

Valeriana Berchicci
Portfolio



Simile ad un dono d'amore,

Group Exhibition

"I ragazzi terribili"

Casa delle Letterature, Rome (RM)

Link of the video

<https://www.youtube.com/watch?v=Ak4Famo0Mq0&t=50s>

Press link

<https://www.youtube.com/watch?v=-xG2xEF7E0Q&t=46s>

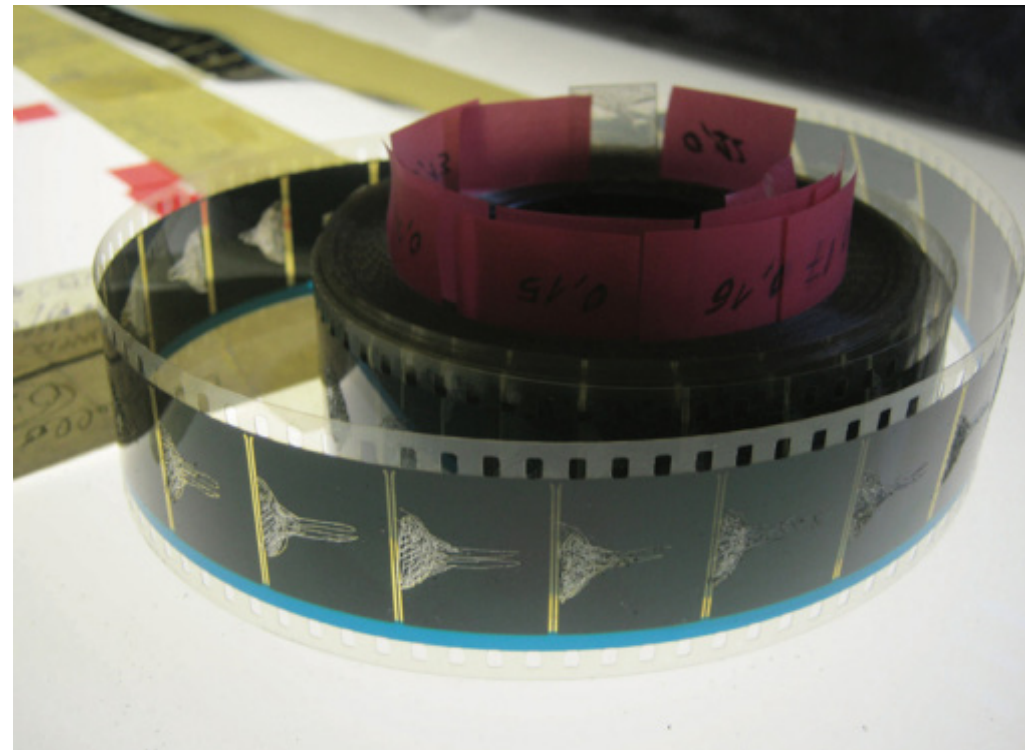
Simile ad un Dono D'amore (Similar to a Gift Of Love)

It's a work on perceptual abstractions.

The artist examines many scenes from films that have entered the collective imagination.

Through a chronological breakdown, the same scenes are reassembled through a random criterion. Through this study, the audience's perception of them remains unchanged. It is an empirical study of the cinematic image and its effect on the human brain.

This is an installation version of one of the 37 videos produced by the artist within this project.



The Rapid Follies animation is made using the "Direct Animation" technique. They are a collection of personal notes, from some pages of my diary from the year 2013, the writings I interpreted them into images while working on the realization of the film.

Normally, when you want to create an animation, you prepare boards where the drawings are a first draft. In my case, I used some drawn sketches as an accompaniment to my texts, using them as ideas; in doing so, I decided to predict the movement of the film, from the drawings and words that appeared static on the sheet by acting with a dry point and etching the emulsion on the voilé film, dreaming the movements.

It is a risky approach but one of considerable stimulation for the brain. The shapes representing the text vary: they are abstract because they start with simple lines but, with the time of the running of the reel, they also evolve into objects recognizable by the human eye, or perhaps not. I chose to use an emulsion film and then work by etching this layer since I was interested in representing the vision of these stories, in a kind of immersiveness, a place similar to a black hole in which there is suspected to be no life, or objects, anything.

The animation was drawn and set on 35mm color and sound-band film. It's the tail film of films and therefore developed. The Rapid Follies film was made with the valuable cooperation of the Augustuscolor Cinematographic Production House in Rome. I made use of their developing and printing lab, the 35mm moviola, the final digital transfer through Telecinema.

Still- frame, Rapid Follies, Film support 35mm, engraving on film Voilé reversed in digital H264 format.

