

Giulia Savorani

Portfolio



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I am a visual artist, filmmaker and teacher. I graduated in Painting at the Academy of Fine Arts of Brera. Afterwards I deepened my studies in filmmaking at the Civica Scuola di Cinema Luchino Visconti in Milan. In 2019 I completed the master Moving Images Art at the Iuav University of Venice. The media I work with are video, animation, analogue and digital audiovisual techniques, installations, drawing and painting, following a path of continuous technical and linguistic experimentation.

My research lies on the borderline between visual arts and cinema.

As a consequence of my intolerance for the absolute meaning of the single image, I generate layered narratives, far from the classic narrative mode based on story and plot, I rather create flows of images and meanings that insinuate themselves into the heart of the creative process, often showing its devices.

I pursue an idea of art and cinema as thought processes

in action, which consequently define themselves as possibilities of emancipation from the subtle mechanisms of imposition and oppression, both intimate and social.

Artistic practice itself becomes the site of a learning process in which I probe the psychic and bodily relationships constantly activated in our daily lives. My attention is often directed towards the relationship between human beings, animals, plants and bacterial micro-organisms, with particular attention to the techniques of coexistence between them.

I frequently compose with archive material, both personal and from institutions or friends or, why not, strangers.

The animations I produce disappear because they are drawn on glass, just as the installations want to be an experience. I believe that what we call experimental cinema is part of this idea of experience, but in fact it cannot be just cinema.

My films and installations have been presented at Tent School of Performative Practice (Gessneralle, Zurich CH, 2022), Lago Film Festival (Revine Lago TV, Italy, 2022), Closing soon (Athens, Greece, 2021) Kinolikbez (St. Petersburg, Russia, 2021)

T-short Film Online Festival, Experimental film out-of-competition (Lithuania 2021), International Short Film Festival Canton (China 2020), Short Movie Film Club Festival (Minsk Belarus, 2020), Green Ideal Biennale Technology Paratissima (Torino 2020), Biennale IKS parallel events (Istanbul, 2019), Macro Asilo (Rome, 2019), 55th and 52nd Mostra Internazionale del Nuovo Cinema di Pesaro, Filmmaker Festival (Milan Italy, 2016, 2018, 2019), Invideo 27th international video and film festival (Milan Italy, 2017).

I participated in artistic residencies at Tent School of Performative Practice (Zurich 2022), Closing soon (Athens, 2021) Bains Connective (Brussels, 2014) and Reframing home (Cagliari, Turin, Bergamo, 2017), Creative residencies curated by Cristina Muccioli (Mondolfo (PU) 2012).

Since 2019 I have been collaborating as an audio video operator for Zapruder Filmmakersgroup. I work on animation and video documentation projects and as a teacher at the Fine Arts Academy, Brera, Milan and Bergamo.

SCREENINGS

- Video theme and corporate image of Filmmaker Festival, Milan, 2024
- Selected for PANORAMICA*24 Visual container, Milan

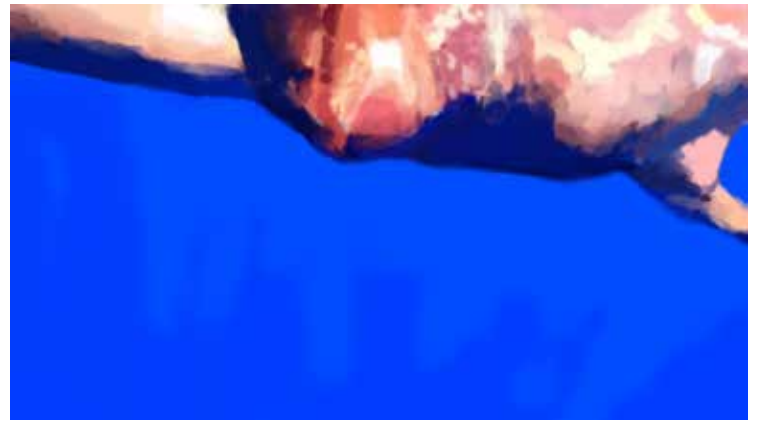
The swimmer

HD video, colour, sound, 42 sec
Digital 2D animation
2024

<https://vimeo.com/1016137062/e6dbecb625>



“La nuotatrice” (The Swimmer) is an animation inspired by footage created by Vittoria Assembri and Gaia Ginevra Giorgi. This project represents a visual journey in which movement and color become protagonists. The animation explores how these two forces intertwine, giving rise to a composition of shapes and shades which come together in an animated painting until they disintegrate. The video was the video theme and corporate image of Filmmaker Festival of Milan 2024. It is part of the selection PANORAMICA*24 promoted by Visual container Milan.

