

Dans cet espace mouvant du jeu, et des variations librement choisies des règles de ce jeu, l'autonomie de lieu peut se retrouver, sans réintroduire unattachement exclusif au sol, et par là ramener la réalité du voyage, et de la vie comprise comme un voyage ayant en lui-meme tout son sense.

La Société du Spectacle, Thèse n° 178, Guy Debord

The Land where one never arrives Eleonora Sovrani

Limen.Stone









A frustrating "**dread**" in photographing the unfamiliar outside the city of Beirut fades out into the National Archaeological Museum.

Here the vast halls let the space new breath. The **absence of any physical barrier** around the witnesses of the past allows a close approach and invites to explore their organic surfaces, slowly revealing **new topographies**.

At the same time, the muffled noise of traffic from outside suggests the surreal co-presence of two cities, belonging to ages distant one from another.



fig. 5





Magic Cookie





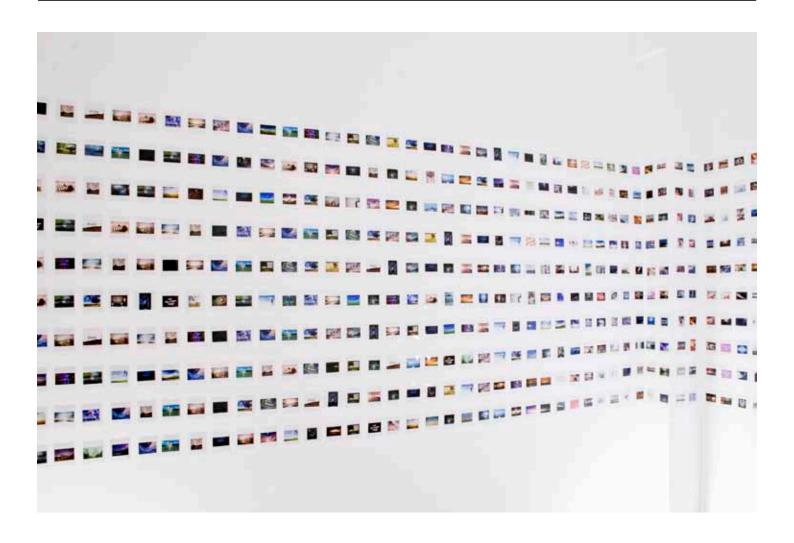


At the present each web user is pent-up within a **personalized information bubble** generated by algorithms s/he has not direct control upon.

Google itself, the most utilised browser nowadays, personalizes the search results provided to its users on the base of both **objective data** (for example, the place where the research is made, browser and computer employed, etc...) and **subjective data** (access to a Google account, activation of its Google Web History, etc...): users' access to information is thus limited by multiple variables.

Magic Cookie aims at the investigation of such a limit by correlating the different personalized

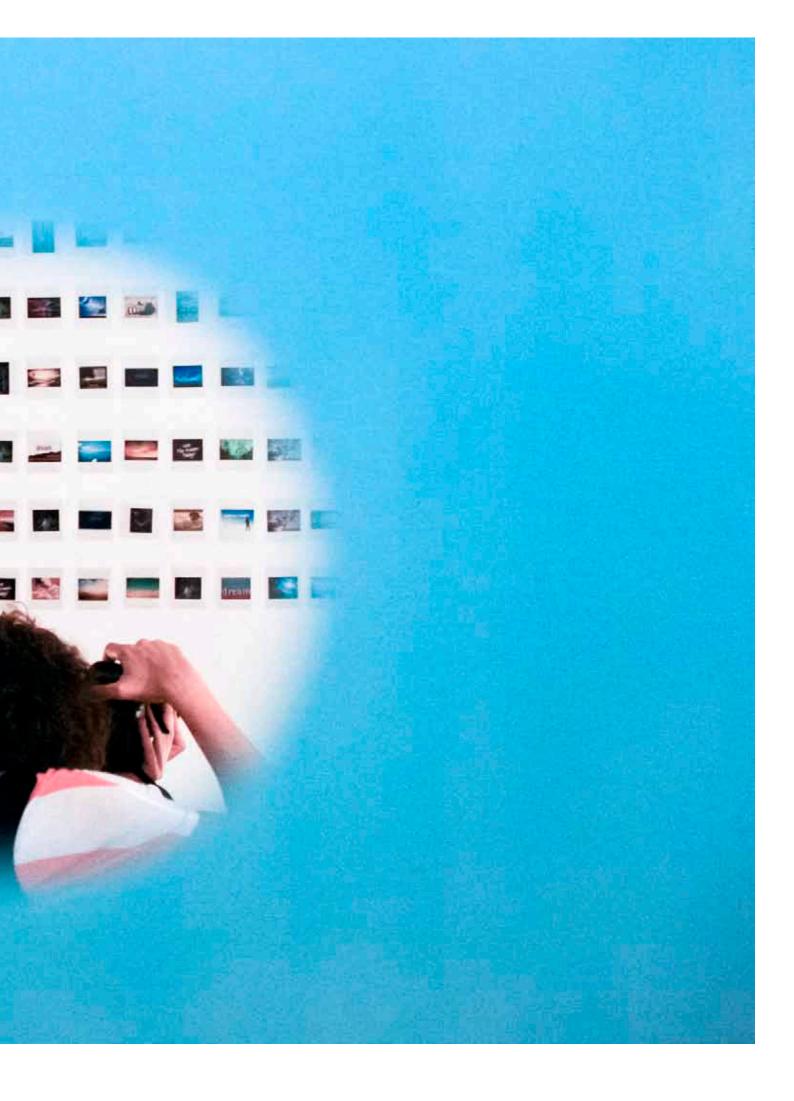
Google search results from a sampling of ten volunteers coming from various cultures and based all over the world.

