

ELEONORA ROARO

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BIO

Eleonora Roaro (Varese, 1989) is a visual artist and researcher based in Milan. She studied Photography (BA – IED, Milan), Visual Arts and Curatorial Studies (MA – NABA, Milan) and Contemporary Art Practice (MA – Plymouth University, Plymouth). She is a lecturer at NABA (Milan) for the Bachelor's programmes in Cinema & Animation and Creative Technologies, as well as at IED (Milan) for the Bachelor's programme in Design. Her work has been shown since 2011 in numerous museums and galleries such as La Triennale (Milan), Fabbrica del Vapore (Milan), Casa degli Artisti (Milan), CAMERA (Turin), MACRO (Rome), CAMeC (La Spezia), E-Werk (Freiburg), Maison de la Culture (Clermont-Ferrand), La Friche (Marseilles), Istituto Italiano di Cultura (Madrid and Prague). As a research fellow at the Università degli Studi di Udine, in 2019 she worked on the project "VR and AR in the valorisation of cultural and art heritage". For 2020–22 she is part of the project "Sensing Dolce Vita: An Experiment in VR Storytelling" winner of the MISTI Global Seed Fund (MIT and Friuli-Venezia Giulia). Some of her recent articles have focused on cinema architecture and VR reconstruction (*L'Avventura*, 2020; *Alphaville*, 2021), cinema theatres in visual arts (*LabCom*, 2021) and Lynn Hershman Leeson's work (*Mimesis*, 2019).

STATEMENT

Her practice is based in the moving image, with a particular focus on cinema history, archaeology of cinema, and archives. Engaging with a diverse range of media, including video, photography, performance, AI and virtual reality, she frequently revisits, reenacts, and remediates older devices and iconographies to understand the influence that technologies and images have on our perception and cultural imagery. As such, display and duration – particular the concept of the loop – are key elements of her practice. Her current research, based on archives and oral sources, investigates the relationship between architecture, spectatorship and urbanism in 20th-century cinema theatres.

“Irma Vep” (2023)



*"People took the silence of the movies for granted because they never quite lost the feeling that what they saw was after all only pictures."*¹

Irma Vep is one of the earliest femme fatales – or *vamp*, a contraction of *vampire*, of which the name Irma Vep is an anagram – in the history of cinema. Portrayed by the actress Musidora, she is a black catsuit-wearing burglar in the silent crime serial film "Les Vampires" (1915) written and directed by Louis Feuillade. She initially inspired the surrealists² and later filmmakers such as Olivier Assayas, who created a film (1996) and then a TV series (2022) titled "Irma Vep." Both of these works are metanarrative pieces that attempt to reenact the original serial, with the actress, in the first case, wearing a black vinyl catsuit purchased from a sex shop. Irma Vep is an alter ego of the artist Eleonora Roaro, based on interviews with professional dominatrices ("pro dommes" for short) active between Milan and Turin. She is a collective character that allows a reflection on sex work, fetishism, desire, and images in contemporary society, in an "onlife"³ dimension where the boundaries between online and offline are increasingly blurred. With her latex catsuit and glossy boots, Irma Vep is a virtual image that embodies fetishistic and sadomasochistic (SM) impulses. As

Eleonora Roaro, "Irma Vep"
Single-channel video | 5'54"
3840×2160 UHD 16:9 | Silent

Edition 3 + AP | 2023

Camera and DOP: Marco Brianza

Costume: Francesca Mulè

Eleonora Roaro, "@irmavep_nowhere"
IoT sculpture (3D printing in PLA,

microcontroller Arduino, pink LED strip)

23x8x25 cm | Edition 3 + 2 PA | 2023

NeRF scanning and 3D model

optimization: Alessandro Passoni

3D printing + IoT: Marco Brianza

Eleonora Roaro, "Irma's Heels"

Instagram filter | 2023

3D model: Alessandro Passoni

Arnheim⁴ wrote a few years after the invention of sound films, in silent cinema – which operates exclusively through images – sight is the main sense. Therefore, silent film offers the opportunity to explore the connection between images and fetishism, as well as fetishism for images. “The fetish would be entirely like a symbol, but similar to an impressed and fixed plane, an impressed image, a photograph to which one would always return.”⁵

Irma Vep is a performance that allows us to consider SM practices as a cultural performance: they stage power dynamics that can simultaneously draw from and disavow their social referents.⁶

Sexual relationships, much like political relationships, are perceived as power struggles, with the peculiarity that, in the case of SM, these positions are interchangeable, as gender roles are.⁷

Irma Vep is an exhibition composed of three works: a video (“Irma Vep”), in which the narrative is conveyed through text as in the intertitles of the silent era; an IoT⁸ sculpture titled “@irmavep_nowhere”, a 3D printed replica of the boot worn in the video, that lights up in pink when users and Irma Vep – within the ambiguity of whether she is a physical person or a bot – interact with each other on Telegram; an Instagram filter (“Irma’s Heels”) that allows placing the shiny 3D boot model anywhere in the world.

1 Rudolf Arnheim, “Film as Art” (University of California Press, 1957), p. 33.

2 Annette Förster, “Women in Silent Film: Histories of Fame and Fate” (Amsterdam University Press, 2017), p. 211.

3 Luciano Floridi, “The Onlife Manifesto: Being Human in a Hyperconnected Era” (Springer Cham, 2015), pp. 7–13.

4 Arnheim, “Film as Art”, p. 33.

5 Gilles Deleuze, “Sadismo e masochismo” (Edizioni IOTA, 1973), p. 30. [translation of the author]

6 Margot Weiss, “Techniques of Pleasure: BDSM and the Circuits of Sexuality” (Duke University Press, 2011), p. 17.

7 Antonio Monegal, “Reading Sade: A Philosophy of Freedom” in “Sade: La Libertat o El Mal” (CCCB, 2023), p. 132.

8 Internet of Things.

For him it was more about the images.





Screenshot of the Instagram filter "Irma's Heels"

Installation view, NOWHERE gallery, Milano, 2023



**“Pallas’s Cat There is a
Picture in my Head” (2023)**

A Pallas's cat is sitting in a snowy environment. The cat has thick, mottled brown and grey fur and large, yellow eyes. It is looking directly at the camera. The background consists of a wooden fence and a chain-link fence, both partially covered in snow. The word "CUTE" is written in large, white, bold, sans-serif capital letters across the middle of the image, partially obscuring the cat's body.

CUTE

This project explores the potential of generative artificial intelligence (AI) in artistic creation, as well as its standardisation. It stems from a provocative question: can a catchy, potentially viral song be created with almost no skills in music composition, using AI and software? The resulting artwork, “Pallas’s Cat There is a Picture in My Head” (2023), is a pop song and video featuring an AI-generated musical base and lyrics, with vocals by artist Eleonora Roaro. The song explores the interaction between humans, animals and machines, and blurs the boundary between automatic creation and human intervention.

