDAN
MASSIMO D'ANOLFI
AND MARTINA PARENTI
JANIS RAFA
WANG TUO
ROMAN KHIMEI AND
YAREMA MALASHCHUK
P. STAFF
YUYAN WANG
MAYA WATANABE**

**FONDAZIONE
IN BETWEEN ART FILM**

06.05—22.11 2026

**COMPLESSO
DELL'OSPEDALETTO
VENEZIA**

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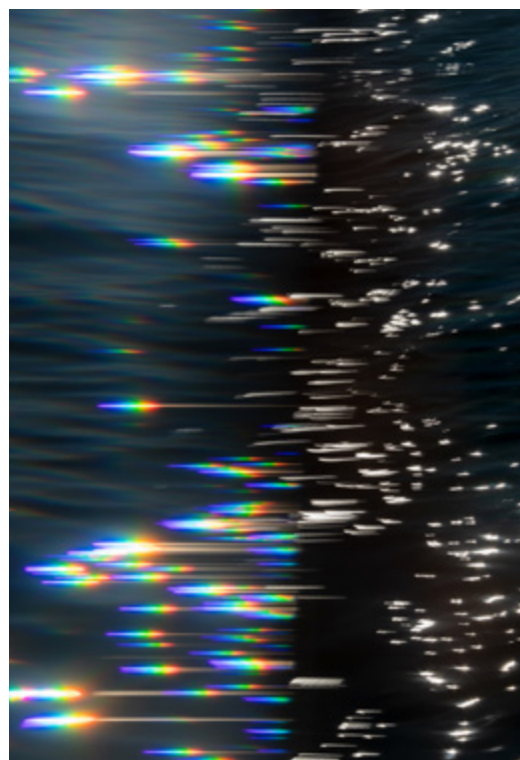
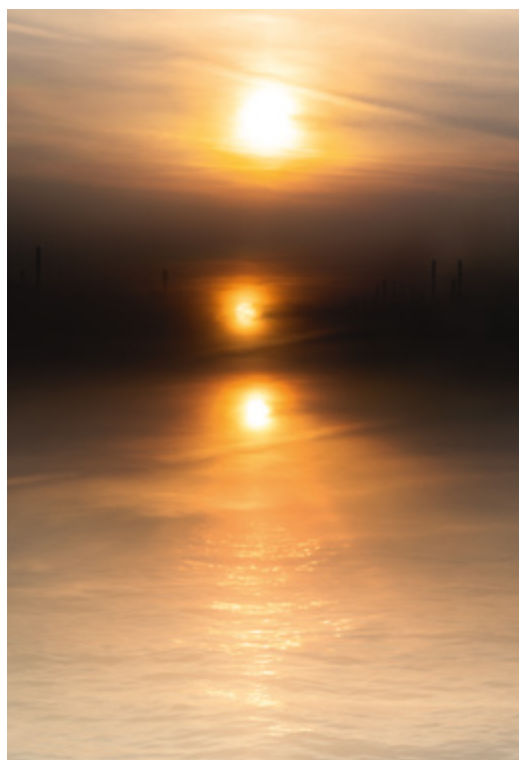
FONDAZIONE IN BETWEEN ART FILM PRESENTS *CANICULA*

AN EXHIBITION ORGANISED ON THE OCCASION OF THE BIENNALE ARTE 2026

6 MAY – 22 NOVEMBER 2026
COMPLESSO DELL'OSPEDALETTO, VENICE

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Images of the *Canicula* visual campaign by Giacomo Bianco

Fondazione In Between Art Film is pleased to present *Canicula*, the group exhibition opening on 6 May, 2026, at the Complesso dell'Ospedaletto in Venice on the occasion of the 61st International Art Exhibition, La Biennale di Venezia.

Curated by *Alessandro Rabottini* and *Leonardo Bigazzi* – the Fondazione's artistic director and curator, respectively – *Canicula* is the third and final chapter of the 'Trilogy of Uncertainties,' a series of exhibitions initiated by Fondazione In Between Art Film in 2022 and that has seen the Complesso dell'Ospedaletto transformed each time into a form of cinematic architecture.

Each episode in the trilogy was inspired by a different atmospheric phenomenon: the half-light with *Penumbra* in 2022, fog with *Nebula* in 2024 and, last of all, the excess of light and heat with *Canicula*. This will bring to an end a narrative arc that, over the course of three editions of the Biennale Arte in Venice, has gradually explored different states of vision as metaphors for human existence: the ambiguity and uncertainty of the faint light of *Penumbra*, the disorientation caused by the mist in *Nebula*, and the sense of oppression engendered by the blinding light and torrid heat of *Canicula*. Each of these atmospheric conditions deceives the senses and raises questions on the reliability of sight and on the interpretations of reality that it produces.

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Beatrice Bulgari, President of Fondazione In Between Art Film, stated:

“Over the course of six years, we have invited artists from various parts of the world to reflect on three different atmospheric metaphors that condition the act of seeing, out of a desire to explore the restlessness of the present day and to compose a polyphonic fresco on a time like ours, permeated as it is by uncertainty. This trilogy has allowed us to manifest fully what is the Fondazione’s mission – to support artists and expand the culture of moving image – by producing a total of 24 video works commissioned from 29 international artists, and bringing their vital, probing visions to the attention of those visiting the Biennale Arte. For us, the conclusion of the ‘Trilogy of Uncertainties,’ also marks a new beginning, in the hope that our commitment towards the circulation of moving images may continue to inspire artists and the public as they navigate a path through the complexities of the present moment.”

THE EXHIBITION

Canicula will premiere eight new site-specific video installations commissioned from *Lawrence Abu Hamdan* (1985, Jordan), *Massimo D’Anolfi* and *Martina Parenti* (1974, Italy/1972, Italy), *Roman Khimei* and *Yarema Malashchuk* (1992, Ukraine/1993, Ukraine), *Janis Rafa* (1984, Greece), *P. Staff* (1987, United Kingdom), *Wang Tuo* (1984, China), *Yuyan Wang* (1989, China), and *Maya Watanabe* (1983, Peru). All eight works are commissioned and produced by Fondazione In Between Art Film, the initiative conceived by *Beatrice Bulgari* to promote the culture of moving images and to support international artists, institutions, and theorists in their explorations of the dialogue between disciplines and time-based media.

‘*Canicula*,’ the Latin term that translates as ‘dog days,’ is widely used today to refer to the hottest days of summer, a period of the year that, in various ancient Mediterranean cultures, was associated with either great abundance or terrible ruin. The exhibition takes on the dazzling light and sweltering heat that characterise the dog days of summer as metaphors for the present day, a time saturated with excesses and distortions: extreme light and heat are thus considered to be the material and metaphorical frames within which matter, people and ideas are subject to immense pressure. The overload of images, the manipulation of information, the abuse of power, and oppressive temperatures are accelerating the approach of society – and, for that matter, of life on Earth itself – towards a critical threshold. *Canicula* places at the centre of the narrative the individual and collective responses to a landscape consumed by technology, eroded by inequalities and polluted by propaganda, exploring the psychological, political and social dimensions of the intolerable climate in which we are immersed. In this sense, mugginess and blinding light are subject to an expanded interpretation: on the one hand, heat is not just a force that is potentially damaging for bodies and for the environment but also a symbol of something that corrodes values, meanings and understandings; on the other, glaring light evokes the relentless contamination of truth by lies, and the ever-increasing perception of reality as a hallucination.

As had already been the case for *Penumbra* and *Nebula*, the scenography of *Canicula*, too, is designed by the multidisciplinary studio 2050+, which brings to life the exhibition narrative and the curatorial concept through a series of spatial and sensory interventions and through the use of materials that evoke fatigue and deterioration.

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Alessandro Rabottini, artistic director, and *Leonardo Bigazzi*, curator,
Fondazione In Between Art Film, commented:

“As for *Penumbra* and for *Nebula*, once again for *Canicula* we have invited artists to engage with an atmospheric metaphor that misleads the senses and gives rise to questions vis-à-vis the trustworthiness, or lack thereof, of the interpretations of reality as seen through our eyes. We are a foundation that promotes the culture of moving images and our mission is to explore their potential in art and in contemporary culture, but we also want to investigate critically the relationship between seeing and understanding, which is an important relationship in this day and age. Indeed, today, we see a great deal but we have to ask ourselves how much of it we are actually comprehending. *Canicula* brings to an end a trilogy of exhibitions that have called into question the nature of vision, its limits and its poetic resources.”

