

Cristiano Carloni and **Stefano Franceschetti** studied animation cinema and painting in Urbino. Their techniques investigate the optical procedures of vision in the transmutation of matter and in the temporal shifts of memory. They are authors of animated films, video installations, electronic sets, video memories, photographs, performances.

The long collaboration with Romeo Castellucci and the Societas Raffaello Sanzio brings their work to the most important avant-garde theaters in the world. Their videos have been hosted at prestigious cultural institutions: Museum of Contemporary Art, Chicago; Louvre Museum, Paris; Museum of Modern Art, Strasbourg; La Biennale Teatro, Venice; Sandretto Re Rebaudengo Foundation, Turin; Central Academy of Fine Arts, Beijing; Oxo Tower, London; Martin Segal Center, New York.

In Italy they have participated with video installations in important performing arts festivals: Santarcangelo dei Teatri; TTV Performing Arts on Screen, Riccione; Drodeseira Festival / Centrale Fies, Dro; Mantica, Comandini Theater, Cesena; UOVO Performing Art Festival, Milan; Romaeuropa Festival. Among their collaborations with musicians and composers those with Scott Gibbons (Chicago), Roberto Paci Dalò (Rimini) and Paolo Marzocchi (Pesaro) should be mentioned.

Their appearances in the world of art are often considered unsettling and unusual.

The partnership of Carloni and Franceschetti began in 1993 during the making of the documentary *New York and the mystery of Naples* directed by Giorgio Baratta and Dario Fo. On this occasion he was asked to collaborate in the editing and the creation of a short experimental film on the voice of Franca Rame intent on reading a letter from prison by Antonio Gramsci.

In 1995 they founded their studio.

On their debut in 1996 with *Urbino memoriale*, a video animation dedicated to Paolo Volponi, they won a series of awards including the First Prize at the Festival International des Arts électronique / Grand Prix de la Ville de Locarno, the most important video art festival in Europe. The video elaborates the forgotten dream of a Renaissance city set as a propagating center of the European humanistic ideal. *Urbino memoriale* will then be presented in various video art festivals: Videoformes (Clermont-Ferrand, 1997), Experimentalfilme (Dresden, 1997), Invideo, Palazzo della Triennale (Milan, 1998), Transmediale (Berlin, 2003), Ragghianti Foundation (Lucca, 2004), The Night and the Day, Film Museum (Vienna, 2011). In 1998 *Urbino memoriale* was acquired by the Medialogo of Milan / DOCVA in the Invideo Collection.

The following year, Carloni and Franceschetti are invited to the world exhibition for the 100th anniversary of animation cinema "Animania", curated by Bruno Di Marino for the International Exhibition of New Cinema in Pesaro (Animania. 100 years of experiments in the cinema of animation, Il Castoro Publishing, Milan 1999).

In 1999 they began their long collaboration with the Societas Raffaello Sanzio theater with the creation of video projections on the scenes of the show *Voyage au bout de la nuit*, based on the book by Louis-Ferdinand Céline. The opera tour will go through dozens of international festivals and theaters including: Romaeuropa Festival (Rome, 1999), Court du Lycee St. Joséph (Avignon, 1999), Trafó (Budapest, 2000), Holesevice Pivovar (Prague, 2000), Leipziger Schauspielhaus (Leipzig, 2000), De Singel (Antwerp, 2000), Künstlerhaus Mousonturm (Frankfurt, 2001), Théâtre Les Brigittines (Brussels, 2001), Spielart, Muffat Halle (Munich, 2001), Culturgest (Lisbon, 2002), Hebbel Theater (Berlin, 2002).