The inspiration for the project came from a viral reel on Instagram and TikTok featuring a Pallas’s cat or manul, a small wild cat from central Asia, in a zoo trying to keep its paws warm by putting them on its tail on a winter day. The video loops obsessively with a soothing effect, while the lyrics – written in the font commonly used for memes – appear on the screen like karaoke and ironically allude to the desire to appropriate online content, even if it could be dangerous.

Eleonora Roaro, “Pallas’s Cat There Is a Picture in My Head”

Single-channel video | 2’00’’

1920x1080 HD | 16:9

Edition 3 + AP | 2023

Vocals, lyrics and music: Eleonora Roaro

Sound engineer: bluEsForCE productions
(William Novati)

Producer and additional vocals: In.Visible
(Andrea Morsero)

Special thanks to Gabriela Galati



Installation view, sm-dot gallery, Udine, 2023

“Cinema Statuto” (2023)

The audio-video installation "Cinema Statuto" investigates the process of constructing truth through photographic and video documentation of the Statuto cinema incident in Turin. On February 13, 1983, at 6:15 pm, during the screening of the comedy film "La Chevre" (1981), a fire at the Statuto cinema located in via Cibrario in Turin resulted in the death by asphyxiation of 64 people within a couple of minutes: 31 women, 31 men, a boy, and a girl. This incident, the most severe in post-war Turin, marked a significant turning point in the augmentation of safety regulations in entertainment venues across the nation, leading to the closure of numerous public buildings and drastically altering audience habits. The project relates a RAI news broadcast with footage shot immediately after the incident to the judicial experiment initiated by magistrate Bruno Caccia, archived at the Turin Court Archive. During the judicial experiment – which is used to establish whether or not an event occurred in a particular manner – the Statuto cinema is set on fire for a second time to test various hypotheses about the ignition of the flames with surviving witnesses of the actual fire. The incident is reenacted, and the trauma is re-lived to know the truth. The enlarged photograph on the wall, taken by firefighters on the night of 13 February 1983, contextualises the location and moment of the incident.

Eleonora Roaro, "Cinema Statuto"

Two-channel video, 1'30''

1920×1080 HD | 16:9

Sound design: Emiliano Bagnato

Edition 3 + AP | 2023

Courtesy: Fabrizio Dividi, "Sale per la capra" (2012); Rai Teche, Torino;
"Quaderno di Storia Pompieristica" n. 7
February 2020

The audio in the project is in two channel, with the left channel comprising excerpts from the documentary "Sale per la Capra" (2012) and sounds that realistically reconstruct the judicial experiment, while the right channel explores the dimension of memory, evoking the soundscape of the cinema hall at the time of the incident, drawing from survivors' testimonies, fragments of dialogue, the main theme of the film "La Capra" (1981), and the noises heard during the fire.









Installation view, CAMERA, Torino, 2023

"Odeon VR" (2020–2022)



The virtual reality 8-minute experience shows the former Odeon cinema (1936-2002) in Udine as it was shortly after its inauguration. The evocative reconstruction of the movie theater, created using archival materials and oral testimonies, highlights the potentiality of digital and immersive media in preserving cinema heritage: in 2004, the Odeon cinema was declared of historical and artistic interest due to the prestige of its decorations and the architecture by Ettore Gilberti. Furthermore, the project is an experiment in retro-spectatorship that evokes a historically situated spectator: with the headset, the user becomes the protagonist of a narrative set in a specific historical period, in this case, during the fascist regime in Italy.

In February 1939, a child goes to the Odeon cinema to watch Walt Disney's animated film "Snow White and the Seven Dwarfs" (dir. David Hand, 1937). She looks around and explores the surroundings: the outdoor area of the cinema and the foyer, then the auditorium and the first gallery. Two films from the Istituto Luce are screened while the oral testimonies of some key figures in the history of the movie-theatre accompany the experience: historical reconstruction and the realm of memory intertwine in an immersive narrative.

Eleonora Roaro, "Odeon VR"
VR application for Oculus, 8'33''
2020-2022

Credits

Artistic Director: Eleonora Roaro

Scientific Director: Andrea Mariani,
Università degli Studi di Udine Experience

Designer: Alessandro Passoni, Virtew
s.r.l.s.

Sound Designer: Emiliano Bagnato

Sound Engineer: Giacomo Vidoni, Digital
Storytelling Lab

Stereoscopic 360° Video Editor: Saul
Clemente, Operaventuno

Produced by:

Università degli Studi di Udine - DIUM
Dipartimento di Studi Umanistici e del
patrimonio culturale – Dipartimento di
eccellenza, 2018-2022 MIUR;

Progetto HEaD – Higher Educational and



Development – POR FSE 2014-2020,
“Realtà aumentata e realtà virtuale per la
valorizzazione del patrimonio artistico e
culturale” 2019-2020;
MISTI – MIT-Friuli Venezia Giulia (FVG)
Global Seed Fund, “Sensing Dolce Vita:
An Experiment in VR Storytelling”, 2020-
2022.

In collaboration with:
Cinecittà – Archivio Storico Istituto Luce
(Roma)
Digital Storytelling Lab, Università degli
Studi di Udine



"Corvette 1954" (2022)



The video “Corvetto 1954” invokes the memory and transformations of the Corvetto neighborhood (Milano) through the use of found footage taken from the documentary “Milano vive,” originally produced by Mario Milani in 1954 on behalf of the municipal administration of that era. This black and white promotional film portrays the new urban development and schools during the years of the economic boom. The sequences chosen by the artist - repeated, enlarged, and decelerated – primarily focus on the construction efforts undertaken by INA-Casa, involving the creation of new public housing complexes in the Corvetto area. More broadly, the video focuses on the urban planning transformations that have fundamentally altered the appearance and lifestyle of an area which was rural peripheral just a few years prior.

Eleonora Roaro, “Corvetto 1954”
Single-channel video | 2’43’’
1920×1080 HD 16:9
Sound: IN.VISIBLE
Edition 3 + AP | 2022

"Estate 1936" (2022)



“Estate 1936” [“Summer 1936”] investigates the legacy of seaside colonies for children during fascism, starting with the case of the former Balilla Tower in Marina di Massa. Designed by architect Vittorio Bonadé Bottino on the initiative of Edoardo Agnelli for FIAT employees and inaugurated in 1933, the 52-metre tower could accommodate up to 800 children.

An Istituto Luce film from 1936, edited by the artist, shows the rigid routine and ‘unusual discipline’ (Casabella no. 167, 1941, p. 2) that characterised the summer colonies, which were actually designed to support the Fascist consensus: this was not true free time in which to play, but rather a series of organised activities in which order, rhythm, and collective movement were predominant.

In a performance realised by the artist, some actions inspired by the rules of the colonies are repeated, highlighting alienation and indoctrination. Black and white postcards, a fascist poster, and a floor plan emphasise the iconography of the Balilla Tower, underlining the rigour of modernist architecture – rigour that is reflected in the actions of the children who lived in those places, and whose memory has often been erased.