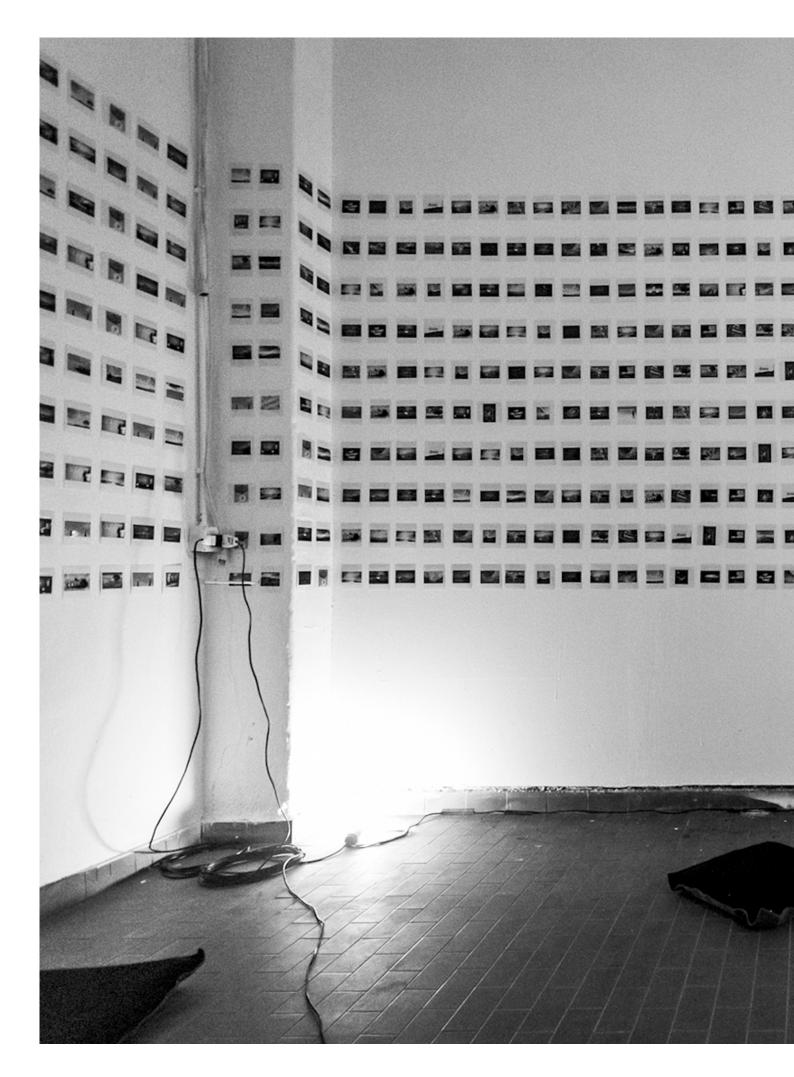


This is an on-going research project in collaboration with Andrea Buran. It has been presented as photo-installation during Schiume Festival in Forte Marghera in July 2013.