In 2000 they made *Genesis. From the Museum of Sleep*, a video taken from the play of Romeo Castellucci which obtained the First Prize at the TTV Performing Arts on Screen festival in Riccione (RN) in 2002. Among the main screenings of this video, those at the Musée d'Art Moderne in Strasbourg (2001), at the Museum of Contemporary Art in Chicago (2002) and at the Center for Contemporary Art in Warsaw (2004). In the following years the duo is committed to the creation of electronic sets and video memories for the *Tragedia Endogonia* of the Societas Raffaello Sanzio (2002-2004), a multi-year enterprise consisting of eleven shows produced by many of the most important European theaters and by the Culture Program 2000 of the European Community. This project, which begins and ends at the Comandini Theater in Cesena, focuses on the Avignon Festival (2002), the Hebbel Theater in Berlin (2003), the Kunsten Festival des Arts in Brussels (2003), the International Festival Norway in Bergen (2003), at the Festival d'Automne in Paris (2003), at the Romaeuropa Festival (2003), at the Le Maillon Théâtre in Strasbourg (2004), at the Laban Theater of the LIFT in London (2004), at Les Bernardines and at Théâtre du Gymnase of Marseille (2004).

In 2002, the "Séquence du cinéma d'animation" event in Nice dedicated a retrospective to Carloni and Franceschetti curated by Hervé Joubert-Laurencin.

Since the same year they have been working on the series *Spectrographies*, videos and video installations that use school blackboards and ice sheets as projection screens. The "spectrography" is understood literally as a writing with spectra which by their nature reproduce themselves through a tension capable of generating astonishment. This evocative cycle of works is aimed directly at the unconscious and the viewer's capacity for empathic emotion. Some of these works are staged in three theatrical Episodes of the *Tragedia Endogonidia: B.#03 Berlin, BN.#05 Bergen and M.#10 Marseille*. The latest spectrography, *Spectrography VII*, was presented at the MACRO-Museum of Contemporary Art in Rome in December 2018.

In 2004 they began their collaboration with the Studio Tommaseo / Trieste Contemporanea gallery, where the artists will return several times with videos and installations (2005, 2011, 2012).

In 2005 the *Tragedia Endogonidia Film Cycle* of the Societas Raffaello Sanzio, a monumental historical document consisting of eleven videos lasting a total of almost six hours (directed, shot and edited by Cristiano Carloni and Stefano Franceschetti; original sounds and music by Scott Gibbons), it is published by Rarovideo edited by Enrico Ghezzi, Stefano and Gianluca Curti and distributed in Europe and the USA (a box set with three DVDs, an audio CD and a bilingual book). In this regard, Francesco Bonami writes: «*Euthanasia of facts and hallucinations of space, the filmic cycle of the Endogonidian Tragedy are millions of megabytes of human memory compressed into the gaze of a blind man from birth. Eleven explosions, one behind the other, in order to create total chaos of perception, the collapse of communication*». A long calendar of screenings in museums, cultural centers and international theaters follows, including: Louvre Museum, Paris (2004); Museum of Modern Art, Strasbourg (2004); Oxo Tower, London (2004); Central Academy of Fine Arts, Beijing (2006); Martin Segal Center, New York (2008); Sharjah Art Museum, United Arab Emirates (2009).

In 2005 Romeo Castellucci, as director, invites the two artists to the "Biennale di Venezia Teatro" which produces their video *Last Scene*, inserting it among the themes of this edition that specifically addresses and questions the limits of contemporary theater (Prize Edition Ubu Special for the renewal of the concepts of festival and theater). "*The video deals with the theme of political and religious betrayal in the appearance and disappearance of bodies in our country. It is a work in which the dimensions of a documentary action are transfigured in the vision of an abstract stage space and in the condition of waiting. A radical choice that proceeds by analogies and in the void that is created between a body and its absence interposes only the measure of a gaze*» C-F. (*Pompei the novel of the ashes*, La Biennale di Venezia, Ubulibri Milan, 2005).

In 2006 two videos by Carloni and Franceschetti (*Senza foce* and *Errante erotico heretico*) were published in the *Video in Italy* collective box published by Rarovideo (Rome) edited by Bruno Di Marino (double DVD + IT-EN book).

In 2008 the Interzona Cultural Association of Verona organized the review *A certain idea of Italy*, five meetings with the video by Simone Menegoi. The curator invites five of the most important young Italian artists to present their work: Cristiano Carloni and Stefano Franceschetti, Alex Cecchetti, Diego Perrone, Luca Trevisani, Nico Vascellari.