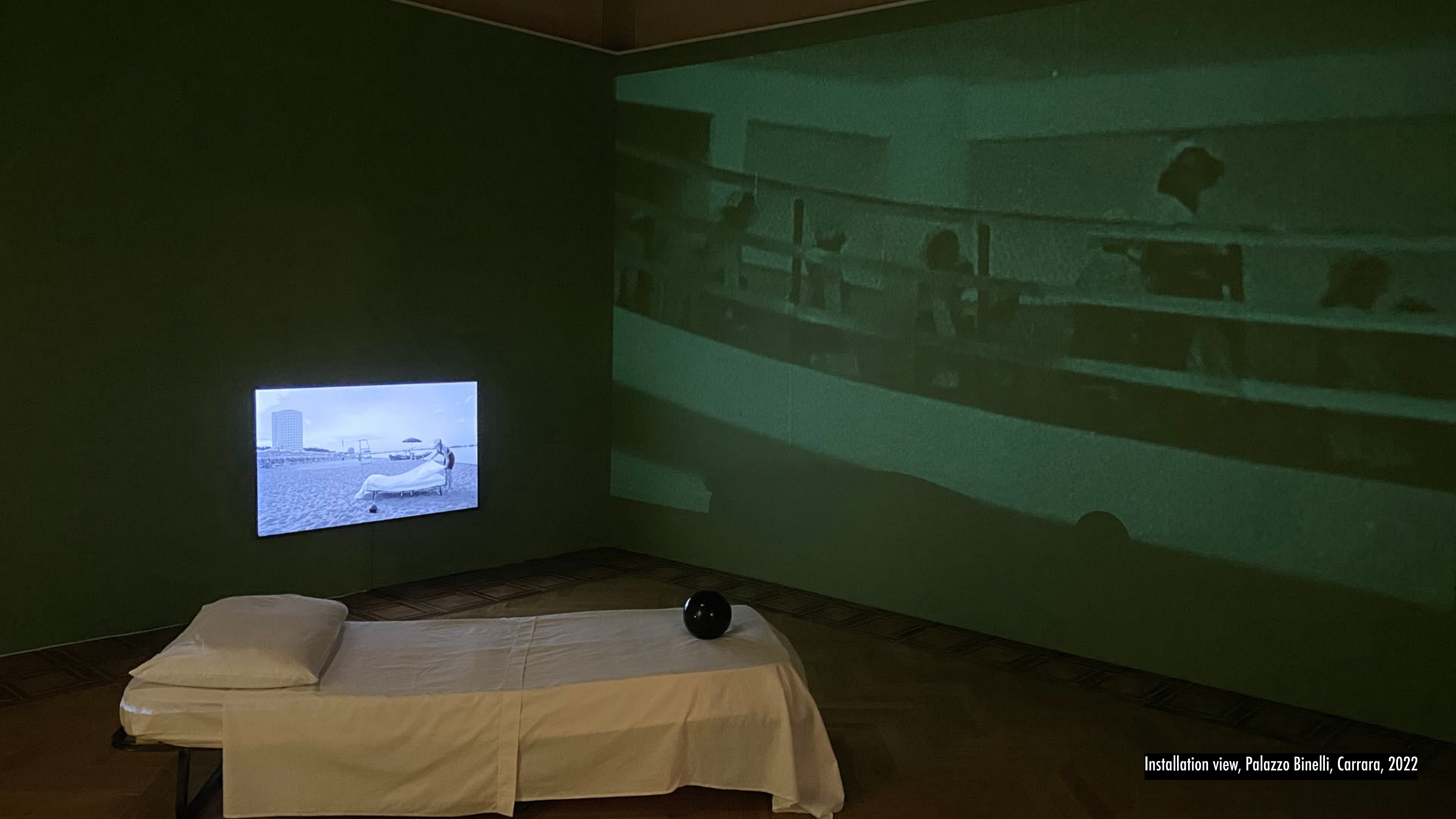
Eleonora Roaro | “Estate 1936”
Single-channel video | 33’26” (loop)
1920×1080 HD 16:9 | silent
Edition 3 + AP | 2022

Giornale Luce nr. B0940 Agosto 1936
Single-channel video | 01’41” (loop)
1920×1080 HD 16:9 | Muto
Courtesy Cinecittà S.p.A.

Eleonora Roaro | “Estate 1936”
Eight vintage postcards | 2022







Installation view, Palazzo Binelli, Carrara, 2022

“FIAT 633NMM” (2021)



The single-channel video "FIAT 633NM", based on a corpus of approximately 360 photographs dating from 1937-1938 originally owned by the artist's great-grandfather, aims to deconstruct the role of fascist-era colonial enterprises in Italian East Africa (Africa Orientale Italiana, AOI, currently Ethiopia, Eritrea, and Somalia). These enterprises were often either erased from collective memory or nostalgically falsified. The video focuses on 52 images depicting Fiat trucks, mainly the 633NM model, which were obsessively photographed on multiple occasions. As infrastructures and technology were propagandistic tools employed by Mussolini to emphasise modernity and progress, the Fiat truck is an emblem of the fascist rhetoric and colonial dream. The images of the trucks are in dialogue with panoramic postcards of the Ethiopian desert from the 1930s, alluding to the colonial idea of uncontaminated land to be conquered. They are assembled to create an imaginary landscape, with soundtracks by Emiliano Bagnato that use Washint tape loops (a traditional Ethiopian wooden flute). The audio track in the foreground, on the other hand, is a manipulation of the "Seconda Fantasia Ascari Eritrei" from the 1930s in which the Eritrean soldiers of East Italian Africa, to a tribal and hypnotic melody, repeat "Viva l'Italia!" ["Long live Italy!"], "Mussolini!" and "Viva il Re!" ["Long live the King!"].

Eleonora Roaro, "FIAT 633NM"
Single-channel video | 4'10" (loop)
1920×1080 HD 16:9
Sound design: Emiliano Bagnato
Unique edition + artist's proof | 2021

Winner of the public call "Cantica21.
Italian Contemporary Art Everywhere" –
Under 35 section promoted by MAECI-DGSP
and MiC-DGCC.
Part of CAMEC Museum's collection (La
Spezia, IT).

<https://vimeo.com/752710840>



Installation view, CAMEC, La Spezia, 2021

identità nazionale sono un binomio che
agli elementi rimossi della nostra coscienza
e fare con un inconnito che è collettivo proprio in
». È stato Benedict Anderson (*La comunità
immaginaria*) a fornire una definizione di nazione intesa come
un prodotto di processi culturali
naturalmente immaginario, prodotto di processi culturali
topoietici, un costrutto artificiale determinato
dalla invenzione di tradizioni e da
un immaginario comune e di un orizzonte di
queste "comunità immaginate" si accompagnano
a processi artificiali e artificiosi di natura
essenziale dell'alterità per definirsi. In questa
narrazione e memoria si incrociano nell'emozione di
no a presentare come reali quelle microfisiche del

Scenografie immaginarie diventano, in questo modo, la porta d'accesso a un rimorso orientale e represso che ancora troppo spesso è presentato in modo lacerante e ipocrita e con i tratti nostalgici e romantici di una grande avventura d'oltremare.

