

**BELLIGERENT EYES | 5K CONFINEMENT: AN EXPERIMENTAL MEDIA RESEARCH FACILITY AT FONDAZIONE PRADA IN VENICE**

Venice, 5 May 2016 – “Belligerent Eyes | 5K Confinement” is an upcoming, pioneering project on contemporary image production. Conceived and designed by independent architect Luigi Alberto Cippini and developed in collaboration with film director Giovanni Fantoni Modena, “Belligerent Eyes” sets itself as an experimental media research facility geared in the spaces of Fondazione Prada’s Venetian venue, Ca’ Corner della Regina, from 27 May to 11 September 2016 (press preview on Thursday 26 May).

With “Belligerent Eyes” Fondazione Prada, restlessly searching for new grounds of confrontation on cinema and visual languages, experiments with new forms of collaboration, analysis and research. “Belligerent Eyes” was born out the Fondazione’s will to create a reciprocally stimulating exchange with younger generations working in the realms of cinema and visual arts research and production, enabling them to work in complete autonomy and freedom. This new relationship has marked independence as the core of such an artistic collaboration, offering the Fondazione the opportunity to re-invent the expressions of its cultural commitment.

At a time when cinema has lost its capacity to assert itself as the beholder of collective imaginary, “Belligerent Eyes” aims at introducing new didactic perspectives in both filmmaking and film studies. An international network of academics and practitioners, together with fifteen selected participants, will be entrusted as a core group with the development and sharing of various academic initiatives revolving around the future of motion pictures.

The intended disciplinary spectrum will investigate the most diverse aspects in contemporary image production: by challenging the traditional norms related to education and scrutinizing the current socio-cultural transformations endured by the field, Ca’ Corner della Regina will foster a borderline association where both professors and students, as part of a sole academic body, will set themselves against new practices and innovations.

“Belligerent Eyes” establishes itself as an aggregator of projects and individuals: by pre-emptively exposing all the contributors to the cultural and intellectual lines of research, these have been allowed to react and adapt their personal investigations to the proposed contents.

Lecturers will include filmmakers, urban planners, geographers, scientists and economists, while each participant – with an active background in architecture, visual arts, journalism and digital humanities – has been selected through a structured and transparent process. A password-protected website has been shared among a wide range of universities and institutions around the world, in addition to a number of alternate social networks for guaranteeing the attendance to the program to individuals normally kept out the traditional academic network.

The program will be composed of six cross-curricular phases and a fortnightly corollary module. Each interdisciplinary session will be anticipated by a preparatory week and will last seven days: various practitioners, also in regard to their own standard practice, will asymmetrically go a long way towards the experimentation.

The bi-monthly lateral discussion will conversely take place every two Fridays (9 June, 24 June, 8 July, 2 September) and will be directed by Christian Marazzi, an economist and university professor: by provoking new lines of research on image economy, it will be partially-open to the public. Sylvère Lotringer, founder of Semiotext(e) will take part in the panel discussion scheduled for 8 July. This choice will allow a selected wider audience to enhance and share the proposed cultural platform, besides highlighting the nature of the assembly as a solid research media facility.

Since knowledge production is nowadays generally perceived as the main derivate of what museums and visual art institutions can engender, "Belligerent Eyes" aims at not dismissing research and its cultural inquiries as a sole commodity for a nominal exhibition.

In order to reduce and govern the visibility of what will be produced within its premises and to guarantee the necessary privacy for analysis and exploration, Ca' Corner della Regina will be open only on designed occasions and upon reservation (details will be available soon on [www.belligerenteyes.com](http://www.belligerenteyes.com)).

John Palmesino and Ann-Sofi Rönnskog, architects and founders of the independent organisation Territorial Agency, will inaugurate Belligerent Eyes with a series of seminars revolving around the analysis of current mode of communication via contemporary infrastructures (Phase One, 'Transmission Compound', 27th - 31st May). Trevor Paglen, an artist, geographer and author, will present an investigation on the future of vision and the increasing role of computerate weight on human sight (Phase Two 'Ex-Predator': 10th - 14th June). Mauricio Gris, former Combat Camera Team Leader, will analyse the physical lexicon born out of adversarial realities (Phase Three, 'Hostility Media Depiction': 24th - 28th June). Vittorio Gallese, a scientist who was instrumental in the discovery of mirror neurons, together with actress Stacy Martin, will challenge the curricula of dramatic arts through contemporary vision technologies enabling body scrutiny (Phase Four, 'Neuro-Aesthetical Regimes': 8th - 12th July).

From the 15th of July to August 28th, during Phase Five, "Belligerent Eyes" will become a web-based platform on censorship studies guided by Display xxx, a multi-skilled design office based in Milan. This will materialize as a collaborative online project which will both expand the reach of Belligerent Eyes and increase the number of participants involved. 'Censorship Design' will focus on direct interaction, the act of seeing and challenging the traditional use of monitors, and will welcome active participation from the general public (details will be available soon on [www.belligerenteyes.com](http://www.belligerenteyes.com)).

In conjunction with the Venice Film Festival, “Belligerent Eyes” will lastly promote a broadcasting experiment (Phase Six). This will set itself beyond the traditional Western standards, and it will condense the idea of merging into a singular production structures and disciplines traditionally foreign to the realm of cinema.

“Belligerent Eyes” finds its roots as a film school prototype. The interiors of Ca’ Corner della Regina will undergo an architectural intervention that will challenge and overturn the traditional use of recording devices. The equipment generally available to film students will here be reinvented by an environment that integrates mass surveillance and information technologies: this will imply a somersault of the means of communication and the consequent implementation of a 5K confinement – the ultimate purpose of the entire effort; i.e. the creation of a new media throughout the assembly, use and consumption of diverse apparatus in the field of existing mass communication, information and image production.

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