In 2009 their collaboration with Rodolfo Gasparelli of the Gasparelli Contemporary Art gallery, Fano (PU), begins with the site-specific video installation *Uncivil Tragedy*.

In 2010 the choreographer Karine Ponties commissions the two artists to freely interpret her performances. From the shootings shot in Brussels at the Les Tanneurs Theater come the videos *Humus vertebra* and *Drops on floor*, published on DVD in the volume *Humus vertebra* edited by Dame De Pic, Brussels in co-edition with Mami Verlag, Quilow / Gross Polzin and D406 Gallery, Modena.

In the same year, the young curators Angélique Campens, Erica Cooke and Chris Fitzpatrick, with the coordination of Stefano Collicelli Cagol and under the supervision of Francesco Bonami, select the video *Spectrography II* by Carloni and Franceschetti for the group exhibition *Person in less* at the Sandretto Re Rebaudengo Foundation (Guarene, CN) and the Edoardo Garrone Foundation (Genoa) recognizing it among the most significant works of Italian art of those years. The catalog reads: «*If the diagnosis of a Rorschach test provides a portrait of the individual, Carloni & Franceschetti's choice to represent this standard test, as an image that is constantly changing, challenges the notion that the unconscious can be rationalized*» (*Person in less*, Mousse Publishing Milan, 2010).

Also in 2010 they held a solo exhibition at the D406 in Modena entitled *Accompanying with abandonment* that re-elaborates the myth of Orpheus and Eurydice in a dreamlike infantile regression (Catalog edited by Andrea Losavio with texts by Annalisa Sacchi).

In 2013 the Dawawine Cultural Center in Beirut organized a retrospective of Carloni and Franceschetti entitled *Una superficie, una lama* curated by Sara Sehnaoui.

In February 2015 Oliviero Ponte di Pino organized and curated the event *Theater and cinema: a love not (always) paid* at the Teatro Argentina in Rome. Among the guests there are Stefano Franceschetti (Carloni & Franceschetti), Armando Punzo (Compagnia della Fortezza), Marco Cavalcoli (Fanny & Alexander), Stefano Ricci (ricci/forte).

Since 2017 they have been working on a theme of works entitled *ESSO*. These are videos, installations, photographs, performances that investigate fascism as a cultural model still present and rooted at various social levels in more or less conscious forms, interpreting it in a dreamlike and hallucinatory key, generating conceptual and temporal short circuits between current events and collective memory.

In 2020 they make the video *P.P.P.* (opening theme of the 56th International Exhibition of New Cinema in Pesaro) inspired by the figure of Pier Paolo Pasolini as a tribute to his presence (1968) at this Festival which sought, like the poet, the promotion of new forms of communication and artistic expression. The acronym is based on the automatic writing of three P's through the keys of an old bureaucratic typewriter which in the function of its mechanisms seems to dramatically undermine three nails similar to those of a crucifixion. In the finale, Pier Paolo Pasolini's face appears transfigured in PPP - very close-up in cinematographic terms - resting on a musical base which in turn is a tragic invention: the PPP - rather than pianissimo in musical notations - of the "mute choir" from the *Madama Butterfly* by Puccini.

In January 2021 *P.P.P.* and *Urbino memoriale* are acquired in the Audiovisual Art Collection of the Ragghianti Foundation in Lucca.

In October 2021 with the project *ESSO. Shadows Oozing Gold* with ICA Zagreb (Croatia) and Trieste Contemporanea win the tender of ITALIAN COUNCIL "Area 2 - International Promotion of Monographic Exhibitions in Foreign Institutions".

As teachers and artists Carloni & Franceschetti have collaborated extensively with various educational institutions, inaugurated, promoted and consolidated permanent courses in the audiovisual field. They are teachers of animation cinema and multimedia disciplines at the *Scuola del Libro* of Urbino and at the *Liceo Artistico F. Mengaroni* in Pesaro. They have taught "animation techniques" at the Academy of Fine Arts in Urbino for over ten years. They have held positions as visiting professor at DAMS in Bologna (2004), ERG in Brussels (2007) and IUAV in Venice (2019, 2020). University thesis and research doctorates deal with their work.