Roberto Mastroianni

(1)

[illegible]

“Garibaldi 99” (2020)



Installation view, Casa degli Artisti, Milano, 2021

Developed during the residency at Casa degli Artisti in Milano, the project "Garibaldi 99" focuses on archival material and oral testimonies related to the cinema theatre situated in Corso Garibaldi 99, Milano – a few meters from the residency location – known as the Garibaldi Cinema (1906-1962), the Paris Cinema (1964-1989) and Multisala Brera (1994-2008). Having run for 100 years as a neighbourhood cinema, it was an important cultural and meeting place for local inhabitants.

An installation aims to link together heterogeneous archival materials with layers of images, projections, sound and videos. In this way, the socio-economical and urban changes stem from the micro-historical studies and value is given to the spectators' memories and habits.

A digital collage of a photograph and a blueprint of the cinema from the 60s is enlarged and projected on the wall. The phrase "I silenti sogni entrarono così nella sala" ["thus silent dreams entered the theatre"] concludes Carlo Emilio Gadda's story "Cinema" (1931), which ends with the beginning of a silent film screening at Cinema Garibaldi. This phrase becomes a beam of light projected into the room, evoking the primal dimension of the cinematic experience.

In the video "fregüia" (crumb in Milanese dialect), a spectator's

Eleonora Roaro, "fregüia"
Single-channel video | 3'00"
1920x1080 HD 16: 9
Sound: In.Visible
Edition 3 + AP | 2020

Eleonora Roaro, "I silenti sogni entrarono così nella sala" ["Thus the silent dreams entered the theatre"]
Single-channel video | 2'00" (loop)
1920x1080 HD 16:9 | Silent
Edition 3 + AP | 2020

Eleonora Roaro, "Cinema Paris"
Digital collage, 2020

<https://vimeo.com/571790355> (fregüja)
<https://vimeo.com/571790482> (sogni)

testimony is transformed into visual material, linked to the presence of a Motta store near the cinema and the consumption of sweets during the screenings. A Buondì, the first snack to be industrially produced in Italy by Motta since 1953, first wrapped in plastic, is crushed between the hands of the artist and reduced until there is nothing left. In this way, a testimony linked to cinema becomes, in turn, visual material. On the one hand, it represents a cross-section of Italian history based on the production and consumption of packaged food; on the other, it is a metaphor for archival work, carried out from incomplete traces, scraps, and crumbs. In five podcasts ("Piazzale Loreto", "Marialuisa", "Cinema Garibaldi/Paris/Brera", "fregüia" and "Gadda" the artist's voice and excerpts of interviews reveal the research process. A grey binder contains fragments of books, documents from archives (particularly Archivio Civico Fotografico, Cineteca Milano, Cittadella degli Archivi), transcripts of interviews and podcasts, emails, and notes. In this way, together with archival sources, both the research process and the failed attempts are valorised showing the difficulties of historical investigation and restitution.





I silenti sogni entrarono così nella sala.

“Drowning by Numbers” (2020)



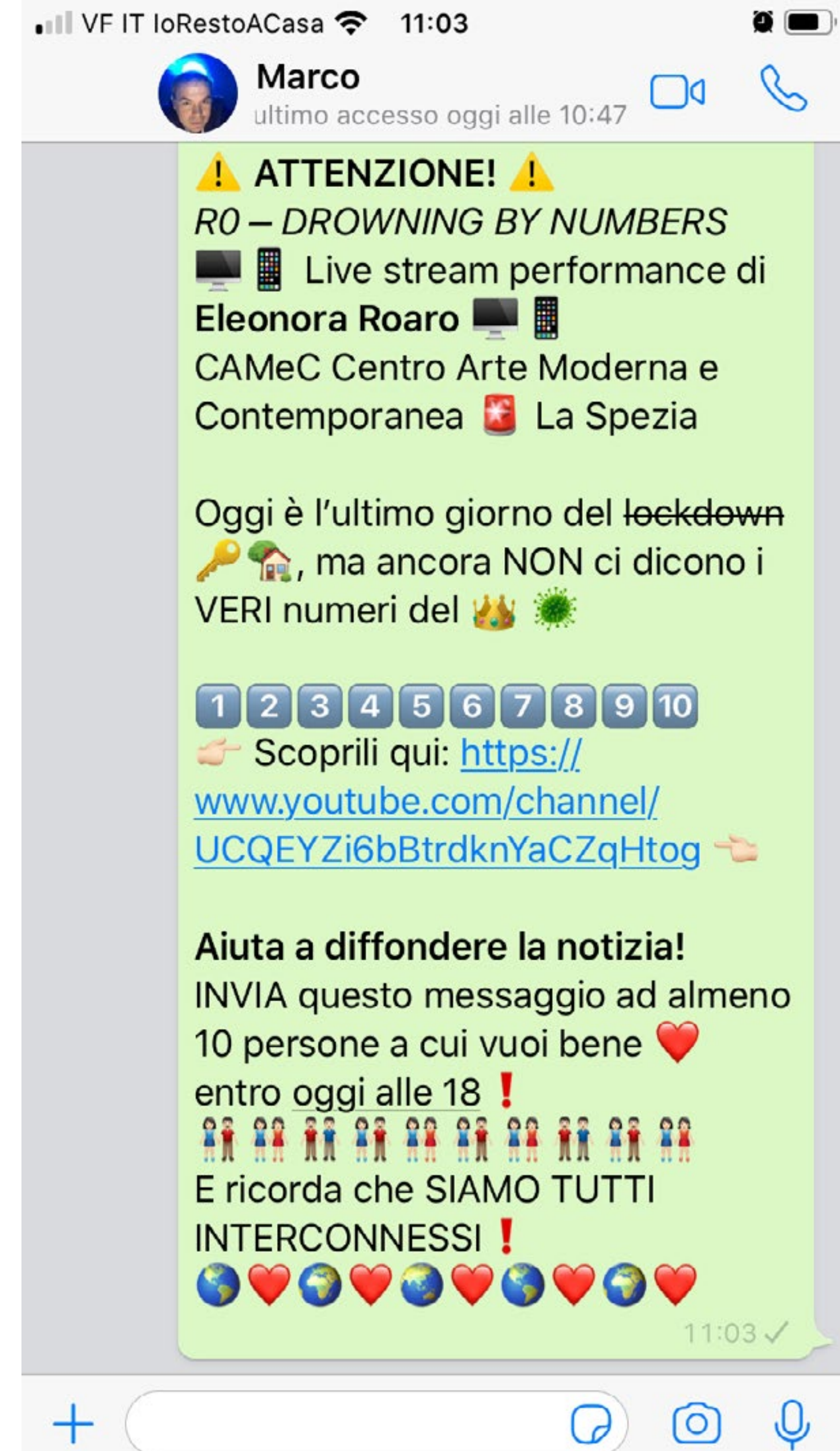
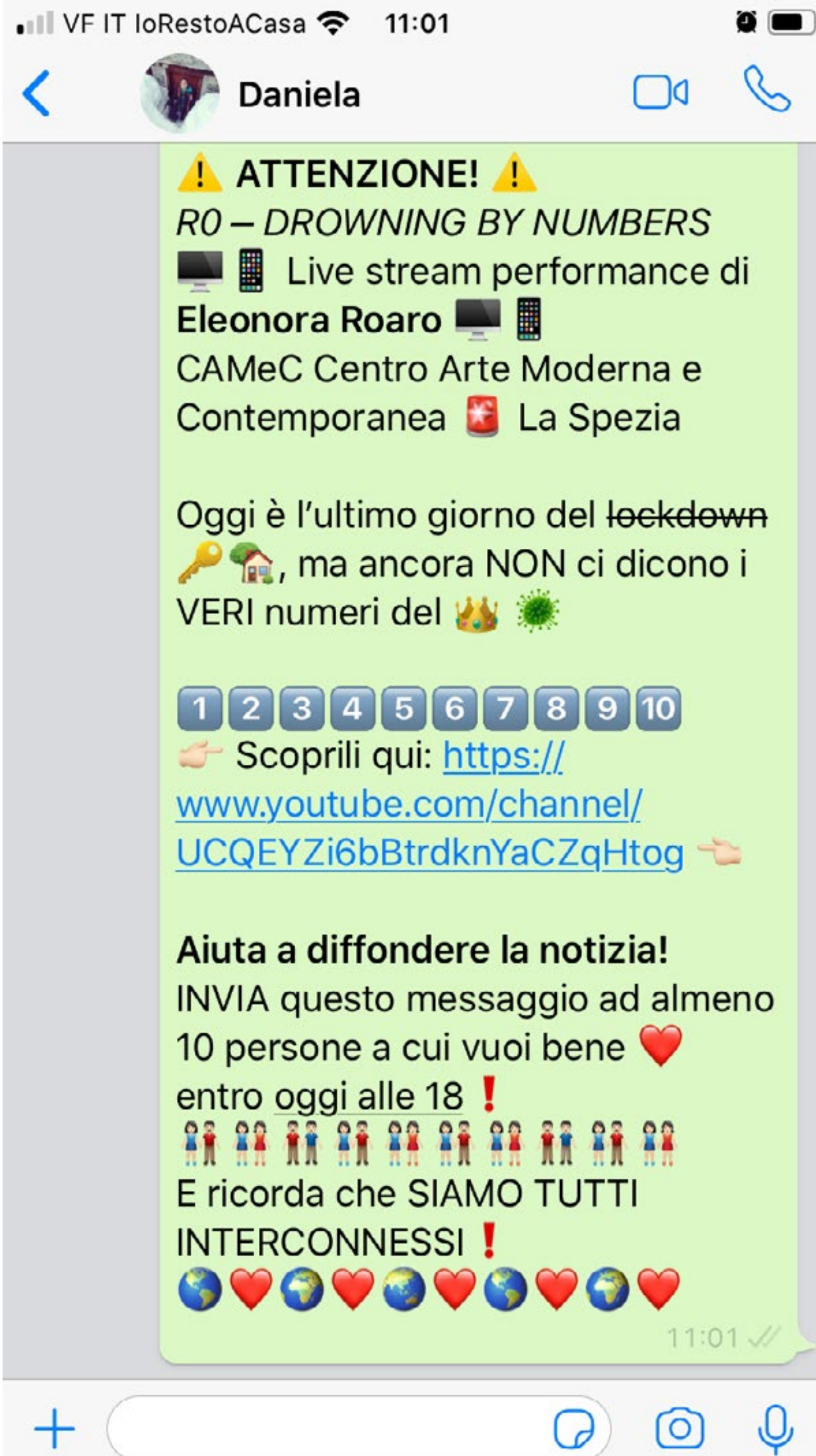
The live-stream performance “Drowning by Numbers”, staged on the last day of Italian lockdown (3rd of May 2020) during CAMEC museum’s opening hours (11 am – 6 pm +1 GMT) at the artist’s house in Milan, questions themes such as digital virality and misinformation during the COVID-19 pandemic, defined by WHO also as an infodemic. The title, taken from Peter Greenaway’s movie from 1988, emphasises the bewilderment caused by the excess of fake news, unreliable information and, above all, biased numbers, which are often partial and out of context instead of being communicated with statistical data and scientific rigour. Throughout the seven hours of the online performance, the artist says out loud the number of the performance’s current visualisations: in this way she creates a bond with the audience, as the number is related to who has just logged in during the live-stream.

