



**SARA BONAVENTURA**

SELECTED WORKS 2019-2024

**DOCUMENTARY**

# FOREST HYMN FOR LITTLE GIRLS

2016 - 2021

Directed and edited by Sara Bonaventura

Directed in collaboration with Raintree Foundation and funded by a successful Kickstarter campaign, *Forest Hymn for Little Girls* invites to follow the exploits, struggles and daring feats of young girls under the age of six as they take to the woodland. From winter-bundled toddling hikes to free-for-all frolics up a mud-thick hill, we'll get an intimate glimpse of where children play and what they do when given free rein in the wilds of nature.

This documentary from the American Midwest will remind the world of the power of wild spaces in young girls' lives and the role of wild spaces in guiding young girls to be proactive citizens in healthy communities.

Forest Hymn for Little Girls is the first documentary to provide an in-depth consideration of young girls' experiences in wild spaces from their own perspective and in their own voice. It aims to place young girls at the center of the children and nature movement.

LINK to WEBSITE: <https://www.foreshymn.com/>

Single channel, stereo, 73' 08', color, 16/9, HD, 2020

TEASER: <https://vimeo.com/416474311>

*You couldn't fit all these lessons in a textbook chapter.*  
St Louis Magazine

Awards/Honorable mention/Nominee:

- Jaipur Film Festival**, Jaipur (IN), 2021
- Cineminha B**, Salvador (BR), 2021
- London Eco Film Festival**, London (UK), 2021

Selected screenings:

- Essex DocFest**, Colchester (UK), 2021
- Thessaloniki Documentary Film Festival** (GR), 2021
- Kuala Lumpur Eco Film Fest**, Kuala Lumpur (MY), 2021
- Friday Harbor Film Festival**, Friday Harbor WA, (US), 2021
- Jaipur Film Festival**, Jaipur (IN), 2021
- Ortigia Film Festival**, Ortigia (IT), 2021
- Ulju Mountain Film Festival**, Ulju (KR), 2021
- Cineminha B**, Salvador (BR), 2021
- RINFF Rain International Nature Film Festival** (IN), 2021
- Serbest International Film festival**, Comrat (MD), 2021
- Moscow International children's film festival**, Moscow (RU), 21
- SEFF Smarangoni Eco Film Festival** (HR), 2020
- Film'On Film Festival**, Bruxelles (BE), 2020
- CineKid, Screening Club**, Amsterdam (NE), 2020



**ELECTRONIC ART,  
EXPANDED VIDEOS,  
INSTALLATIONS,  
XR & ANIMATION**

# PELAGIA

released in 2025

*Earth drown her children  
In her own weary womb now  
Mediterranean.*  
Maria Grech Ganado

Cli-fi video essay in the making, commissioned by the **Art4Sea EU funded** platform, which aims to contribute to the Decade of Ocean Science for Sustainable Development, combining art, science, and technology to raise public awareness toward a greater respect for the marine environment - in collaboration with diverse partners such as the CSIC (Consejo Superior de Investigaciones Científicas), DAN EU, Atlantis Diving, 3D Research SRL, Sebastiano Tusa Foundation, Vloria Vision Multimedia Center, Atlantis Consulting, iWorld.

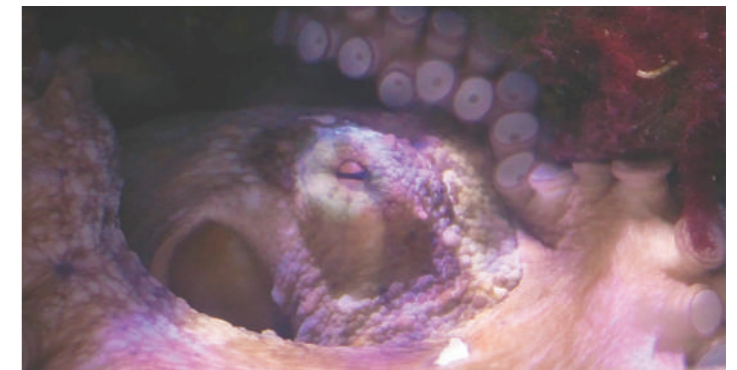
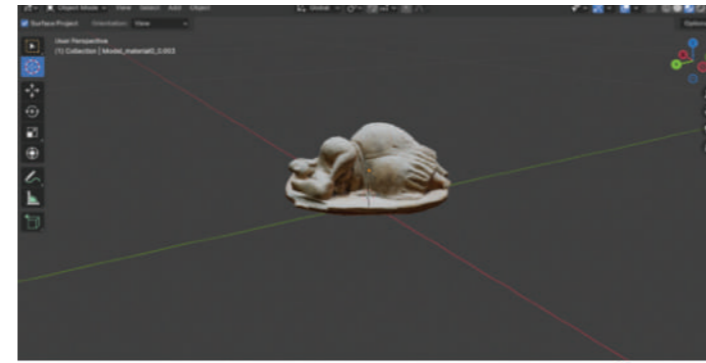
The work is inspired by the residency in Gozo, a wild island of the Maltese archipelago, with breathtaking marine life and megalithic temples from the Neolithic.

Hybrid diegetic elements inspired by the geology, paleontology and archaeology of Gozo will unfold, narrated by a Maltese voiceover symbolizing ancestral voices, a narration in which past and future merge in a submerged world, starting from the sleeping lady and the sunken megalithic temples, digitally recreated, together with the prehistoric figurines, becoming shelters for marine species.

Soon to be released and screened.



Bird's eye view of Ggantja temples in Gozo



The Sleeping lady with sea bream

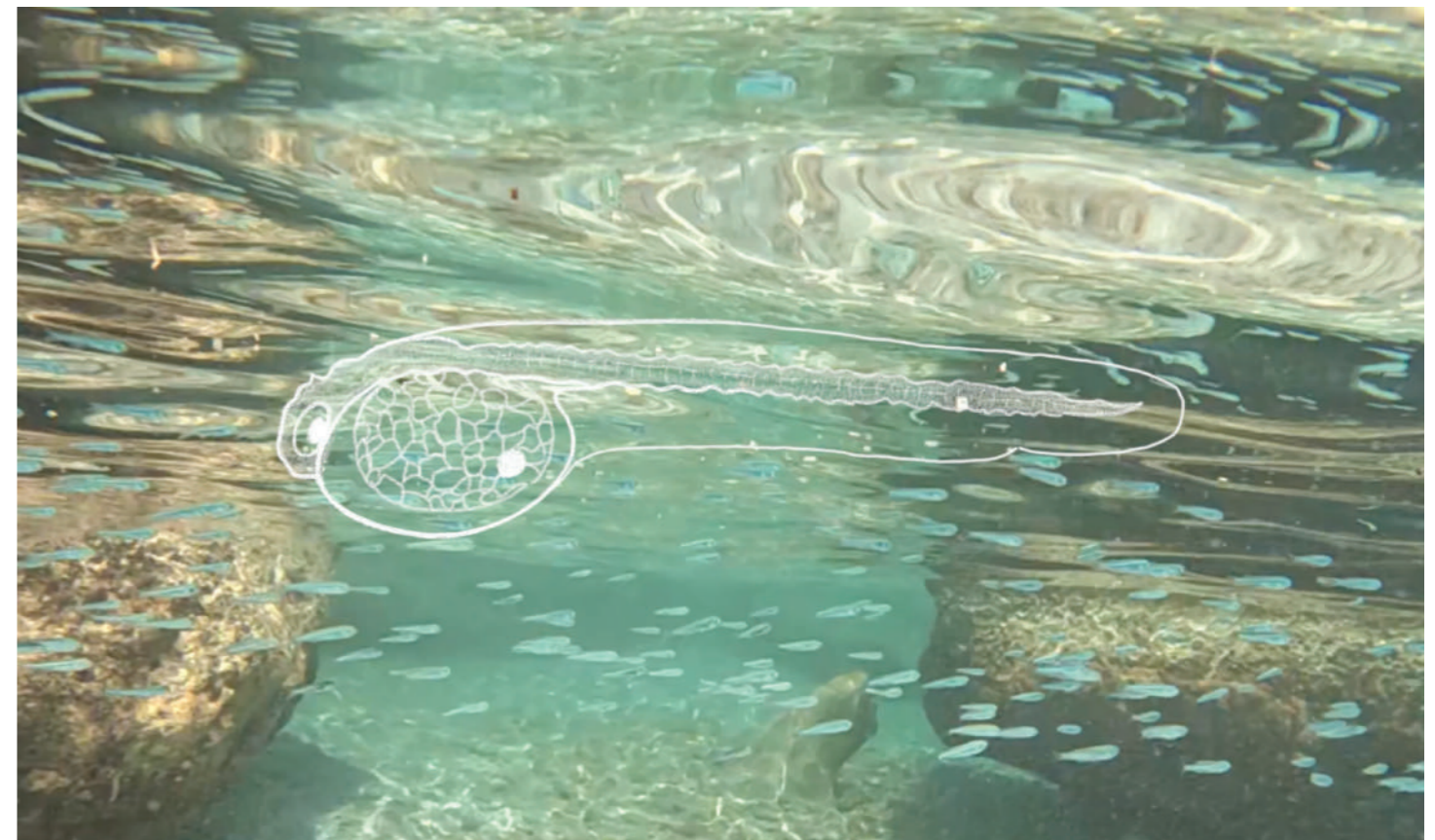


Diagram of fish egg development - larval stage - superimposed on footage of a school of pelagic coastal juvenile fish

# PLASTICENTA

2024

"It is like having a cyborg baby, no longer composed only of human cells, but a mixture of biological and inorganic entities."  
Dr. Antonio Ragusa, Director Department of obstetrics and gynecology, Fatebenefratelli Hospital, Rome

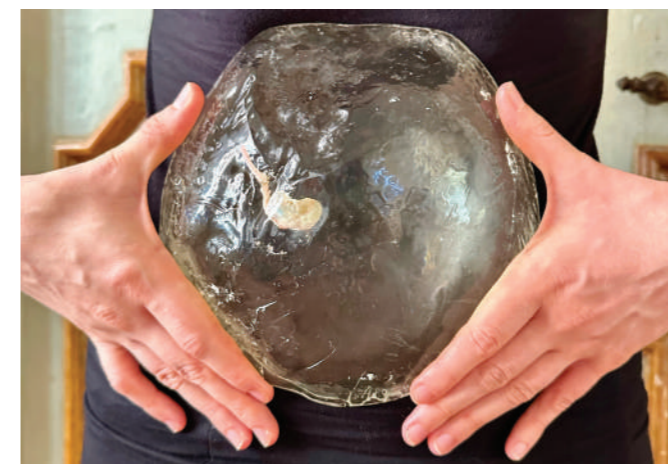
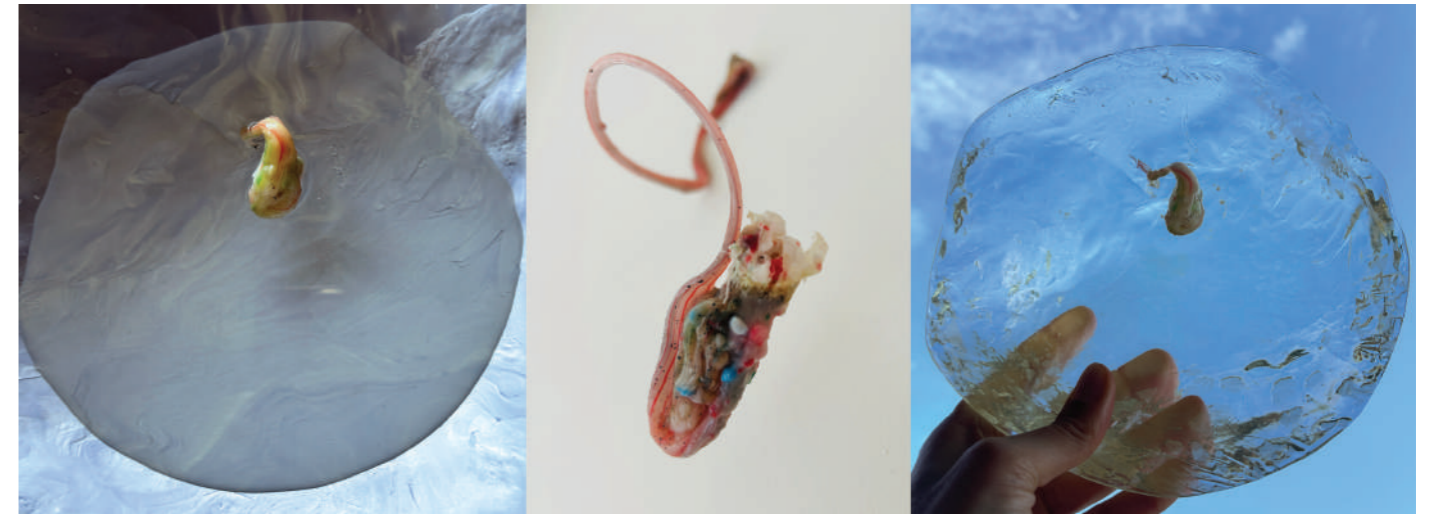
Plasticenta is the title of a scientific paper (some excerpts of it are in the voice over), which triggered the entire project, exploring post-feminist spatialities, new materialities, gamified landscapes activated during the exhibit and the lecture performance.

It was supported by the *Transmedia research institute* hybrid semester, investigating the agency of non-living entities, entanglement, new kinships with machines, such as 3D ultrasound, endoscopy, stereolithography – with biomaterials such as hydrogel, alginate, casting with bioresin, ecodyeing – mixing DIY medical science and storytelling in a performative lecture about futures and care, produced by Umanesimo Artificiale and held at Palazzo Gradari, during Pesaro Capitale della Cultura 2024.

My mentor during the semester, the bioartist and researcher Giulia Tomasello, prompted to experiment with biomaterials, such as bioresins, eco dyes and biodegradable jellies, with endoscopic cameras, to capture mucous membranes which I then animated as a sort of interface in my 360 video.