THE WORKS

The eight new video installations that comprise the exhibition have been conceived in close spatial and narrative relation to the surroundings of the Complesso dell'Ospedaletto, responding to the architecture, history and existential implications of a place that, for centuries, served as a hospital and religious complex for the care of both body and soul. Indeed, more than one of the works grapples with existential themes such as birth and death, the beginning and end of consciousness, the protection and destruction of life, and the nourishment and exploitation of bodies.

Rather than offering literal interpretations of the ‘canicula,’ every work engages with the theme of the exhibition in a singular way, offering material scenarios and metaphorical meanings bound up with the ideas of sensory overload, heavy atmosphere, boiling point, consumption, and imminent collapse, exploring the ways in which individuals and societies are reacting to these extreme conditions. Together, they form a choral scenario wherein the questions of control, information, science, war, the production of memory and the administration of power and truth, are all wondered about.

Lastly, the works also offer a reflection on the nature of the images that surround us, and in particular on the political and poetic implications of the technologies deployed to produce and see images. Indeed, the exhibition explores a wide array of formats, media, techniques and genres, from film stock to digital video, from the impalpable nature of projection to the materiality of the LED screen, from the creation of images to their appropriation, and from documentary to speculative fiction.

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THE EXHIBITION ROUTE

The ground floor of the exhibition plays host to works that suggest different forms of fragmentation and recomposition of human experience, captured within the alternation between life and death, light and darkness, erosion and affirmation.

The route begins in the church of Santa Maria dei Derelitti with the video installation *Baby I'm Yours, Forever* (2026) by *Janis Rafa*. Conceived as an allegory of the idea of sacrifice, the work is set in a meat refrigeration facility – a symbolic architecture for the industry that processes and distributes meat for human consumption. The work poetically expands this reflection and looks at the wider tension between life and death, survival and extinction, as well as at the 'sacrificial' violence that one life form demands starting from the killing of another.

Proceeding towards the spaces that once served as the mortuary of the former care home, we find *Boring Billion* (2026) by *Yuyan Wang*. The work is composed of a multitude of video fragments found online, compiled by the artists into a new, complex narrative focusing on the relationship between human bodies and industrial machinery. Taking her cue from a consideration of the overloading of digital information, the artist puts together an inner meditation on the processes of relentless optimisation, updating and repair of machines, within the wider story of their inevitable destiny of deterioration.

For their part, *Massimo D'Anolfi* and *Martina Parenti* also make use of film archive material, selected from within their wide-ranging documentary practice. In *24 Landscapes + A Vision* (2026), the third work on show, these fragments are recomposed into a symphonic score on the dimension of human existence as a cycle of destruction and renewal. Anticipated by a corridor of blinding lights and a dark space, the three-channel installation is a non-linear, encyclopaedic reflection on the interweaving of film-footage technologies, historical forms of domination and devastation, and germinal fragments of life and resistance.

The spaces adjacent to the monumental staircase that connects the ground floor to the first floor provide the setting for *Terminal Lucidity* (2026) by *P. Staff*, a multimedia installation that switches between light and darkness, sounds and images, to conjure up the phenomenon of the title, being the brief reacquisition of memory and consciousness by people right before they pass away. The work deepens the exploration of terminal lucidity on the spatial and perceptual level, examining the distance between reality and hallucination.

Canicula proceeds on the first floor of the Complesso dell'Ospedaletto. Here, the works contribute to a reflection that considers the limits of human understanding and the ambiguous role of technology in pursuit of it. Despite our ever-increasing capacity for scientific and historiographic investigation, our understanding of the present and the past remains unstable – influenced by the use of force and ideology – and, ultimately, incomplete.

In the frescoed Music Room, we find *450XL: The Story of a Fugitive Sound* (2026), the multichannel video installation by *Lawrence Abu Hamdan*. Through a choral approach of individual testimonies and reconstructions of the events that took place during a peaceful vigil in Belgrade on 15 March 2025, the work contemplates the political potential of silence and the use of sonic weapons designed to disperse forms of collective, non-violent resistance.

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In what was the pharmacy of the ancient hospital, *Wang Tuo* sets his two-channel video installation *The Experimental Paradigm of Ownership and Autonomy* (2026), a fictional tale that addresses the tension between the individual experience of events and organised forms of political life. The fragility of the human body becomes a metaphor for the heterogeneity of collective memory, while the past, the present and the future are seen as caught in a perennial cycle of control and amnesia, fabricated truths and omissions.

Within surroundings where the darkness is designed as a spatial experience, the work by *Maya Watanabe* titled *Jarkov* (2026) exposes us to a paradox of vision and knowledge. The camera leads us into very close proximity with a woolly mammoth from 20,000 years ago, discovered in the Arctic tundra as a result of the increase in temperatures caused by global warming, and forces us to grapple not only with timescales that exceed human understanding but also with the fragility of life.

The exhibition comes to an end in a sequence of five rooms within what was the former care home, prior to its closure in the early 2000s, the spatial organisation of which has been radically modified. Here, *Roman Khimei* and *Yarema Malashchuk* site a multichannel video installation titled *Wishful Thinking* (2026), a series of speculative testimonies in which elderly Russian soldiers, close to death, recall their involvement in the war against Ukraine. Projecting their stories into the future and into the final moment of their individual existence, the work intertwines the banality of violence with regret or its absence, and collective history with individual memory.

Canicula also marks the collaboration of Fondazione In Between Art Film with international public and private institutions involved in the co-production of a number of the works. These include EMMA – the Espoo Museum of Modern Art; the Eye Filmmuseum, Amsterdam; Heretic; the Mondriaan Fund; the Mori Art Museum, Tokyo; Onassis Culture; the Saastamoinen Foundation; the Soil Collection; and the Vega Foundation.

SCENOGRAPHY

Ippolito Pestellini Laparelli and his multidisciplinary studio 2050+ have once again been invited to interpret the curatorial concept through their staging, developed in close relation with the content of the works, as well as with the architecture and history of the Complesso dell'Ospedaletto. Their exhibition design thus becomes an additional perceptive and narrative element in the overall experience of the exhibition, starting from the use of materials that evoke and make manifest the erosive action of muggy weather and sunlight. The exhibition route comprises the environments that house the works, as well as rooms and spaces that appear isolated and protected, as if in an effort to stem the destructive potential of damaging external agents. And it is the staging of a hypothetical dialogue with a threatening outside world that guides the use of light throughout the exhibition – a light that hints, at different levels of intensity, at an intolerable climate bearing down on the space of the exhibition.

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THE PUBLIC PROGRAMME AND CATALOGUE

Canicula will be accompanied by a cross-disciplinary symposium curated by *Bianca Stoppani*, curator of the Fondazione's editorial and discursive programmes, and organised in collaboration with Palazzo Grassi, Pinault Collection Venezia at the Teatrino di Palazzo Grassi on October 26–27, 2026. The symposium will involve the artists appearing in the exhibition and, via panels with international curators and thinkers, will expand the conversations around their practice.

Edited by Bianca Stoppani with Alessandro Rabottini and Leonardo Bigazzi, a richly illustrated catalogue reflecting on the making of *Canicula* will feature newly commissioned essays from Svitlana Biedarieva, Leonardo Bigazzi, Leo Goldsmith, Ana Janevski, Francesca Lantieri/2050+, Mason Leaver-Yap, Alvin Li, Ippolito Pestellini Laparelli/2050+, Alessandro Rabottini, Dubravka Sekulić, Nicole Shukin, Jan Verwoert, and Sophie Williamson, on the works in the exhibition. The catalogue will be designed by Lorenzo Mason Studio and released by Marsilio Arte in Autumn 2026.

Complesso dell'Ospedaletto is a cultural venue that is part of Ospedaletto Contemporaneo, promoted by Venews Arts.

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CANICULA

with Lawrence Abu Hamdan, Massimo D'Anolfi and Martina Parenti,
Roman Khimei and Yarema Malashchuk, Janis Raza, P. Staff, Wang Tuo,
Yuyan Wang, Maya Watanabe.

Curated by Alessandro Rabottini and Leonardo Bigazzi

Scenography by 2050+

06.05–22.11.2026

Complesso dell'Ospedaletto
Barbaria de le Tole, 6691 Venice

Opening days and hours: Wednesday–Monday,
10–18 (Last admission at 17:15)

Special opening days and hours: 06–10.05.2026,
10–20 (Last admission at 19:15)

PUBLIC PROGRAMME

The exhibition will be accompanied by a cross-disciplinary symposium
curated by Bianca Stoppani, and organised in collaboration with Palazzo
Grassi, Pinault Collection Venezia at the Teatrino di Palazzo Grassi on
October 26–27, 2026.