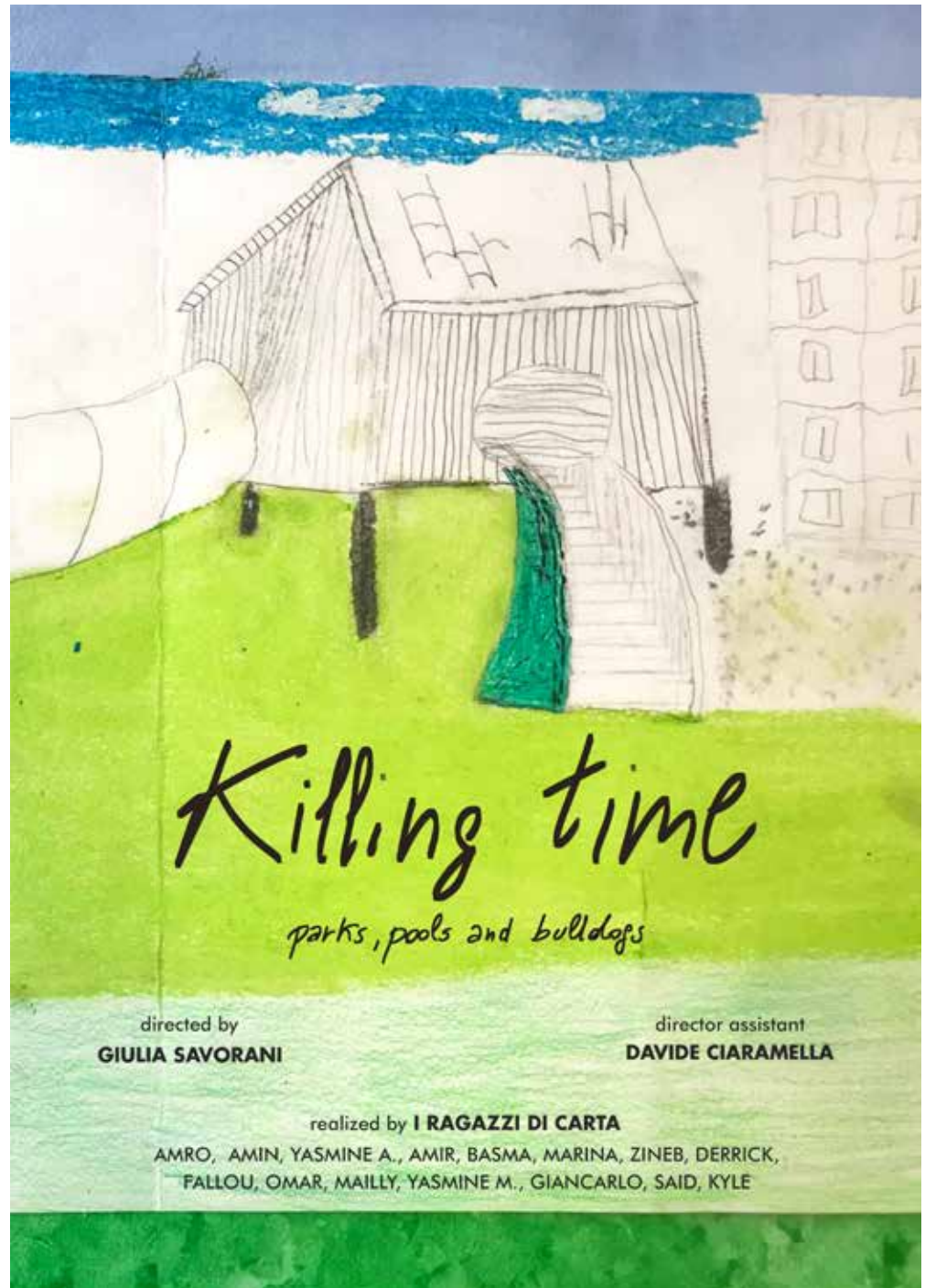


Killing time, parks, pools and bulldogs

HD video, colour, sound, 42 sec
Digital 2D animation
2024

<https://vimeo.com/981769598>
password:RagazziCarta

Killing Time can be defined as a self-cognitive documentary, produced through a multimodal anthropology experience where the creative process represents a possibility of emancipation, involving all participants in the production of knowledge. It is the result of the research process in the educational field at the "Renzo Pezzani" middle school in Corvetto, Milan. The film moves between memories, places and times near and far, alternating with fantasies, desires, fears. It tells of a city that leaves no room for children, of games on the escalators of a shopping center, of drug dealers, of fights, interspersed with idyllic seaside landscapes, children's pools and seas that submerge Christmas markets. In their spare time they play to kill time, the empty opportunity of idleness, potentially full of creativity. They nicknamed themselves The Paper Guys (I ragazzi di carta) because like paper they immediately catch fire but are also resistant.



SHOWS

- Liberi (Tutti) Festival Arti Performative, In Habitat, Verona IT, 2022

Shared dream of transformation

Installation, participatory performance
Duration 90 minutes
Documentation photos by Valentina Cavion
2022



Shared drama of transformation is the continuation of IN VITRO project (to see in the following pages), continuing the action of dissemination, information and active involvement in the alchemical creation of a regenerative and subversive substance.

After preparing one's own Fervida (Ferment of Life) I accompany people into a guided dream through a forest and into one's own laboratory for the creation of a healing substance for oneself and for the planet.

I dream of the possibility of restoring what we have destroyed with our capitalist culture. I dream that farmers can regain possession of their land in an organic way. Through dreaming a process of self-care and self-understanding is established. Why not also regain possession of one's oneiric space?



SHOWS

- Gessneralle Zurich, Tent School of Performative practice, Zurich, Switzerland (CH), 2022

Next to the river

By Akhshay Gandhi, Raunak Khan and Giulia Svaorani
Duration 30 minutes
2022

<https://vimeo.com/723336427/ff6d04b93e>

Developed during the Artist residency for Tent: School of Performative Practice held in Zurich supported by Gessneralle and Shedhalle.

It is a collaboration between a storyteller and actor (Akhshay Gandhi) , a dancer, singer and actor (Raunak Khan) and a painter and filmmaker (Giulia Savorani).

Nowadays the world is struggling for prime materials and energies, individuals struggling with connecting with each other and societies struggling with making sense of constantly shifting reality around them. And few systems, like, government, corporations and institutions work towards accumulating more power and energies for themselves, continuing to maintain the gaps between the rich and the poor, east and west, body and mind, white and black, human and nature and many more such divisions.

Since the beginning of our civilization, stories have helped us form deep relationships with everything around us from fellow humans to nature to systems. Stories have taken forms of mythology, folklore, legends, personal narratives, postmodern stories transmitted through mediums ranging from oral traditions to digital spaces.

At this moment we start a multimedia collaboration among east and west in which we imagine and re-image new & existing tales which creates a fantastical and folk experience. The beauty of the folk experience is that it reignites the fundamental human desire of collectivity and imaginative world of possibilities.

We, as collective, sit with the public and in an intimate way explore the 3 different fluid mediums. We pick up stories from our pot which is as diverse as cultures and unites us through



our fundamental human nature. A transformative drawing form meets rustic music meets organically growing storytelling. An experience of words, songs and colors brings the folk in us to life. We believe that folktales connect different countries and allow us to feel connected to each other.

EXHIBITIONS

- Closing soon, Atene, Grecia, 2021 <https://closingsoon.gr/project/in-vitro>

IN VITRO

Installation, glass jars, transparent film, corks, vegetables, fruit, herbs, water, sugar, permanent marker, vinegar
Variable sizes
2021



The installation consists of 218 used glass jars. Like domestic test tubes, these jars contain ingredients and create conditions suitable for the growth of germs. In contrast to the obsession with cleanliness and disinfection, this exhibition treats microorganisms as carriers of beneficial effects for the human organism. In nature there is no concept of good and evil, there is only the principle of the optimum possible balance, which is achieved through the coexistence of opposites.

It is an act of diffusion and participation in the alchemical creation of a regenerative substance. The aim is to claim a dynamic harmony, through continuous reflection, synthesis and research. Visitors to the exhibition are invited to collect and keep the formulations, together with detailed instructions on their creation and maintenance. The exhibition In vitro is the result of the residency at CLOSING SOON in September 2021.

Video notes 5

An'orchid - Mourning
HD video, sorveglianza video camera, 16mm film
1:40 and 2:39
2022

<https://vimeo.com/665164395>
<https://vimeo.com/659328519>
<https://vimeo.com/734956782>
password: ailuig



Three short films, *An orchid*, *Mourning*, and *Veil* are video and sound notes.

I like to collect the short videos in blocks, counting Affective objects, Oiseaux, animations 2017 and animations 2020 this is block number 5.

They are not projects that were thought out and structured beforehand, but notes that are created by doing, in which the process of association is much more like the process of painting, associations of images emerge through chromatic and emotional correspondences.



SCREENINGS

- [Filmmkaer Festival](#), Selezione ufficiale Prospettive, Milano 2019
- [Short Movie Club Film Festival](#), Selezione ufficiale Unfiltered Cinema, Minsk, Belarus, 2020
- [66 International Short Film Festival Oberhausen](#), Open Screening online, Germany, 2020
- [International Short Film Festival Canton](#), Selezione ufficiale, Cina, 2020
- [T-short Animated Film Online Festival](#), Selezione ufficiale sezione fuori competizione film animazione sperimentale, Lituania, Aprile 2021
- [Kinolikbez](#) Film Festival 2021, San Pietroburgo Russia
- Terre da Film Festival, 2021, Canelli, Italia
- One Reeler, Special Mention, 2021, Los Angeles, USA
- Paradox International Short Film Festival, Pune, India 2021

iQue viva

HD video, colour, sound, 1 min 30 sec
Animation hand-painted frames on glass and photocopies 2019

<https://vimeo.com/336373280>
password: ailuig

- Strano Film Festival, 2022, Capestrano (AQ) Italy
- Winner of VAA Video ART Award, Centro Luigi Di Sarro, Rome, Italy

The outcry stirs up the crowd in a bullfighting arena. Suddenly all is silent, and the bull comes in. The beast is black and lonely, it charges and then runs straight to chase the objective. The arena resonates with more applauses and cheering, so the bull runs again to launch a counterattack to the last drop of blood. iQue viva is a short animation film where the metaphor of bullfighting as ritual sacrifice and cruel struggle serves the purpose of a reflection about looking and being looked at as a power relationship, but it is also a meditation about the roles of victim, perpetrator and bystander. Can a gaze kill? And what responsibility holds



whoever sees an act of killing? The images mix hand paintings on glass and analogically modified frames of Sergej Ejzenstejn's Que viva Mexico!