Featured On:  
**Limen**, Castelfranco V.to (IT) , 2025  
**Umanesimo Artificiale per Pesaro Capitale della Cultura 2024**, Palazzo Gradari, Pesaro (IT) , 2024

Video installation on Touch Screen (360 CGI video), bioresins casts, 3D printed props, ecodyed costume  
LINK: <https://www.s-a-r-a-h.it/index/personal-works/plasticenta>



Plasticenta, Palazzo Gradari, Transmedia Research Institute for Pesaro 2024

Lecture performance and bioplastic casts and 3D prints



Plasticenta, Biosfera, Umanesimo Artificiale for Pesaro Capitale della Cultura 2024, Pesaro (IT), 2024

# ICONOPLAST II

2024

On the occasion of ART CITY Bologna 2024 as part of ARTEFIERA, curated by Adiacenze. Sara Bonaventura, Elisa Muliere and Gabriele Longega make the two floors of the exhibition space coincide with the structure of an alchemical oven that continuously digests, transforms matter and residues.

Drawing from Vital Materialism and trans-corporeality, by the words of curator Giorgia Tronconi: "Sara Bonaventura keeps expanding her discourse to delve into the network of landscape-body-matter relations.

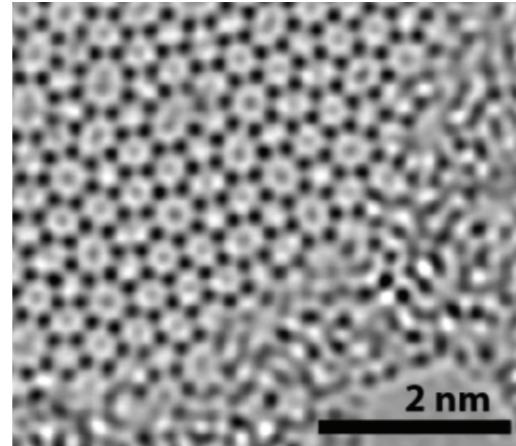
In her video (*Before Glass breaks; (part 1) Here, between solid and liquid*), the narrative oscillates between aerial views of the Venetian lagoon she comes from, images of the capillary system, and microscopic forays into glass fragments, recounting a world of vibrant matter that flows alongside and within us (Jane Bennett).

On the regular rhythm of the heartbeat occurs a loop of continuous transformations, in the flow of water, in the coagulation and dissolution of blood, in the dance of glass atoms a moment before breakage: there is no true boundary, but rather concatenations and contaminations between human and non-human matter, organic and inorganic, as both have the power to self-organize within themselves".

CGI with fellow artist: Donald Dunbar

Video installation (full version video: 8', color, 16/9, HD), monitors, headset, discarded glass, ion exchange resins

LINK: [https://drive.google.com/file/d/1DwvzVETkysuHM8VGDjmW7YNsYg5lgP-/view?usp=drive\\_link](https://drive.google.com/file/d/1DwvzVETkysuHM8VGDjmW7YNsYg5lgP-/view?usp=drive_link)



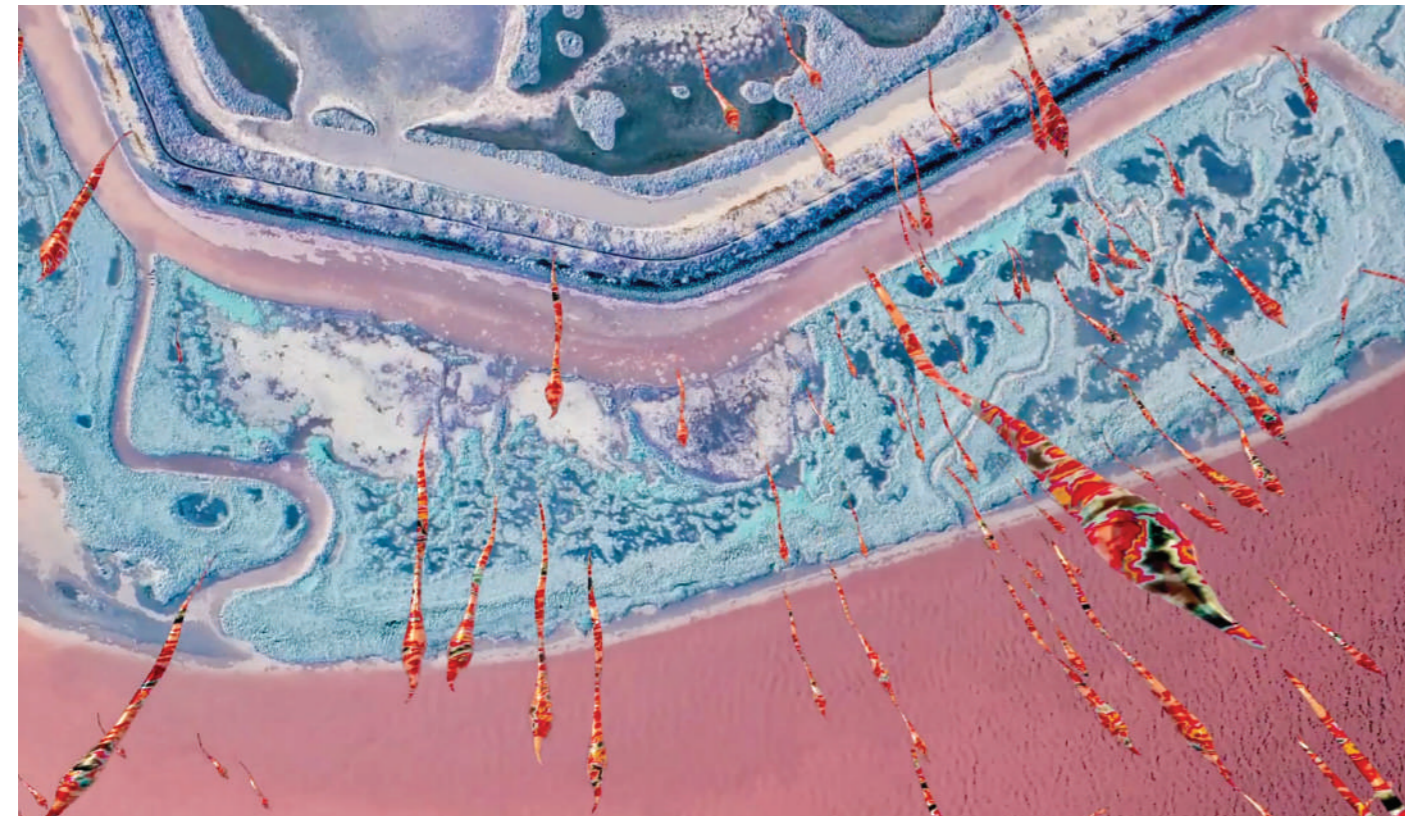
TEM high resolution of silica dance: Pinshane Y. Huang et al., Imaging Atomic Rearrangements in Two-Dimensional Silica Glass: Watching Silica's Dance. *Science* 342, 224-227 (2013). DOI:10.1126/science.1242248

Featured On/Screenings:  
**Adiacenze Gallery, Art City Bologna (IT) , 2024**

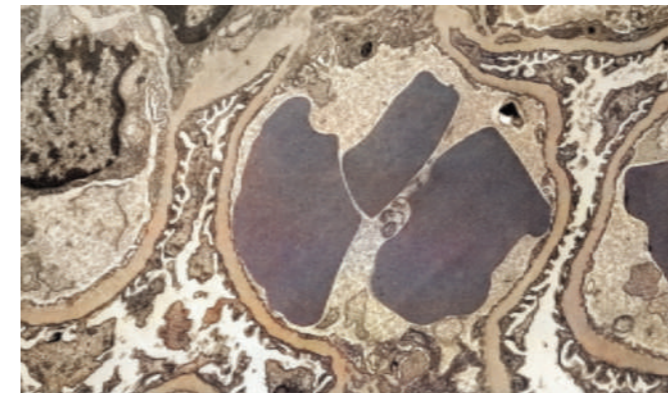


*Here, between rubedo and albedo*

Glass fragments - technofossils, waste found in the landfill behind Murano island, in Sacca San Mattia, Venice lagoon



CGI and post-produced drone shots of the Venice lagoon



Colorized TEM of several red cells in cross-section within the capillary loop - Magnification: x 14,000 (from Alamy stock)



Post-produced drone shots of the Venice lagoon



Glass waste - Installation



## ICONOPLAST MESHES

2023

Iconoplast wip was selected by the Institute for Postnatural Studies for the first Postnatural Independent Program, a 6 months mentorship ending with a publication and presentation at the Intermediae Matadero in Madrid.

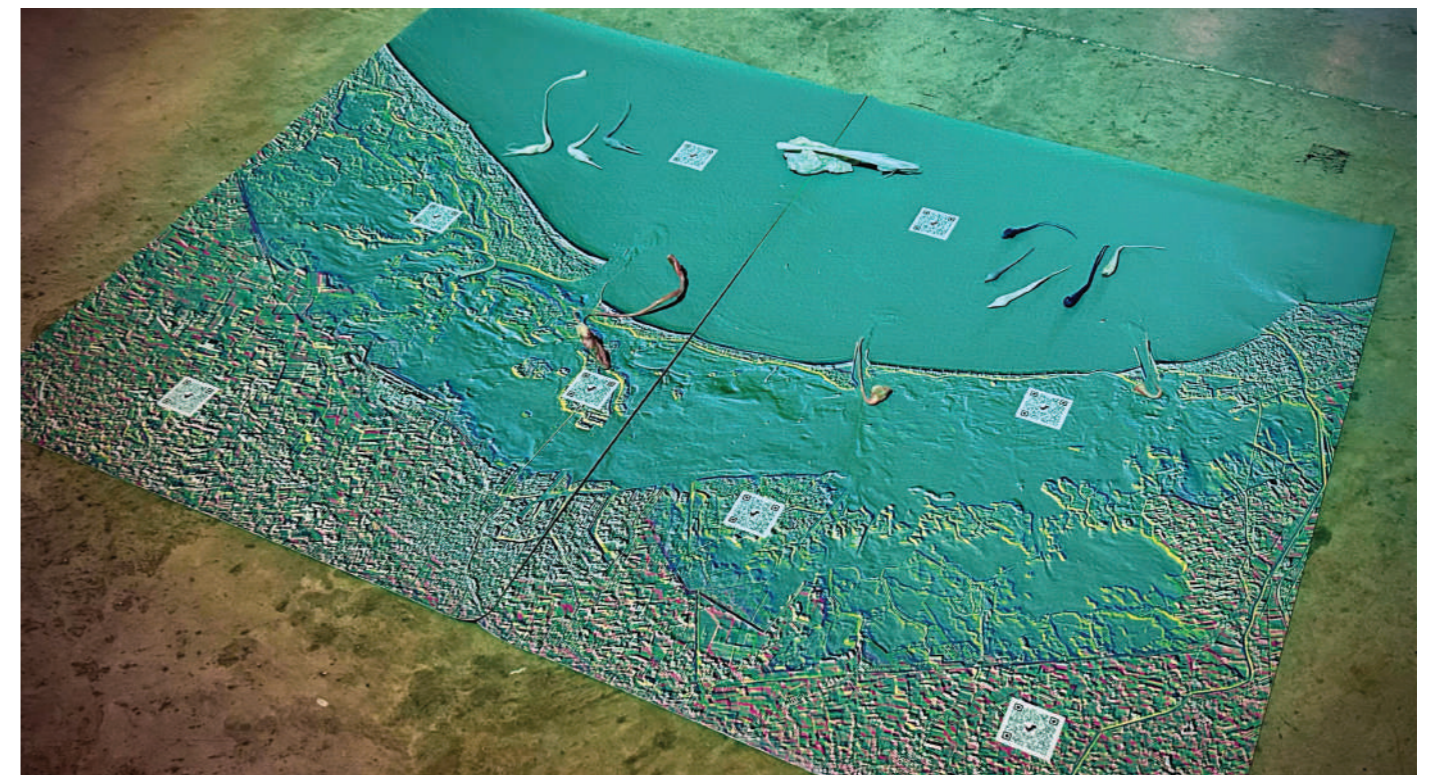
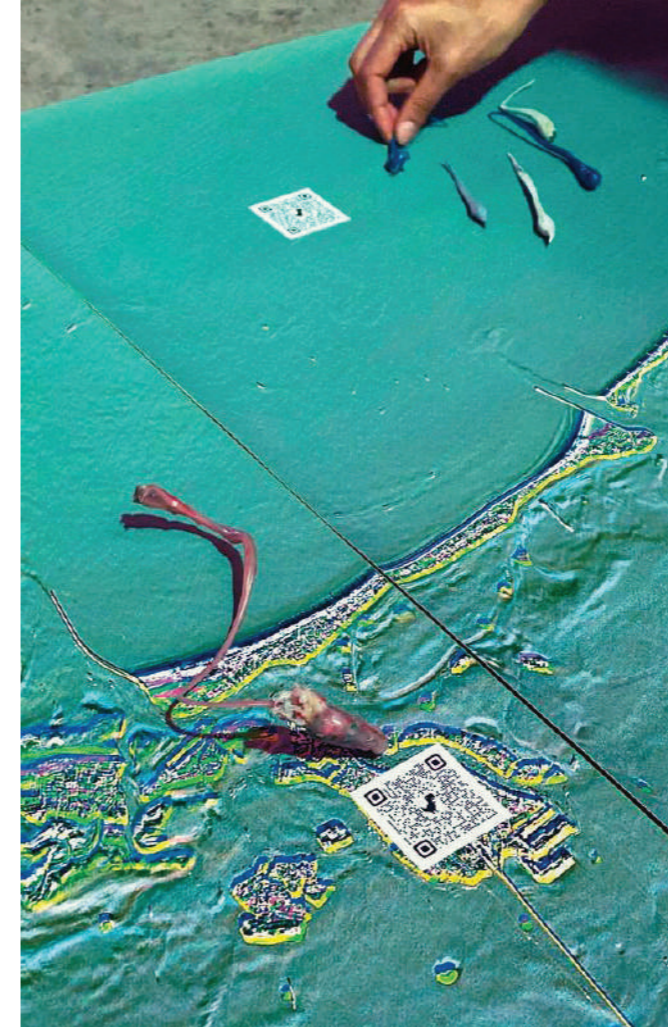
Plastic is a nomadic mesh in symbiotic relationship with all biota. To visualize this entanglement, a world of pseudo-bacteria has been created melting upcycled leftovers of commodity plastics, molded with an injector and 3D scanned to design immersive realities, set in the salt marshes of the Venice Lagoon. Sit immersed on this plastisphere, a phigital plastic patch, visitors are invited to playfully explore the work in progress, where invisible microplastics shift from tangible to intangible permeable configurations.