CATALOGUE

Edited by Bianca Stoppani with Alessandro Rabottini and Leonardo
Bigazzi, a richly illustrated catalogue reflecting on the making of
Canicula and featuring newly commissioned essays on the works in
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ARTISTS PROFILES AND
VIDEO INSTALLATIONS SYNOPSES

Lawrence Abu Hamdan

450XL: The Story of a Fugitive Sound (2026)

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Fifteen-channel video installation, colour and B/W, stereo sound, 19'.
Commissioned and produced by Fondazione In Between Art Film
for the exhibition *Canicula*, 2026. Courtesy of the artist; Fondazione
In Between Art Film; Maureen Paley, London; mor charpentier,
Paris; Sfeir-Semler, Beirut.

Lawrence Abu Hamdan, “The Private Ear”, is an artist and audio investigator. He holds a PhD from Goldsmiths – University of London, and is the founder of Earshot, the world’s first organisation using sound in defence of human and environmental rights. Abu Hamdan has presented his work in the form of forensic reports, expert testimony, lectures and live performances, films, publications, and exhibitions.

In the frescoed Music Room, we find the multichannel video installation *450XL: The Story of a Fugitive Sound (2026)*. Through a choral approach of individual testimonies and reconstructions of the events that took place during a peaceful vigil in Belgrade on 15 March 2025, the work contemplates the political potential of silence and the use of sonic weapons designed to disperse forms of collective, non-violent resistance.

Synopsis

During Serbia’s recent student movement, silent vigils have become an effective mode of resistance against the government. These acts of collective silence are held for 15 minutes: one minute for each person who died in the collapse of a railway station canopy in November 2024. On March 15, 2025, around 300,000 people participated in a silent vigil in Belgrade and, just as it was about to conclude, video recordings show the crowd suddenly dispersing as if fleeing from some invisible yet terrifying force. The following day, the inbox of Earshot – the audio research agency founded and directed by the artist – was flooded with requests from the victims to investigate the event. The team set to work reconstructing the “fugitive sound” at the centre of the attack: a sound whose presence was denied by Serbian and Russian authorities, undetectable to microphones, yet described with striking consistency across more than 3,000 written statements. After conducting 15 in-depth earwitness interviews, Earshot concluded that this was among the first documented uses of a sonic weapon known as an LRAD 450XL. Using this former concert room as a backdrop, the video installation stems from the experience of this emergent weaponry deployed against a peaceful civilian crowd. Across 15 screens, black-and-white intertitles display the verbal yet silent testimonies of the earwitnesses. Their recollections alternate with drone footage taken on the day capturing the run-up to the vigil, with people peacefully gathering along Kralja Milana Boulevard, and moments from the

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ARTISTS PROFILES AND VIDEO INSTALLATIONS SYNOPSES

vigil itself, when thousands of flashlights were quietly held up in the darkness in memory of the victims. The only diegetic sound in the work is a one-second clip of the weapon as reconstructed by Earshot. The remainder of the audio is a score composed by James Hoff. In this way, the work follows the logic of a silent film, seeking to return the silence that the LRAD stole from the protestors. Through the fragmented yet coherent composition of this chorus of earwitnesses, the work reflects not only on a weapon designed to undermine solidarity and collectivity, but also on the power of silence as a means of resistance.

Biography

Lawrence Abu Hamdan (1985, Jordan) is a Lebanese-British independent investigator or “Private Ear.” In 2023, he founded Earshot, the world’s first not-for-profit organisation dedicated to the study of audio for human rights and environmental advocacy. His work has been presented at institutions such as: Munch Museum, Oslo; the Museum of Modern Art, New York; the Biennale Arte 2019, Venice; Sharjah Biennial 14; and the 12th Berlin Biennale. Abu Hamdan’s work has been widely recognised internationally with awards such as the Grand Prize at the Internationale Kurzfilmtage Winterthur (2022), and the Audience Award at the Toronto Biennial (2020), among others. For the 2019 Turner Prize, Abu Hamdan formed a temporary collective with fellow nominated artists Helen Cammock, Oscar Murillo, and Tai Shani in order to receive the award jointly.

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Massimo D'Anolfi and Martina Parenti

24 Landscapes + A Vision (2026)

Three-channel video installation and live video shooting via thermal camera, colour and B/W, Dolby Atmos sound, 68'.
Commissioned and produced by Fondazione In Between Art
Film for the exhibition *Canicula*, 2026. With special thanks to the archive of Eye Filmmuseum, Amsterdam. Courtesy of the artists, Fondazione In Between Art Film.

Massimo D'Anolfi and Martina Parenti are a pioneering filmmaking duo who have redefined the language of documentary and who played a central role in shaping the new wave of Italian cinema in the 2000s. Delivering their rigorously political vision in poetic form, D'Anolfi and Parenti have explored different types of archival materials – from war documentaries at the Istituto Luce in Rome, to exotic plants at the botanical garden in Padua, via ruined statues at Milan Cathedral's storage facilities – and have observed the people taking care of them. Often combining archival footage with their own material, D'Anolfi and Parenti examine the ways in which collective memory is created, preserved and interpreted, in an effort to reflect on the production of images and the mediation of history. Together, D'Anolfi and Parenti have directed nine feature-length documentaries and two short films, each expanding the scope of their practice and pushing documentary cinema into new, uncharted territories.

For *24 Landscapes + A Vision (2026)*, the third work on show, D'Anolfi and Parenti selected 24 fragments from their wide-ranging documentary practice and recomposed them into a symphonic score on the dimension of human existence as a cycle of destruction and renewal. Anticipated by a corridor of blinding lights and a dark space, the three-channel installation is a non-linear, encyclopaedic reflection on the interweaving of film-footage technologies, historical forms of domination and devastation, and germinal fragments of life and resistance.

Synopsis

Anticipated by a corridor of blinding lights leading to a darkened space, the installation unfolds like a meditative, non-linear, cinematic encyclopaedia, and evokes the optical devices of pre-cinema. The three-channel video is composed of 24 sequences – in an homage to the 24 frames per second of pre-digital cinema – taken from the past 20 years of the film-makers' documentary practice, which have seen them engage with different places, communities and archives. Similarly diverse are the temporalities that come together into the story, stretching back from the late 1800s to the present day. For example, footage shot in a Lakota community for their film *Spira Mirabilis (2016)* sits alongside archival reels of the earliest uses of motion pictures for their

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ARTISTS PROFILES AND VIDEO INSTALLATIONS SYNOPSES

Bestiaries, Herbaria, Lapidaries (2024). This array of material is re-assembled so as to chart a metaphorical odyssey from destruction to renewal, disregard to protection. Over the course of a day, which feels as intense and emotional as a lifetime, we observe technology playing a pivotal, albeit ambiguous, role in the administration of death and life: we encounter scenes where ecosystems are violently transformed, landscapes are blown up to test weapons, and cities are carpet-bombed. These are followed by flowers in their symbiotic relationship with bees, a musician singing in a neonatal intensive care unit, and restorers working on ruined statues. With the critical-poetic approach that characterises D'Anolfi and Parenti's experimental cinema, which is displayed here for the first time in an art context, the work also embarks on a wider reflection on the historical entanglement between technologies of vision and domination. This is reinforced by the thermal-imaging camera that captures, in real time, the viewers in the space. The work thus examines the creation, preservation and interpretation of memory in an effort to explore the impossible neutrality of the production of images and their mediation of history. It also reminds us, through the words of a sacred Lakota man in the 24th sequence of the work, that living is in itself a form of resistance against destruction.

Biography

Massimo D'Anolfi and Martina Parenti (1974, Italy/1972, Italy) are among the leading voices in contemporary non-fiction cinema. Since 2007, their works have been presented at international festivals and major museum institutions, including the Berlinale; the Biennale Cinema, Venice; the Locarno Film Festival; Hot Docs, Toronto; EIDF – EBS International Documentary Festival, Seoul; RIDM – Montreal International Documentary Festival; IDFA, Amsterdam; the Museum of Modern Art, New York; Fondazione Prada, Milan; and the Centre d'Art Contemporain Genève. Their most recently awarded films include *Bestiari, Erbari, Lapidari* (2024), presented out of competition at the Biennale Cinema in Venice and awarded at IDFA, Amsterdam; *Spira Mirabilis* (2016), in competition at the Biennale Cinema in Venice and winner of the Green Drop Award; *Materia Oscura* (2013) at the Trieste Film Festival; *Il Castello* (2011) at Hot Docs, EBS International Documentary Festival, IDA Awards in Los Angeles, and the Torino Film Festival. In 2025, the Viennale dedicated a complete monograph to their work.