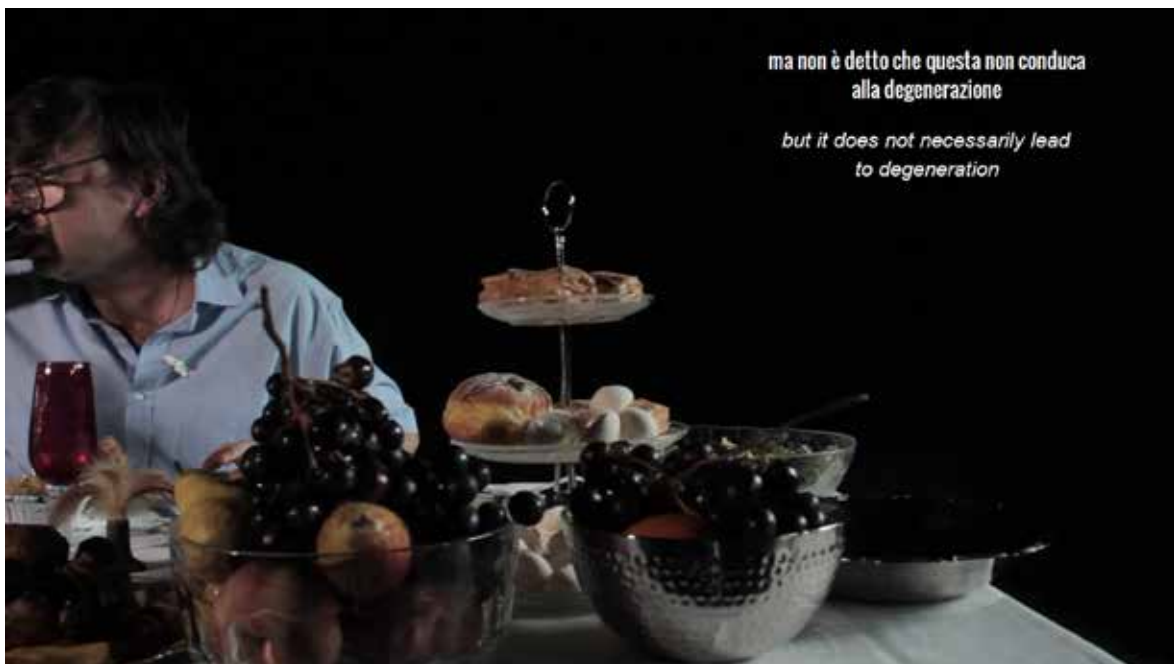
EXHIBITIONS

- Sonnentag, Innesso spazi di ricerca, Ravenna (IT), 2021

É utile ricordare da che rito urlerei

/It is useful to remember which rite I would shout from/
Video HD, colour, sound
2021

<https://vimeo.com/666485760/ab7150b542>
password: ailuig



ma non è detto che questa non conduca
alla degenerazione

*but it does not necessarily lead
to degeneration*

The camera moves hypnotically back and forth, the sound is heard, and a metronome marks the time. Thinking we are acting for our own good (every man for himself) we behave with pomp and excess, leaving lots of leftovers, and all hypnotised we follow the same example. We take care of the cleanliness of the food and the disinfection of the environment. But the relationship between inside and outside is not a one-way street, and we cannot think that defending ourselves from the outside world by putting a barrier of tools and ritual actions between us and this microcosm can protect us from death, or give us health. Especially since these actions are linked to the excessive consumption of products, food and medicines. What we see is a table laid, a man eating disorderly and without restraint for almost forty minutes. A voice, perhaps in his head, keeps reminding him

how to clean effectively or how to treat food and meat, the rules of the diligent housewife who only considers abundance, the treatment of food and a disinfected environment. What we see in the image is not what we talk about, or rather, we also talk about consumption and excess, but in fact the laid table stands between us and an actor immersed in a scene, it is a metaphor. The core of the work is the relationship between inside and outside. Our daily ritual actions such as cleaning, eating, today I am thinking especially of the action of disinfecting our hands, start from the idea that the enemy, the harmful agent, malignant we might say, is outside us, and therefore we process food, cook everything and carefully clean every corner to protect ourselves from something external.



SCREENINGS

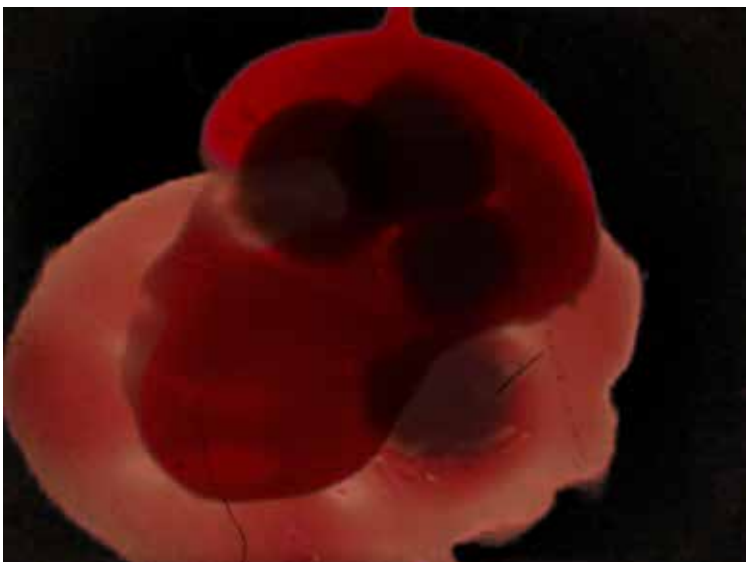
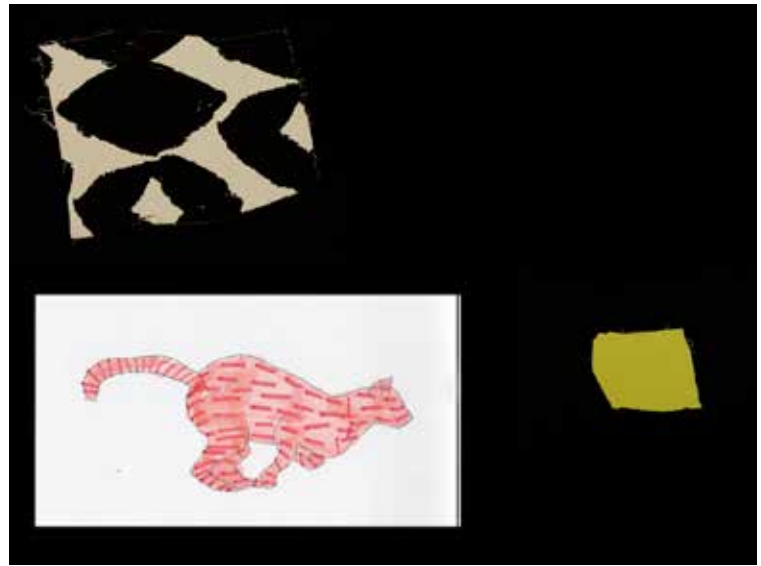
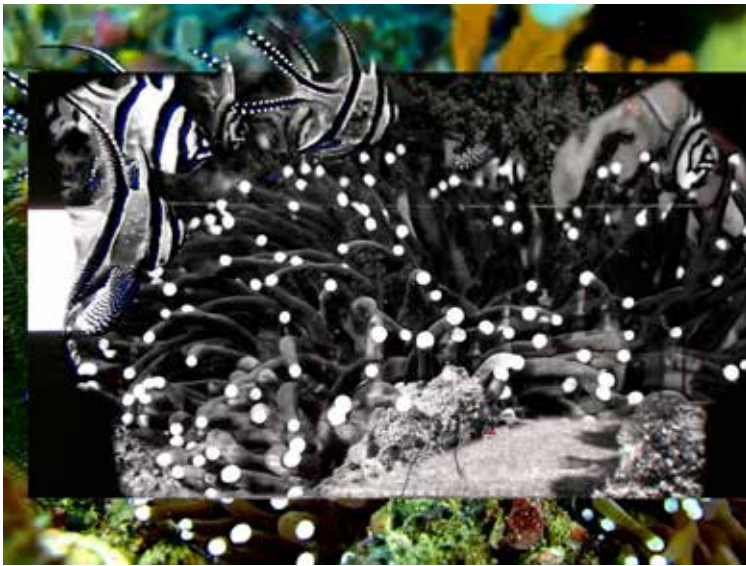
- Terre da Film Festival, 2021, Canelli, Italy
- Lago Film Festival, 2022, Revine Lago, Italy

Tutablu

Hd video, animation, Super8, 16mm painted
20 min 47 sec
2020
<https://vimeo.com/367565314/f6236aa9d1>
password: ailuig

Tutablu is the title of the musical piece composed by Luca Francio and Emanuele Landi. The song is a stream of visions inside the stomach of a cow in which comes to produce a poisonous substance.

Music by Luca Franceschini and Emanuele Landi
Film and animation by Giulia Savorani
Images by Francesco Martinazzo and Giulia Savorani



(tears-hearts)

Size of a fist
blotting paper, colour, water
since 2011



These handkerchiefs have absorbed the excess colour from my thoughts since 2011.