As R_0 – the reproduction number – is an important concept in epidemiology and a crucial part of public health planning during the outbreak, the artist spread the word about the performance as a text-chain by sending a message via WhatsApp to ten people, in which she invites them to share it with at least ten more people. Instead of being communicated institutionally, the art event is conveyed as if it was a conspiracy theory with pathos

Eleonora Roaro, “Drowning by Numbers”
Single-channel video | 6h59’42”
1920x1090 HD 16:9 | Sonoro
Edition 3 + AP | 2020

Eleonora Roaro, “Drowning by Numbers”
Eleven WhatsApp screenshots
Edition 3 + AP | 2020

and emojis. Hence the project also aims to question whether or not contemporary art can go viral, and whether these theoretical discourses are doomed to be only self-referential niches.



“Vanishing Point” (2019)



Robert Smithson's earthwork "Spiral Jetty" (1970) is located at the Rozel Point peninsula on the northeastern shore of the Great Salt Lake, Utah. This place, characterized by its rose colours, contains deposits of oil that had been subjected to unsuccessful drilling attempts for decades. The art installation had been underwater for thirty years; nonetheless, as stated by Geoff Dyer in the book "White Sands", visitors kept going on the site. In 2002 a drought revealed the work again, and from that moment it has been mostly visible. In the video-performance "Vanishing Point" the camera is positioned next to the last stone of the Spiral Jetty. From that point, the artist walks towards the lake until she disappears in the water, as had happened to Smithson's work for a long time. The distance covered is an anthropometric form of measuring of the ongoing process of desertification, climate change and entropy. The title refers to the chapter in Jean Baudrillard's "America" (1986) dedicated to the American deserts among which he also describes Salt Lake City and the Great Salt Lake. "The unfolding of the desert is infinitely close to the timelessness of film", he states when he describes the unreal and abstract atmosphere of these solitary and empty landscapes.

Eleonora Roaro, "Vanishing Point"
Single-channel video | 06'24''
1920×1080 HD 16:9 | Silent
Edition 3 + AP | 2019

<https://vimeo.com/358587301>

***“CineMi”* (2018)**



Conducted using archives and first-hand sources, “CineMi” investigates the memories of Milano cinema theatre active from 1896 to 1955, with a focus on spectatorship, architecture, and urbanism.

The research, according to the New Cinema History framework, investigates how movie theatres influence and determine the experience of the audience, which is always determined by the context: in line with Vivian Sobchack’s notion of embodiment, the spectator is neither ideal nor absolute, but bonded to his physicality. During the twentieth century, cinemas in Milano were widespread, built ex-novo or readapted from previous buildings, and constituted a tangible presence in the urban fabric, especially in the periphery where they represented one of the few places of social gathering and cultural promotion. In fact, Milano, apart from a few exceptions, has completely removed the memory of former cinemas: the buildings have been destroyed or redeveloped.