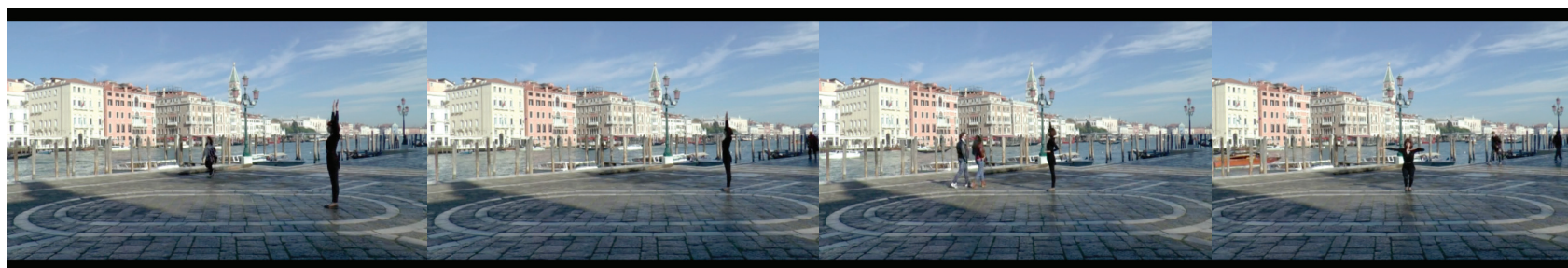
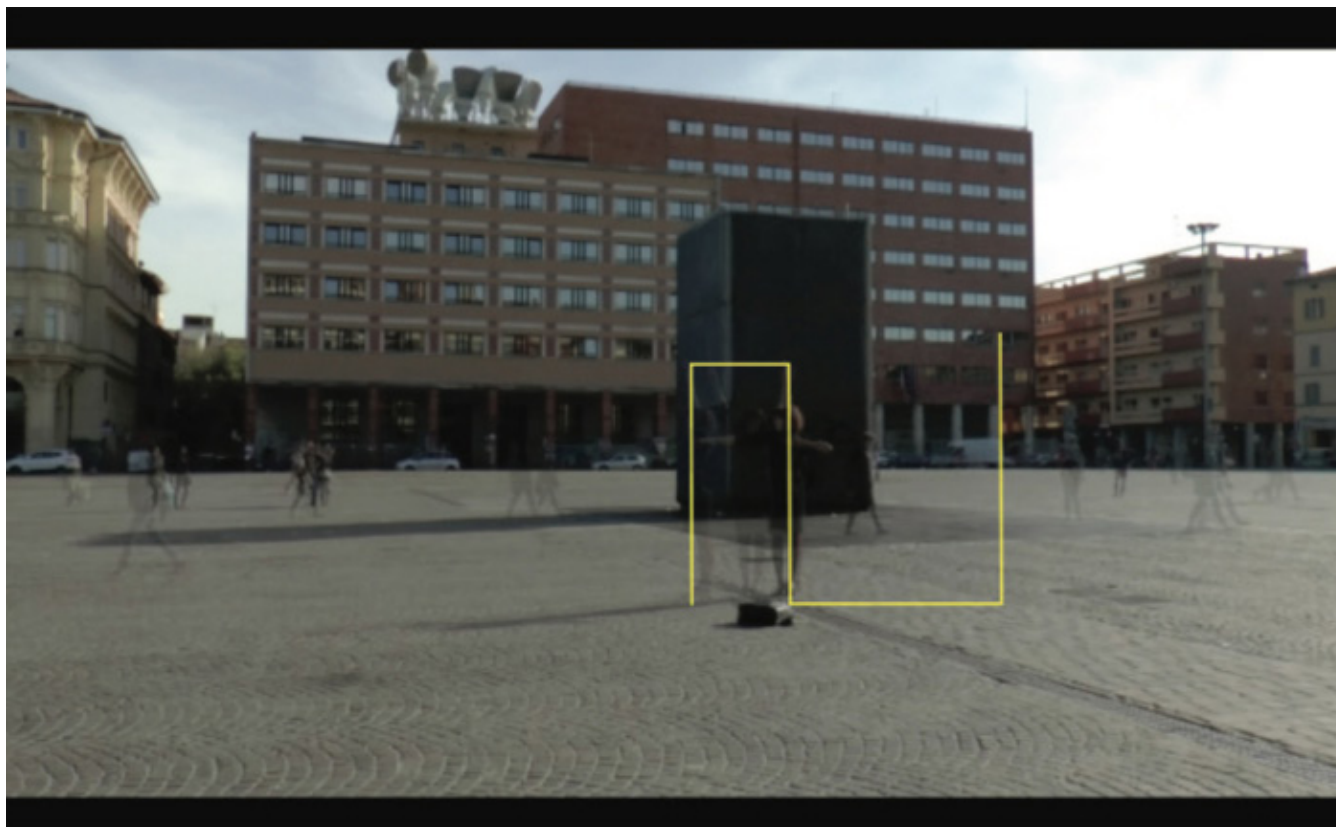
Link of the video

<https://www.youtube.com/watch?v=v0W5njHoFTk>



Not places, collective places 2015 -ongoing

This is a photographic project comprising to date 10 images produced in 35 mm analog photography Black and white and with manual intervention by the artist directly on the frame of the photograph. It reflects on the memory of places and how the human being, for example, can look at a country landscape, and see there the memory of his apartment countryside however physically in another places



Performance - Imagery Places 2017 -ongoing
Still-video from Bologna
Still-video from Venice

Performance project dedicated to the reflection of nomadism.
It reflects on the memory of places and how human beings are able to adapt in a place. With the body that copies specific movements, the artist draws a room, this room is an imaginary place in which to reconstruct an intimacy and a condition of mental well-being corresponding to personal adaptation in different cities. The rooms constructed so far by the artist are in the cities: Bologna, Venice, Berlin, Vienna, Milan, Amsterdam, Linz, Athens, etc.



“Orizzonte 2015: Aree di pensiero
condivise in un’esperienza”,
Paesaggi elettronici
Group Exhibition curated by
Teresa Macrì e Gabriele Simongini,
MACRO Museum, Rome, 2016

Link video

<https://www.youtube.com/watch?v=234nRGUFuJs&t=340s>

This is a video installation, presented in 2015 in the exhibition
“Electronic Landscapes” at the Museum of Contemporary Art in Rome
MACRO.

It reflects on the editing techniques of experimental cinema and is
composed of more than 1500 horizon images taken, also from the
artist's photographs and from in low quality images from web image
search. It reflects on union and separation in human relationships,
such as sky and water presenting the same characteristics in nature.