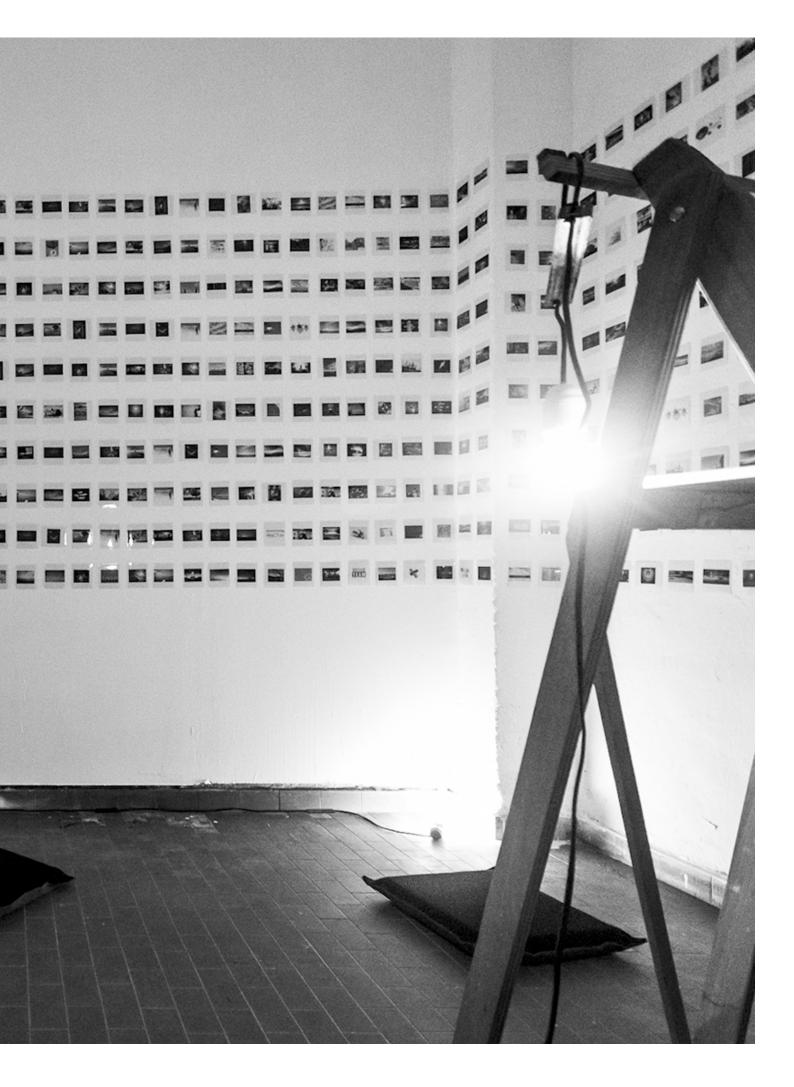
Images from the installation view at Schiume Festival, Forte Marghera.







 $This \ picture \ was \ taken \ by \ Davide \ Canton \ at \ Schiume \ Festival \ in \ Forte \ Marghera, on \ 25th \ July \ 2013.$



In Senso Figurato/In Senso Proprio





Fifteen Belgian artists are invited to produce an original piece of work closely or remotely tinged with the experience of a one week Venetian journey. Each artist's production is collected in a book to be released in Autumn 2013. The project is made visible during the Biennale thanks to a website designed to integrate anonymously every participant's contribution, capturing, as it were, the iconographic and numeric unconscious of the project. Moreover, personal exposure will be covered within somewhat discreet actions or events performed in the city by fellow artists during their stay.

(In Senso Figurato), press release by (SIC)



This project conceived by (SIC)consists in an **artists-in-residence program** which will take place from June 1st until September 30th 2013 in the context of the Venice Biennale and it has been followed by a book publication.

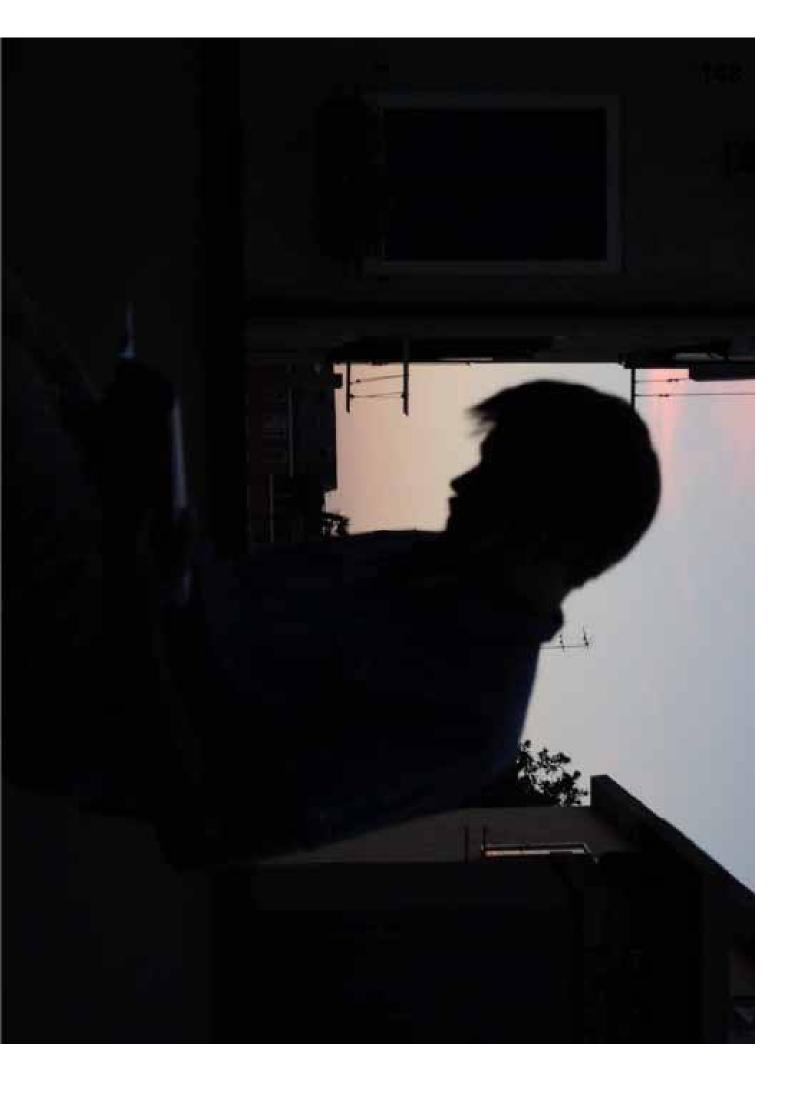
concept (SIC) head coordinator Yoann Van Parys coordinator | photographer | press officer Eleonora Sovrani Images from the argentic photo series published on the (SIC) website/publication.