The archives consulted for this project are Cittadella degli Archivi, Archivio del Corriere della Sera, Archivio del Lavoro, Archivio Fiera Milano, Archivio Fotografico a2a, Civico Archivio Fotografico, Raccolta Stampe Bertarelli, and Cineteca Italiana. Particularly important is the Cittadella degli Archivi archive, which preserves documents such as notary acts, blueprints, and

Eleonora Roaro, “CineMi”
Two self-produced volumes | 2018

photos. The Civico Archivio Fotografico provides documents from the very beginning of the twentieth century, whereas the Raccolta Bertarelli is a collection of posters, tickets and flyers. The Corriere della Sera archive supplies important data, particularly about the attendance at screenings. The tree books by Mario Cavallé “Tecnica delle costruzioni di cinema e teatri” published in 1951 e 1954 and Antonio Cassi Rametti “Edifici per spettacoli” (1945) provide an insight into movie theatre architecture, pointing out how the new technological innovations met the audience’s new needs. In addition, people have been interviewed in order to collect memories of those places and to reconstruct a more emotional and personal experience of movie-going.

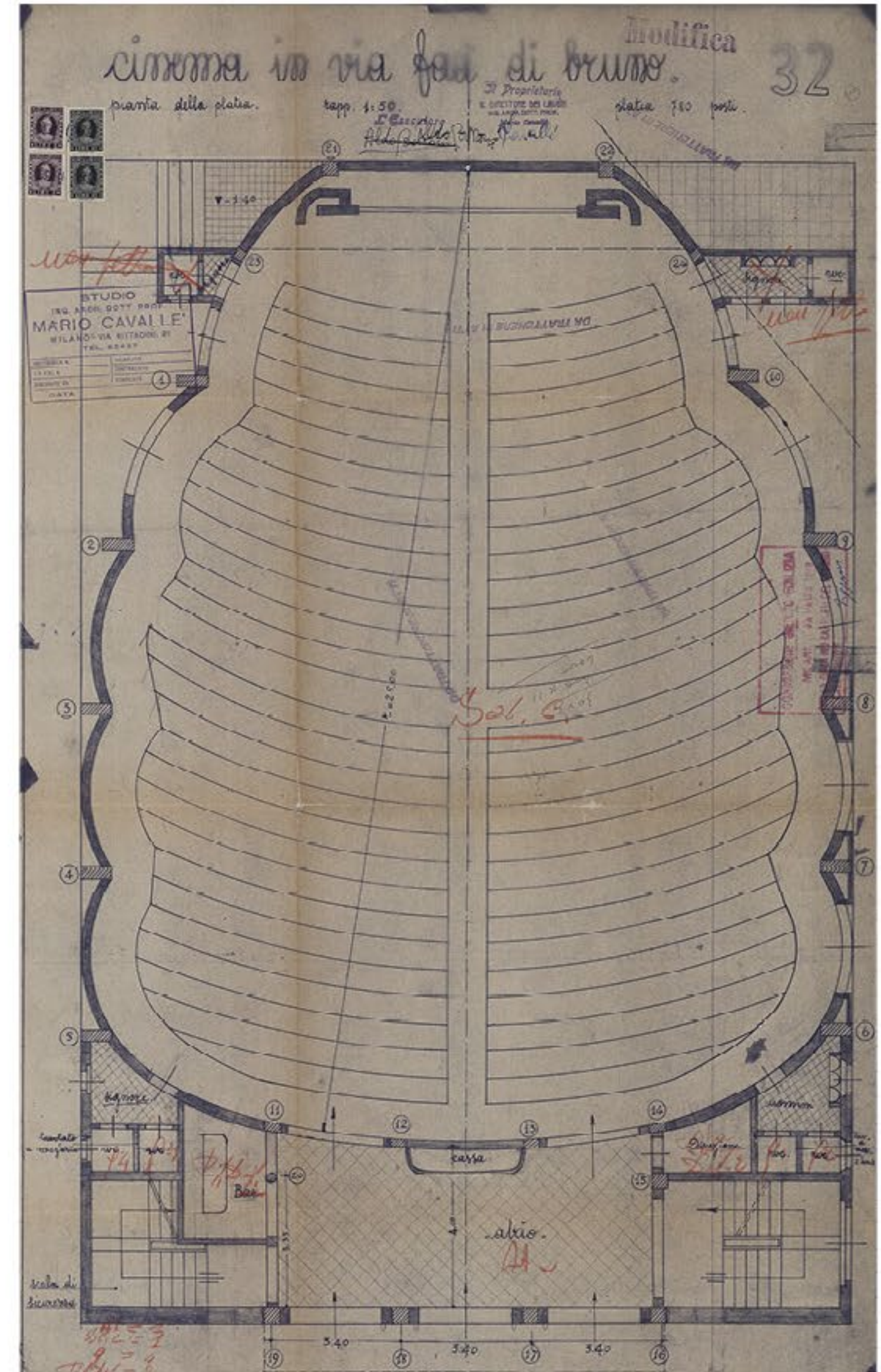
ARIEL

VIA FAA DI BRUNO 8



ARIEL

VIA FAA DI BRUNO 8



"30/07/2017" (2017)



On the 30th of July 2007 both Ingmar Bergman and Michelangelo Antonioni died. These directors not only contributed to depicting the sense of incommunicability and alienation post-economic boom, but they also created a grammar of film more focused on images than narrative. Moreover, the role of women in their careers and private lives was similar, as they were often seen as muses (above all, Monica Vitti for Antonioni and Liv Ullmann for Ingmar Bergman). The performance "30/07/2017" is a homage to both the directors that examines the idea of the muse and the role of the male gaze in cinema (Laura Mulvey, "Visual Pleasure and Narrative Cinema", 1975). Two women in two separate locations remain in front of the camera from sunrise to sunset and do nothing for the whole length of the day, as if something is always about to happen. The women do not eat or drink, nor comfort themselves in any way; their role is one of object only, reflecting the idea of a muse and extrapolating it into a reality for the women involved. The endless waiting becomes more and more exhausting, and the denial of basic human needs more and more difficult, showing what is beyond the image of beauty when it is only about withstanding the desire to do something else, to relax, to relieve the boredom. The women are in similar domestic environments, fulfilling similar roles, but they cannot see each other: they can only be seen live on a screen,

Eleonora Roaro and Katy Richardson,
"30/07/2017"

Live-stream performance on YouTube

Single-channel video | 15h58'00"

1920×1080 HD 16:9 | Sound

Edition 3 + 2 AP | 2017

<https://vimeo.com/234627721>

and only while daylight exists; reinforcing the voyeuristic attitude of cinema and remarking upon the importance of light in film-making. At the same time, however, the live-stream method brings the contemporary into the scene, so that these muses are not of the golden age, but of now.