This feature film is the result of a year-long research and implementation of a project. the peculiarity is that it is not a product made by the Artist, but his role is to refrain (a prerogative of work in general) from expressing and demonstrating personal feelings in the works he produces. In fact, for one year, the artist involves 4 people from different fields and lifestyles and invites them to reflect, through the sharing of images, on the synaesthesia between image and sound in the representation of some of the most important emotions that belong to the human sphere. Among them: Fear, love, disgust, etc. The work is made on the basis of aesthetic studies on experimental cinema and juxtaposition of images following the theories of S. M. Ejzenstein.

Still- video, Listen n.2, Project LISTEN, footage film 8'50"
HDV 4:3 Color Sound , 2014-2015.

Link al video:
<https://www.youtube.com/watch?v=tpTzBaNf28s&t=371s>



The animation is made using the "Direct Animation" technique. It was drawn and set on SUPER8 color and sound-band film, This artwork inside in a project about the synestetich studies based to the relation between sound and image.

Still-frame, "Nuovo Sintetico", film in pellicola cinematografica Super 8, suono sintetico, 2015.

Link al video

<https://www.youtube.com/watch?v=fiAxHZrLgKo>



Documentation of performance: En Contexto/ Para el Contexto: Barcelona, 2018

The artist throughout April 2018 distributed postcards of the most important social places in the city of Barcelona. The same places in postcards correspond to the geolocation of the artist during his performance itinerary. The postcards were given to the public already stamped and with instructions for filling them out. The postcard is designed to become a memory device between the sender and the recipient.

En Contexto/ Para el Contexto: Barcelona, 2018
Performance with postcards



VAERIANA BERCHICCI

ONE co-authors Nazzarena Poli Maramotti and Valeriana Berchicci
Installation: video projection on oil painting.
group exhibition **ABSOLVENTEN 2016**,
Akademie der Bildenden Künste in Nürnberg 2016.



Documentation of exhibition: Installation view Sul Contesto/ Per il Contesto ROMA, 2018.

For the duration of the exhibition, the artist presented the Roman project in the form of an installation consisting of a convex mirror, a No. of 52 postcards of the most important social places in the city of Rome, and a mailbox. The postcard places themselves correspond to images of cities of great historical, social, and geographical importance. The audience was invited to choose a postcard and a recipient, fill in the instructions inside the postcard and mail it. The postcard is designed to become a memory device between the sender and the recipient, and it bears on it a question, a question: Where is Humanity going?, a historical phrase considered by the artist for several years that composes the basis of this work..

“Sul Contesto/Per il Contesto: Roma”,
Now and Forward
Curated by Shara Wasserman e Tiziana Musi
Temple University, installation view

in “Sul Contesto/Per il Contesto”
2018 ongoing.



4“Sul Contesto/Per il Contesto: Specchio convesso”
TU VS EVERYBODY
a cura da Anita Cala' e Elena Giulia Rossi,
Spazio Bocciofla
9 maggio - 6 giugno 2019
durante la 58a Biennale di Venezia,
in “Sul Contesto/Per il Contesto” 2018 ongoing.

VERTICAL AND
HORIZONTAL
CHROMATIC
SYMPHONIES
EXHIBITION
ROYAL ACADEMY
OF SAINT
PETERSBURG
2018



VAERIAVA BERCHICCI

SCHEDA TECNICA
Sinfonia Cromatica Verticale 1
(IPOTESI I)



SINFONIA CROMATICA VERTICALE I
Partitura: So you want to write a fugue? di Glenn Gould per piano
Strumentico: registrazione audio digitalizzata
Partitura colori da una tavolozza di acquerelli:
di - Blu di prussia
vi - Blu cobalto
vi - Arancione
vi - Rosso scuro
vi - Giallo limone
vi - Verde smeraldo
vi - Turchese
vi - Blu
vi - Bianco

So you want to write a fugue?
For Four-Part Chorus of Mixed Voices
with Piano Accompaniment
Glenn Gould

Moderato 2/4

Soprano
Alto
Tenore
Basso

Piano

So you want to write a fugue... You've got the
soprano to write a fugue... You've got the soprano to write a...

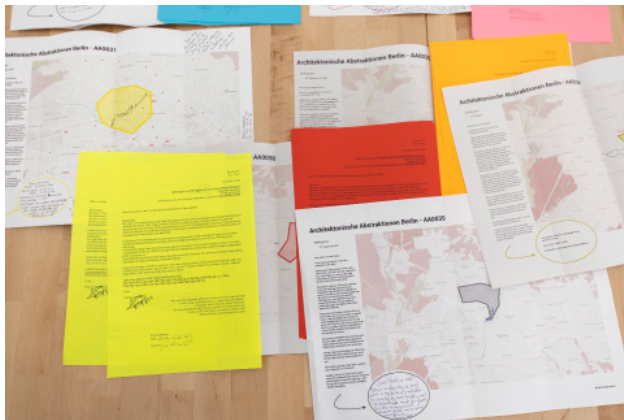
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It is an ongoing research project (since 2015), a container of studies, methods and practical applications on the synaesthetic possibilities between sound and color. Starting from the firm historical-theoretical studies, condensed into a research text usable for the Jury at this link https://www.academia.edu/45397629/Extract_historical_theoretical_synesthesia_sound_color. I studied the major theories and experimental attempts on sound-color synesthesia by examining different artistic genres: painting, sculpture, film, audiovisual, theater, and installation.