Image taken on 25th July, from the argentic photo series published on the (SIC) website.







Done.Book



fig. 1

Thus always seeing distinctly what is done and what undone.

John Ruskin The Elements of Drawing, 1857

This project assembles a portrait of Venice though two sets of **archival materials**, which are essentially related to each other: John Ruskin Venice notebooks and Alvio Gavagnin's two decades collection of Venice photographs.



This project was commissioned by the British Council and muf architecture on the occasion of the exhibition held in the British Pavilio during the Venice Architecture Biennale 2010.

editor | concept Wolfgang Scheppe research | curator assistant | photographer Eleonora Sovrani graphic design Andrea Buran $\it fig.~1$ The special edition of the Done. Book. Handbound.



[...]

E. Why do feel that your photographs are special?

A. Because they have something singular, something intimate. They are photographs of what I like. They aren't photographs that I buy because I like them, because I don't have any others. But they are photos of things that I like and I make my own. I take them. For example, one day I might wake up and go out in the streets and see some strange person. For a day, I'll take photographs of all the strange people I see and I don't shoot anything else. And then I might go to another place and see a strange boat, so I go and search for all the strange boats I can find. Or maybe one day I'll see a beautiful railing on a bridge and on that day I end

up photographing all of the railings on bridges.

E. With regard to the people you photograph, what kind of relationship do you have with them?

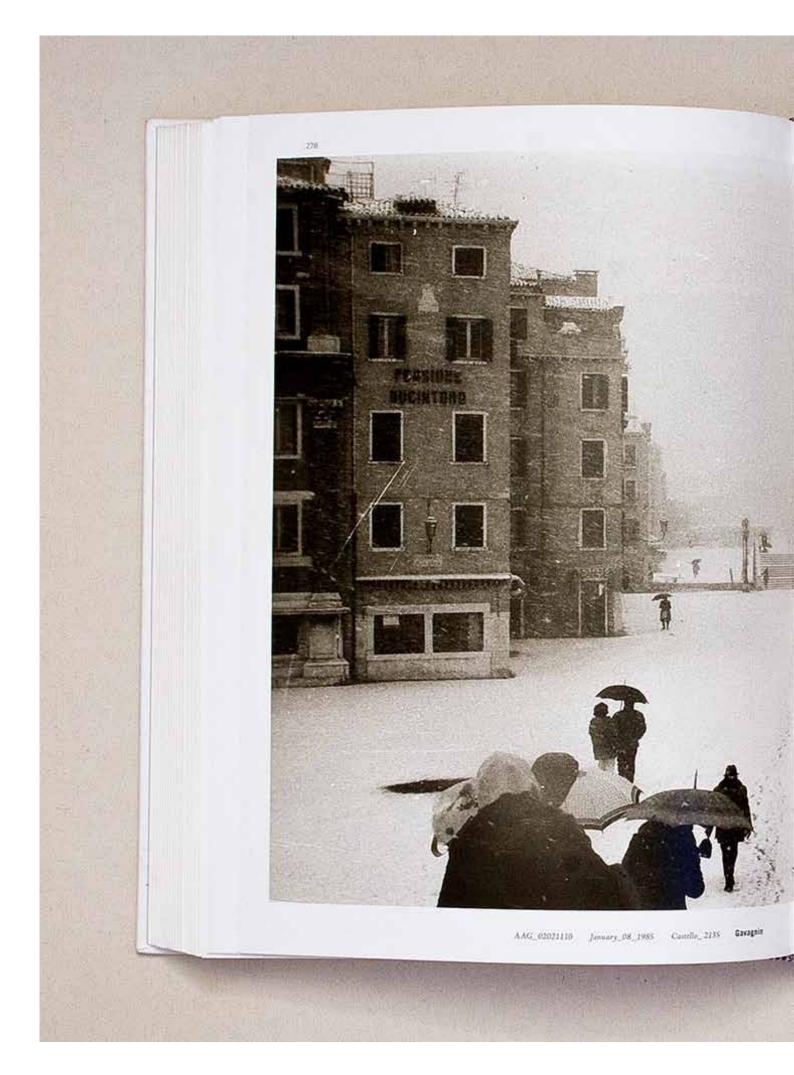
A. There isn't necessarily a relationship. I like spontaneity, not poses. For example, the person scratching his ear or the woman combing her hair. But they don't see that I'm taking their picture.