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ARTISTS PROFILES AND
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Roman Khimei and Yarema Malashchuk

Wishful Thinking (2026)

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Multi-channel video installation, colour, sound, variable duration.
Commissioned and produced by Fondazione In Between Art
Film for the exhibition *Canicula*, 2026. Courtesy of the artists;
Fondazione In Between Art Film; Galerie Poggi, Paris.

Roman Khimei and Yarema Malashchuk work at the intersection of multi-channel video installation, performance and social practice, often turning everyday situations into sites for collective meaning and memory. Combining the genres of documentary and fiction, their collaborative practice has taken on a distinctive approach that foregrounds the mundane while Russia's full-scale invasion of Ukraine rumbles on in the background. Their work tends to take the form of subtle interventions and poetic reconfigurations of both Russia's routine crimes and Ukraine's rituals of resilience, finding ways to render visible at once the fragility of the present and the uncertainty of the future, as well as the absurdity of theatres of war and the value of collective resistance.

The video installation *Wishful Thinking* (2026), which marks the end of the exhibition, is set in an area of the Complesso dell'Ospedaletto that, until the early 2000s, had housed a care home. The work stages a series of speculative testimonies in which elderly Russian soldiers, close to death, recall their involvement in the war against Ukraine. Projecting their stories into the future and into the final moment of their individual existence, the work intertwines the banality of violence with regret or its absence, and collective history with individual memory.

Synopsis

Set in a fictional future when Russia's current war against Ukraine is already over, the video installation unfolds as a sequence of four tableaux where elderly Russian soldiers variously regret, cover up or ignore their roles and responsibilities. Sometimes they engage with an invisible audience, other times with themselves, but also with the artists' voices who interview them off-camera. The soldiers' parts are performed by Ukrainian actors whose careers were built on playing characters from Russian literature and drama in the theatres of Soviet Ukraine. In this ambiguous mise-en-scène, speech and silence follow shifting configurations, from forms of justification in which responsibility appears diffused and absorbed into the logic of a system, to moments where language falters or drifts into incoherence, where speech moves toward confession without reaching resolution, all the way to states suspended in the proximity of death, between unconsciousness and lucidity, which resist comprehension. The memory of the Complesso dell'Ospedaletto as a former hospital and, later, a care home operates as a structuring presence

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for the work, the temporality of which folds into the accumulated histories of care and decline. The scale and intimacy of these scenes are enhanced by the dramatic spatial design of the walls and ceilings conceived by 2050+, which modifies the proportions of the rooms. Visually, the scenes draw on the religious iconography and painterly aesthetics of Italian and Northern Renaissance devotional panels – influences evident in the framing of bodies, the modulation of light and colour, and the construction of the image itself. The work approaches victimhood as a position defined by a demand for acknowledgment that remains unfulfilled, just as the end of violence and aggression feels like an ever-shifting horizon. Drifting between staging and testimony, propaganda and truth, collective history and personal memory, what emerges from this unreliable storytelling is a suspended field where the possibility of future repair remains uncertain and deferred, and the only certainty seems to be the banality of evil in the present.

Biography

Roman Khimei and Yarema Malashchuk (1992, Ukraine/1993, Ukraine) are filmmakers and visual artists working in Kyiv. Their works have been presented at major institutions including the TBA21 – Museo Nacional Thyssen-Bornemisza, Madrid; the Kunstverein Hannover; the 36th Ljubljana Biennale of Graphic Arts; the PinchukArtCentre/Palazzo Contarini Polignac, Venice; the Kunsthaus Hamburg; the Hamburger Bahnhof, Berlin; the Albertinum, Dresden; the Haus der Kunst, Munich; the Castello di Rivoli, Turin; and the Galeria Arsenal, Białystok. Their short film *Additional Scenes* (2024) won the main award at the Tallinn Black Nights Film Festival and at the Ukrainian Film Critics' Awards. They have also been awarded the VISIO Young Talent Acquisition Prize (2021) and the PinchukArtCentre Prize (2020). Their video works are part of several collections: Fondazione In Between Art Film; the Kunstmuseum Liechtenstein; Kontakt, Bucharest; TBA21; Frac Bretagne, Rennes; Kiasma, Helsinki; and M HKA, Antwerp, among others. Khimei and Malashchuk are members of the art group Prykarpattian Theater collective.

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Janis Rafa
Baby I'm Yours, Forever (2026)

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Single-channel video installation, colour, 8.1 surround sound, 17'.
Commissioned and produced by Fondazione In Between Art
Film, co-produced by Onassis Culture and Heretic with additional
support from Mondriaan Fund, for the exhibition *Canicula*, 2026.
Courtesy of the artist; Callirrhoë, Athens; Fondazione
In Between Art Film.

Working across film, installation, sculpture, drawing and text, Janis Rafa creates immersive environments and experiences that examine the fraught relationship between the human and non-human body as much as between individuals and power or cultural structures. Her work engages with conditions of desire, love, abuse, resistance and vulnerability, intersecting with environmental and feminist politics and poetics. Themes of intimacy and violence, pleasure and control, care and intrusion coexist within landscapes at the margins of the urban, the mundane and progress. Stray and domesticated dogs, sport horses, hunted prey and industrially exploited bodies appear in her work as living presences and symbolic figures in familial environments that form a wordless reflection on power, trauma and perception in late-capitalist society.

The video installation *Baby I'm Yours, Forever (2026)* marks the beginning of the exhibition in the church of Santa Maria dei Derelitti. Conceived as an allegory of the idea of sacrifice, the work is set in a meat refrigeration facility – a symbolic architecture for the industry that processes and distributes meat for human consumption. The work poetically expands this reflection and looks at the wider tension between life and death, survival and extinction, as well as at the 'sacrificial' violence that one life form demands starting from the killing of another.

Synopsis

The work explores the material and metaphorical architectures of the exploitation of both non-human and human bodies, and offers a meditation on the tension between life and death, survival and sacrifice. Set in a meat refrigeration facility, it encompasses the system of machinery and rooms used for transport, cut, package and storage, all immersed in a saturated artificial glow that heightens the uncanny atmosphere. A sequence of linked allegorical scenes, where actions settle into static or minimally choreographed tableaux, imply the violent oppression of the many by the few, whose level of awareness for their responsibilities remains ambiguous. In these spaces, trained bodies reveal themselves as contiguous with carcasses, the nourishing role of milk with depletion, and a feverish dance with slaughter, generating an overwhelmingly cumulative effect that seeks release. Visually, the work reframes a lineage that resonates with various iconographies of killing and sacrifice, but also with the visceral painterly languages of Chaïm Soutine and Francis Bacon, where flesh becomes a symbolic surface through which

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mortality, fragility and exposure are rendered visible, and yet the non-human body remains absent. The dense, low-frequency undercurrent of industrial noise is mixed with a disquieting lyrical chorus repeating pledges of subjugation, suggesting the convergence of love and extraction. The continuous long take gives way to a territory that reflects the structures of consciousness in which the visible and the repressed coexist. As such, fragments of bodies not only signal the industrial dismembering of lives and identities into commodities, but also mirror the psychological process of differentiation and exclusion that is required to support such an apparatus. Within this framework, sensations emerge as possible grounds for empathy across species boundaries, while the systems through which bodies are consumed, disciplined and sacrificed are rendered perceptible. The work engages with the cultural and economic institutions that sustain those structures, exposing how they are made to appear distant, normalised and ethically detached.

Biography

Janis Rafa (1984, Greece) is an artist who lives and works between Amsterdam and Athens. Her works have been shown in solo and group exhibitions at Fondazione Merz, Turin; Salt, Istanbul; EMST – Museum of Contemporary Art, Athens; VOX – Centre de l'image contemporaine, Montreal; M HKA, Antwerp; the Turku Art Museum; the Eye Filmmuseum, Amsterdam; the Biennale Arte 2022, Venice; the Museu Tàpies, Barcelona; and MAXXI, Rome. Rafa holds a PhD in Fine Art from the University of Leeds and was an art resident on the Onassis Air Program (2024), and Artworks – Stavros Niarchos Foundation (2020), among others. Her work has been supported by the Mondriaan Fund, ART for the World, AFK, the Netherlands Film Fund, and the Greek Film Centre. Rafa's work is part of a number of institutional and private collections, including those of the Stedelijk Museum, Amsterdam; the Centraal Museum, Utrecht; the Museum Voorlinden, Wassenaar; Fondazione In Between Art Film; and the Dommering Foundation, Amsterdam.

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P. Staff
Terminal Lucidity (2026)

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Site-specific single-channel video and light installation, colour, sound, infinite duration. Commissioned and produced by Fondazione In Between Art Film, co-produced by EMMA – Espoo Museum of Modern Art with support from the Saastamoinen Foundation, for the exhibition *Canicula*, 2026. Courtesy of the artist; Commonwealth and Council, Los Angeles; Fondazione In Between Art Film; Galerie Sultana, Paris.