- 2021 online publication on [Phroom Magazine](#)

A king lear

Super 8, HD Video, Colour, Sound
Animation, 7min 14 sec
2020

<https://vimeo.com/381023062>
password: ailuig

The film is a diary seen through an old man's dream, but it is also an opportunity to trace a family tree and its underlying themes.

The reflection on the tragedy is intertwined with a family history. Giuseppe Cocchiara, in his book "La leggenda di Re Lear: saggio d'una interpretazione etnologica del gruppo novellistico Sacrificio del figlio minore" (The Legend of King Lear: An Essay on an Ethnological Interpretation of the Novelistic Group Sacrifice of the Younger Son), finds the origins of the tragedy of King Lear in the novelistic group of the sacrifice of the younger son.

Politics, the kingdom, the home, the mother or justice?

Probably Lear and Cordelia are mirrored or have the same feelings. So there could be many more King Lears, this is only 'one' possible case.

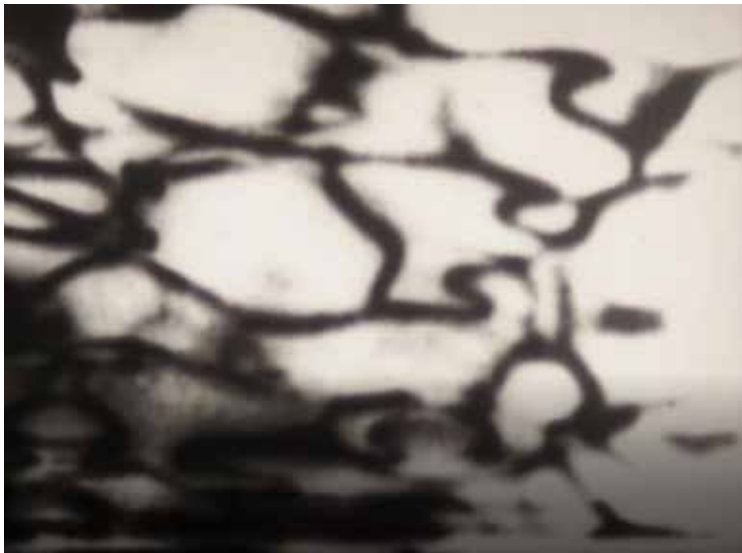


From waters

Cameraless film, monotype in 16 mm, 1min 43 se
music by Luca Franceschini
2019

<https://vimeo.com/300177374/5b9eab4f69>
[password:ailuig](#)

As Paul Valery writes: "in the ineffable sense of darkness, what belongs to our species and what belongs to our living matter and what belongs to our memories, our hidden strengths and weaknesses, and finally the formless feeling of not having always existed and of having to cease to exist, merge and blend together. Tears as an expression of our powerlessness to express, that is to say, to undo ourselves through the word of the oppression of what we are, as the limiting experience of language, beyond the voice, shipwreck in the unspeakable."
If poetry springs from the alienation of the subject into a common experience, and is therefore nobody's voice, there would seem to be no way to access one's subjectivity either through the ego or through the body, except through a dark zone beyond the subject. This could be the source of tears. The film was realised with found footage where water is the place from which images emerge.



EXHIBITION

- Beyond Language, Biennial IKSV Istanbul Parallel events, Kiraathane Edebyiat, Curated by Benedetta Casagrande and Lara Özdoğan, Istanbul

Brightness falls

Installation realised in collaboration with Francesco Martinazzo
Loop film and mechanical structure for text
2019

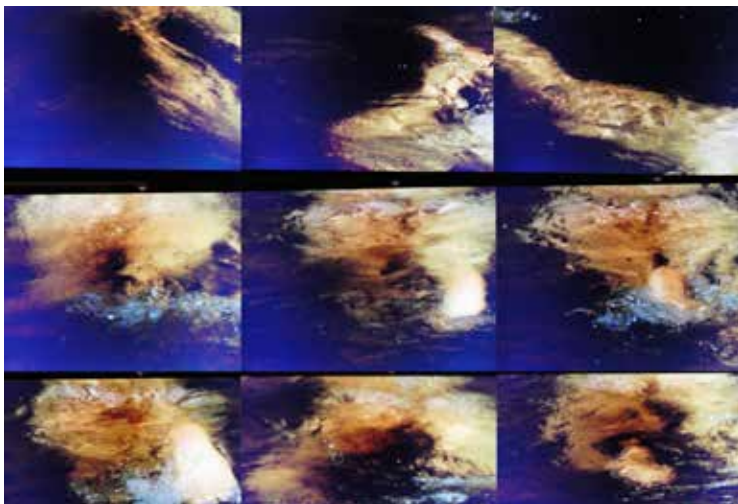


"A sentence from Thomas Nashe's poem "Litany in time of Plague" which recites "brightness falls from the hair" has been center of controversies in the literary world, and has been reflected upon by James Joyce who repeated it in "Portrait of the artist as a young man". In Joyce's version, the main character mis-remembers the original sentence and recites "darkness falls from the air".

The sentence moves, modify and become light and darkness, highlighting the philosophical and philological concerns with which the sentences have been imbued with though the centuries.

A linguistic misfire that carries within itself the dichotomy between high and low, emerged and submerged: what is submerged is transparent and free from sociality, which transforms language and its hidden emergences."

Text by Benedetta Casagrande





SCREENINGS

- Re-framing Home Movies, Residenza d'artista negli archivi home movies di: Cinescatti, Bergamo - Cineteca Sarda, Cagliari- Archivio Superottimisti Associazione Museo Nazionale del Cinema, Torino. A cura di Gianmarco Torri e Karianne Fiorini
- Filmmaker Festival, selezione ufficiale concorso Prospettive, Milano, 2018
- Fare/pensare, modi e stili della ricerca, Macro Asilo, Roma, 2019
- 55a Mostra Internazionale del Nuovo Cinema, Re-framing home movies, Pesaro, 2019

The Statue

HD video, colour, sound,
Super8, 35mm, digital, 30 min,
2018

<https://vimeo.com/291712843/8360aedde1>
password: ailuig

The film was made as part of the Re-Framing Home Movies residency. There was a clear contradiction between the practice of experimental cinema, which directly breaks, etches, deletes and modifies archive film, and the archive of family films preserved and catalogued in air-conditioned rooms. It was an opportunity for a reflection on the status of images and their use as simulacra. The Statue is both narrative and parodic, its structure is cyclical and non-chronological. Control and exuberant vitality, Apollonian and Dionysian, collide. The work speaks of the inability to feel images, but also of the preconceived and formal patterns that govern our society and the role of the artist in it.

The Statue is an early text by Aldo Braibanti. This film is its interpretation. Two courtesans find a statue on the seashore. They decide to take it to the village to make it into a monument representing the ideals of the community that they want to

impose on the other citizens. The action takes place in a moment out of time, like a discourse that can only be made under these conditions and that afterwards can only remain dormant under the established system and left to everyone's ability to conceal their preferences in life, sex or simply happiness. The diatribe is resolved with the destruction of the statue: the shattering of the image. The action is repeated, just as each gesture has already been performed countless times.

This film is a reflection on images and their use. The narration of a very simple fact is overshadowed by the structure. A circular structure that repeats itself just as the story of a statue that comes to life repeats itself, so do our gestures, the images of gardens, holidays, lunches and parties and the social conflicts filmed by the amateurs.