E. Is photography also a means for remembering?

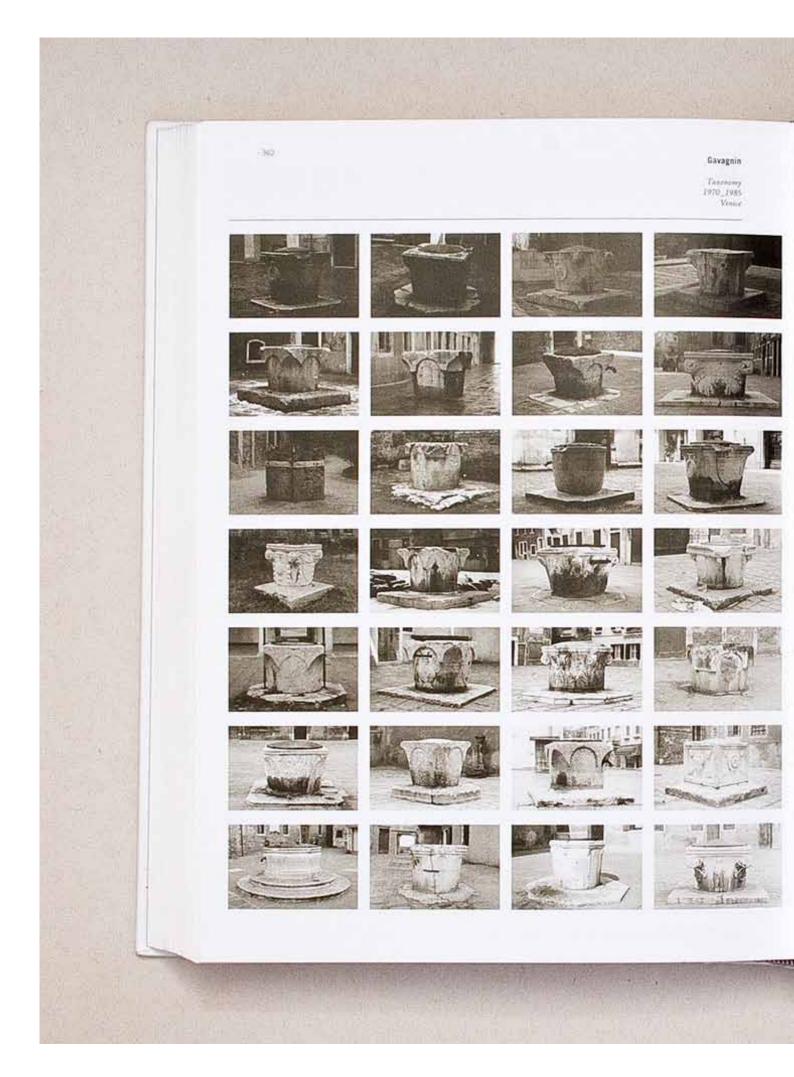
A. Yes, for remembering, to relive those moments. To see that person who is no longer there. Like the shops that have disappeared, people disappear... and I have them here. This is important. [...]



Extract from the interview with Alvio and Gabriella Gavagnin, Venice, June 13th 2010

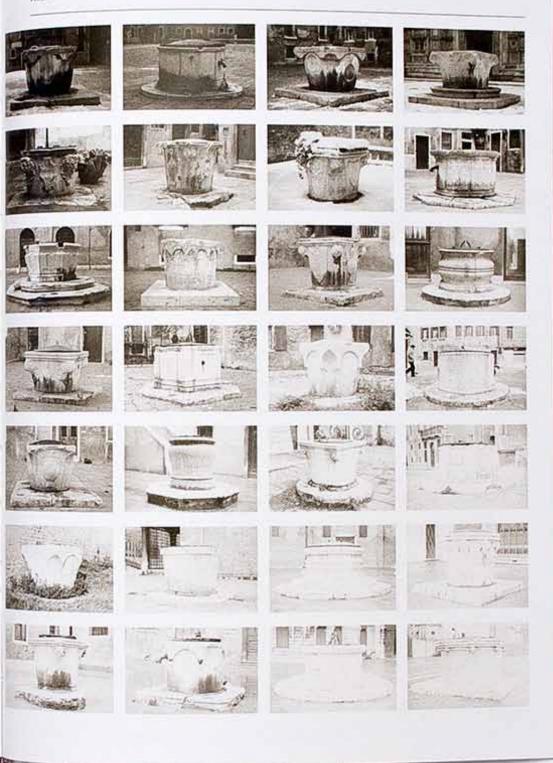






Savagnin

Taxonomy 1970_1985 Venir









 $In stallation\ view,\ British\ Pavilion,\ Architecture\ Biennale\ 2010,\ Venice.$



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Tentacular Ship

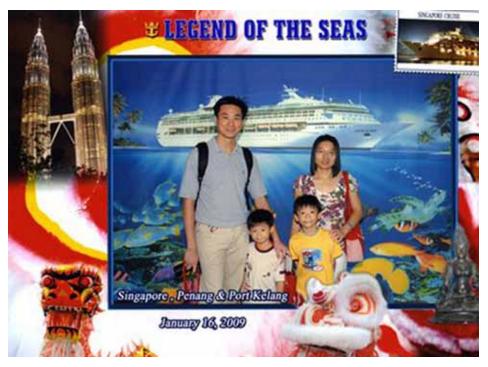


fig. 1

Experience the allure of a collaborative vision!