This project was selected by curator Semyon Mikhailovsky at the 2018 International Culture Forum in St. Petersburg for a group exhibition of the best Italian artists from Italian Academies of Fine Arts, the exhibition was held at the Royal Academy of Saint Petersburg



2020 Urban Operation “[Cynical] Message to the public” supported by Stiftung Berliner Leben e Urban Nation Museum, “F.R.E.S.H Covid-19 project” curated by Janine Arndt (Berlino). “Prepare for the shock of your life” e “You’ll watch the world tremble” in totale formato A0 n.30 tirature - A1: 40 tirature - A2: 50 tirature - A3: 60 tirature - A4: 70 tirature, Stampate su carta PLANKATDUCK LX.



The research includes specific fields that investigate the perception of the human being involved in spending his daily life in urban space. The artist invited many people to make an exploration of a city to study the precise effects of the geographical environment. The people involved, after a solitary exploration of the city, through video recording in the urban space and then the Artist study of them through a segmentation of the visual process, translates their points of view in an abstraction of space and experience with the painting device.

In this project, the artist makes an identity of this human walker, called "Citywalker", presenting with the cinema device a docu-statement about this identity. She researches and transmits the psycho-geographic realities through the video-recording of what surrounds it and by applying so-called virtuosities, machine movements that try to reproduce what is visually recorded by the real eyepiece movements of individuals. The action in cinema that is similar to that of eye movements is the zoom. With an experimental behavior related to the conditions of urban society, through a drift, the artist records and performs with a hasty passing technique through various environments and a continuous exercise of this experience.

Fresh A.I.R Exhibition curated by Janine Arndt, Urban Nation Museum, Berlin, DE.
Architektonische Abstraktionen, Berlin AA0031 - AA0040

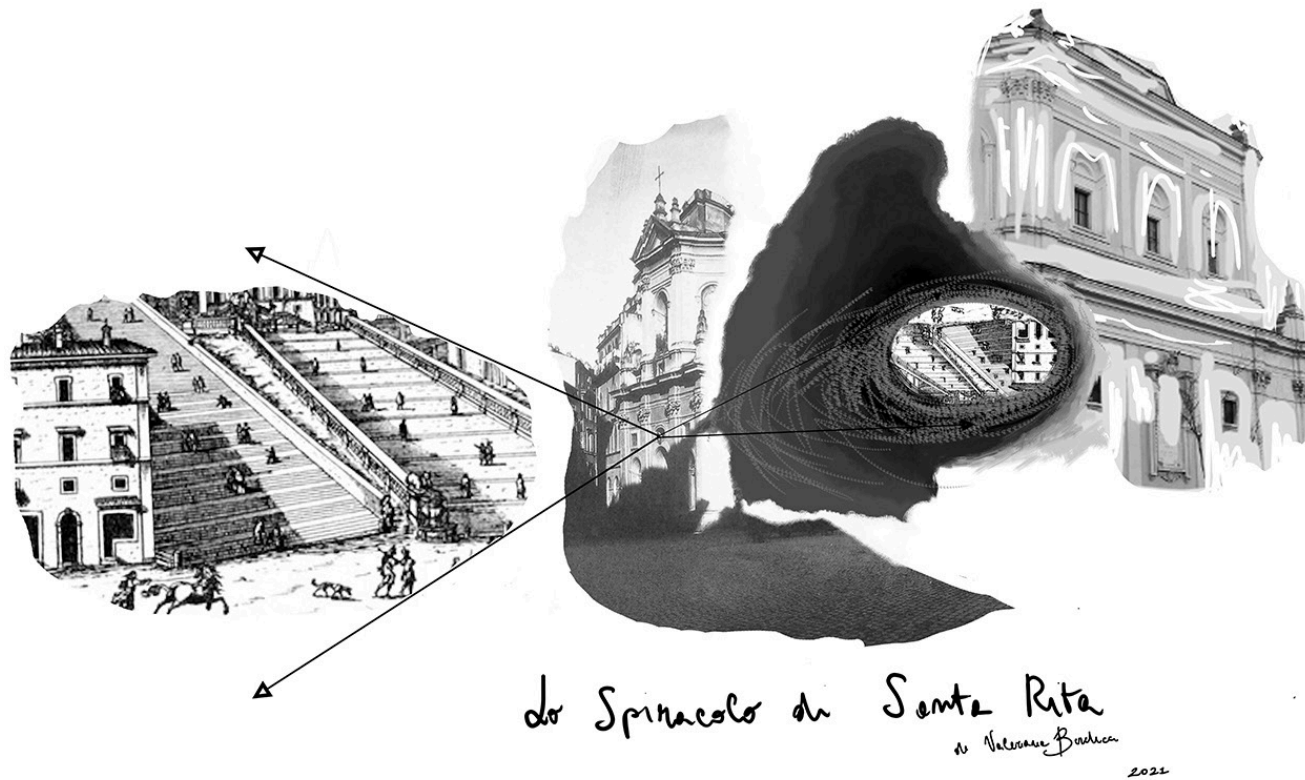
"Architektonische Abstraktionen Berlin [AA0031-AA0040]" is part of a research started by the artist in 2019 within the ongoing project "AA0000"

This project carried out in Berlin is within the AA0000 Research initiated by the Artist in 2016, carrying out the research also in the city of Rome and Washington D.C.

PROJECT: LO SPIRACOLO

"The Spiracle" is a project initiated in 2021 by the artist with a view to constructing a "device" to return to the foundation of photography, namely "nourishment of light," the research questions the meaning of images, the function of the gaze and the genealogy of the contemporary observer since photography still constitutes a fundamental cognitive, aesthetic, ethical, political and philosophical issue for contemporary man.