P. Staff interrogates the ways physical bodies and their social worlds are shaped and defined by state power, industrial complexes, history and the law. Their work expands across video installation, kinetic sculpture and text, often creating dreamy yet unsettling environments where intense colours, blinding lights and ominous sounds congeal to produce sensory overload and disorientation. Drawing on queer and trans studies, affect theory and necropolitics, the artist's work centres the body – from that of a cancer survivor, to slaughtered livestock, and even that of the visitors – as a site of mediation and conflict, where the experience of the world is viscerally felt as much as it is negotiated, flagging up both visible and invisible forms of violence and aggression in everyday life.

The spaces adjacent to the monumental staircase that connects the ground floor to the first floor provide the setting for *Terminal Lucidity (2026)*, a multimedia installation that switches between light and darkness, sounds and images, to conjure up the phenomenon of the title, being the brief reacquisition of memory and consciousness by people right before they pass away. The work deepens the exploration of terminal lucidity on the spatial and perceptual level, examining the distance between reality and hallucination.

Synopsis

“Terminal lucidity” is an expression used to describe an unexpected return of consciousness, mental clarity or memory shortly before death. Drawing from this physiological phenomenon and in dialogue with the previous function of the Complesso dell’Ospedaletto as a care home, the work assembles visual, sonic and spatial elements into a single perceptual environment that extends to the adjacent monumental helicoidal staircase. The interplay of light and darkness, sounds and images is a conduit to explore perception as both medium and site, however immaterial and interior. Sequences of white silhouettes against highly saturated coloured backgrounds, chosen for their capacity to exhaust the eyes, get briefly wedged into the film’s continuous darkness. When the latter reappears, so does the previous silhouette, this time only in our eyes, as an afterimage. Due to the involvement of different photoreceptors in our retinas, white forms persist more or less intact as ghostly presences but their backgrounds transform into vivid complementary hallucinations – red into cyan or yellow into violet – which do not correspond

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to what is on the screen. And yet, a new and inner only reality made of apparitions occurs. Here vision is transformed from passive observation into the active creation of images that pertain to dreams and fantasies. The soundtrack combines collaged sequences of varying musical compositions, from orchestral pieces, to handclaps and ambient sounds recorded in Venice, together with oneiric sections of muffled room tones and distant rings that participate in the work's dialectics of sensory exhaustion and relief. Situated between structural film and expanded cinema, this ambience was developed in collaboration with composer Lukas Frank and lighting designer Josephine Wang in response to the constant yet random algorithmic shuffling of the film's segments. The video installation suggests a liminal space between life and death, an uneasy world permeated by sensory deceptions. Here, the artist explores whether a film, let alone reality itself, can take place entirely within the space of optical illusion – in the eye of the viewer, once plunged into darkness.

Biography

P. Staff (1987, United Kingdom) is an artist based in Los Angeles and London. Staff's work has been presented internationally at institutions such as the Bonner Kunstverein; Serralves, Porto; the Whitney Biennial 2024, New York; the Kunsthalle Basel; MOCA, Los Angeles; the Biennale Arte 2022, Venice; the Institute of Contemporary Art, Shanghai; the Serpentine Gallery, London; the Chisenhale Gallery, London; and the New Museum, New York. They have received the Louis Comfort Tiffany Award, the Tate Liverpool/Keith Haring Foundation Artist Research Fellowship, and the Paul Hamlyn Foundation Award for Visual Arts.

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Wang Tuo

The Experimental Paradigm of Ownership and Autonomy (2026)

Double-channel video installation, colour, sound, 36'.
Commissioned and produced by Fondazione In Between Art Film,
and co-produced by The Soil Collection and Blindspot Gallery,
Hong Kong, for the exhibition *Canicula*, 2026. Courtesy of the artist;
Blindspot Gallery, Hong Kong; Fondazione In Between Art Film.

Through film, performance, painting and writing, Wang Tuo draws on historical facts, art history, cultural archives, literature and mythology to construct speculative narratives that collapse the distinctions between time and space, reality and fiction. Wang's practice investigates the entanglements of modernity's disruptions in the history of China and East Asia, and seeks ways in which suppressed and unresolved memories of the 20th century can be triggered. In other words, his work exposes the hidden logic of contemporary social power structures and the complex interplay between collective unconsciousness, historical trauma and state-sanctioned censorship.

In what was the pharmacy of the ancient hospital, Wang Tuo sets his two-channel video installation *The Experimental Paradigm of Ownership and Autonomy* (2026), a fictional tale that addresses the tension between the individual experience of events and organised forms of political life. The fragility of the human body becomes a metaphor for the heterogeneity of collective memory, while the past, the present and the future are seen as caught in a perennial cycle of control and amnesia, fabricated truths and omissions.

Synopsis

Based on a novel written by the artist in 2022, the work is the first chapter of his ongoing trilogy "Critical Theory of Absence" concerning the tension between the individual experience of events and organised forms of political life. The narrative revolves around the fictional story of Qū (the Chinese word for "torso"), a disabled woman who is part of a left-wing collective of activists from China. In the aftermath of a guerrilla action in the city, the collective gathers at a safe house in an urban village where they sing, comfort one another, bandage wounds, debate, and debrief each other on ongoing actions. Suddenly, someone mentions Gōng ("limb"), a founder of the organisation who has disappeared for no apparent reason. Qū is preparing a performance piece based on the experience of her own body, and becomes increasingly interested in the legacy of Gōng, who she did not know but with whom she feels a strong connection, as if an invisible, transhistorical bond has been established between them. During studio rehearsals for the upcoming performance, Qū seeks creative inspiration through visual histories and documents relating to the representation of the body. In the organisation's archives, she unexpectedly discovers Gōng's old audio logs, which will prove

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instrumental in helping her become aware of the ideological contradictions within the organisation and in discovering the cover-up behind Gōng's departure. Her performance, "The Experimental Paradigm of Ownership and Autonomy," will serve as a manifesto for her intellectual awakening. The two-channel video installation is in dialogue with the past of this space, once used as the ancient hospital's inpatient pharmacy, and with the present spatial design by 2050+ evoking an ambiguous state of demolition and construction. It combines the artist's own video material with footage appropriated from the mass media, surveillance cameras and political propaganda. Here, the fragility of the human body becomes a metaphor for the heterogeneity of collective memory, while past, present and future are seen as being caught in a perennial cycle of control and amnesia, fabricated truths and omissions.

Biography

Wang Tuo (1984, China) is an artist who lives and works in Beijing. Wang has recently held solo and group exhibitions at K21, Düsseldorf; M+ Museum, Hong Kong; the National Museum of Modern and Contemporary Art, Seoul; the Power Station of Art, Shanghai; OCAT, Shenzhen/Shanghai; the Incheon Art Platform; UCCA – Center for Contemporary Art, Beijing; the Times Museum, Guangzhou; the Staatliche Kunsthalle Baden-Baden; the Salt Project, Beijing; the Taikang Space, Beijing; the Queensland Art Gallery, Brisbane; the Julia Stoschek Foundation, Düsseldorf; the Queens Museum, New York; the Kino der Kunst, Munich; the Zarya Center for Contemporary Art, Vladivostok; the National Taiwan Museum of Fine Arts, Taichung.

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Yuyan Wang
Boring Billion (2026)

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Single-channel video installation, colour, stereo sound, 14' 50".

Commissioned and produced by Fondazione In Between Art Film, and co-produced by The Vega Foundation, for the exhibition *Canicula*, 2026. Courtesy of the artist, Fondazione In Between Art Film.

The practice of Yuyan Wang investigates the afterlives of images and material uploaded to online video sharing platforms. In particular, it traces their industrial production, circulation, mutation and proliferation within digital ecosystems. Wang has worked with various pieces of found footage, showing everything from dark slime and factories making plastic plants to swarming crowds, LED assembly lines and ASMR content, which she recomposes (or 'recycles,' as she puts it) into intensely affective, rhythmic assemblages. Her approach to montage is both critical and compassionate, and sees her dismantling and reconfiguring established hierarchies of value, authorship and meaning.

Set within the spaces that once served as the mortuary of the former care home is the video installation *Boring Billion* (2026). The work is composed of a multitude of video fragments found online, compiled by the artists into a new, complex narrative focusing on the relationship between human bodies and industrial machinery. Taking her cue from a consideration of the overloading of digital information, the artist puts together an inner meditation on the processes of relentless optimisation, updating and repair of machines, within the wider story of their inevitable destiny of deterioration.