From the catalog "Celebrity's Soltice Class", December 2008

This research project begins with an investigation about **cruise ship tourism** in Venice and it further develops towards the global phenomenon. What comes out from the research is that reciprocal influences between debarkation places and cruise ships exist and, as result, those localities resemble one another. In particular, the research points out the **distorted** and **non-real nature** of those places caused by the relation between cruise ships and their destination.

The cruise establishment is able to withdraw a place from its temporal and spatial contexts, thus setting up **artificial "islands"**, a kind of hybrid places, fruitful terrains for **consumption**.



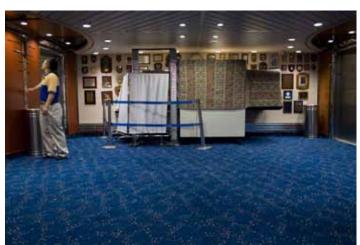








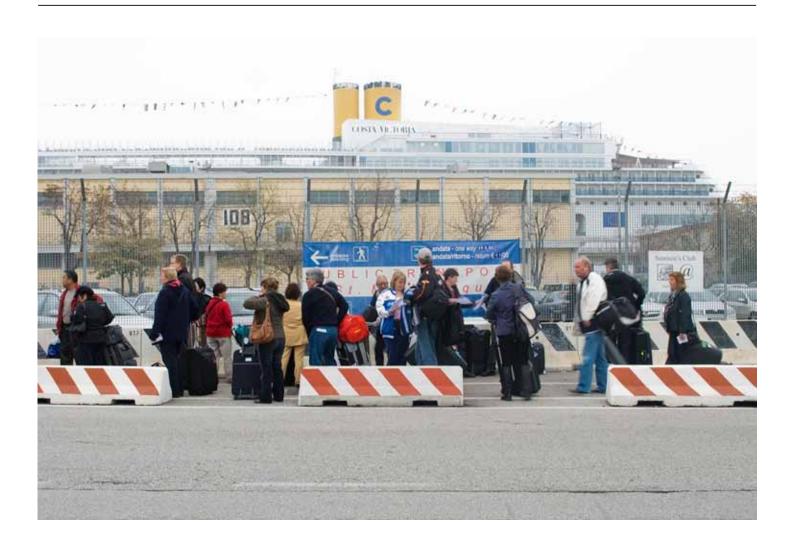






Images from the photographic books series, Venice, 2010.

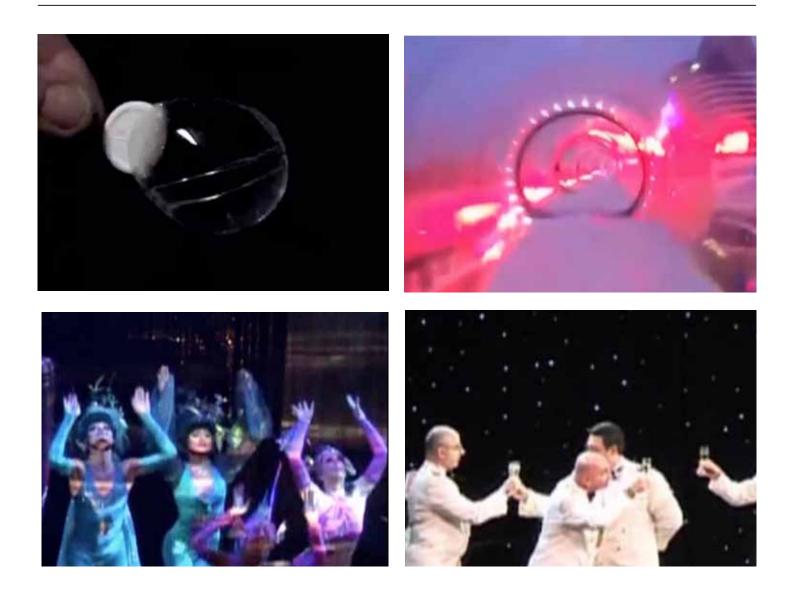








Love Boat



During a cruise voyage most of the events on-board and onshore are organized with the main aim of producing **self-referential pictures**; debarkation places become a sort of extension of the cruise ship, therefore mislaying their own distinctiveness.

The result is a kind of "voyage to nowhere" based on **repetition**, in **placeless** and **timeless perception**.