The experience of isolation, the physical changes in our lives during this historical moment, targeted by virtual images in a frenetic succession and most daily activities experienced virtually, prompts the artist to reflect on the "photographic act," understood as a means of social communication. In order to have an awareness of what it means for us to look today, it is necessary to understand how and to what extent the emergence of photography constituted a modification of our perception and image of the world compared to the past.



MANIFESTO: LO SPIRACOLO DI SANTA RITA

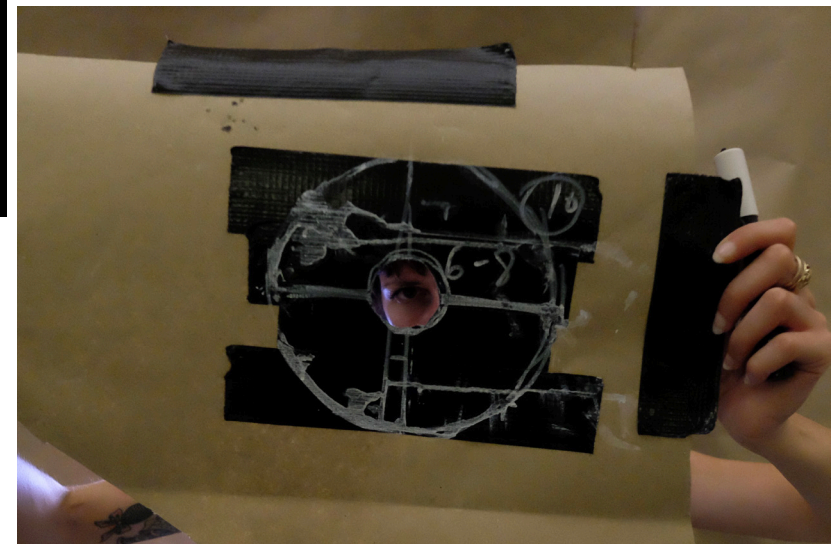
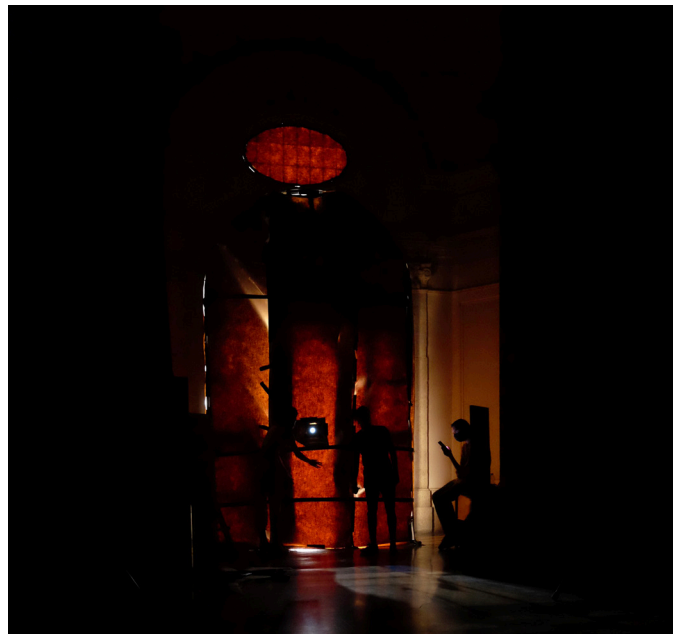
PROJECT: LO SPIRACOLO
EXHIBITION AT SALA SANTA RITA
Via montanara 8 Roma 00187



PROJECT: LO SPIRACOLO
EXHIBITION AT SALA SANTA RITA
Via montanara 8 Roma 00187



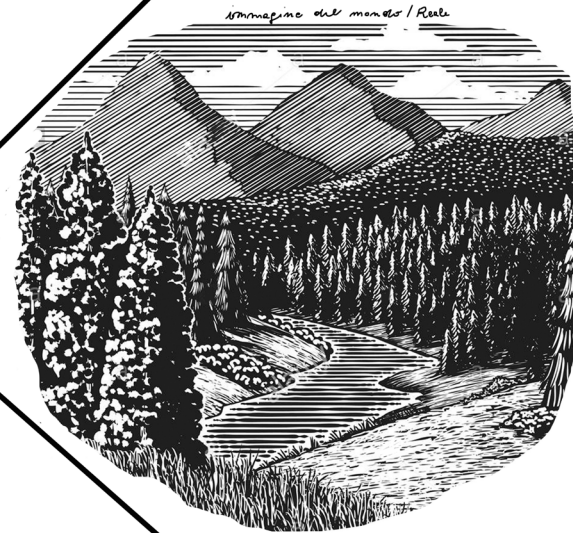
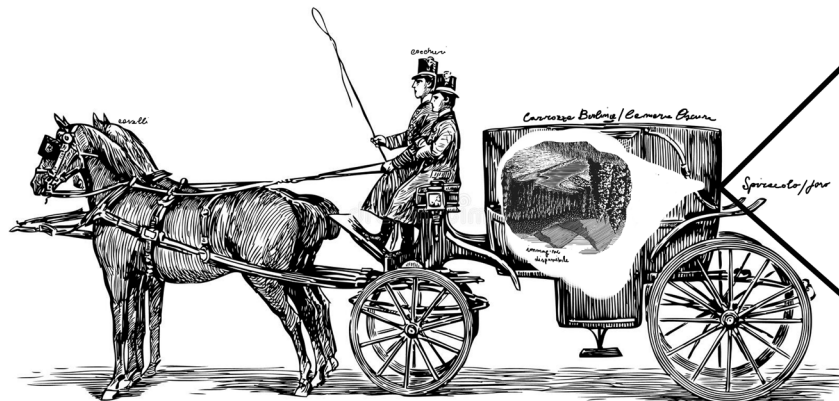
PROJECT: LO SPIRACOLO
EXHIBITION AT SALA SANTA RITA
Via montanara 8 Roma 00187