Synopsis

Composed entirely of footage found online, the work is a hypnotic and fragmented assemblage of different materials drawn from automated industrial processes, online tutorials for the repair of machines, and tech-based environments that connect and interact across platforms. It begins with a descent into an opaque, claustrophobic space packed with heavy machinery. Flashing light reveals them one fragment at a time, before dissolving back into the stream. The editing lingers on details, moving almost without orientation across surfaces, textures, residues, as if searching through a body whose structure never fully resolves. Industrial activity gradually takes centre stage: a profusion of slick, viscous compounds lubricate gears as they slide into each other, rotating and interlocking in erotically-charged, rhythmic sequences. At the end of a long tunnel, humanoid robotic figures suddenly appear. Their movements hover between learning and instinct, as their forms drift across shifting states, giving way to other mechanical bodies, toward a remote and weightless elsewhere. The soundtrack unfolds as a continuous, droning base, intermittently punctured by the first lines from DeBarge's *All This Love*, a song about the healing power of love, sung in a distorted, metallic voice. Here the

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lyrics surface and recede as a language of intimacy slowly settles in, becoming part of life, whether organic or mechanical. The title *Boring Billion*, borrowed from Earth science (where it denotes a long interval of apparent geological stasis before the emergence of complex life), carries an ironic charge. Here, nothing is still. It is continuous emergence. No clear boundary holds, as machines are increasingly built to mirror living systems, and humans, in turn, adapt their behaviours, environments, and perceptions to mechanised logic. The work traces cycles of optimisation that spiral into overload and decay, while providing disquieting reflections on the over-saturation that drives our contemporary, algorithmically-anchored visual culture. At the same time, it points to the fragility of the technological infrastructures we rely on, exposing their inherent vulnerability.

Biography

Yuyan Wang (1989, China) is a filmmaker and video artist currently based in Paris. Her work has been showcased at art events and institutions including the Crac Alsace; 2025 Gwangju Biennale; the 12th Berlin Biennale; Tate, London; the Centre Pompidou, Paris; the Palais de Tokyo, Paris; UCCA – Center for Contemporary Art, Beijing; the Douglas Hyde Gallery, Dublin; the Wanås Konst, Knislinge; and 3bisf – Centre d'arts contemporains, Aix-en-Provence; and at festivals such as Berlinale; the International Film Festival Rotterdam; Doc Fortnight at the Museum of Modern Art, New York; CPH:DOX; and the European Media Art Festival, Osnabrück. Her films have received numerous awards.

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Maya Watanabe

Jarkov (2026)

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Site specific single-channel video installation, colour, stereo sound, 20'.
Commissioned and produced by Fondazione In Between Art Film,
co-produced by Mori Art Museum, Tokyo, with additional support
from Mondriaan Fund, for the exhibition *Canicula*, 2026. Courtesy of
the artist; Fondazione In Between Art Film; Livia Benavides Galería,
Lima; tegenboschvanvreden, Amsterdam.

The work of Maya Watanabe engages with death and mortality, and their material and symbolic traces. Her moving-image installations combine documentary research with a spatial and experiential dimension. Shaped by direct encounters with bodies and sites marked by loss, her work considers how death is perceived, recorded, visually mediated and understood, while exploring what happens when moving images fail to reveal their subject fully, and instead expose the limits of visibility and cognition itself. Through her work, Watanabe addresses the fragile boundaries between life, death, matter, memory and disappearance.

Within surroundings where the darkness is designed as a spatial experience, *Jarkov (2026)* exposes us to a paradox of vision and knowledge. The camera leads us into very close proximity with a woolly mammoth from 20,000 years ago, discovered in the Arctic tundra as a result of the increase in temperatures caused by global warming, and forces us to grapple not only with timescales that exceed human understanding but also with the fragility of life.

Synopsis

Over the past decades, the Arctic permafrost has lost one meter of ground each year. As it melts, it reveals bodies from the Pleistocene Epoch that appear frozen in time. Buried in ice for millennia, these remains have been prevented from decaying, sometimes with fur, skin, and internal organs intact. *Jarkov* is a remarkably well-preserved woolly mammoth who died 20,000 years ago. Upon discovery, he was extracted and relocated as a single, massive 23-ton block of frozen soil and surrounding sediments, with only two visible tusks protruding from it. Carved out of the permafrost in northern Siberia, a subterranean network of tunnels now holds *Jarkov*, where a constant temperature of -12°C stops him from thawing out. The film is shot within this underground space, where the camera moves unhurriedly, carefully panning its frozen passages together with the few visible patches of *Jarkov* and other mammoths' remains, such as bones and molars, preserved there. The slow pace and macroscopic definition, however, do not ensure the legibility of the scene. Installed in a disquietingly tilted room so dark as to itself border on abstraction, the film enacts fragmented choreography of tight close-ups and environmental zoom-outs whereby images either emerge in crisp shapes or recede in a series of indistinct tactile textures – transparent and glass-like, opaque and metal-like, rugged and reef-like, hairy and weed-like. The low-frequency, almost

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telluric soundtrack, composed by Robin Rimbaud aka Scanner, relays this glacial, haunted space-time as if channelling ghostly presences from both the deep past and the near future, the disorienting effect heightened by the camera constantly rotating on itself. In this enigmatic atmosphere, caught between visibility and uncertainty, exposure and concealment, preservation and decomposition, bodies transform into landscapes, landscapes into bodies, and differences in scale between biological and geological life are blurred. Ultimately, the video installation creates an embodied experience of a space and a time that predate and exceed the human lifespan, situating the viewer before a scenario that resists cognitive grasp.

Biography

Maya Watanabe (1983, Peru) is a visual artist and filmmaker who lives and works in Amsterdam, where she teaches at the Gerrit Rietveld Academie. Her work has been presented at institutions such as the De Pont Museum, Tilburg; MAXXI, Rome; the Sharjah Art Foundation; the Palais de Tokyo, Paris; the Kyoto Art Center; Fridericianum, Kassel; Matadero Madrid; the Mori Art Museum, Tokyo; and MASP, São Paulo. She has participated in various art biennials and festivals, including Manifesta 15, Barcelona; the Videobrasil festival, São Paulo; the Havana Biennial; the Asian Art Biennial, Taichung; the Wuzhen Contemporary Art Exhibition; and the Beijing Biennial. She has also worked as an audiovisual art director on stage productions in Peru, Spain, Austria, and Italy. She is currently a PhD researcher in the Department of Visual Cultures at Goldsmiths – University of London.

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SCENOGRAPHY

“As had already been the case for *Penumbra* and *Nebula*, the exhibition design for *Canicula* has brought to life both the exhibition narrative and the curatorial concept through a series of spatial and atmospheric interventions and through the use of materials that are evocative of fatigue and deterioration.

Canicula is the third chapter in an ongoing exploration of the design of moving images-based exhibitions as embodied experiences. Within this framework, the exhibition design operates as the natural extension of the films, translating their moods, rhythms and affective qualities into spatial features. Conceived from the outset in continuous dialogue with the artists and with the architecture of the Complesso dell’Ospedaletto, it becomes an integral part of the curatorial script rather than merely serving as a backdrop or technical infrastructure, moving beyond vision, engaging the body, and tapping the multidimensional potential of the works.

Canicula unfolds as a material, climatic, and mental condition – a state of saturation and suspension brought on by relentless heat and light: floors subtly rise, ceilings descend and surfaces blister or soften as if fatigued by prolonged exposure. Artificial light punctuates the exhibition path, shifting from blinding flare to near darkness and forcing the eye to readjust on the fly. The chromatic register of the palette tends towards dense, saturated hues of orange, suggesting an overwhelming, metaphorical heat that is permeating the spaces of the Complesso dell’Ospedaletto from the outside. Light defines the emotional and chromatic temperature of the different passages within the architecture, becoming a recurring thread woven throughout the spatial experience and pointing towards the intensification of a threatening external condition.

The exhibition design for *Canicula* conjures up a sense of entropy, precarity and vulnerability, reflecting the discomfort of inhabiting an unstable state – a breaking point marked by oscillations between the desire for escape and moments of withdrawal and isolation. Heat becomes a spatial presence, subtly warping the environment and transforming the exhibition into a site of tension between exposure and protection, inertia and intensity, where perception is blurred and matter breaks loose, as the space is permeated by unrelenting pressure.

The different spaces within the Complesso dell’Ospedaletto respond to these conditions: they are not concealed but activated through gestures of incision, protective wrapping and distortion. Architectural proportions are altered, technical systems and structural elements are exposed and repurposed as agents in the service of the exhibition design, contributing to a space that feels like it is both in the process of being formed and teetering on the verge of collapse.”