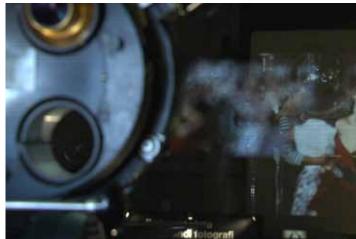
This is an experimental found footage video (12'), it has been produced by AJC! and presented as first preview in September 2012 at Cinéma Nova in Brussels.

director Eleonora Sovrani editor assistant Christophe Evrard audio mixing Iannis Heaulme, Mathieu Courthial actress Lea Rogliano

Video Stills.

Filmmuseum Turin





At the beginning there were the **shorts**, because 100 years ago all films were short.

The Film Museum in Turin presents its intense activity from archiving to current technologies. This makes it a non-conventional museum.

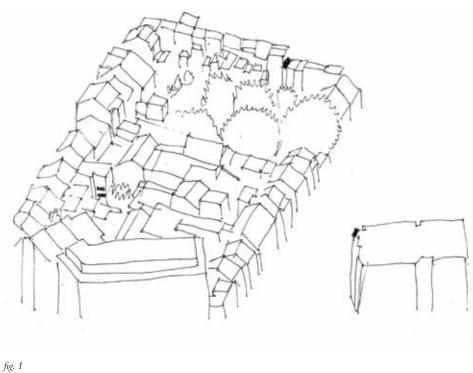
The curator Claudia Gianetto and the director of the museum Alberto Barbera talk about the history of the Italian film. They discuss about the museum history and more recent activities, like its recent networks activities



A documentary commissioned by Regard Film GmbH for *Kurzschluss / Das Magazin #556*, a television program by Arte ZDF, 2011.

autor Eleonora Sovrani camera Lorenzo Pezzano camera assistant Alice Barchitta

Terraces



Entering the European District the first thing you see is the buildings of the European Community, with reflecting glass surfaces concealing the interiors. **CCTVs**, either disguised or deliberately exposed as "fundamental" omnipresence will gaze at you, while wire fences along the sidewalks are kept ready to bar access on the next summit. Next to this scenario inhabitants of the European quarter are living. Who are they?

Getting in the **intimacy** of their places with the aim/excuse to film my own terrace facing that neighbour's window, it overturns the observation point and creates new story of real relationships, replacing the past stories imagined from my "home security" distance.



This project has been presented as video and sound installation (10') at Ten Noey Theatre in Brussels in April 2012. This project was conceived during the *Micro Histories* artist-in-residence program at Bains Connective.

 $\mathit{fig.}\ 1$ Study sketch on the neighbours' houses location.

fig. 2 Video still.





fig. 4

fig. 1 Video still, nine views of the same terrace. fig. 4 Installation view at the Ten Noey Theatre greenroom, Brussels, 2012.

Terraceopenings



Terraceopenings is an open project that aims to involve the **neighbourhood** in artistic events staged on a terrace.

By living in a "fluid" modern city, it is possible to feel of "staying in a place" more then actively living in it. This fact influences human relations in **living spaces**: we often don't know who resides in our neighbourhood, we can see people and we know they can see us through the window, but we don't share any experience with them.

Terraceopenings wishes to create a contact between people who live around one spot, involving them in various artistic events in the same common physical space.



The first Terraceopenings events took place in a terrace in the heart of the European District in Brussels during the period from September 2012 until June 2013.

fig. 1 Graphic design by Sara Codutti, from the invitation letter of Terraceopenings Three.
fig. 2 Terraceopening One, Cédric Castus in concert.





fig. 4

fig. 3 Terraceopening Three, Oscar Miranda in concert.
fig. 4 Terraceopening Two, Moonlight Calling Improvisation in concert.

Twenty Reasons To Love Outdoor Adv.

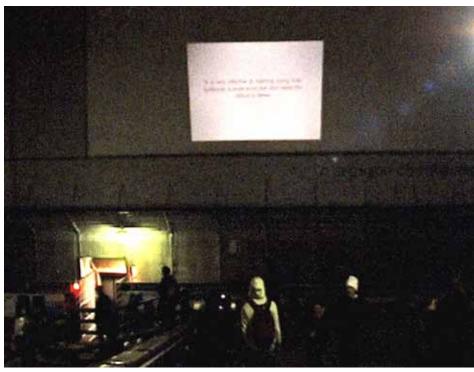
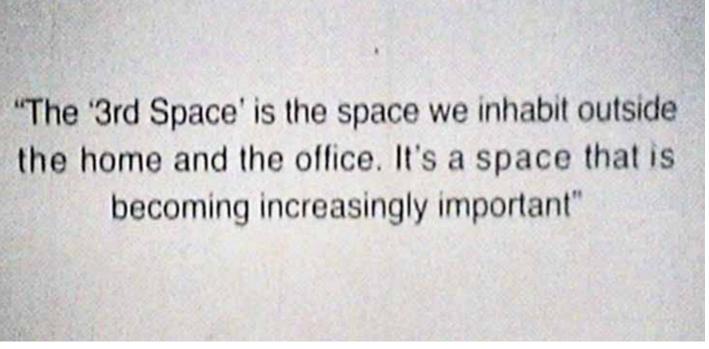