A film by Giulia Savorani

Director's assistant: Francesco Martinazzo

The statue: Thomas Buysens

A drunk: Vincenzo Pennella

A drunk: Jacopo Belloni

A courtesan: Silvia Ribero

A courtesan: Angie Rottensteiner

A sailor: Pietro Sarasso

A sailor: Francesco Martinazzo



Text freely taken from The Statue of Aldo Braibanti

Contribute to Costumes: Deborah Raineri

Contribute to the realization: Hellebrina Erbe & C.
Villa Faraldi (IM), 2018

Made under Re-framing Home Movies / Archived Residences
a project by Lab80 / Cinescatti, Superottimisti AMNC, Cineteca
Sarda

in collaboration with Karianne Fiorini and Gianmarco Torri

Images from the AMNC Archive / Superottimisti, Turin

Music made by Giulia Savorani starting from audio reels of
Superottimist archive

Super8 shooting and development by Giulia Savorani
Super8 of anonymous origin

With the support of SIAE Sillumina (ed. 2016)



Venus

Video HD, 13 min 14 sec,
2016

<https://vimeo.com/496971840>

A motionless chameleon. A speech in a bar, the camera's gaze moves slowly between glasses, bottles, fake flowers, postcards of asses and dictators. A speech about soccer and death at the barbershop. Waiting in a hotel room where a sculpture and a painting interact in an unlikely act of violence against a pregnant woman. A woman coordinates her elegant stride with that of her dogs, early in the morning and returns to a hotel room. An albino python slowly envelops us in its coils.





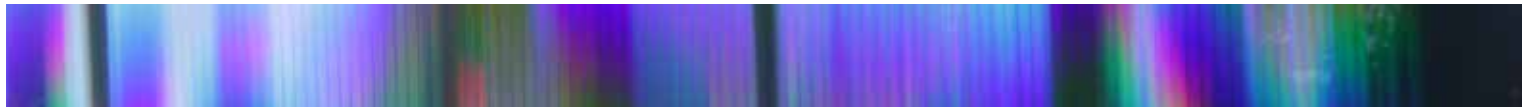
SCREENINGS

- 52 Mostra Internazionale del Nuovo Cinema, Pesaro, Italy, 2016
- Filmmaker Festival Milan, 2016
- Cineteca Nazionale Roma, Proiezione 2017
- Bergamo Film Meeting, selezione Europe Now - Cilect, 2017
- Milano in 48 h, da vicino nessuno è normale, Ass. Olinda, Milano, 2017
- Terminalia cantieri mobili, Monte San Martino (MC), 2018

Parco Lambro

Video Full HD, 12 min 51 sec
2016

<https://vimeo.com/169160599>



The film is a suggestions on the idea of the park, which is developed as an unusual variation on the theme nature documentary. Since a peacock shook his hypnotic eyes. Why a peacock? Since the beginning until the end, we can say that the themes and the issues were amalgamated delineating some constant elements: the dance, the re-appropriation of the body, certain expressions of vitality. As for training to truth and mystery, these expressions are manifested, and evaporate in an instant.

An exploration through the repertoire of the Re Nudo Festival, amateur videos Super8 and actual possible transformations within the park. The voice off is the result of research and selection of parts of the text taken from the recording of Thomas Eliot's Four Quartets.

Authors: Federico Gariboldi, Francesco Martinazzo, Giulia Savorani, Martina Taccani

Sound: Leonardo Falascone

Production: Civica Scuola di Cinema Luchino Visconti



SCREENINGS

- Giorgio Cini Foundation, The Glass Rooms. Commissioned film to accompany the exhibition The Glass Ark. Animals from the collection of Pierre Rosenberg, from 26 April to 1 August 2021

The enchanted menagerie

HD video, hand-painted animation on glass
archive film- in 16mm, 6 min
2020

<https://vimeo.com/498993193>
password: ailuig



Animation painted on glass, created for the exhibition L'Arca di Vetro, gli animali della collezione di Pierre Rosenberg, 21 March - 1 August 2021 at Le Stanze del Vetro, Fondazione Giorgio Cini, Venice.

From an idea by Giordana Naccari
Video and animation by Giulia Savorani

Tale and text by Giordana Naccari and
Cristina Beltrami

Narrated voice of Stefano Chinellato
With the support of Pentagram Stiftung

EXHIBITIONS

- LocalArt, Mondovì (CN), 2016
- Screen Garage, Corso Sempione 34 Milan, 2016
- Biennale Giovani Monza, Serrone Villa Reale, Monza (MI), invited by Bruno Muzzolini, 2017

TreeCloakBell

HD video, photographs, installation 11 min 54 sec, 2015

<https://vimeo.com/138460382>
password: ailuig



TreeCloakBell has been realized at Mondovì, inspired by the story of a woman considered Servant of God or heretical in the XVII century. The film is a critique of dogmatism and it is made by following the dynamics of a dream.

Around 1680, in Mondovì, there were some rebellions against fiscal oppression of Savoy, called Salt Wars, rebellion against an arbitrary rule as any other. Of the same historical period is the figure of Anna Maria Faussone, servant of God, whose life is explanatory of individual and collective psychologies who lived deeply the conflict between coded ethical and moral. Figures relegated to the definitions of heresy or holiness that reveal in these borders psychosis, neurosis, mystical sublimations, hallucinations and parapsychological experiences. Containers that can not grasp, or contained too fleeting. In many cases classifications depend on the visions and codifications that judge.



Artwork realised within the framework of the LocalArt production prize competition promoted by the Fondazione Cassa di Risparmio di Cuneo in collaboration with the Art.ur Association of Cuneo and the Fondazione Fotografia of Modena
Curated by Ilaria Bonacossa





SCREENINGS

- INVIDEO - 27th International Exhibition of Video and Cinema, invited by Giuseppe Baresi, Milan, 2017

Oiseaux Alektoris (ordine)

Oiseaux

Video HD, 2 min 45 sec,
2014

<https://vimeo.com/81310611>

Oiseaux, Alektoris and (ordine) are a trilogy realized from reflections on the phobia of birds. Oiseaux presents an animal interaction in a city space watched from an animal dwell. A voice is reading from a birds encyclopedia in a rudimentary French. We fear what we don't know and some times we mostly fear humankind.

Alektoris

Video HD, 4 min,
2014

<https://vimeo.com/88513573>

Accenteur alpin, Accenteur mouchet, Accipiter gentilis, Accipiter nisus, Accipitridés, Acridotheres cristatellus, ... Alektoris is the name of a species of bird. It is an experimental video, two voices, masculine and feminine enunciate names of bird's species that begins with the letter A. This video is maybe an attempt to give a name to a sensible image.

(ordine)

Video HD, 3 min 15 sec,
2014

<https://vimeo.com/85142742>

A sensory logic guide the succession of images and sounds. (ordine) is a free visual experimental video about game and domination covered by order. Children are playing basketball and they are arguing about a foul. Among them there is one who is considered a chef, he decides the truth. Bird's phobia could deal with control. As it could be a matter of control and relationship it could be, broadly speaking, related to justice.



EXHIBITIONS

- Studi Festival #01, Milano, 2015
- Parcours d'artiste, Forest Bruxelles, 2014
- Residenza d'artista Bains Connective, Bruxelles 2014

Affective objects

Affective objects are a series of installations, videos and photos, realized from the affection for some forgotten and deposited objects, sometimes a little disturbing or impediment.

Nonsense verde granata Set for a Voice

Solare

Video HD, loop, projected on wall
350x197 cm ca, 0 cm from floor
2013

Nonsense verde granata is a camera take of an upside down sofa. An affective form.

Video HD, 2 min 51 sec, Foto 90x60
cm, inkjet print on mat paper 240 gr,
2014

Have you ever seen the girl singing and playing the violin in Brussels's bars? My intent was to prepare a set for her voice, but when I get in touch with her it was too late. The set has taken the form of an installation, a composition a composition of affective forms at their essential point. I wouldn't even know were to put the violinist, the installation was already her portrait

Foto 90x50 cm, inkjet print on mat
paper 240 gr,
2013

Solare is a camera take of an angle of an house, where plants, pumpkins, vases and some furniture stand near a window. All is abandoned with care. Objects are seen, nourished, enliven and life-giving, made visible and usable, primarily by light. The opposition of the two sides, one filled with amass of plants, objects, edible goods, and the other empty. A microcosm (or macro, that is insignificant), badly distributed, observed in one of his possible expressions of methodical abandon.



EXHIBITIONS

- Bains Connective, Bruxelles

Thermodynamic free energy

Installation, performance
2014



You are free to take a piece of yeast putting it in the food container with the wood spoon. Please wash it after each use.