PROJECT: LO SPIRACOLO
EXHIBITION AT SALA SANTA RITA
Via montanara 8 Roma 00187



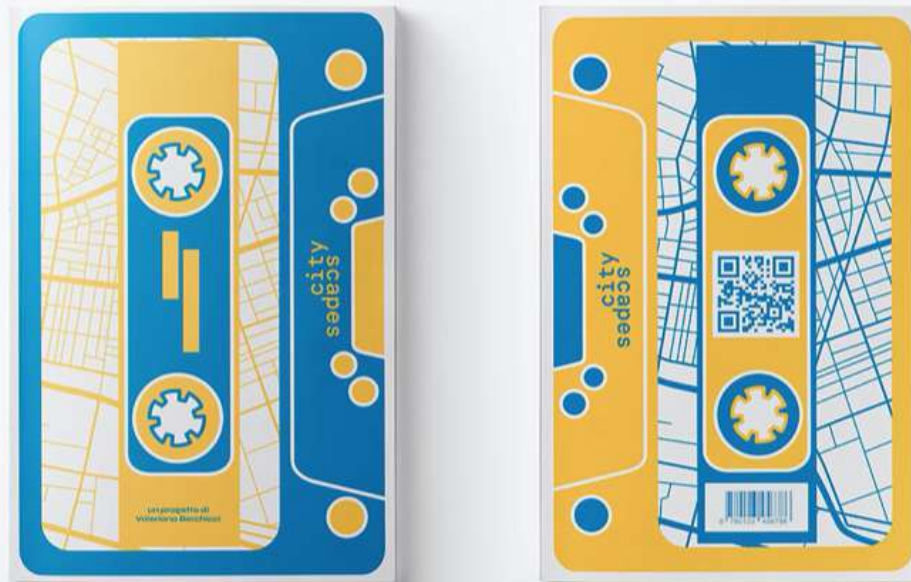
Lo Spiracolo: Carrozze Berlino
di Valerio Borchia 2021



Book published by IacoBelli Editore, 2021.

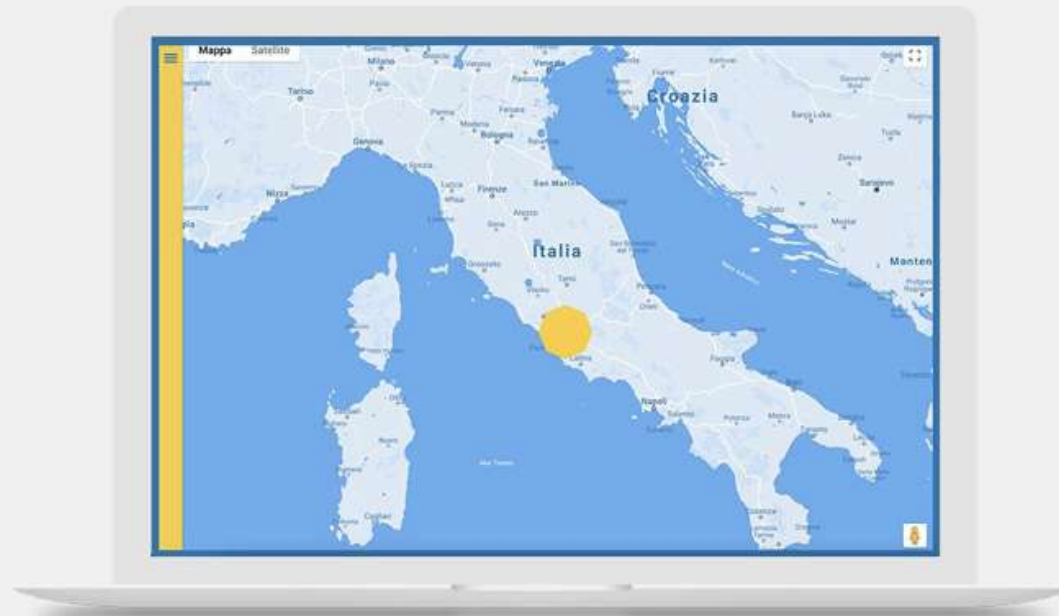
With texts by Benedetta Carpi De Resmini, Elena Giulia Rossi, Valeriana Berchicci e Cecilia Casorati.

Cityscapes: Museo Digitale della Memoria
Roma
<https://www.cityscapesroma.it>



Memory has always given shape and substance to the grid of the map. A famous case of twentieth-century literary mapping is that of Walter Benjamin, whether recalling the Berlin of childhood (1950) or immortalizing in *Passages of Paris* the archetype of modernity (1982). Again Roland Barthes, in the footsteps of Marcel Proust, maps the neighborhood in which the writer's Parisian life takes place, the Faubourg Saint-Honoré. For a radio broadcast he collects the notable places, moving from one point to another: the effect of reality descends from sayings, verbal exchanges with locals, and background noises (Pezzini 2021). Certainly, with the advent and emergence of the digital, memory archives have become increasingly ambitious, capable of embracing vast corpora. The memory of the world becomes mapped, it is congealed and deposited in archives and repositories, it becomes an organizing principle of textuality. Memory maps arise as forms of inscription of subjectivity in the urban fabric. On them are grafted the possibilities disclosed by the digital, to redefine the relationship between the representation of space, the memories stored in it and new technologies.