*The plasticity that plastic embodies is an epistemic plasticity rather than an ontological plasticity. There is little plasticity in the actual objects of plastic, but there is a lot of plasticity in our cultural investments in this object and the epistemologies that came to inform how it was made. (...) Plastic has a lot to teach about Western cultural values and assumptions, economies, and epistemologies, through the working of plastic matter.*  
Heather Davis, Plastic Matter

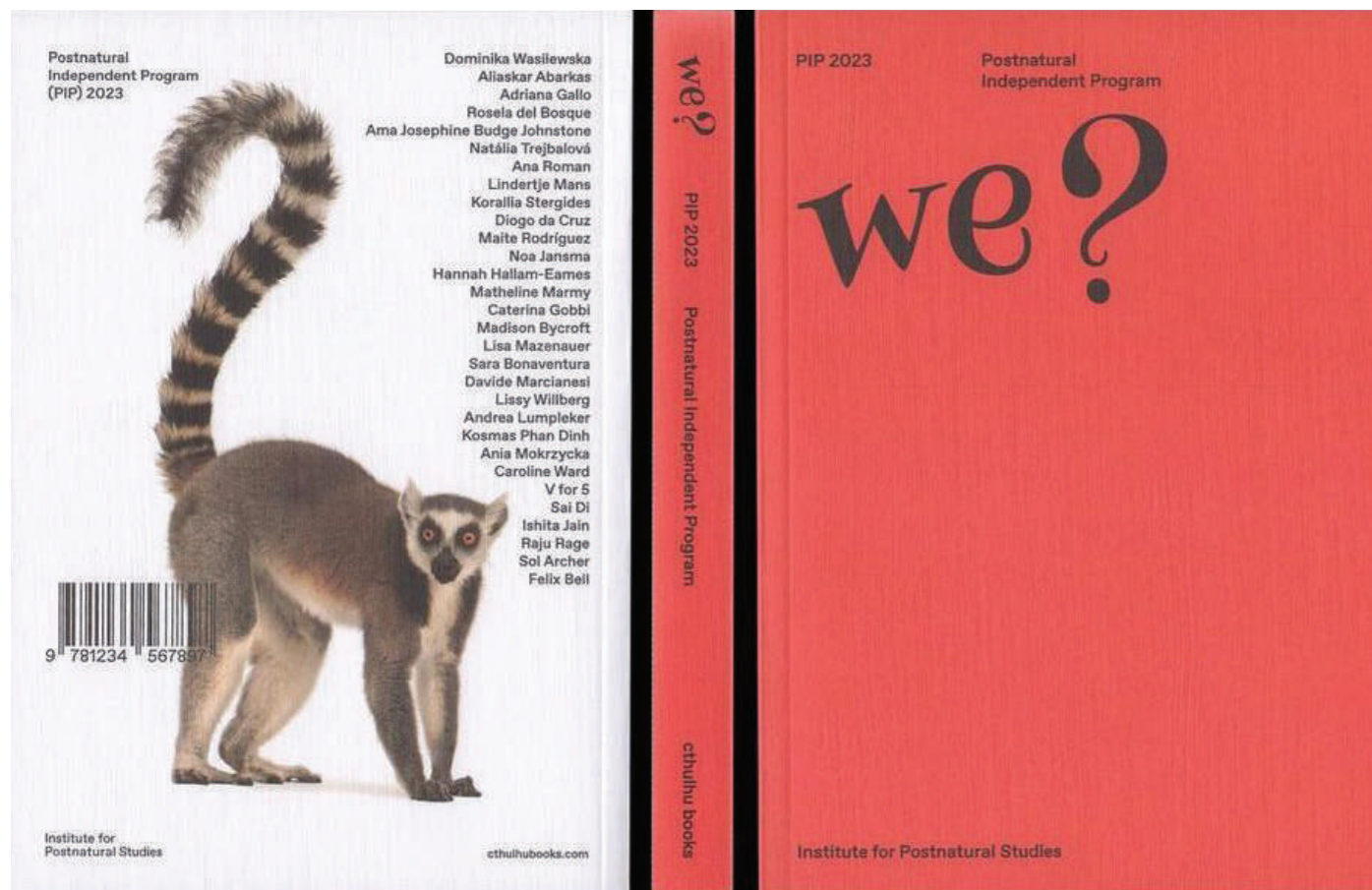
Installation, PVC banners, recycled plastic props  
LINK: <https://www.s-a-r-a-h.it/index/collaborations/ips>



Featured On/Screenings:  
**Institute for Postnatural Studies**  
**Postnatural Independent Program - Public Presentation,**  
Matadero, Madrid, 2023  
**PIP2023 - We?,** Chthulhu Books, IPS, Madrid, 2023



Iconoplast Meshes, Matadero, Madrid (ES), 2023



# Postnatural Independent Program (PIP) Modes of Border Dwelling

Feature  
July 10, 2023

Laura Vallés Vilchez

Institute for Postnatural Studies  
<https://ips-independentprogram.org/>

8	What is Human? Who is we? Notes on experimental platforms, thinking together, and not-knowing from the Institute for Postnatural Studies	Adriana Gallo Raju Rage Davide Marcianesi Noa Jansma
14	PIP 23 — Program	
26	PIP 23 — Faculty Karen Barad Claire Colebrook Lorenzo Sandoval Stacy Alaimo Cary Wolfe Institute of Queer Ecology Filipa Ramos Gesjada Siregar Paloma Lomas Contreras Báyò Akómóláfé Mary Maggic Uriel Fogué	160 04 — Desirable futures Sai Di Sol Archer Ishita Jain Madison Bycroft Ama Josephine Budge Johnstone Diogo da Cruz
50	Filipa Ramos Nomen Omen	186 05 — Performativity and body Lindertje Mans Korallia Stergides Maite Rodríguez
66	Lorenzo Sandoval An ever changing space	206 06 — Phonocene and ecologies of listening Kosmas Phan Dinh Andrea Lumplecker Caroline Ward V for 5 Lisa Mazenauer Natália Trejbalová
84	01 — New materialities Dominika Wasilewska Felix Bell Sara Bonaventura Hannah Hallam-Eames Matheline Marmy	
108	02 — Territories Lissy Willberg Rosela del Bosque Caterina Gobbi Ana Roman	
128	03 — Metabolism Aliaskar Abarkas Ania Mokrzycka	



Collective daily round-up at the Institute for Postnatural Studies during the first in-person encounter in Madrid, with Adriana Gallo, Aliaskar Abarkas, Ama Josephine Budge Johnstone, Ana Roman, Ana Rosela del Bosque, Andrea Lumplecker, Ania Mokrzycka, Caroline Ward, Caterina Gobbi, Davide Marcianesi, Diogo da Cruz, Dominika Wasilewska, Kosmas Phan Dinh, Lisa Mazenauer, Madison Bycroft, Maite Rodríguez, Natália Trejbalová, Noa Jansma, Sara Bonaventura, Sol Archer, and Andrea Lumplecker. Photo: Maru Serrano.

# ICONOPLAST XR FOR NON HUMANS

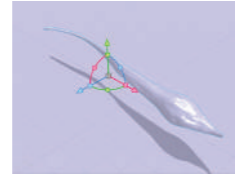
2023

Iconoplast wip was selected by the Transmedia Research Institute - Summer School of Bits and Atoms.

The AR storytelling was inspired by data on the classification of microplastic particles present in the Venice lagoon, sampled according to color and polymer type.

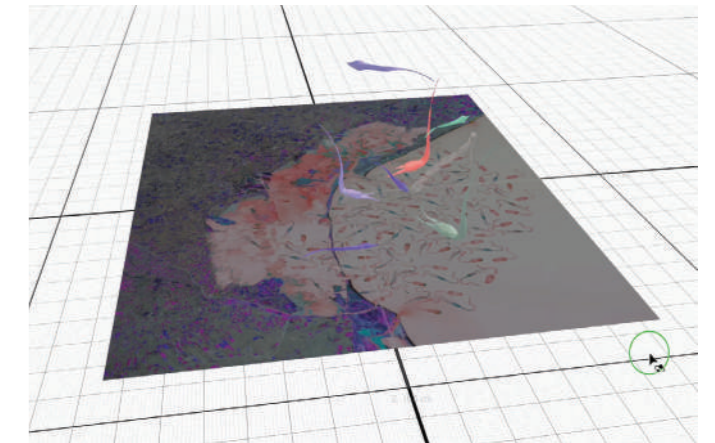
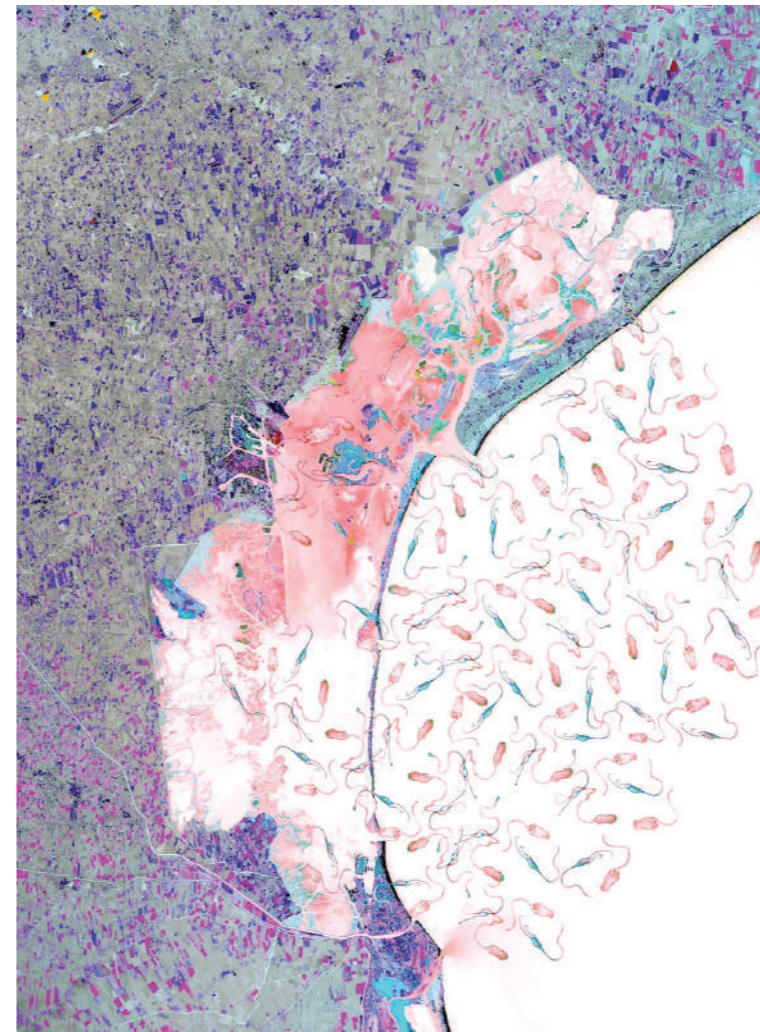
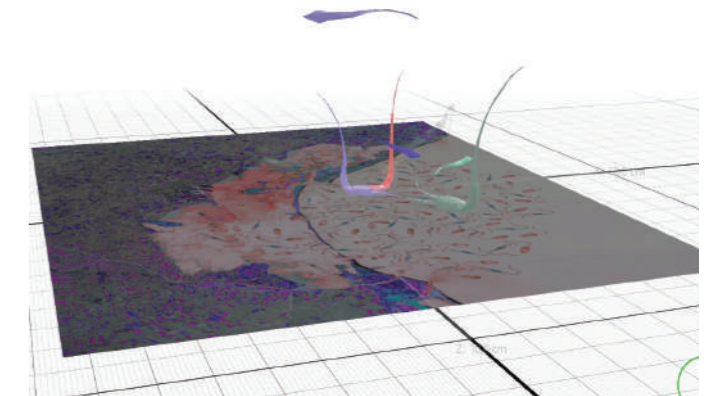
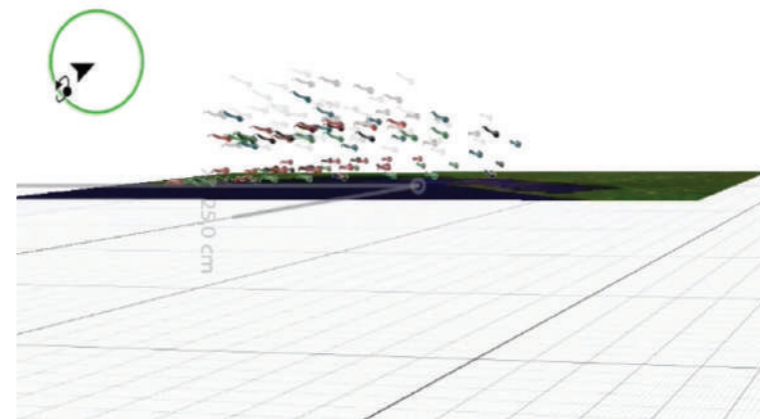
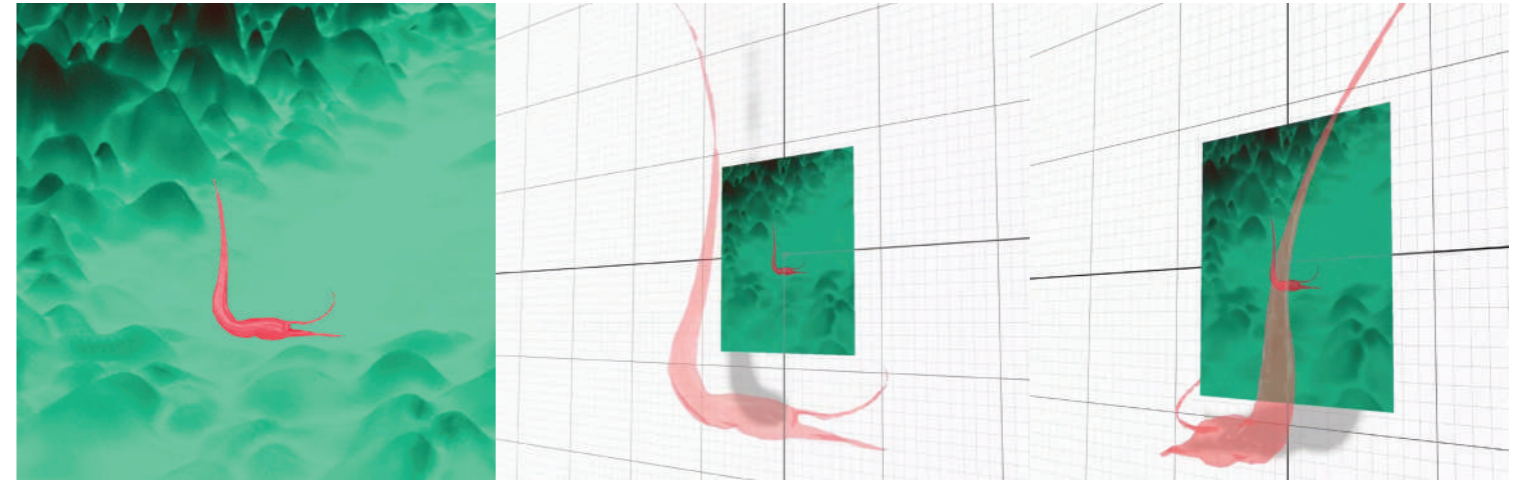
What if users can visualize the invisible microplastics to envision a plastic free future? Users needed AdobeAero app to scan the images.