2050+

Sara Barbini, Matteo Bozzi, Francesca Lantieri,
Ippolito Pestellini Laparelli, Sofia Tapia Buchelli

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PUBLIC PROGRAMME

Canicula will be accompanied by a cross-disciplinary symposium curated by Bianca Stoppani, curator for the editorial and discursive for the editorial and discursive programmes at the Fondazione, and organised in collaboration with Palazzo Grassi, Pinault Collection Venezia at the Teatrino di Palazzo Grassi on October 26–27, 2026. The public programme will involve the artists featured in the exhibition and expand the conversations around their practices, via panels, screenings and performative contributions.

For this project, the Fondazione has once again activated a number of educational partnerships with Italian universities, including the Department of the Arts, Alma Mater Studiorum, Università di Bologna; the Department of Philosophy and Cultural Heritage, Università Ca' Foscari Venezia; and the School for Curatorial Studies Venice, with the aim of offering formative experiences tailored to students from art history, film, curating, photography, and scenography schools.

The programme's media partner Mousse will organise a special live media coverage of the conversations and panels over the two days to be broadcasted via Mousse's Instagram account, offering critical and editorial insights that will be echoed across various formats following the event.

For more information, visit: inbetweenartfilm.com

GUIDED TOURS

The Foundation offers free guided tours of *Canicula*. Every second and fourth Saturday of the month, at 10:00 and 16:00, the exhibition can be visited under the guidance of Oltreforma, a Venice-based collective operating in the field of art education. Dedicated to creating cultural experiences that are open, shared and accessible to all, Oltreforma explores the exhibition's themes by crossing boundaries between disciplines and looking in depth at the work of the artists. These sessions introduce visitors to the language of moving images and contemporary art through a lens that is both accessible and critically stimulating.

The maximum capacity is 12 people.

For reservations, write to: tour@inbetweenartfilm.com

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TEAMS PROFILES

2050+

is an architecture studio based in Milan whose work revolves around diverse forms of critical spatial practice at the intersection of technology, politics, and the environment. Founded in 2020, the studio curated *Fuoripista* and *de bello* at gres art 671, Bergamo; *Synthetic Cultures* at the International Architecture Biennale of Rotterdam 2022; and *Open*, for the Russian Federation Pavilion at the Biennale Architettura 2021, Venice. The studio has been responsible for set design and exhibition design projects for Fondazione In Between Art Film, Venice; the Teatro Donizetti, Bergamo; the Haus der Kulturen der Welt, Berlin; the National Museum of Norway, Oslo; the Haus der Kunst, Munich; and MAAT Museum, Lisbon. 2050+ teaches at the Royal College of Art in London, where it leads the design studio *ADS8 – Sport Stories: Beyond Competition, Towards New Politics of Movement*. Texts authored by 2050+ have appeared in *I, Like Many Things* (Yale School of Architecture, 2023), *Automated Landscapes* (Nieuwe Instituut, 2023), and *The Last Grand Tour* (Park Books, 2023).

LEONARDO BIGAZZI

is a curator and artists' film producer based in Florence. Since 2020, he has been a curator at Fondazione In Between Art Film, co-curating the following exhibitions: *Nebula* and *Penumbra* for the Biennale Arte 2024 and 2022, respectively, in Venice; *Karimah Ashadu: Tendered* at Camden Art Centre (traveling to the Renaissance Society at the University of Chicago in 2026); and *Ali Cherri: Dreamless Night* at GAMeC, Bergamo, and FRAC Bretagne, Rennes. Since 2008, he has been the curator of Lo schermo dell'arte – Contemporary Art and Cinema Festival, Florence, and since 2012 the curator of VISIO – European Programme on Artists' Moving Images, which he founded. He has commissioned and/or produced more than forty artists' films, which have been presented at Tate, London; the Museum of Modern Art and MoMA PS1, New York; the Centre Pompidou, Paris; and Manifesta, among others. He produced Karimah Ashadu's *Machine Boys* (2024), which was awarded the Silver Lion for a Promising Young Artist at the Biennale Arte 2024 in Venice. He has contributed to and edited several publications, including *VISIO – Moving Images in Europe since the 2010s* (Lenz Press). Most recently, he curated *Iván Argote: Radical Tenderness*, Galerie Rudolfinum, Prague, and *Aziz Hazara: Nightfall*, coleção Moraes-Barbosa, São Paulo.

BEATRICE BULGARI

lives and works between Rome and New York. Since 2020, she has served as president of Fondazione In Between Art Film, which she founded and which aims to support artists, institutions, and researchers working with moving images. From 2012 through 2019, she was at the helm of the film production company that she established, called In Between Art Film and dedicated to providing artists and directors with the opportunity to explore freely an interdisciplinary creative approach, encompassing the languages of cinema and contemporary art. In 2007, she created CortoArteCircuito, a multifaceted platform that produced documentaries by international directors on the work of contemporary artists. Bulgari has also collaborated as a set and costume designer on numerous films, including Giuseppe Tornatore's *Nuovo Cinema Paradiso*. Most recently, she founded Eolo Film Productions.

IPPOLITO PESTELLINI LAPARELLI

is an architect and curator whose work encompasses technology, politics, design, and environmental practices. Formerly a partner at OMA/AMO, he founded the interdisciplinary studio 2050+ in Milan to deploy space as a medium rather than as a goal; there, he works on projects that include curatorial and research practices, exhibition design, set design, and architecture. In 2018 Pestellini co-curated Manifesta 12, *The Planetary Garden: Cultivating Coexistence* in Palermo. Since 2017 he has been teaching at the Royal College of Art in London and, in 2023, he served as President of the Jury at the Biennale Architettura 2023, Venice. His work has been shown and published internationally across media, institutions, festivals, and exhibitions.

ALESSANDRO RABOTTINI

is an art writer and curator who lives in London. Since 2020, he has been the artistic director of Fondazione In Between Art Film. In this role, he co-curated the following exhibitions: *Nebula* and *Penumbra* for the Biennale Arte 2024 and 2022 in Venice; *Karimah Ashadu: Tendered* at Camden Art Centre (traveling to the Renaissance Society at the University of Chicago in 2026); and *Ali Cherri: Dreamless Night* at GAMeC, Bergamo, and Frac Bretagne, Rennes. Rabottini has also curated exhibitions at other venues, including: MAXXI L'Aquila; the Center d'Art Contemporain Genève; the Bergen Kunsthall; Le Consortium, Dijon; the Triennale di Milano; PAC, Milan; Villa Medici, Rome; Museo MADRE, Naples; and GAM, Turin. He has contributed to museum catalogues on the practices of Uri Aran, Rosa Barba, Cecily Brown, Formafantasma, Thao Nguyen Phan, Dana Schutz, Piotr Ukełański, Paloma Varga Weisz, and others. He has edited books and catalogues on the work of Gianfranco Baruchello, Andrea Branzi, Latifa Echakhch, Giuseppe Gabellone, Massimo Grimaldi, Elad Lassry, David Maljković, Victor Man, Luca Monterastelli, Oscar Murillo, Robert Overby, Tim Rollins and K.O.S., Sterling Ruby, Ettore Spalletti, and Tris Vonna-Michell, among others.

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BIANCA STOPPANI

is an art researcher who writes and conducts curatorial work around deviant beings and emancipatory politics. Their writing has appeared in artists' catalogues, art magazines, and newspapers. They have edited publications, organised reading groups and given talks at art institutions, artist-run spaces, and universities. In their role of curator for the editorial and discursive projects at Fondazione In Between Art Film, they have co-edited monographs and exhibition catalogues such as *Karimah Ashadu: Tendered* (Mousse); *Nebula* (Marsilio Arte); *Ali Cherri: Dreams of a Dreamless Night* (Lenz Press); and *Penumbra* (Mousse). They have also curated the exhibition-related public programs *Thick Atmospheres* at the Teatrino di Palazzo Grassi, Venice (2024), and *Vanishing Points* at the Complesso dell'Ospedaletto, Venice (2022).

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HISTORICAL NOTES ON THE COMPLESSO DELL'OSPEDALETTO, VENICE

Built in 1517 as a temporary structure to shelter destitute people, the Ospedaletto soon became one of the most important hospitals in Venice. Its temporary structures gradually gave way to permanent wards and a church, the design of which was influenced by Andrea Palladio. Over the centuries, the Complesso dell'Ospedaletto was reworked following contemporary tastes: from Baroque interventions by Baldassare Longhena onto the church facade to decorations by some of the most famous artists of the time, such as Giambattista Tiepolo.