Cityscapes: Museo Digitale della Memoria
Roma
<https://www.cityscapesroma.it>



The project Cityscapes: Museum of the Memory of Rome is realized thanks to the support of the Lazio Region and Lazio Innova following the award LAZIO CONTEMPORARY Determination of January 22, 2021, No. G00555, published in B.U.R.L. No. 8 of January 26, 2021, subsequently finalized by Determination No. G02248 of March 3, 2021 published in B.U.R.L. No. 25 Supplement No. 2 of March 9, 2021 the Director of the Regional Directorate for Culture and Youth Policy.

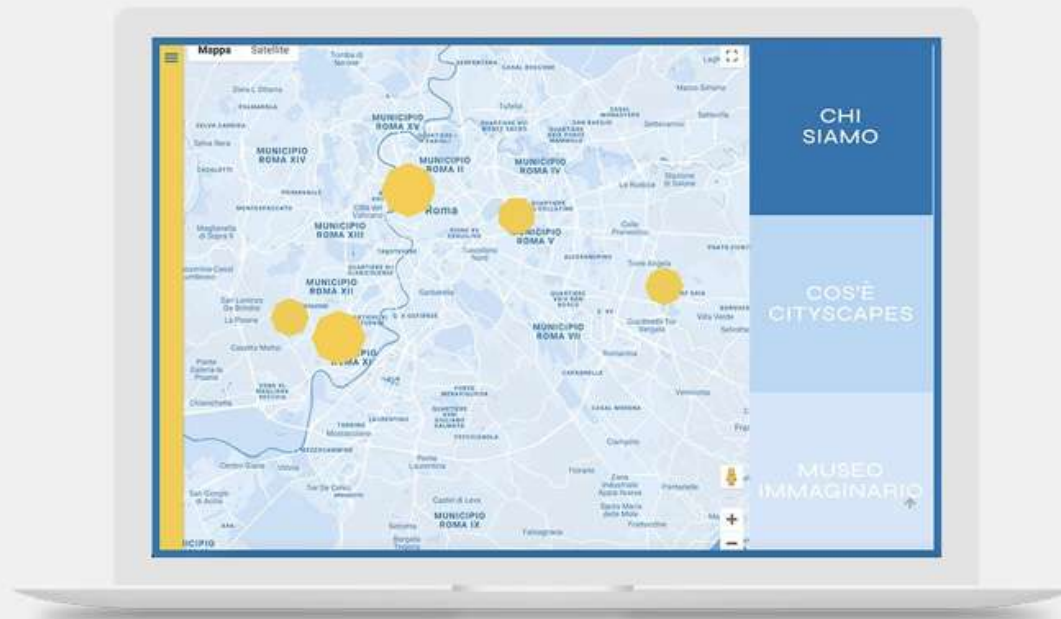
Cityscapes: Museo Digitale della Memoria
Roma
<https://www.cityscapesroma.it>



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Cityscapes: Museo Digitale della Memoria
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THE FIRST DESIGN OF THE WEBSITE: 2021

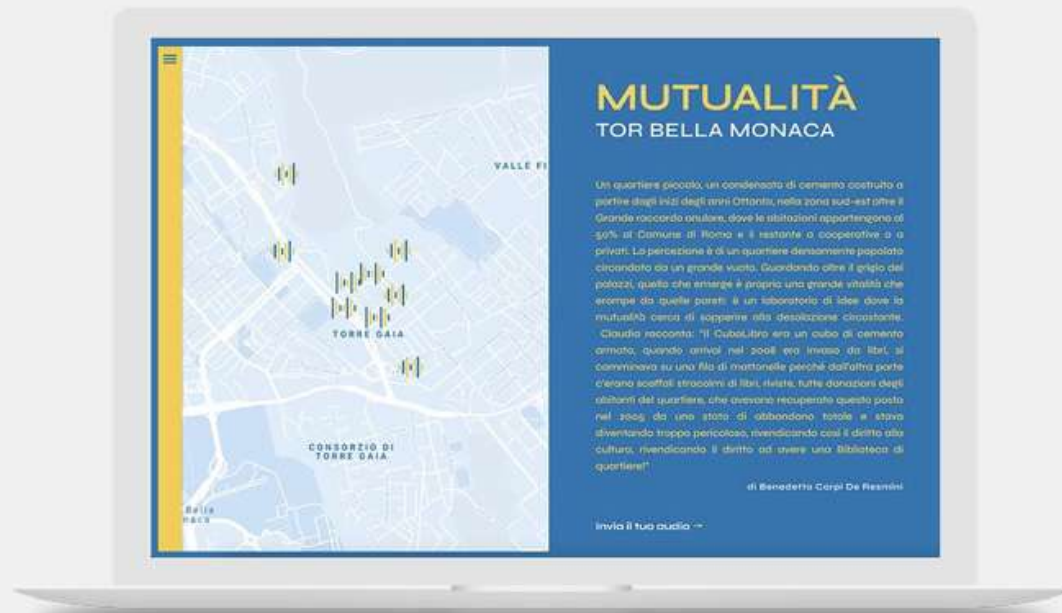
The first design of the Platform is by Benedetta Carpi De Resmini with the collaboration of web designer Isabella Manciola.

The platform was designed on wordpress and uses Aruba's Hosting and Domains services. The Design featured a map of the city of Rome and access to the archive was by clicking on the pop-up button: "Discover Cityscapes." The digital map of the city was divided into five maps of the neighborhoods where the fieldwork took place.