*Thinking with and through plastic exposes the length of harms, their entanglements, and the ways we cannot return.*  
Heather Davis, Plastic Matter



Featured On:  
**Transmedia Research Institute** - Summer School of Bits and Atoms, Fano (IT), 2023

Posters with QR codes to visualize Augmented Reality animations  
LINK on GoogleDrive [https://drive.google.com/file/d/1DVfrj\\_eOI\\_kU97503lchWZ2mOnybkal/view?usp=sharing](https://drive.google.com/file/d/1DVfrj_eOI_kU97503lchWZ2mOnybkal/view?usp=sharing)



# LAGOON BODIES

2023

Promoted by FABRICA research center the for Venice Art Night, the workshop at VENEZIA FABRICA FUTURA was a collective attempt to connect and make kin, staying with the trouble, feeling the cracks, the gaps, the distances, but trying to bridge them together.

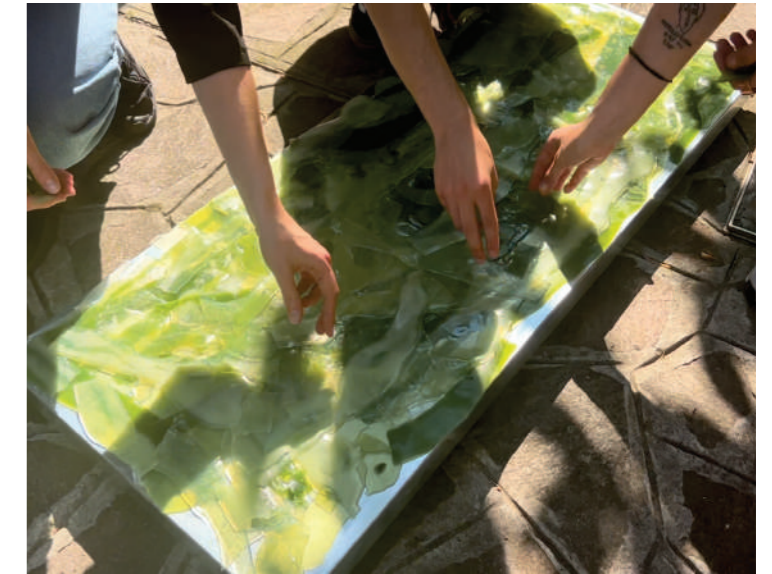
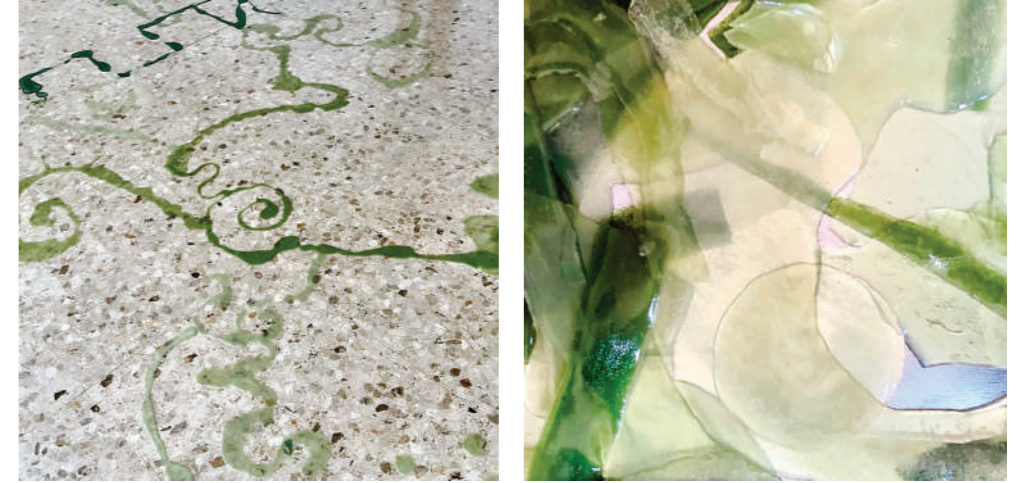
With the support of the young Fabrica resident Stefano Dealessandri, the participants created a bioplastic skin to connect us in relationship, mixing rich spiruline with agar agar and engaged in a continuous line drawing, created altogether on a Venetian floor.

A joint visualization exercise followed the creative workshop, with the aim of infusing new energy and joy into the deep listening, to embrace more-than-human perspectives, feeling the self encapsulated in a singular-plural microplastic debris in particular. Feedback and testimonials have been gathered for the script of a new myth making for the Venetian Lagoon.

*There is additional, growing concern over the effect of associated additives, called plasticizers, on health, especially those shown to be endocrine disrupting; there is also concern over the capacity of plastics to absorb other toxic compounds including DDT, pesticides, and polychlorinated biphenyls in waterways, accumulating and dispersing these harmful chemicals (...) Considerably more research is needed on the mechanisms for the uptake of toxic chemicals found on and in plastics that are ingested by animals, and the subsequent effects on those bodies (...).* Heather Davis, Plastic Matter

Featured On:  
**VENEZIA FABRICA FUTURA** c/o **FABRICA Research Center**,  
Complesso dell'Ospedaletto, Venice (IT), 2023

Bioplastic workshop and microplastic meditation  
LINK: <https://www.s-a-r-a-h.it/index/collaborations/icono5>



Thank you for your participation! Grazie per aver partecipato!  
I'd like to collect some feedback. Mi piacerebbe raccogliere un paio di feedback...

How did you feel during the meditation?  
Come ti sei sentit\* durante la meditazione?  
I felt relaxed and bonded with the sea creatures

Were you floating or sinking?  
Ti sentivi galleggiare o sprofondare?  
I was floating for the first part and then I gently started to sink and melt with the corals

Did you visualize something in particular that you would like to share?  
Hai visualizzato qualcosa in particolare che vorresti condividere?  
I visualize my sink like the fish sink scales that reflected with the light when floating

Anything else you would like to share? Vuoi condividere qualcosa'altro?  
I felt kind a lost but I knew I was going somewhere peaceful at the end bottom of the sea'



Thank you for your participation! Grazie per aver partecipato!  
I'd like to collect some feedback. Mi piacerebbe raccogliere un paio di feedback...

How did you feel during the meditation?  
Come ti sei sentit\* durante la meditazione?  
Confusa e pesa... parte di un modo che sapevo non mi appartenesse

Were you floating or sinking?  
Ti sentivi galleggiare o sprofondare?  
floating ~~sea~~ e vagate nell'acqua di un oceano blu e profondo

Did you visualize something in particular that you would like to share?  
Hai visualizzato qualcosa in particolare che vorresti condividere?  
Ero come olio nell'acqua, separata in shapes irregolari.

Anything else you would like to share? Vuoi condividere qualcosa'altro?  
Ero una ma separata



Thank you for your participation! Grazie per aver partecipato!  
I'd like to collect some feedback. Mi piacerebbe raccogliere un paio di feedback...

How did you feel during the meditation?  
Come ti sei sentit\* durante la meditazione?  
INITIAMENTE MI HA RILASATA E LIBERA, E ISMIRICE

ABBIAMO UNO LA PELLE, MA NEL CAPIRE LO STATO E STATO STIANO  
E' RACCOMIARE LO SPAZIO COME UN FRAMMENTO DI PLASTICA

Were you floating or sinking?  
Ti sentivi galleggiare o sprofondare?  
GALLEGGIARE E SPROFONDARE PER MI PERCORRERE IL SVUOLO CON DELLE PICCOLISSIME CREATURE MARE

Did you visualize something in particular that you would like to share?  
Hai visualizzato qualcosa in particolare che vorresti condividere?  
IL COLORE DELLA ACQUA. CREATURE NERE, IL FONDO E' UNO STATO PERMANENTE MUTO DISTANTE DALLA MIA NATURA

Anything else you would like to share? Vuoi condividere qualcosa'altro?  
MI TROVO GIA UN PROGETTO INTERESSANTISSIMO



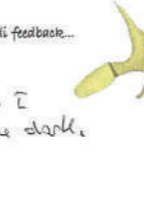
Thank you for your participation! Grazie per aver partecipato!  
I'd like to collect some feedback. Mi piacerebbe raccogliere un paio di feedback...

How did you feel during the meditation?  
Come ti sei sentit\* durante la meditazione?  
I was sinking going in deep water like I was attracted from the mystery of the dark.

Were you floating or sinking?  
Ti sentivi galleggiare o sprofondare?  
SINKING

Did you visualize something in particular that you would like to share?  
Hai visualizzato qualcosa in particolare che vorresti condividere?  
DARK, I WAS LIKE A CARDSHILL WITHOUT ANY WORD OF BRASSIERE JUST SINKING AND FLOWING IN DEEP WATER

Anything else you would like to share? Vuoi condividere qualcosa'altro?  
I GOT SLEEP BRNARY.



## ICONOPLAST GARDEN (WORKING TITLE)

WORK IN PROGRESS

This in-progress research was partially published on *Vesper* #10. More materials will be published in 2025.

Iconoplast Garden is a reservoir of toxicity.

Lagoon ooze, soil, air are inhabited by zoomorphic creatures, ghosts of petrochemical capitalism and extractivism. We all spill over.

The psychedelic display is a visualization of data analysis related to contaminants in the soil, spilling over in the air and the surrounding waters.

The original map is a visualization of class of pollutants in the soil, it has been published in the so called MASTER for the Reclamation.

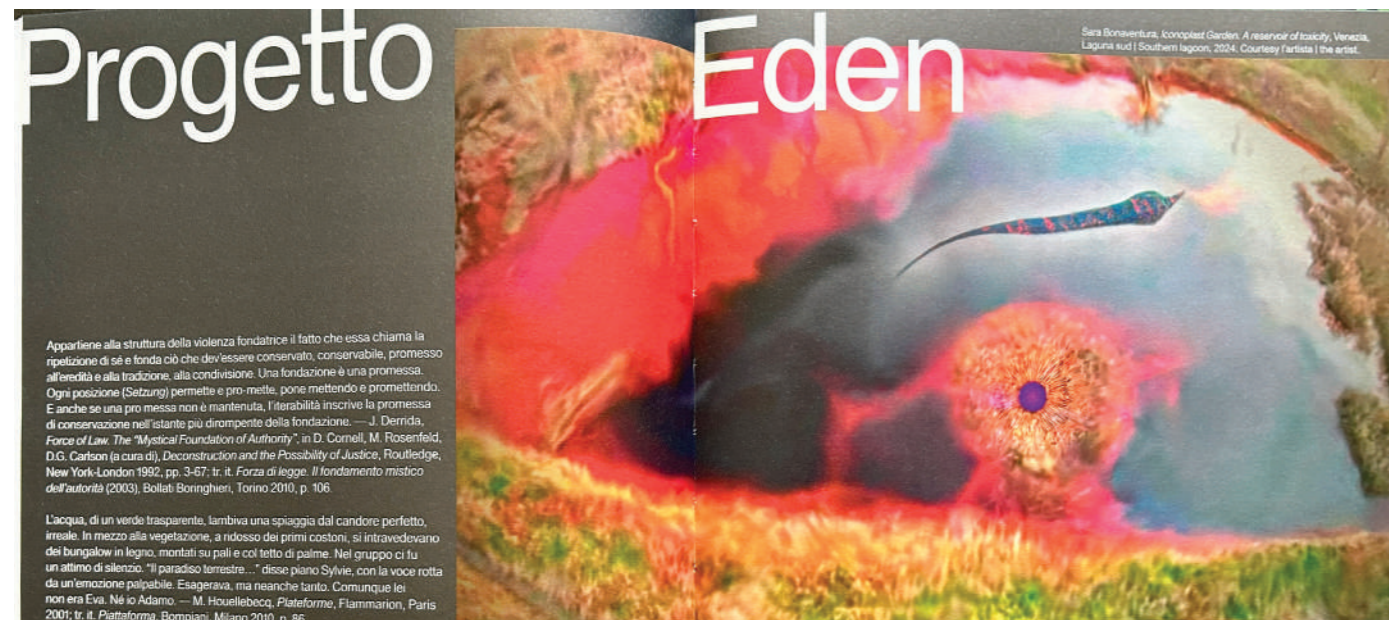
The post produced textural patterns reveals the leakage in the map, of the so-called Penisola della Chimica, the Chemistry Peninsula, one of the biggest area of the Petrochemical Plant in Porto Marghera, a vast area of pipes that for years represented the main cause of pollution in the entire Venice lagoon, now only partially reclaimed, rather simply abandoned at large.

The zoomorphic creature symbolizes soil pollutants as well as volatile ones, ghostly and slippery non-human agents, still proliferating in the entire ecosystem.