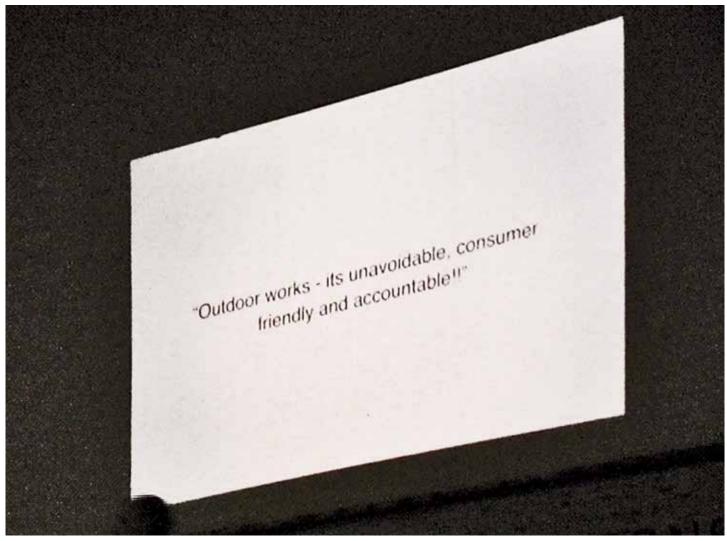
fig. 1

Outdoor works! It is unaivoidable, consumer friendly and accountable!

A **collection of slogans** that advertising agencies use to promote themselves and **outdoor advertising**. The slides projection of 20 selected slogans, from the Accademia Bridge onto the big advertising tarpaulin, temporary blank, which covered the sidewalls of Gallerie dell'Accademia.







 $\it fig. 3$ Draft showing the slide projection site. $\it fig. 4$ Still from the video documenting the happening.





Boorstin Juice









Some people have been stopped on the street and asked to pose for an "advertising photo" to promote the brand new *Boorstin Juice*. In front of a professional camera and equipment, almost everybody has been convinced to promote the fake juice.



Photo series, 2008.

Character Kit



fig. 1

To define the image of some "characters" sold by **stock images** websites, some used objects and characteristics recurs.

Most of the times the same actor poses as different "characters" and his image can appear under the keyword "businessman" as well as "criminal", only differing in the posing or for the presence of little accessories. On the other hand there are a lot of "neutral character" images that can be inserted in various contexts and used with different purposes.







Elections





Differently from most of the European cities, in Brussels there is no unique legislation concerning the **electoral posters display**.

For this reason, before the elections, the candidates posters boom in a wild way almost everywhere in town.

This **images trip** follows the steps of a wandering from the European district, across Saint Josse's district, the downtown area, to the Marolles. The recourse to image has the aim to document the **visual change of the urban context** before the elections 2012, with a particular focus on the insertion of the electoral images among the other elements of the landscape, on the heterogeneousness of the candidates and on the

distinctive features which change in relation to the different municipality.

In the most of cases, the pose and the expression of the candidate on the electoral poster and the type of image are very similar to those whom we often find in the advertising images, which are pulled just alongside.

Posters are put up in public places, but they are also posted in private places, as private houses, cars, stores. Sometimes political adversaries are placed side by side, but if posters are displayed from private places, it is easier to find the candidates from the same list, because in this case, showing these posters is a way to express one precise political preference.



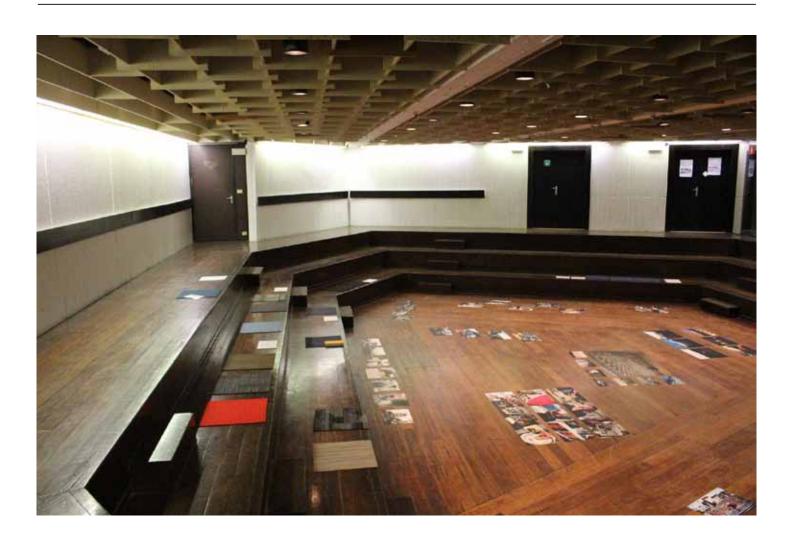
This photo series was presented during the collective exhibition *Ethnographies Bruxelloises-Enquêtes par la photographie* curated by Giulietta Laki and Ariane De Hoop, Saint Louis University, Brussels, 2013.













Installation view, Université Saint Louis, Bruxelles, 2013.