Octagonal-shaped pins were used to resemble that of the "Newsstand" Sculpture; clicking on the button would take you to a tab with a map of the neighborhood, on which you will be able to experience (online) the place thanks to audios and a short descriptive text. In all sections of the site there were also direct links to upload your own audios or send postcards.

In this way, the platform is presented as an interactive device made alive by 'constant use and content uploaded by the public.

Cityscapes: Museo Digitale della Memoria
Roma
<https://www.cityscapesroma.it>



Cityscapes: Museo Digitale della Memoria
Roma
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Cityscapes defines itself as a museum without walls, inspired by André Malraux's Imaginary Museum (1947) where the work of art is freed from its physical and material relationship to become pure mental place and thus open to the imaginary, individual and collective. With a gesture that has aesthetic as well as political significance, the Imaginary Museum squares before the eyes of us viewers the entire history of art, thanks to the possibilities of reproduction and thus dissemination conferred by photography. In the new Museum, it is not the individual work of art that matters as much as art itself as "transcendent absolute" and questioning of the world, "song of metamorphosis [...] where aesthetics, dreams and even religions are nothing but the librettos of an inexhaustible music" (ibid., p. 173, our translation). So much so that it is precisely in the absence of the work of art that the museum finds its greatest expression: freed from the medium and the physical relationship thanks to photography - the space of collectivity -, the work becomes pure mental form and is transferred to the museum that everyone "carries behind his eyelids," the space of individuality. The detail allowed by photographic enlargement, then, increases the possibilities for (inter)textual exploration and comparison, appealing to the imagination. If for Musée Imaginaire it is photographic reproduction that suggests unthought-of and utopian perspectives, in Cityscapes it is the voice ("inexhaustible music") that becomes expressive substance. Oral testimonies echo from one district to another, from one lot to another, from one street to another, from one neighborhood to another.

Cityscapes: Museo Digitale della Memoria
Roma
<https://www.cityscapesroma.it>



Cityscapes: Museo Digitale della Memoria
Roma
<https://www.cityscapesroma.it>





THE SECOND DESIGN OF THE SITE: 2023

The second design of the Platform is by the artist in collaboration with Studio Bauth, a duo of Graphic Designers.

The platform was designed on wordpress on a new domain that will become the official and final one "Cityscapes Museum" and it too uses Aruba's Hosting and Domain services. In the new design, the old site is incorporated and remodeled, which goes to break down the many maps present due to the subdivision of neighborhoods, for the Rome project. The digital map accommodates all voice geolocations worldwide in a single map layer.

The second programming of the platform came about thanks to the new mapping of the city of Lainate (MI), which in the coming months will be expanded by new cities mapped thanks to the support of the Milan Metropolitan City Libraries circuit. ALTRESÌ are being planned for the year 2024-2025 the city goals of Orvieto, City of Turin, City of Pescara (IT) was divided into five maps of the neighborhoods where the fieldwork took place.

CITYSCAPES MUSEUM - DIGITAL MUSEUM OF MEMORY.
LAINATE 2023 (MI)

CITYSCAPES MUSEUM - DIGITAL MUSEUM OF MEMORY.
LAINATE 2023 (MI)
MITTERE MAPPAM1: Lainate - Cement.
Horizontal Cartographic Vision.

Mixed media cartography on canvas, 230x180 cm, concrete sculpture 127x8x6 cm.

The map is the result of superimposing ancient maps of the city of Lainate dated between 1870 and 1995 in which the areas with high rate of concrete construction purely for industrial purposes are inscribed by the artist, not considering residential concrete.

Contributed by La Scenografica Roma, Maurizio Bonfanti and Anna Giusti. Under the patronage of the Italian Geographic Society.

CITYSCAPES MUSEUM - DIGITAL MUSEUM OF MEMORY.
LAINATE 2023 (MI)
MITTERE MAPPAM2: Lainate - Memory.
Vertical Cartographic Vision.

Mixed media cartography on canvas, 230x180 cm.

The map is the result of superimposing ancient maps of the city of Lainate dated between 1870 and 1995 in which places are referred to the words contained in the memories of people the Artist interviewed between April and June 2023.

With contributions from La Scenografica Roma, Anna Giusti, Luca Piccoli, Claudio Stellari.



CITYSCAPES MUSEUM - DIGITAL MUSEUM OF MEMORY.
LAINATE 2023 (MI)
MITTERE MAPPAM3: Lainate - Trajectories.
Vertical Cartographic Vision.

Mixed media cartography on canvas, 230x180 cm.

The map is the result of the superimposition of ancient maps of the cities of Lainate dated between 1870 and 1995 in which the areas with high rate of concrete construction purely for industrial purposes are inscribed by the artist, not considering residential concrete.

Contributed by La Scenografica Roma, Anna Giusti and Flavio Piccoli.

MITTERE MAPPAM4: Cityscapes Globum.
Spherical Cartographic Vision.

Four-foot globe in Latin - wood, paper, metal, 95x55 cm.

Mid-20th century table globe - Donati Edition - Milan, Italy

MITTERE MAPPAM5: Cityscapes Museum.
Digital Cartographic Vision, Immersive.

Memory web platform
www.cityscapesmuseum.com, Installation view composed of Laptop and Pedestal in Cement and Plexiglass, amplifier and mic. 120x50x50

CITYSCAPES MUSEUM - MUSEO DIGITALE DELLA MEMORIA.
VILLA LITTA LAINATE (MI) JULY 2023

VAERIANA BERCHICCI