LINK to Magazine: <https://www.quodlibet.it/rivvista/9788822922182>



Featured On:  
**Vesper | Journal of Architecture, Arts & Theory**  
**Eden Project #10, Quodlibet (IT), 2024**



Post-produced map of Penisola della Chimica, showing class of contaminants freely inspired by the MASTERPLAN per le bonifiche

# ICONOPLAST

2021 - 2024

Iconoplast is a multidisciplinary project in collaboration with the artist Elisa Muliere and with the participation of Madelon Vriesendorp, Dutch artist co-founder of the OMA studio, curated by Amerigo Mariotti director of the Adiacenze exhibition space in Bologna and Anna Rosellini associate professor at Unibo.

Plastic is the protagonist of an immersive installation consisting of video dematerialization, sculptural elements and assemblages that recall connections between organic and artificial, an engaging as well as disturbing microcosm made with recycled plastic, from domestic and industrial waste. A post-human speculative narrative of an alien species on earth, inhabited by imaginative creatures with seductive sinuous shapes. A cosmogonic tale of the metamorphosis of microplastics in the planet's waters.

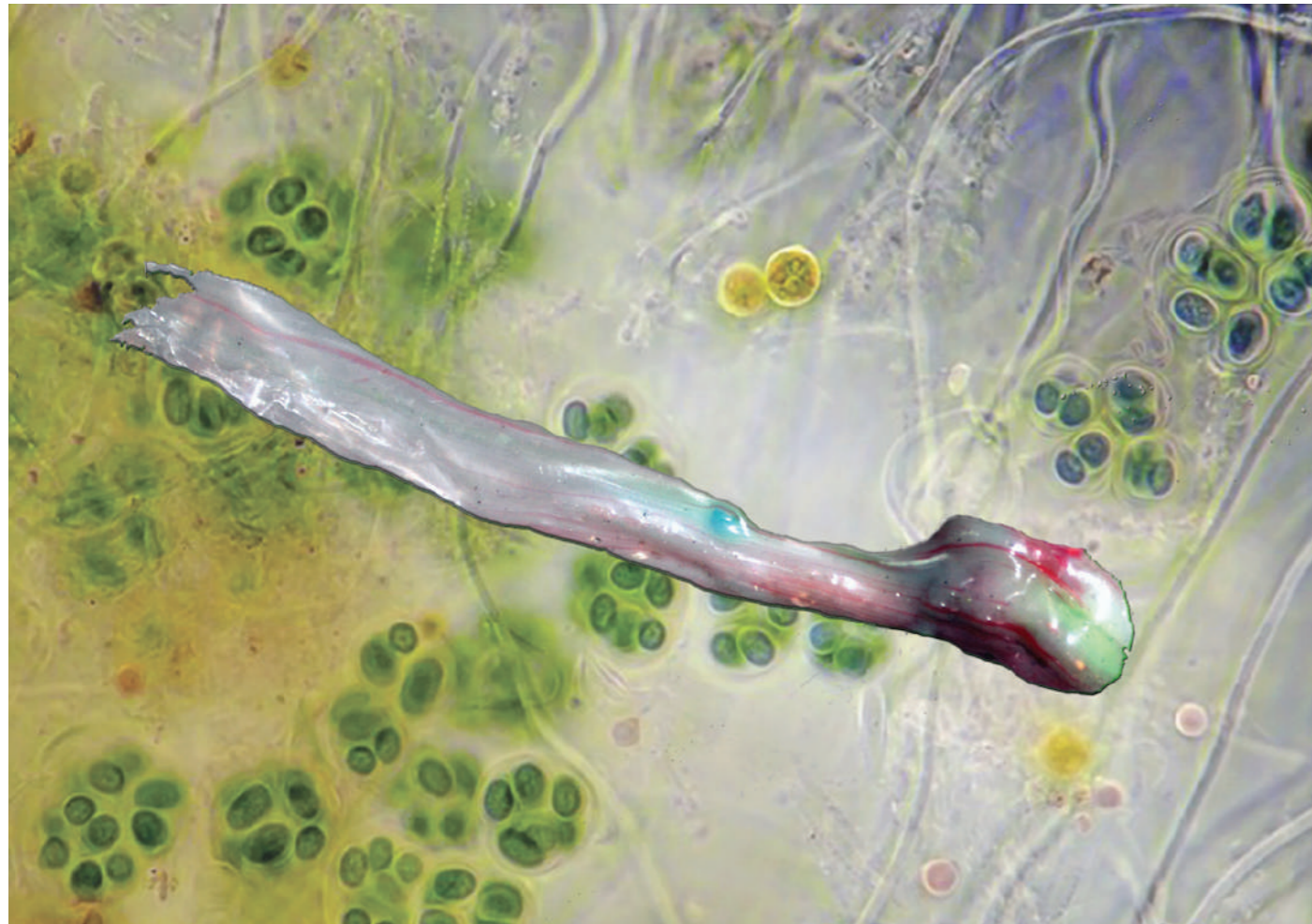
Iconoplast is a site specific installation, but also a in progress research platform, in collaboration with other artists, but also thinkers, poets and scientists.

Video installation (full version video: 8', color, 16/9, HD), sewed and stuffed plastic, monitors, projections, speakers, sensors

LINKs:  
EXHIBITION: <https://www.s-a-r-a-h.it/index/collaborations/icono1>  
MOCKUMENTARY: <https://www.s-a-r-a-h.it/index/collaborations/icono2>  
RESEARCH: <https://www.s-a-r-a-h.it/index/collaborations/icono4>

*Life did not take over the world by combat, but by networking...  
The microcosm is still evolving around us and within us. The microcosm is evolving as us.* Lynn Margulis, Microcosmos

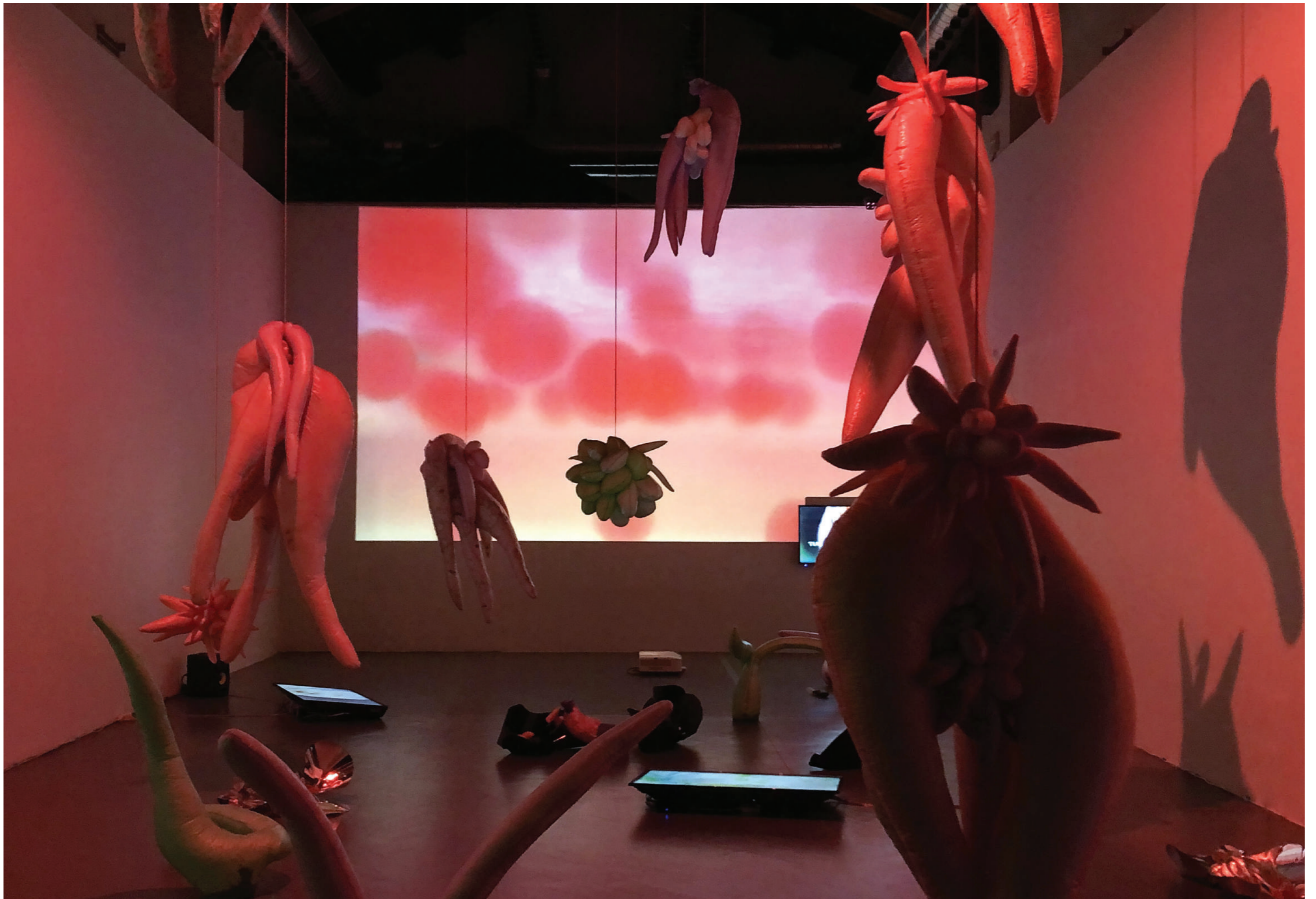
Awards:  
**GBiennale - Best Experimental**  
**Annual Aarhus Film Festival - Best Experimental**  
Featured On/Screenings:  
**Schleswig Holstein Film Festival**, Kiel (DE), 2024  
**Nature and Culture**, Husets Biograf, Copenhagen, 2022  
**Transient Visions**, Johnson City - NY (USA) 2022  
**GBiennale**, Melbourne (AU), 2022  
**Elipsis: Cinematographic Arts and Sciences International Meeting**, Hidalgo (MX) 2022  
**BabFilmFest**, London (GB), 2022  
**Pleasure Dome w/ Counterarchive**, Toronto (CA) 2022  
**CAOS Museum**, Terni (IT), 2022  
**PMF South Bend Art Museum**, South Bend-Indiana (US), 2021  
**Fiber Festival**, Amsterdam (NL), 2021  
etc.



Props: injected plastic waste

Background: light microscope of cyanobacteria bloom





Iconoplast, CAOS Museum, Terni (IT), 2022

## LETTURA INTERROTTA DI UN'ONDA

2021

This is an intrusion into an advertising video wall, on the Hybrid Tower of Mestre, located in a nerve center: on one side Mestre and Marghera, the suburbs and the industries, on the other Venice. I understood the incursion as a portal that allows a movement of the imagination, but also a connection between two faces of the metropolitan city. Like any portal, the operating principle remains unknown, the connection remains very short and intermittent, it seems to collapse between the advertisements before the observer has time to cross the event horizon.

The fragile destiny of Venice is very uncertain, it is difficult to find the language capable of telling the elusive present, a marginal register of intimate and intangible perceptions and emotions.

This city has always had its own rhythm, based on water-time. Filming that wave architecture for hours during the pandemic, I tried to convey this music with the moving image, in collaboration with Nicola Busetto, who created a minimal soundscape with modular synthesizers.

Video installation (different versions, color, 16/9, 9/16, HD)  
LINK: <https://www.s-a-r-a-h.it/index/personal-works/lettura>

*But isolating one wave is not easy, separating it from the wave immediately following, which seems to push it and at times overtakes it and sweeps it away; and it is no easier to separate that one wave from the preceding wave, which seems to drag it toward the shore, unless it turns against the following wave, as if to arrest it. Then, if you consider the breadth of the wave, parallel to the shore, it is hard to decide where the advancing front extends regularly and where it is separated and segmented into independent waves, distinguished by their speed, shape, force, direction.*

*In other words, you cannot observe a wave without bearing in mind the complex features that concur in shaping it and the other, equally complex ones that the wave itself originates.*  
Italo Calvino, Palomar, Reading a wave

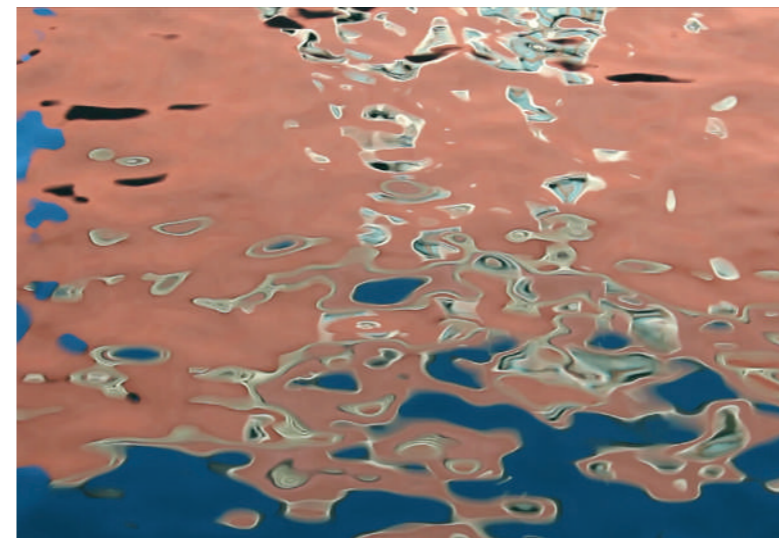
Featured On/Screenings:

**Hybrid Tower**, Mestre - Venice (IT), 2021

**Tower Magazine**, (IT), 2021

**Segno Magazine** (IT), 2021

**CRUO Magazine**, Venice (IT), 2021



Hybrid Tower, ADV wall, Mestre Venezia, 2021



# LA CORTINA CREMA THE CURTAIN BURNS

2021

Videoinstallation by Sara Bonaventura

In this project the legacy of now art residency KONVENT, a former textile colony northern of Barcelona, is interlaced with the new geography of the textile industry, ie with globalization.

During the international residency an apparently ephemeral phenomenon was taking place intensively, the mating season of very diaphanous moths, soon dying after laying new eggs, scientific name is *cydalima perspectalis*, in castellano known as polilla del boj, an invasive species of Lepidoptera, a plague around Europe since 2010, more recently introduced in Spain as well, originating from Asia, exactly from those lands where inhuman textile labour is now taking place.

The vectors of invasive species are mainly humans but in my work, the perspective is turned: the moth becomes the vector of these human memories. I also panited it inside some old dusty packages, once containing dresses sewn in the colony.