30/07/2017 A. was live from 06:05 to 20:54 (UTC+2)

30/07/2017 B. was live from 05:42 to 21:03 (UTC+1)

“Happily Ever After” (2016–18)

“Happily Ever After” is a mixed-media installation made of sound and a collection of black and white vernacular photographs related to the Western wedding ritual, taken between the 1920s and the 1960s. In these images, every male figure has been erased with fuchsia nail polish. This ironic act of *damnatio memoriae*, on one hand, serves as a critique towards the institution of marriage and its standardisation, on the other it reflects on the aesthetic homogeneity of this photographic genre, highlighting the repetition of situations and poses.

The sound is a collage of television news reports related to femicides (specifically the one by Giuseppe Pellicanò, the explosion on Via Brioschi in Milan that occurred in the summer of 2016) and acts of violence against women, alternated with distorted wedding marches.

Eleonora Roaro, “Happily Ever After”
Mixed-media installation (vintage
photographs, sound by Alice Lamperti and
Ismael Lô)
Unique edition | 2016–2018





“00:00:01:00” (2016)





The project "00:00:01:00" consists of seven one-second video performances: the title refers to the timecode used in video-editing software. In seven different prehistoric sites in Cornwall (UK), the artist pops a balloon, an object typically associated with parties. This ironic gesture serves as a metaphor for geological eras and the Anthropocene: as it took the Earth many years to transform and grow, similarly humans in one second – corresponding to the beginning of industrialization to today – are destroying the entire ecosystem of the planet. The project also reflects on the idea of landscape and wilderness as cultural constructs: not only are these places, often perceived as unspoiled and consequently frequently depicted by British painters during the Romanticism, often located near industrial areas, but are also altered by human activities, representing prehistoric forms of architecture and human intervention in the environment.

Eleonora Roaro, "00:00:01:00"
Seven-channel video | 2'00" (loop)
1920×1080 HD 16:9 | Sound
Edition 3 + AP | 2016

<https://vimeo.com/195364203>



Installation view, Luisa Catucci gallery, Berlino, 2017

“Tulipomania” (2015)





“Tulipomania” is a video installation that re-enacts the iconography of Flemish and Dutch still lifes as a symbol of the vanitas during the Golden Age. In particular, it focuses on the representation of the tulips and, consequently, the speculative bubble known as tulipomania: in 17th-century Holland, the price of tulip bulbs skyrocketed and then suddenly collapsed, causing significant economic damage to the population.

In each video, the tulip undergoes a process of transformation that drastically alters its initial condition, linking reflections on economic speculation with those on illusion and value attribution as common aspects of human nature.

Eleonora Roaro, “Tulipomania”

Five-channel video | 06'02”

1920 x 1080 HD 16:9

Music: Massimiliano Viel, “Danza (su una marca di J.B.Lully)”, performed by Icarus Ensemble + Lumen

Editon 3 + AP | 2015

All: <https://vimeo.com/131229167>

Tulipomania #1 [excerpt]:

<https://vimeo.com/131224852>

Tulipomania #2 [excerpt]:

<https://vimeo.com/132076833>

Tulipomania #3 [excerpt]:

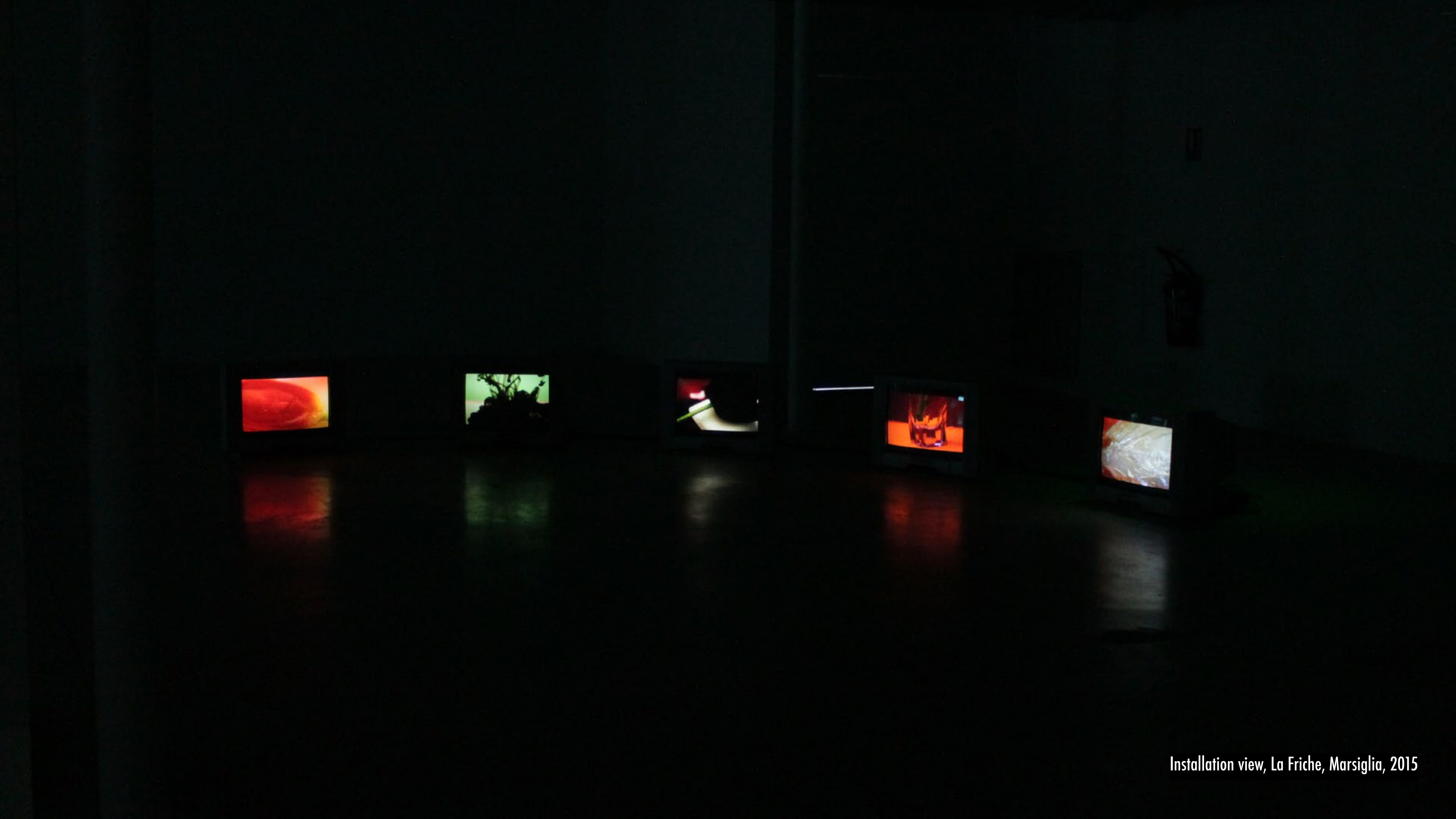
<https://vimeo.com/132746571>

Tulipomania #4 [excerpt]:

<https://vimeo.com/132146265>

Tulipomania #5 [excerpt]:

<https://vimeo.com/133336688>



Installation view, La Friche, Marsiglia, 2015

“Naked Lunch” (2015)