Then when you want to make bread, mix it with 500gr of flour and lukewarm water. Then 4 hours later put aside a part of the yeast for next time and mix the rest with 500gr flour, salt and if you want seeds like sunflower-seeds, flax-seeds (which help intestine work), pumpingseeds, poppy-seed (considering that they are not advised for depressed people), sesameseeds....

Leave it covered in a stable temperature for at least 4 hours and no more than 6 hours, then you can oven cook at 280. To maintain it alive you have to make bread every week, or at least refresh the yeast with some flour every week if you keep it in the fridge, or every two days if you keep it outside the fridge.



EXHIBITIONS

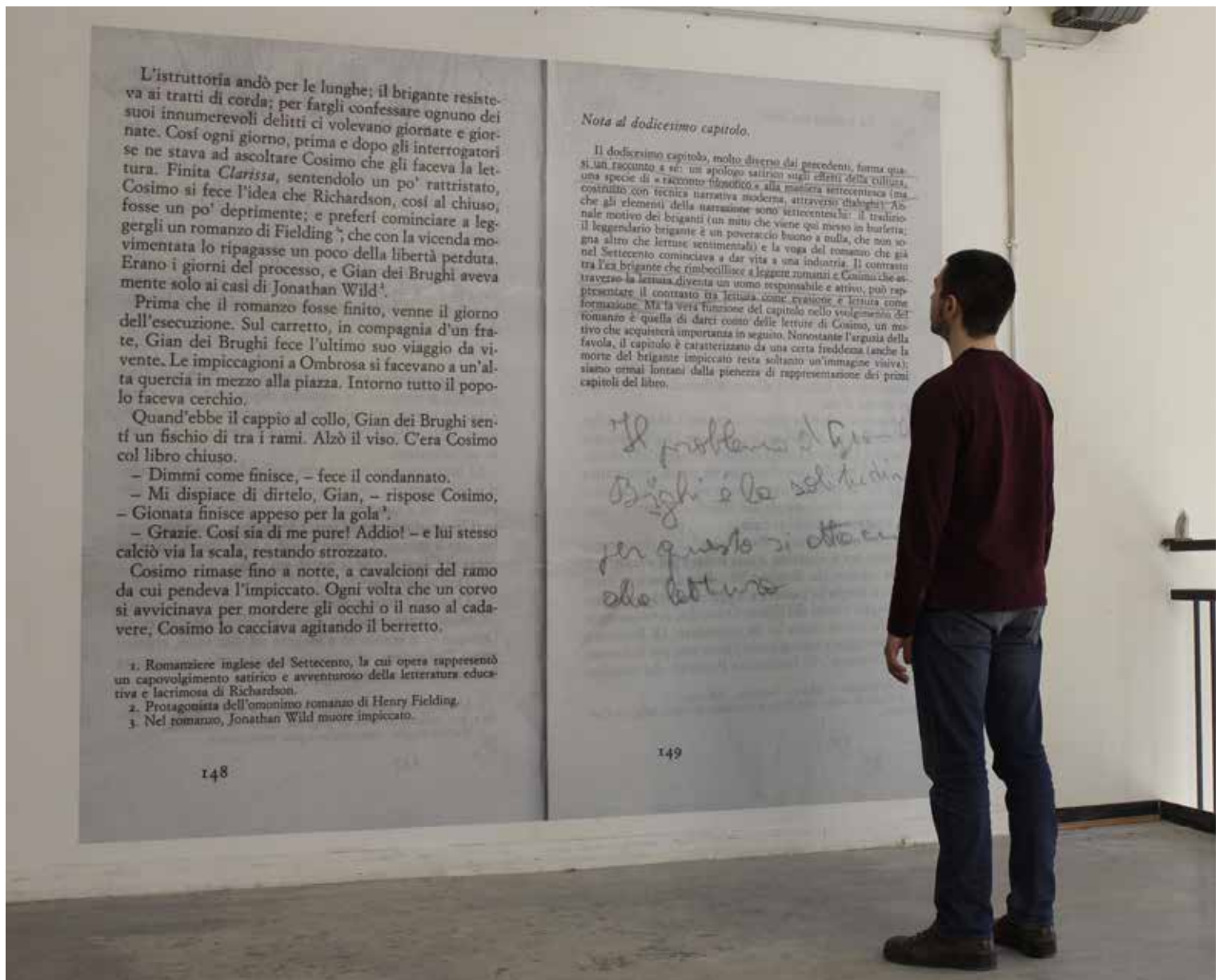
- All'idrogeno, Fabbri.ca contemporary art gallery, via Stoppani 15 Milan, 2013

Gian dei Brughi's problem is loneliness, which is why he sticks to reading

Print on blue back paper glued on wall 288x250 cm
2013

This image is the reproduction of two pages of a borrowed book, on which I have found a naive paper note. The book is a scholastic edition of 1976 of *Barone Rampante* by Italo Calvino.

The reflection added is contrasting the editorial note, which state the difference between reading as amusement, like Gian dei Brughi, and reading as formation process, exalting the probable social reason of such a different approach to a book.



L'istruttoria andò per le lunghe; il brigante resisteva ai tratti di corda; per fargli confessare ognuno dei suoi innumerevoli delitti ci volevano giornate e giornate. Così ogni giorno, prima e dopo gli interrogatori se ne stava ad ascoltare Cosimo che gli faceva la lettura. Finita *Clarissa*, sentendolo un po' rattristato, Cosimo si fece l'idea che Richardson, così al chiuso, fosse un po' deprimente; e preferì cominciare a leggergli un romanzo di Fielding¹, che con la vicenda movimentata lo ripagasse un poco della libertà perduta. Erano i giorni del processo, e Gian dei Brughi aveva mente solo ai casi di Jonathan Wild².

Prima che il romanzo fosse finito, venne il giorno dell'esecuzione. Sul carretto, in compagnia d'un frate, Gian dei Brughi fece l'ultimo suo viaggio da vivente. Le impiccagioni a Ombrosa si facevano a un'alta quercia in mezzo alla piazza. Intorno tutto il popolo faceva cerchio.

Quand'ebbe il cappio al collo, Gian dei Brughi sentì un fischio di tra i rami. Alzò il viso. C'era Cosimo col libro chiuso.

- Dimmi come finisce, - fece il condannato.
- Mi dispiace di dirtelo, Gian, - rispose Cosimo, - Gionata finisce appeso per la gola³.
- Grazie. Così sia di me pure! Addio! - e lui stesso calciò via la scala, restando strozzato.

Cosimo rimase fino a notte, a cavalcioni del ramo da cui pendeva l'impiccato. Ogni volta che un corvo si avvicinava per mordere gli occhi o il naso al cadavere, Cosimo lo cacciava agitando il berretto.

1. Romanziere inglese del Settecento, la cui opera rappresentò un capovolgimento satirico e avventuroso della letteratura educativa e lacrimosa di Richardson.

2. Protagonista dell'omonimo romanzo di Henry Fielding.

3. Nel romanzo, Jonathan Wild muore impiccato.

Nota al dodicesimo capitolo.

Il dodicesimo capitolo, molto diverso dai precedenti, forma quasi un racconto a sé: un apologo satirico sugli effetti della cellulosa, una specie di «racconto filosofico» alla maniera settecentesca (ma costruito con tecnica narrativa moderna, attraverso dialoghi). Anche gli elementi della narrazione sono settecenteschi: il tradizionale motivo dei briganti (un mito che viene qui messo in bustella; il leggendario brigante è un poveraccio buono a nulla, che non sogna altro che letture sentimentali) e la voga del romanzo che già nel Settecento cominciava a dar vita a una industria. Il contrasto tra l'ex brigante che rimbodisce a leggere romanzi e Cosimo che attraverso la lettura diventa un uomo responsabile e attivo, può rappresentare il contrasto tra lettura come evasione e lettura come formazione. Ma la vera funzione del capitolo nello svolgimento del romanzo è quella di dare conto delle letture di Cosimo, un motivo che acquisterà importanza in seguito. Nonostante l'arguzia della favola, il capitolo è caratterizzato da una certa freddezza (anche la morte del brigante impiccato resta soltanto un'immagine viviva); siamo ormai lontani dalla pienezza di rappresentazione dei primi capitoli del libro.