Mixed Media – video, found objects and acrylic painting - Produced during KONVENT residency program 2021

LINK: <http://www.s-a-r-a-h.it/index/personal-works/lacortinacrema>

La cortina crema  
vidres, neguit.

Freu de mitjanit.

A fora els cucs  
rauen la lluna.

Toquen la una.

Penja d'un arbre  
l'amor, escanyada.

El rellotge es para.

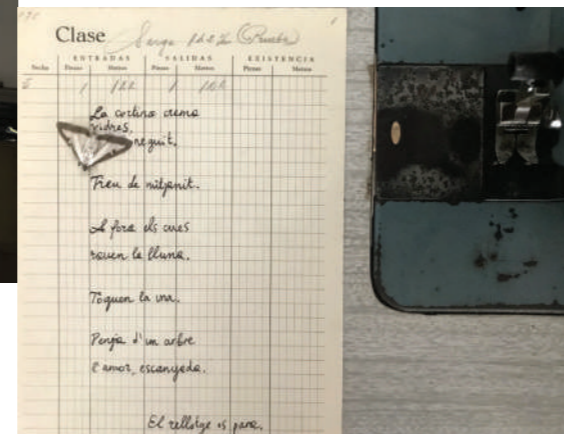
MARIA MERCÈ MARÇAL I SERRA  
1977

Selected screenings:

**Konvent**, Berga, Barcelona (ES), 2021



Dead box-tree-moths collected in situ: invasive species from Asia, a pest first recorded in Europe around 2000



SINGER© vintage sewing machine found in the old factory.

Voice over by fellow residents: Laura, Marta, Mireia

Poem by MARIA MERCÈ MARÇAL I SERRA



## AS IF THE COLOR WAS LOOKING AT YOU EXPANDED

2017 - 2021

Directed and processed by Sara Bonaventura

*As if the color was looking at you* is a collaboration with dancer choreographer Annamaria Ajmone, processed with analog synthesizers during a residency at Signal Culture (NY).

Color vibrates as predominant visual element, giving way to a dance of colors. It was premiered as a triptych in a solo show at Adiacenze Gallery and later screened in different versions. In the basement of the exhibiting space, the spectator had an immersive experience, entering the screen.

The spectator, fully surrounded and integrated, became a co-protagonist of the work, captured by a closed circuit camera whose output was to be seen on a monitor at the very entrance of the gallery. During the opening Annamaria, who has been transformed into an electronic image in the video, enacted a performance embodying this possibility.

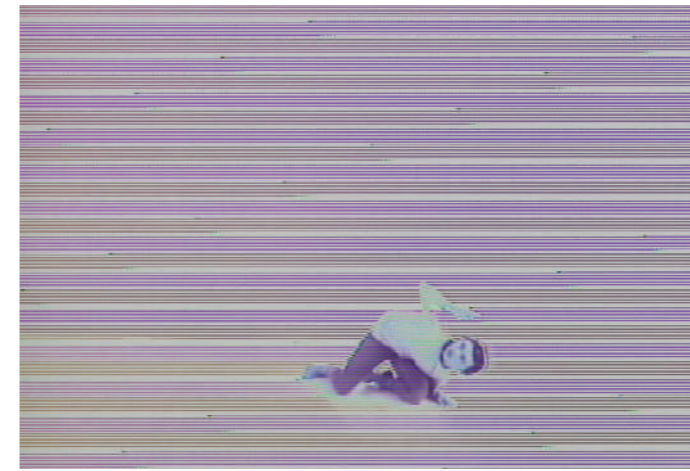
Sound design by Caterina Barbieri.

Selected screenings:

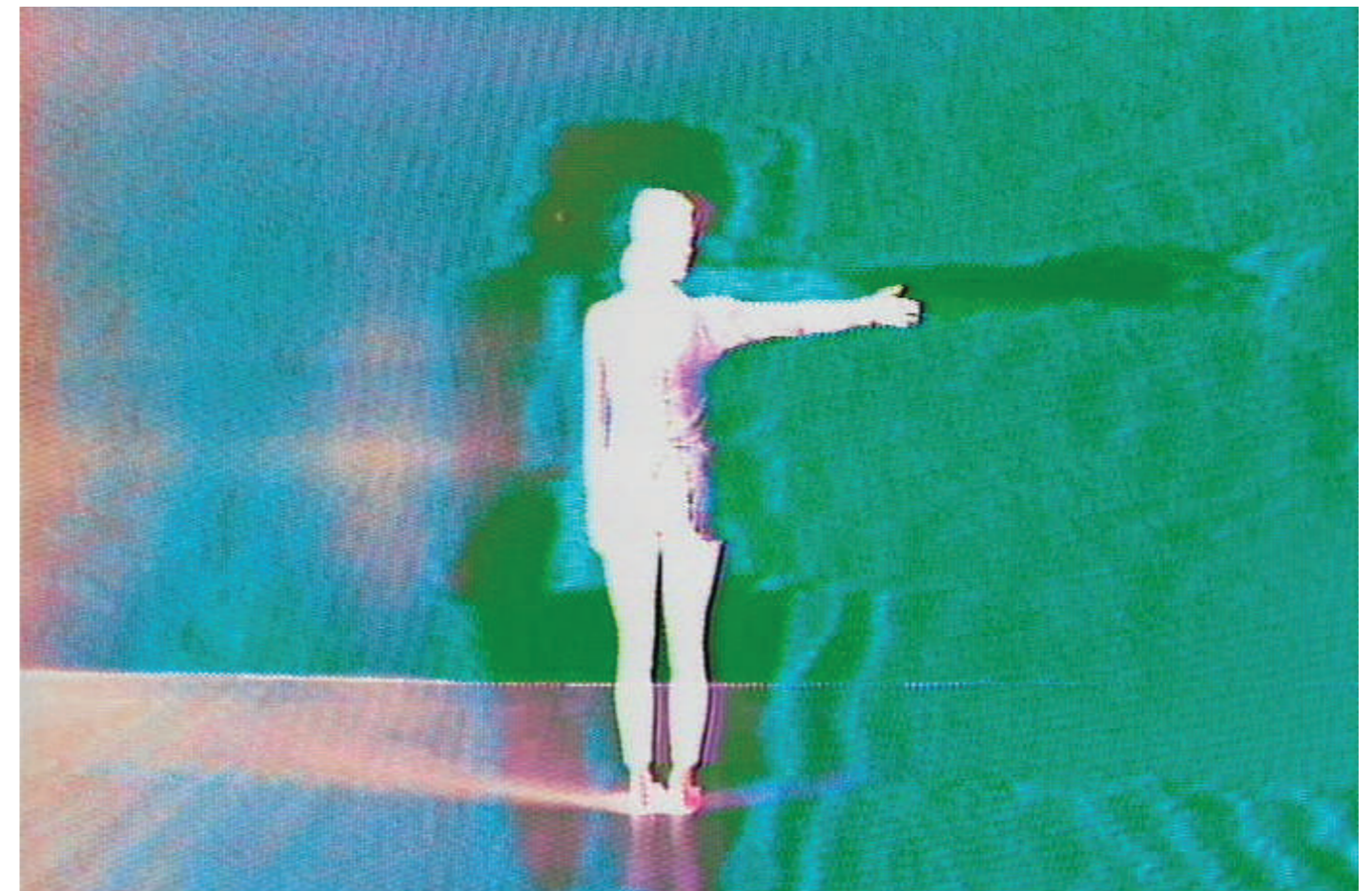
**Yogyakarta Art Museum**, Yogyakarta (ID), 2021  
**EP7**, Paris (FR), 2021  
**Performing Media Festival**, South Bend (US), 2020  
**Pink Noise**, Olocene, Portland (US), 2019  
**57th Ann Arbor Film Festival**, Ann Arbor (US), 2019  
**Play Videoarte**, Corrientes (AR), 2019  
**Screen2018**, Amherst, Massachusetts (US), 2019  
**DIGITAL ART**, Sofia (BG), 2019  
**VastLab Experimental Festival**, Burbank (US), 2019  
**Dance Base - National Centre for Dance**, Edinburgh (UK)  
**ikonoTV, the best of POOL18 Festival of Video**, Berlin (DE)  
**Asolo Art Festival**, Asolo (IT), 2018  
**Gallery Nikola I – Museum JU**, Niksic (ME), 2018  
**Milwaukee Underground Film Festival**, (US), 2018  
**Nuit blanche à Montréal**, Montréal (CA), 2018  
**Trans(m)it: Movement in film**, London (UK), 2017  
**Transient Visions**, Johnson City, NY (US), 2017  
**ScreenDance Meeting in Venice and London**, (IT-UK), 2017  
**Blockbuster Video**, Pittsburgh (US), 2017  
**International Video Dance Festival of Burgundy**, (FR), 2017  
**After festival - Video Cinema d'Arte**, Turin (IT), 2017  
etc.

Different set ups, multi and single channel, projection or CRT monitors, 2017

LINK: <http://www.s-a-r-a-h.it/index/collaborations/as-if-the-color-was-looking-at-you>



Signal Culture, Owego, NY - Artist in residence - studio with analog video synthesizers





Spectrum Optica, Sumonar Festival, Jogja National Museum, Jogjakarta, 2021



EP7, Paris, Rive Gauche, 2021





ZAZ Corner, Times Square, New York City, 2020

## CHRONOSCOPE

2016 - 2019

Animated and edited by Sara Bonaventura

"There is nothing in a caterpillar that tells you it's going to be a butterfly." R. Buckminster Fuller

"The will of the caterpillar is to resist the butterfly" Bayo Akomolafe

Hybrid of HD and animation (around 1200 painted frames), with soundtrack by Marco Giotto, premiered at Politeama Cinema for NoPlace.

The main trigger concept is *decrescita felice*, degrowth. Chronoscope is apparently a way to see the past, but what if the past tells us more about the future than we usually think? Ephemeralization is transferred into this ephemeral symbol, the butterfly, which stands for self-organizing, self-regulated, self-sufficient - but never fixed or rigid - systems in nature, that can help us to reimagine environmental approaches. The split-screen version reveals two complementary visions: a chiasitic structure, between a flashback and a flash-forward: our present lies there in between.

Multiple versions, original: 3' 22", color, 16/9, HD, animation  
LINK: <https://www.s-a-r-a-h.it/index/personal-works/chronoscope>

Awards:  
**SINO NIIO ILLUMINATION ART PRIZE**, 4th prize - 4 x 16m public screening, Hong Kong (HK), 2019

Featured On/Selected screenings:  
**ikonoTV & COP27, Art Speaks Out**, 2022  
**UNCG International Sustainability Shorts Film Competition**, Greensboro (US), 2021  
**BIG OR BIGGEST, 90 SECONDS**, Copenhagen (DK)  
**COSMIX**, Xom Bac Cau, Hanoi (VT), 2019  
**Miami New Media Festival**, Concrete Space, Miami (US) and **MACRO Asilo**, Rome (IT), 2018  
**AXW @ CUNY**, Persistence, New York City (US)  
**OTHER CINEMA**, ATA Gallery, San Francisco (US), 2017  
**STRANGLOSCOPE**, Florianópolis (BR), 2017  
**SIMULTAN FESTIVAL**, Timisoara (RO), 2017  
**LAGO FILM FEST**, Revine Lago (IT), 2017  
**ANTHOLOGY FILM ARCHIVES**, New York (US), 2017  
**NY ARTS**, Another Experiment By Women (US), 2017  
**IMAGES CONTRE NATURE**, Marseille (FR), 2017  
**ARTRIBUNE**, Dal bruco alla farfalla e viceversa (IT), 2017  
**ZIGULINE**, Sara Bonaventura e la derescita felice (IT), 2017  
**IBRIDA FESTIVAL**, Forlì (IT), 2016  
**NOPLACE | PREMIO SUZZARA**, Suzzara - MN (IT), 2016



1200 hand painted frames



Suzzara Prize, Suzzara Cinema Politeama, 2016



Sino per NIO Illumination Art Prize, 4th prize, Hong Kong, Kowloon Harbour Front, 2019

**MUSIC VIDEOS & VISUALS**

# QUADRATURA

2024

Quadratura is the first 16mm found footage film signed by Sara Bonaventura – for the album Quasai, by the sonic artist, performer and independent researcher Francesco Fonassi (Spettro, Villa Recordings, Canti Magnetici), composed at the EMS in Stockholm on Buchla 200 synthesizers, produced and mixed by Fonassi at IAC, Malmö and Spettro, Brescia.

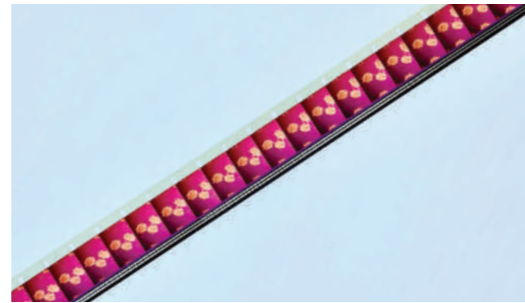
Inspired by dark ecology and the Mandel'stam's poem of the voice over, the 16mm film evokes the loop of systemic predator-prey models, starting from microscopic beings – didinium and paramecium – passing through plankton, jellyfish, insects, fish, crustaceans and human apex predators.

The found footage comes from a collection of educational films by the American Coronet, Ecological biology, an attempt to spread ecological thought at the end of the 70s.

I intervened analogically on the edited material, scratching the Darwinian parable highlighting its shadows that obscure the stars, and so the delicate balance of complex ecosystems.