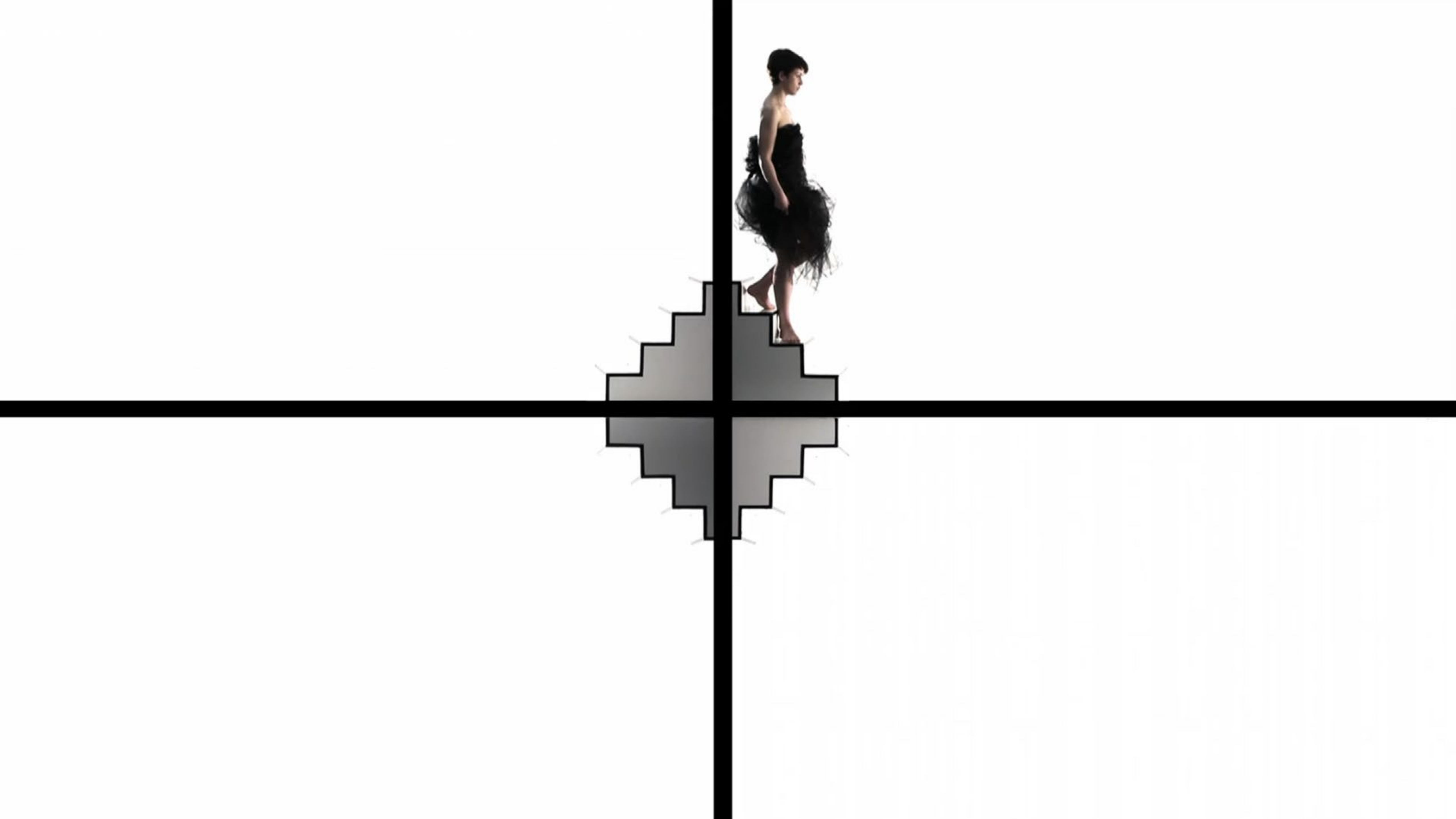


*"The title means exactly what the words say: naked lunch, a frozen moment when everyone sees what is on the end of every fork."*⁹

In "Naked Lunch," a reflection on eating disorders allows us to consider what nourishes and sustains us as human beings from all angles. It is a video performance in which the artist stages an imaginary meal: she eats alone without paying attention to the very act of eating, to the extent that she does not realize that the plate and glasses are empty. Many of the actions we undertake in our existence are empty and automated; we live under the illusion that what we do is nourishing and enriching us. During rare moments of clarity, we realise that our food does not exist, only to return to old habits and mental patterns. Everything repeats itself. The rewind emphasises the fictional dimension of the work and highlights the rupture of the scenic fiction.

Eleonora Roaro, "Naked Lunch"
Single-channel video | 1'50" (loop)
1920×1080 HD 16:9 | Silent
Edition 3 + AP | 2015

“Loop” (2011-2014)



In the project titled “Loop”, the artist revisits devices from the archaeology of cinema, such as zoetropes, praxinoscopes, and magic lanterns, which enable the viewing of moving images. These instruments are based on the repetition of a sequence of photographs and represent an action that is continuously reiterated, allowing stories to be told with just a few moving frames. Repetition is considered a constitutive element of existence, both in biological and historical terms, and is linked to intrinsic paradoxes of human nature. The loop, seemingly just a technical limitation, thus becomes a narrative engine (Manovich, 2001), as in the case of the four-channel video “E non ti raggiungevo mai” [“And I Could Never Reach You”] – inspired by Marcel Duchamp’s “Nude Descending a Staircase No. 2” (1912) – in which the artist endlessly goes up and down the stairs.

In the case of the zoetropes, from a technical perspective, the sequence is created by isolating and extracting frames from a digital video that resemble the chrono-photographic experiments carried by Eadweard Muybridge. Additionally, the use of the turntable is tied to the recovery and re-enactment of old technologies, which, in this context, are deprived of their primary function and transformed into mere motion generators. “Tutto qui” [“That’s All”] is Eleonora Roaro’s first zoetrope

Eleonora Roaro, “Tutto qui” [“That’s All”]
Zoetrope, dimensions variable
Edition 3 + AP | 2011
LP: Fetus – Franco Battiato (1972)

Eleonora Roaro, “Achille amava la Signora
Tartaruga, infinitamente” [“Achille Used to
Love Mrs. Turtle, Endlessly”]
Zoetrope, dimensions variable
Edition 3 + AP | 2012
LP: Das Musikalische Opfer – Johann
Sebastian Bach (1747)

Eleonora Roaro, “E non ti raggiungevo
mai” [“And I Could Never Reach You”]
Four-channel video | 01’31” (loop)
1920x1080 HD 16:9
Sound: Kali
3 Editions + AP | 2012

and, in minimalist aesthetics, represents the cycle of life: birth, reproduction, and death. The LP used as the base for the zoetrope is Franco Battiato's "Fetus" (1972), featuring an image of a fetus, thus forming a conceptual connection to the photographic sequence. "Achille amava la signora Tartaruga, infinitamente" ["Achille Used to Love Mrs. Turtle, Endlessly"] is a reinterpretation of Zeno's paradox of impossibility of motion, which ironically becomes a metaphor for desire.







Zoetrope, prototype, 2012