Further additions included a courtyard and loggia, again designed by Longhena, a spiral staircase designed by Giuseppe Sardi, and an elliptical concert hall decorated with illusionistic paintings by Tiepolo's pupil Jacopo Guarana. This stratification of architectures was accompanied by various changes of purpose that continued up until recently when the Complesso dell'Ospedaletto was the site of a retirement house before becoming a cultural venue thanks to Ospedaletto Contemporaneo promoted by Venews Arts.

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FONDAZIONE IN BETWEEN ART FILM

Fondazione In Between Art Film was founded in Rome in October 2019 with the mission of promoting the culture of moving images and of supporting international artists, institutions and research centres that explore the dialogue between disciplines and the boundaries between film, video, performance and installation. Under the guidance of its founder and president Beatrice Bulgari, Fondazione In Between Art Film aims to contribute to the international artistic debate by furthering the role and potential of moving images in our time.

The cultural program of the Fondazione entails a wide range of activities, such as commissioning and producing new video and film works, organising original exhibitions and timely public programs, collaborating with leading international institutions, and producing innovative editorial projects. The Fondazione's commitment to the culture of moving images is also reflected in its support to the film programming of MAXXI Museum in Rome, Tate Modern in London, and Lo schermo dell'arte in Florence.

In conjunction with the Biennale Arte, Venice, every two years the Fondazione commissions and produces a large-scale exhibition at the Complesso dell'Ospedaletto, together with an accompanying catalogue and discursive public program.

Entitled *Penumbra*, the first exhibition was held in 2022 and featured eight video and film installations commissioned from Karimah Ashadu, Jonathas de Andrade, Aziz Hazara, He Xiangyu, Masbedo, James Richards, Emilija Škarnulytė, and Ana Vaz. It was accompanied by *Vanishing Points*, a cross-disciplinary public program that welcomed twenty-six international speakers from the arts, architecture, science, and philosophy. The Fondazione produced also the catalogue of the exhibition, which was issued by Mousse Publishing in 2023. *Penumbra* was followed by *Nebula*, which was held in 2024 and featured eight video and film installations commissioned from Basel Abbas and Ruanne Abou-Rahme, Giorgio Andreotta Calò, Saodat Ismailova, Basir Mahmood, Cinthia Marcelle and Tiago Mata Machado, Diego Marcon, Ari Benjamin Meyers, and Christian Nyampeta. It was accompanied by *Thick Atmospheres*, a symposium embracing an entangled perspective on media and environments, staged on October 17–18, 2024, in collaboration with Palazzo Grassi Pinault Collection Venezia. The catalogue for *Nebula* was released by Marsilio Arte in 2024.

Unison is an additional biennial initiative from the Fondazione, which aims to conceive, commission, and produce major video installations for the benefit of international institutions. Its first instantiation was *Dreamless Night*, a solo exhibition by artist and filmmaker Ali Cherri, organised in collaboration with GAMeC, Bergamo, and Frac Bretagne, Rennes (2023–24). The first institutional monograph on the artist was published by Lenz Press in 2024. The second project was *Tendered*, a solo exhibition by artist and filmmaker Karimah Ashadu, staged in collaboration with Camden Art Centre, London, and the Renaissance at the University of Chicago (2025–26). The first reference monograph dedicated to the artist was published by Mousse in 2025.

Since its inception, the Fondazione has collaborated with international institutions on the production and co-production of a number of works by artists and filmmakers, such as Rosa Barba for her show at Museo MAXXI, Rome; Karimah Ashadu for her participation at the Biennale Arte 2024,

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Venice (awarded with the Silver Lion for a Promising Young Artist); Randa Maroufi (awarded with the Leitz Cine Discovery Prize for Short Film at the 75th Semaine de la Critique in Cannes); Gala Hernández López, Andro Eradze, and Gerard Ortín Castellví through the VISIO Production Fund at Lo schermo dell'arte – Cinema and Contemporary Art Festival, Florence; Jonathas de Andrade for his show at the Brazil Pavilion at the Biennale Arte 2022, Venice; Iván Argote for his participation in the Prix Marcel Duchamp 2022; Driant Zeneli for his participation in Manifesta 14 in Pristina; Formafantasma with Joanna Piotrowska for the studio's show at the National Museum of Norway, Oslo; and Thao Nguyen Phan for her show at Pirelli HangarBicocca, Milan, among others.

Fondazione In Between Art Film began its activities with *Mascarilla 19 – Codes of Domestic Violence*, its first commissioning program. The initiative commissioned and produced eight new video works to Iván Argote, Silvia Giambrone, Eva Giolo, Basir Mahmood, Masbedo, Elena Mazzi, Adrian Paci, and Janis Rafa, that dealt with the dramatic subject of violence against women, and the way in which it has been exacerbated by measures to contain the COVID-19 pandemic.

The Fondazione also created a permanent research platform, *STILL – Studies on Moving Images* (still.inbetweenartfilm.com/en/), to extend its commitment to the field of theory, by building a growing archive of texts about the works in the Fondazione's collection and the supported artists.

The Fondazione drives forward and expands the work of the production company In Between Art Film, which from 2012 to 2019 supported video and film productions by important international artists and directors such as Vanessa Beecroft, Pierre Bismuth, William Kentridge, Diego Marcon, Shirin Neshat, and Orhan Pamuk; as well as Angela Ricci Lucchi/Yervant Gianikian for documenta 14; Adelita Husni-Bey and Anna Franceschini for the Italian pavilions at the Biennale Arte, Venice, respectively in 2017 and in 2019; and Yuri Ancarani, Jordi Colomer, and Masbedo for Manifesta 12, Palermo, in 2018. In addition, it supported the programs of events and institutions such as MAXXI Museum, Rome; Tate Modern, London; Manifesta 12, Palermo; miart – international fair of modern and contemporary art, Milan; Center d'Art Contemporain Genève; Centro Pecci, Prato; Lo schermo dell'arte – Cinema and Contemporary Art Festival, Florence; Rencontres Internationales, Paris; GAMeC, Bergamo; Dhaka Art Summit, and LOOP Barcelona.

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To receive updates from the Fondazione, please visit inbetweenartfilm.com
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06.05–22.11 2026

Complesso dell'Ospedaletto

An exhibition conceived
and produced by Fondazione
In Between Art Filmwith
Lawrence Abu Hamdan
Massimo D'Anolfi and
Martina Parenti
Roman Khimei and
Yarema Malashchuk
Janis Rafa
P. Staff
Wang Tuo
Yuyan Wang
Maya Watanabecurated by
Alessandro Rabottini
Leonardo BigazziProject manager
Alessia CarlinoTexts and public programme
curated by
Bianca StoppaniAssistant curators
Anna Castelli
Giovanni Giacomo Paolin
Livia PolaccoExhibition office
Chiara NicoliniScenography
2050+
Sara Barbini, Matteo Bozzi,
Francesca Lantieri, Ippolito
Pestellini Laparelli, Sofia
Tapia BuchelliExhibition set-up
Altofragile
Lapo Gavioli, Valentina
Goretti, Giulia Mainetti,
Francesco RovaldiDesign
Lorenzo Mason Studio
Michele Bellinaso, Lorenzo
Mason, Simone SpinazzèTechnology
Giochi di LuceDisplay
Definizioni**COLOPHON**Lighting
AfsGraphic Lab
Colorzenith, Graphic ReportOrganisational office
Venews C563 Arts – Massimo
Bran, Paola Marchetti
Ospedaletto Con/temporaneo
– Mariachiara Marzari
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Bernardino, Simona IandoliEducation
OltreformaLegal advisor
Angela SaltarelliFiscal advisor
Benigni&KInstitutional
relationships with
Soprintendenza e Comune
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Giulia Maggi, Marianita
Santarossa
Sam Talbot – Matthew
Brown, Flora Guildford,
Sam TalbotVisual story-telling
Giacomo Bianco
Thanks to
arch. Don Gianmatteo
Caputo, Delegato Patriarcale
per i Beni Culturali e
l'Edilizia di Culto, Curia
Patriarcale di VeneziaI.P.A.V.
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Exhibition guide

Synopsis
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Bianca StoppaniCopy-editing and
translations by
Traduzioni Liquide –
Gordon Fisher
Claudia CazzanigaAll works commissioned
and produced by Fondazione
In Between Art FilmAll works courtesy of the
artist, and Fondazione In
Between Art Film

Public Programme

Public programme organised
in collaboration withPalazzo Grassi, Pinault
Collection Venezia

at the

Teatrino di Palazzo Grassi
26–27.10.2026curated by
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Chiara Nicolini
Giovanni Giacomo PaolinEducational partners
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Alma Mater Studiorum,
Università di Bologna
Department of Philosophy
and Cultural Heritage,
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VeniceMedia partner
Mousse