3' 26", color, 4/3, 16MM

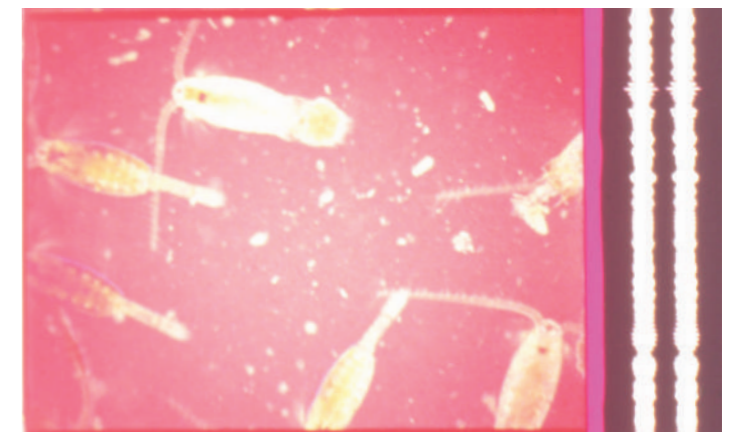
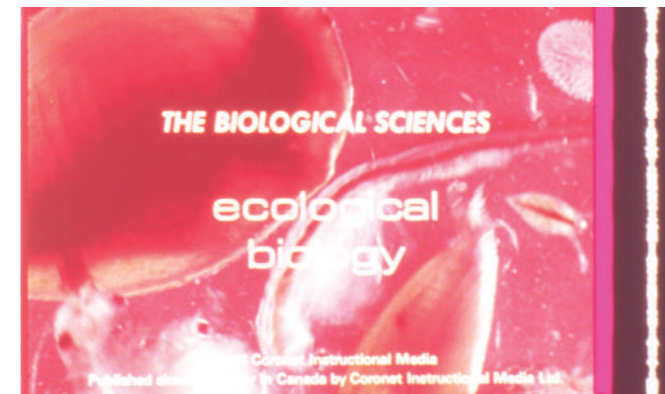
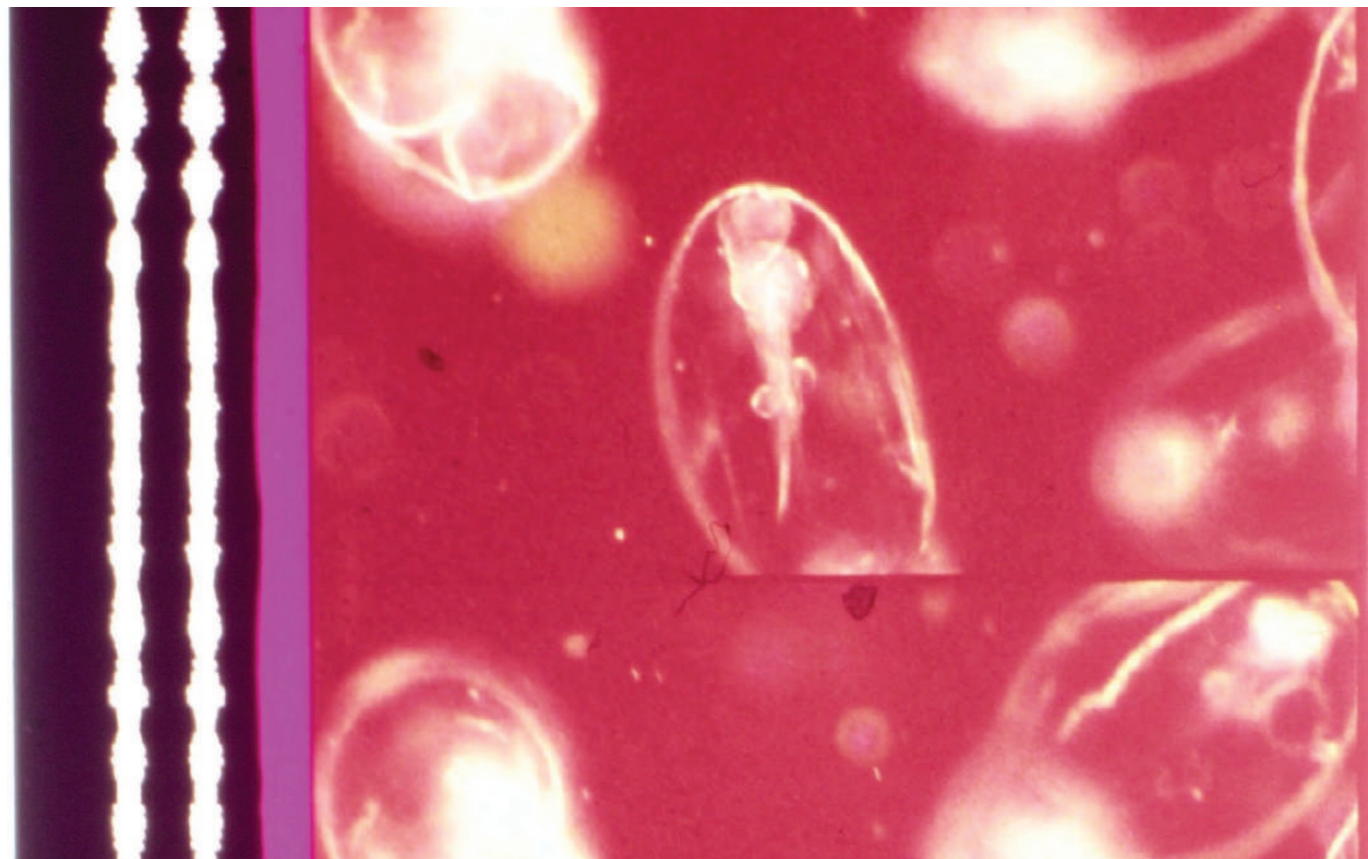
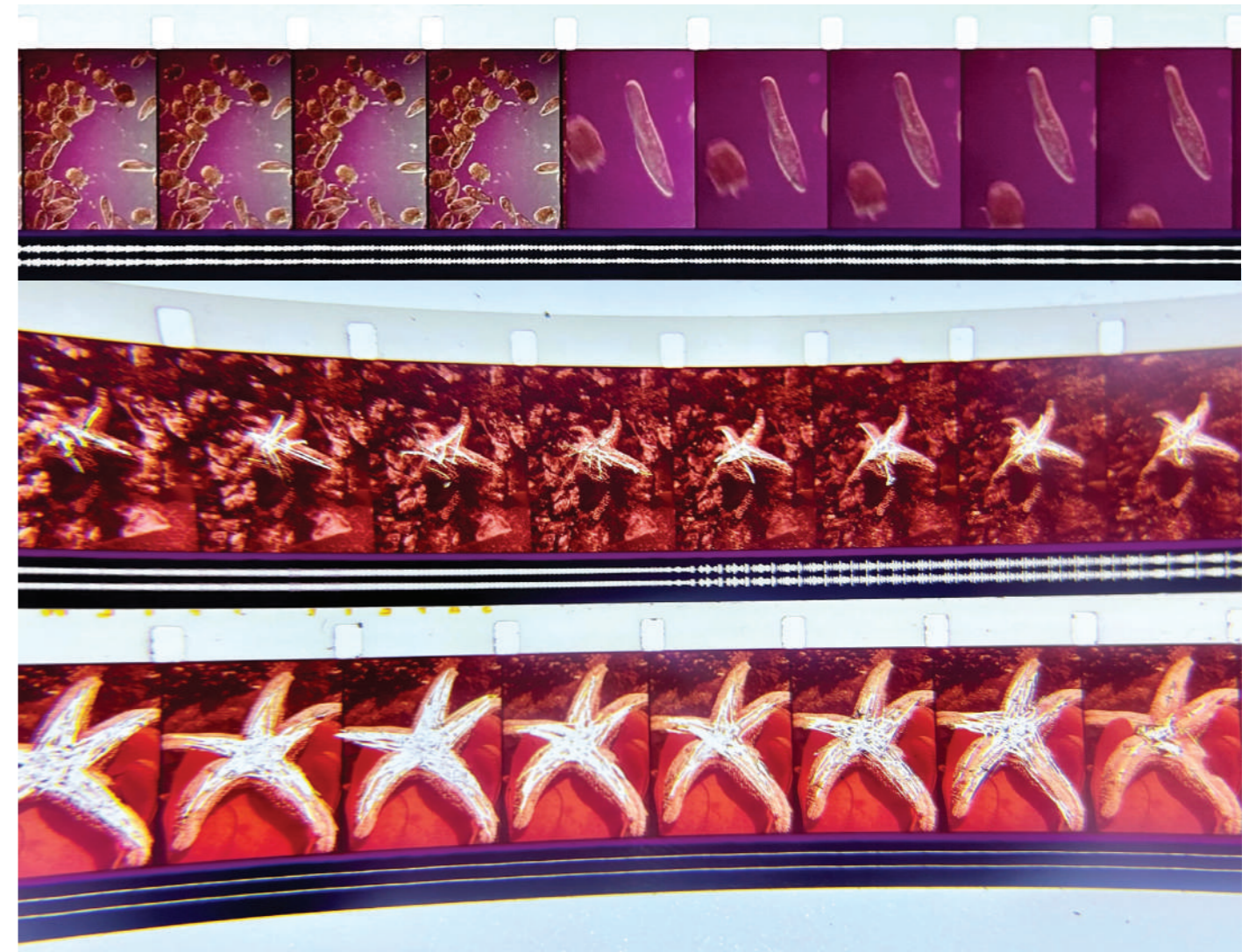
LINK: <https://www.s-a-r-a-h.it/index/collaborations/quadratura>



Microscopic Didinium - 16mm footage

Featured On//Screenings:

- Fisura Festival**, Mexico City (MX) , 2025
- Dresdner Schmalfilmtage**, Dresden (DE) , 2025
- Brussels Independent Film Festival**, (BE) , 2025
- LA Super Shorts Film Festival**, LA (US) , 2024
- Braziers International Film Festival**, (UK) , 2024
- Ibrida Festival**, Forlì (IT) , 2024
- Labocine**, October Issue, Brooklyn (US) , 2024
- Stèrèogramme on LYL Radio**, Paris (FR) , 2024
- Rumore Magazine, Video Premiere**, (IT) , 2024



Found footage from Coronet Instructional Media Ltd.



# NIGHT PLOTTERS

2024

Official video for SabaSaba Night Plotters, from Unknown City on Maple Death Records.  
"Abandonment is collapse and disarticulation"  
A. Zanzotto, Conglomerati, Fu Marghera(?)

This video is a poetic attempt to reclaim a collapsed landscape through generative dance, a dissemination process here performed by a female body continuously seeking new reconfigurations, embedding the knot nature-culture.

The main location at the periphery of Venice, a sort of subtext of the postmodern social construction of nature, is a public park born in the 70s, a crosshatch between the city and the non-city, where I grew up in the 80s, shot with 360 camera.

On top of this, different landscape views of anthropogenic and environmental disturbance are superimposed: artificially consolidated salt marsh in the Northern lagoon filmed in spring, extremely arid mudflat of intertidal areas in summer, ending with a dramatic paradigm of human extractive industry and quintessential classic of irreversibly altered landscape of North-East Italy, Porto Marghera in winter by night, with its petchems units.

Performer: Laura Pante

3' 39", color, 360 video, HD

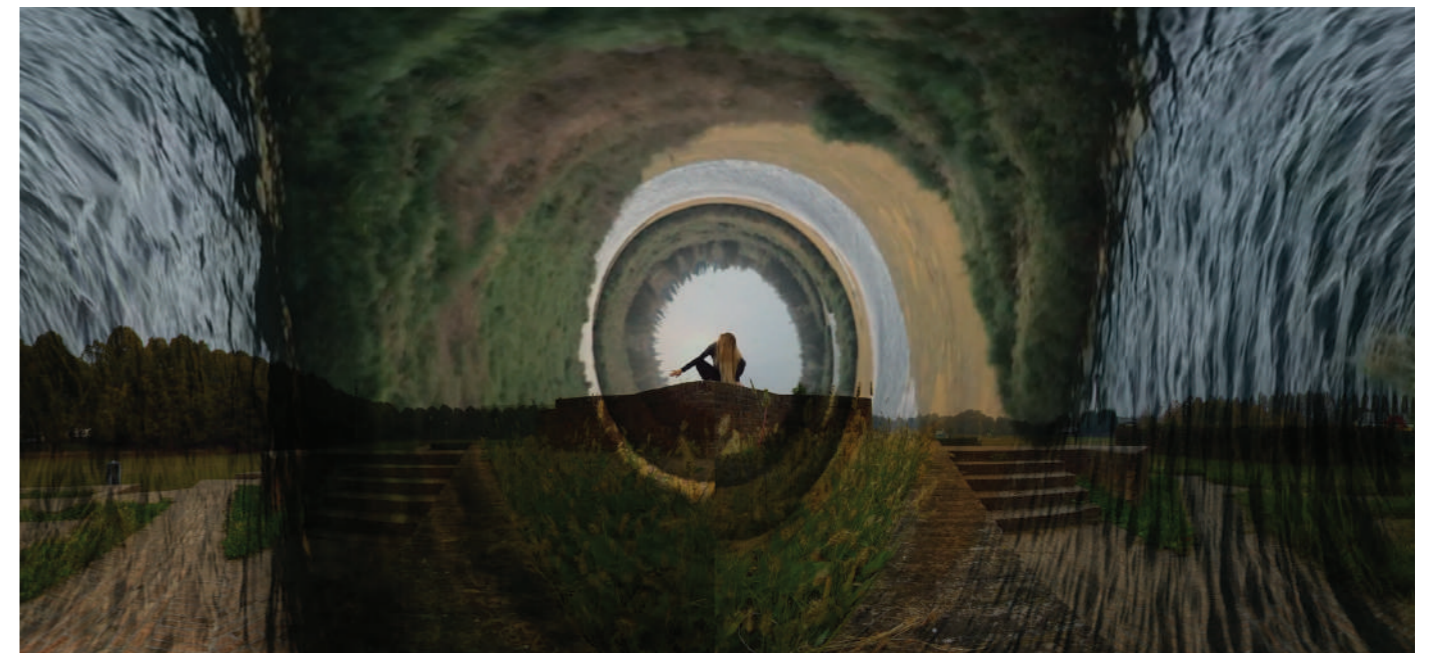
LINK: <https://www.s-a-r-a-h.it/index/collaborations/night>



360 camera shooting - work in progress

Featured On/Screenings:

**Dance Camera Istanbul**, Istanbul, (TR) , 2024  
**Zanzara Arte Contemporanea**, Ferrara, (IT), 2024  
**Videoart Yearbook**, DAMS, Bologna, (IT) , 2024  
**MAMbo** has license to use, reproduce, distribute, and display the work as part of VYB archive  
**Rumore Magazine, Video Premiere**, (IT) , 2024



## PRACTICING DEFENCE

2023

Commissioned by **25AV**, a pan-European platform for audiovisual arts and performance supported by Kiosk Radio, Radio Raheem and Radio 80000. The platform is co-funded by the EU Creative Europe Programme.