Il problema di Gian dei Brughì è la solitudine per questo si attacca alla lettura

- Project realized during the artist residence at Mondolfo PU, Italy by Filippo Ballarin, Arianna Ferrari, Chiara Luraghi, Giulia Savorani, curated by Cristina Muccioli. Photocollage, video instalation, book and sound installation, 2012

IO NON SONO QUI

Photo collage on wall, 14 m x 2.50 m
 Sound installation,
 Video installation, HD video, colour, sound, 14 inch screen,
 loop, door
 Photo book, A6, p. 64, 1000 copies, texts by Cristina Muccioli
 2012

The village of Mondolfo was developed by layers, an underlay of undergrounds caves ramifies in his interiors, under the cellars of the historical centre's houses. The authorities also imposed the pull down of a floor in each house in the aftermath of an earthquake in the thirties.

The sound installation echoes the entire city in her forgotten tunnels, as they are still visible, respirable and hearable through the grates of the windows at feet level.

The photo-collage is the result of a mixture of landscape photos of the zone, sections and hill lines accord themselves in their horizontal development on the wall. An imaginary overhead vision, how the maps were designed in the antiquity.

The sound and video installation consists of a video which is camera take in summer, on 360 degree at different speed of rotation with the sound of cicadas, and of a door which separate the screen from the viewer, who can hear it normally but he is obliged to peek at it through an hole.

Cròniche is a publication of 1000 copies, in which are printed the photos did to the local people dressed with a mantel for two, which recall the mantel of the Virgin typical of that region.



"To live, to lay, is radically different from visiting. It involves sharing a vision and a way of doing art among the members of the group, getting in relationship with the real and everyday environment, the landscape and its inhabitants: briefly it requires and allows you to bring out, in a work of art, all that the map excludes, all the possibility that the mapping expels.

A geographical or a political map has unreal and conventional colors, it does not contemplate human presence (a desert town and a populated one are reported in the same way as the territory to which they belong), it lacks any specificity, fragrance, atmosphere, signs of life . So it must be. Useful to those who have never been in a place for orientating, calculating distances from one point to another eluding all that is in between. The operation to match reality with the cartographic map is not attributable to the map itself, but to the way we perceive and know, unconsciously addicted to the artifice of the absolute abstract representation of a space."

Cristina Muccioli



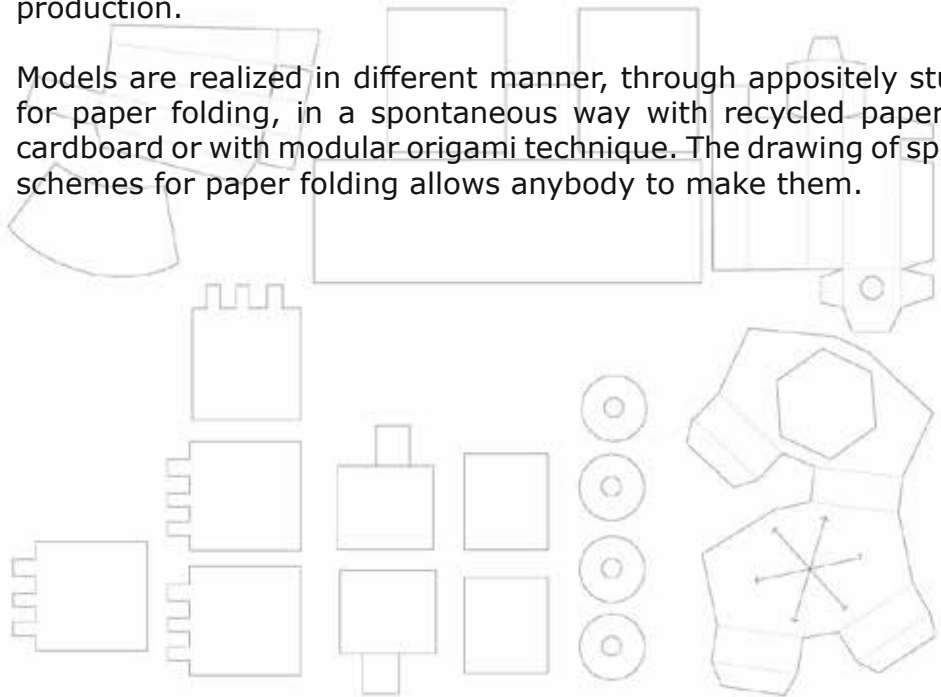
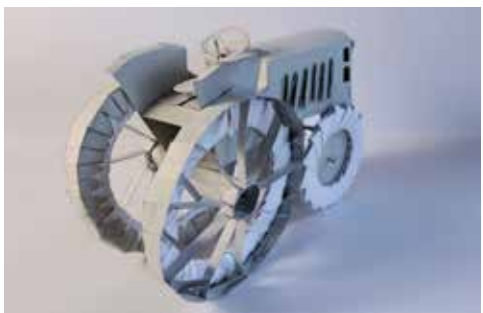
Project for Sesto San Giovanni

Paper, glue, variable dimensions
2012



Sesto San Giovanni is an ex-worker town; what remains today is industrial archeology that the municipality try to valorize in order to maintain past worker's memory and to manage efficiently the territory. I made some paper models of vehicles produced by Breda from some example postcards of the Modelist Association Ernesto Breda. The project consists in disseminating little paper objects in the town. The passerby could appropriate freely of a little Breda's production.

Models are realized in different manner, through appositely studies for paper folding, in a spontaneous way with recycled paper and cardboard or with modular origami technique. The drawing of specific schemes for paper folding allows anybody to make them.



Giulia Savarini - Progetto Sesto San Giovanni - cartoncino millimetrico - Sviluppo n.2



Antiaircraft gun - 1939/1940

Agrimotor 1928

Giulia Savarini - Progetto Sesto San Giovanni - cartoncino millimetrico - Sviluppo n.1

Expansions

Acrylic on paper, dimensions ranging from 30x40 cm to 200x150 cm
2011 onwards



Starting from a gesture as simple as possible, I leave the color and its clumps, specially prepared with different techniques, to deposit on the support. Time determines the developments. What turns out are pictorial densities. The gesture is wind through the action that precedes it and of which it keeps the memory. This process ultimately brings to forms.

EXHIBITIONS

- Studio Comune Esposizione,
Casa degli Artisti, via
d'Apulia 12 Milano, 2012

Expansion's negatives

Acrylic on paper
2011



Densities II

Installation
2011



Densities I

Acrylic on canvas, oil on wood, oil on paper
2010



Control camera

Photos
2009

In these photos you can see me photographing the Control Camera Office in the Underground of Madrid.



SCREENINGS

- "Salon Primo 2008",
Accademia di Belle Arti
di Brera, secondo premio
sezione video, 2008

MANGIme

Video, 3 min 47 sec
2007

<https://vimeo.com/74013031>



Curriculum

SCREENINGS AND FESTIVALS

2025

- It's hard noise, curated by Visual container, Milan, Cremona

2024

- Video theme and corporate image of Filmmaker Festival, Milan, 2024
- Selected for PANORAMICA*24 Visual container, Milan

2023

- Pura Luce, live performance video, in collaboration with Mupe Records, at Teatro Bertagnolio, Chiaverano (TO)
- Pura Luce, live performance video, in collaboration with Mupe Records, at Cortile Contino, Cuceglio (TO)
- Indocili, 2D animation, Cinema Beltrade Milano (IT)
- Film (in)finiti, film mai finiti, Unza!, Milano

2022

- The Next Generation Film Festival, official selection Artist's film, Bari (IT)
- Strano Film Festival, official selection, Capestrano (AQ) Italia
- Lago Film Festival, official selection national competition, Revine Lago Italia
- VAA Video Art Award, winner, selected artist with the film iQue viva

2021

- Kinolikbez Film Festival, official selection, St. Petersburg, screening scheduled for July 2021
- Terre da Film festival, official selection, Canelli (AT), July 2021
- Le video festival, official selection, Brescia
- T-short Animated Film Festival, official selection experimental animation section, Lithuania

2020

- Green Ideal, curated by Paratissima, on the occasion of Biennale Tecnologia, artist selected on national competition, Turin