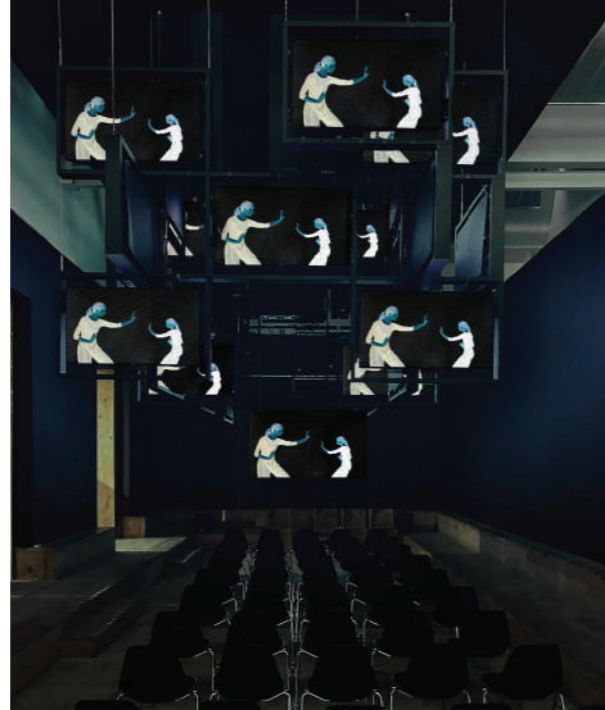
Sara Bonaventura (IT) and Anna vs June (GR) present Practicing Defence. The piece focuses on the Xing Yi and BaGua styles of Wushu Kung Fu as practiced in the Athletic Club Inner Fist, in Athens. The shifu (teacher) and two students, all of them also professional dancers, repeat a series of movements alone, together, competing and complementing each other. Practicing defence.

Based on the recordings of their performance and drawing inspiration from works such as Maya Deren's Meditation on violence, Sara Bonaventura and Anna Vs June aimed to create a narrative loop centered on female empowerment and solidarity.

Performers:  
Joanna Toumpakari, Elina Demirtzioglou, Marietta Manaroli

Video installation (different versions, color, 16/9, HD)

LINK: <https://www.s-a-r-a-h.it/index/collaborations/practicing>



Featured On/Screenings:  
**Gravitational Lensing: Feminist Film, Shapeshifters Cinema**, Oakland (US) 2024  
**Panoramica\*23, BOX Videoart Container**, Milan, 2024  
**Panoramica\*23, Boscombe Arts**, Bournemouth (UK)  
**Panoramica\*23, Studio 02**, Cremona Art Week (IT)  
**Panoramica\*23, Superotium**, Napoli (IT), 2024  
**Triennale Agorà Space with 25AV**, Milan (IT) 2023  
**CAVE Edition**, Modena (IT) 2023  
**25AV - Paneuropean Online Platform**, 2023



# DIVE

2020

iPhone shot and directed by Sara Bonaventura

Official video for Stromboli, from his album Ghosting

"Dive is a nocturnal dream staging a journey of initiation", explains Bonaventura, "blending classical Mediterranean culture with rituals of the Far East, between Plato's cave and Hindu funerals by the ocean". Returning to images of water and aquatic life, the filmmaker draws on the shared Greek etymology of the words 'dolphin' and 'womb', configuring this oceanic journey as one of transfiguration and rebirth.

'Dive' is taken from Stromboli's second album, Ghosting, a dense and frazzled ambient departure from his more industrial-leaning work, released on Berlin-based imprint Otrarno Recordings. He describes the track as "the sound stratification of an endless loop obtained with an old Revox A77 tape recorder, processing drones, FM waves of synths and steel guitars."

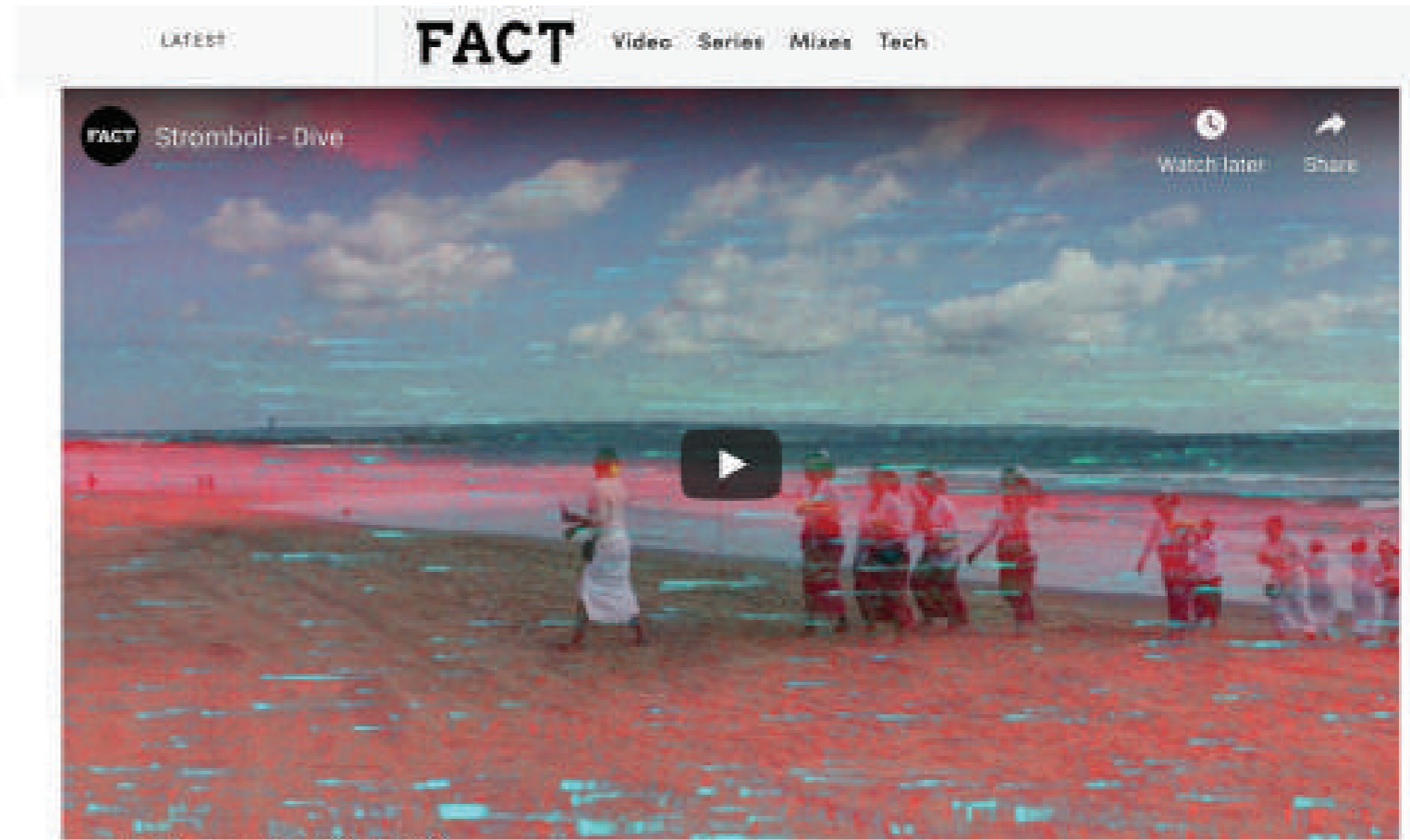
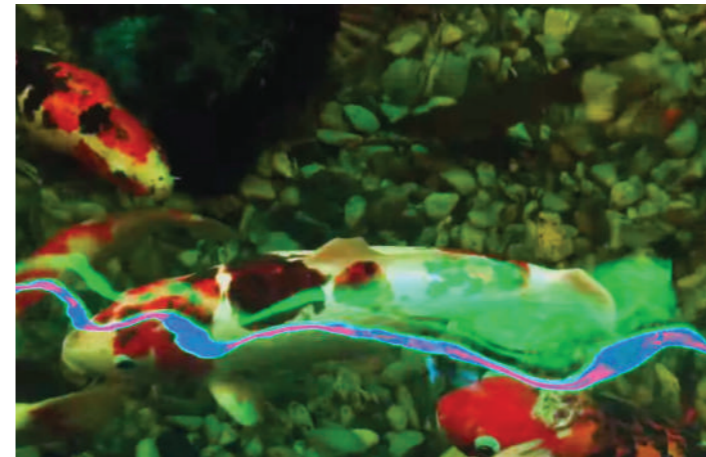
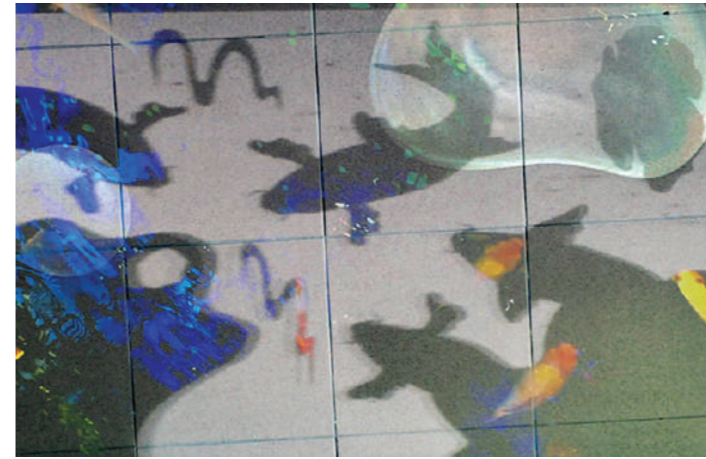
"The patch on the Korg MS20 recreates the redundant effect of dub reminiscences", he continues, "The answer sound echoes the movement of the waves, producing an

increasingly dazzling reflection, culminating with a loss of consciousness. It's this hazy dream logic that Bonaventura captures perfectly in the layered imagery and distorted visual effects of the video, weaving together a somnambulist landscape through which we can explore Stromboli's sounds."

FACT MAGAZINE

Featured On/Screenings:  
**Female Filmmakers Festival**, Berlin (DE), 2021  
**San Francisco Independent Short Film Festival**, San Francisco (US), 2020  
**AltFF Alternative Film Festival**, Toronto (CA), 2020  
**FACT Magazine** (UK), Video premiere, 2020

3' 59", color, 16/9, diverse mobile shot footage, 2020  
LINK: <https://www.s-a-r-a-h.it/index/collaborations/dive>



## Stromboli soundtracks a gauzy aquatic dreamscape in Dive

Filmmaker Sara Bonaventura journeys through time and space, from the Mediterranean sea to the waters of Asia.

# IF I

2019

Directed by Sara Bonaventura

Official Official video for BeMyDelay If I, from Bloom Into Night (LP, Boring Machines) premiered on Tiny Mix Tapes

Igne Natura Renovatur Integra (through fire nature is reborn whole)

This videoclip was shot in the quintessential lagoon (from Latin lacuna meaning pond and hole) in its ancient part, Northern of Venice. Symbolic elements like fire and water, air and earth, fill up this hole. The air feeds the fire which is materializing flashbacks that the water cools down.

The journey takes you through different seasons, from swampy to more open areas, from blue to purple to lilac and red, out of the blue into the red. Sunset or sunrise?

Mysterious meanings are hidden where the point of the flame is as transparent as the water and the air. From the womb of the lagoon, from the lagoon in the womb, time is not lost to me, but lost in me.

Little visual tribute to Zulawski's "On the Silver Globe"

5' 21", color, 16/9, 2020

LINK: <https://www.s-a-r-a-h.it/index/collaborations/ifi>

*"And the video is a complete stunner too, with visual artist Sara Bonaventura matching Riccardi's paeon to pain/growth by tabling the visceral elements of fire and water to great effect. There is a deep longing in both the song and the video that conjures up the most basic of battles everyone must face: coping with the complexities of human nature and surrendering to them to heal the burn and the spurn."*  
David Nadelle, Tiny Mix Tapes

Featured On/Screenings:

**TIME is Love.12, Universal Feelings: Myths & Conjunctions, curated by Kisito Assangni**, different locations:

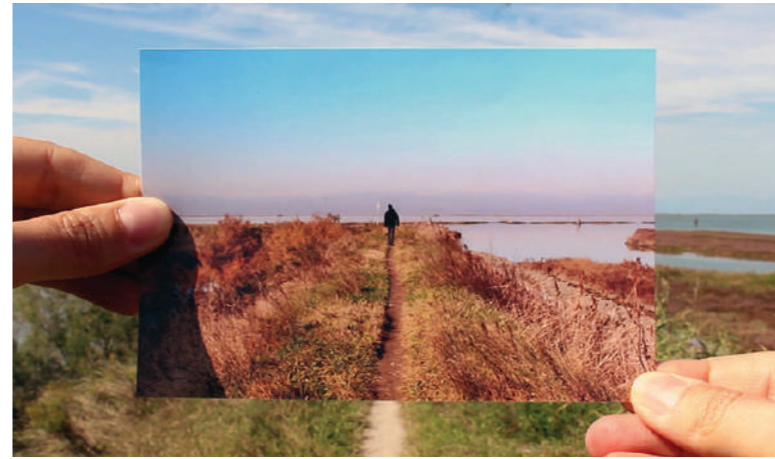
We Open Space, Vienna (AT), 2020

Blue Oyster Art Project Space, Dunedin (NZ), 2020

ELY Center, New Haven, Connecticut (US), 2020

Cruce Contemporaneo, Madrid (ES), 2020

**Tiny Mix Tapes** (US), Video premiere, 2019



# SARA BONAVENTURA

SELECTED WORKS 2019-2024

WEBSITE: [www.s-a-r-a-h.it](http://www.s-a-r-a-h.it)

WEBSITE: [www.foresthymn.com](http://www.foresthymn.com)

CONTACT: [bonaventura.sara@gmail.com](mailto:bonaventura.sara@gmail.com)

INSTAGRAM: [/bonaventurasara](https://www.instagram.com/bonaventurasara)

VIMEO: [vimeo.com/user3178918](https://vimeo.com/user3178918)

YOUTUBE: [www.youtube.com/saravlinder](https://www.youtube.com/saravlinder)