- ISFFC International Short Film Festival Canton, official selection of the film iQue viva, Canton, China
- 66 International Short Film Festival Oberhausen, Open Screening online, with the film iQue viva, Germany
- Short Movie Club Film Festival, Unfiltered Cinema, with the film iQue viva, Minsk, Belarus

2019

- Filmmaker Festival official selection Perspectives, with the film iQue viva, Milan, Italy
- Screening of the film La Statua, in the context of Fare/pensare, modi e stili della ricerca, Macro Asilo, Rome
- 55th Mostra Internazionale del Nuovo Cinema, Teatro sperimentale Sala Pasolini, La Statua, Re-framing home movies, 16 June, Pesaro
- La fine della specie, video happening presented by Zaprunder Filmmakersgroup, Palazzo Badoer Iuav Venezia

2018

- Filmmaker Festival Milano, Perspectives, with the film La Statua, Milan
- Terminalia cantieri mobili, Parco Lambro, 4 September, Monte San Martino (MC)

2017

- Invideo INVIDEO - 27th International exhibition of video and cinema, trilogy: Oiseaux, Alectoris, (order), invited by Giuseppe Baresi, Milan
- Milano in 48 h, from close up no one is normal, Ass. Olinda, Milano Satellite selection
- Cineteca Nazionale, screening of the film Parco Lambro, vicolo del Puttarello, Rome
- Bergamo Film Meeting, selection Europe Now - Cilect

2016

- Filmmaker Festival Milano, Perspectives, with the film Parco Lambro, Milan
- 52 Mostra Internazionale del Nuovo Cinema di Pesaro, Satellite, film Parco Lambro, Pesaro

SOLO EXHIBITIONS

2021

- IN VITRO, Closing soon, Athens, Greece

2014

- Parcours d'artiste, Bipersonale Giulia Savorani and Maia Gusberti, Bains Connective, Forest, Brussels

GROUP EXHIBITIONS

2021

- Sonnentag, Innesso spazi di ricerca, Ravenna IT
- Fexart, official selection 2021, exhibition scheduled June/July 2021, www.fexart.de Rosenberg, Germany

2020

- Windows, at Closing soon, Athens, Greece
- Lonely at the party, Torretta Meta forte, Cavallino Treporti, curated by Eleonora Bonino, Valerio Conti, Pauline Maure, Stefano pelosato, Giulia Savorani

2019

- Istanbul Biennial IKS V Parallel events, Beyond Language, Kiraathane EDEBİYAT EVİ, curated by Benedetta Casagrande and Lara Özdoğan, Istanbul

2017

- Biennale Giovani Monza, Serrone Villa Reale, Monza (MI), invited by Bruno Muzzolini

2016

- Screen Garage, Corso Sempione 34 Milan 2015
- LocalArt, Mondovì Italy, commissioned by Ilaria Bonacossa
- Studies Festival #01, Milan

2013

- All'idrogeno, Fabbri.ca contemporary art gallery, via Stoppani 15 Milan

2012

- "IO NON SONO QUI", Mondolfo (PU)
- Studio Comune Esposizione, Casa degli Artisti, via d'Apulia 12 Milan

2009

- "The return of the Ofisauro", Bergamo

2008

- "Salon Primo 2008", Academy of Fine Arts Brera, second prize in the video section.

2007

- "Maestros y Discepolos II" Academy of Milan and Cordoba, Argentina

ARTISTS IN RESIDENCE

2022

- Tent a school of performative practice, artist residence at Gessenrallee Zurigo (CH)

2021

- Closing soon, Athens, Greece
- Sonnentag, research spaces, Ravenna IT

2020

- Artist residence Torretta Metaforte, Via Fausta 42, Cavallino Treporti, Venice

2017

- Re-framing Home Movies, Artist residency in the home movies archives of: Cinescatti, Bergamo -Cineteca Sarda, Cagliari- Archivio Superottimisti Associazione Museo Nazionale del Cinema, Torino. Curated by Gianmarco Torri and Karianne Fiorini

2014

- Artist's residence, Bains Connective, Rue des Alliés 54, Brussels

2012

- Artist residency, Mondolfo (PU), "IO NON SONO QUI". Curated by Cristina Muccioli

PUBLICATIONS

2021

- PHROOM, Platform for visual culture, online publication on specialized website, dedicated page, <https://phroomplatform.com/giulia-savorani/>

2020

- Publication: Lonely at the party, edited by Giulia Savorani, Eleonora Bonino, Valerio Conti, Pauline Maure, Stefano Pelosato, Adriatica Book Club ABC, Venice, ISBN 978-8-89848-860-5

2019

- Publication: The retention of the trace. Communications and research in aesthetics, conference proceedings, edited by Pier Francesco Corvino, Filippo Focosi, eum Edizioni Università di Macerata, Macerata 9-11 April 2018, Isbn 978-88-6056-635-5

2017

- AA. VV., Invideo 2017, video and cinema beyond XXVII edition, Origini, Film Festival Milano, ISBN 978-8-857-54480-9
- AA.VV. Bergamo Film Meeting, Edizioni di Bergamo Film Meeting, p. 230, Bergamo, ISBN, 978-88-85444-00-3 <https://www.bergamofilmmeeting.it/Books/view/99>,

2016

- 52 Mostra Internazionale del Nuovo Cinema di Pesaro, Satellite section, edited by Valentina Alfonsi, Giulia Ghigi, Pedro Armocida, Film Festival Edizioni Ponte Sisto, Rome, Fondazione Pesaro Nuovo Cinema Onlus, ISBN 978-88-941899-2-6 SCREENINGS AND FESTIVALS

2014

- Bains Connective, artist residency, Giulia Savorani: <http://www.bains.be/artists/giulia-savorani/>

AWARDS, SPECIAL MENTIONS AND LECTURES

2022

- The Next Generation Film Festival, winner or section Artist's film, Bari (IT)
- VAA Video Art Award, winner of the Award dedicated to video art between Italy and South Africa, Centro Luigi di Sarro, Rome

2018

- Lecture, Unifestival, University of Macerata, La ritenzione della Traccia, Accecamento per la luce, with Francesco Martinazzo, Macerata
- Lecture, Accademia di Belle Arti di Brera, Open rehearsal, Milan

2016

- Special mention selection La Ville Ouvert / Mediterranean Landscape, Cantieri d'Arte and Arci/La Ville Ouverte, BJCEM - Biennial Mediterranean European Young Artist

2010

- Special mention painting, Marsciano Arte giovani, VI edition, Palazzo Pietromarchi, Marsciano (PG)

EDUCATION

- 2018 / 2019 Master Moving Images Art - Iuav - Venice, Italy
- 2014 / 2016 Filmmaking - Civica Scuola di Cinema Luchino Visconti - Fondazione Milano - Milan, Italy
- 2011 / 2013 MFA Visual Arts, Painting - Accademia di Belle Arti di Brera - Milan, Italy

- 2007 / 2011 BFA Painting - Accademia di Belle Arti di Brera - Milan, Italy

PROFESSIONAL EXPERIENCE

- Professor at University Iuav of Venice, Visual Arts Laboratory 4, a.y. 2021/2022
- Professor Accademia di Belle Arti di Sanremo, Illustration 1 and 2, Computer art and Anatomical drawing 1, a.y. 2021/2022
- Didactic collaborator Iuav of Venice for the Master course of Theatre
- Director, designer, audio and video editor of the animation film "La ménagerie incantata", accompanying film to the exhibition L'Arca di vetro, la collezione di animali di Pierre Rosenberg, Fondazione Giorgio Cini Venezia, duration of the exhibition from 26 April to 1 August 2021
- Occasional collaboration, at Zapruder Filmmakersgroup, during Festival Teatri Santarcangelo Audio video operator Direction assistance, shooting, editing, September 2020 Roncofreddo (FC)
- Occasional collaboration, at Zapruder Filmmakersgroup, during Short Theater Rome, Audio video operator Assistance direction, shooting, editing, sound, August 2020 Roncofreddo (FC)
- Teacher of Secondary School (12-18 years old students), painting, graphic and scenographic disciplines, Art and image, graphic and advertising disciplines, from 2017 to today