

SANTIAGO TORRESAGASTI

works



AGADEZ

Video - 12' 25" - 2016



LINK TO VIDEO

Agadez is a three channel video, the work is about a displacement where the past, present and future coexist. It is the audiovisual reconstruction of a journey begun in the city of Agadez and which culminated in Bolzano. A five-year journey of Saikou Jagne, a 26-year-old boy born in Gambia.

Agadez is a collective work created with the audiovisual contents collected by Saikou Jagne, Amadou Bah, Adoulie Barry, Issaga Ba. Selected and assembled together trying to reconstruct the memories of a journey. Each monitor is an autonomous chapter:

- The first monitor transmits the stretch of a road already traveled, created through images collected from cell phones of Saikou, his family and other people who have passed along the same road;
- The second monitor shows the stillness of the present moment that Saikou lived during recording; the videos were made in a reception center where Saikou spent most of his first days in Italy;
- The third screen is a projection of the roads to travel, the possible community scenarios.

96° / -6°

Video - 10' 12" - 2019



LINK TO VIDEO

"Ninety-six degrees minus six degrees" is a two-channel video installation about time when related to distance.

Two screens project images of dusk and dawn taken from different latitudes of the world: Argentina, Italy, Vietnam, Iran, Australia, India, North America, Gambia, Jordan.

The twilight alternate with each other while in voice over we hear the exchange of voice recordings sent and received by the artist's family and by the family of Saikou Jagne, a boy from Gambia.

All recordings are transmitted from one part of the hemisphere to the other.

Sending a voice recording is an action that has the side effect of canceling a time difference in a time zone as the two people involved communicate at the same time.

Twilights are passages from day to night, phenomena that men can observe with the naked eye and which in their act of transformation restore the sensation of the passage of time.

LA SCHEDA

HD VIDEO - 5' - 2020



[LINK TO VIDEO](#)

"La Scheda" (The Memory Card) is a short film made by recordings taken in an interior and videos that are part of a personal archive: the discovery of a memory card makes the space of a closed room more rarefied. The souvenir image, with its unexpected arrival, leads to a temporal interruption.

The focus of the work is to evoke a memory in a closed and personal space, the memory card is an object used as a bridge between two different times and places like a flaw in the present.

Synopsis: the discovery of a memory card makes the space of a closed room more rarefied. The memory image, with its unexpected arrival, creates a temporal interruption.

Hết

Single channel video - Digital footage, 16mm film and archive footage - 20' - 2023



[LINK TO VIDEO](#)

PASSWORD: uncleho

Hết is a 20-minutes short film that uses archive, digital and film footage to tell a cross-section of the life of Ho Chi Minh: president of Vietnam and symbol of its independence. Ho Chi Minh has changed many identities, carried out the humblest jobs and traveled the world. The "Hết" project started from the rumour of Ho Chi Minh's stay in Milan where he worked in a restaurant in the 1930s. A night train will be a passage through night and images of past, while the representation of Ho Chi Minh's spirit vibes in its hometown: Kim Liên.

Residency: Hilary Lloyd's
"è ora di alzarsi"
Artists' Research Laboratory (XXVII
CSAV)
3–28 July 2023



"è ora di alzarsi" (it's time to wake up), the title chosen by Hilary Lloyd for the XXVII CSAV at the Ratti foundation in Como, opens a vast field of possibilities. It may suggest a call to political action, an early morning unfocussed gaze, the passage from horizontality to verticality, different forms of engagement or disengagement, a prolonging of pleasure. Starting at the intersection among this peculiar mix has long been central to Lloyd's work; artists will spend their time in Como inventing, exchanging and exploring courageous, bizarre and extraordinary ideas in meetings, workshops and seminars in and around Lake Como.

fotografie greche / season of the witch

Single channel HD video '1 - 2 photos printed on paper - 2023



During the residency “è ora di alzarsi” the artist Hilary Lloyd, visiting professor of the course, wanted us to have one exhibition a week, every Friday. The exhibition had to be prepared in just one day with the materials we had at our disposal at that moment: I brought with me two photographs found in a flea market in Greece by my girlfriend and a video of a blizzard occurred the night before shot with my phone. First I recorded the sound of the cicadas in the garden of the villa, then in a room of the Capriccio, hallway of the Villa Sucota in Como, I installed the two photographs on two windows: one on a glass and the other on a rock facing the second window. Lastly I edited the video of the storm and transmitted it on a cathode ray tube television. The sound coming from the video was the recording of the cicadas made earlier.

I wanted to convey a feeling of alienation and dislocation: you entered the Capriccio through the garden and so the sound of the cicadas, so persistent outside that they disappeared, was artificially reproduced inside the exhibition space. The photographs found in another country and coming from another era were now found in the space, attached to its borders (the windows) and I thought the subjects had a connection with the outside view: a family portrait in front of the lake and an abandoned church on a rock. While images of a storm that occurred the night before scrolled across a monitor, bringing back a short-term memory.

[link al video](#)

exhibition
zero virgola quattro

Project Room
Massimo Minini Gallery
from 23.09.2023 until 11.11.2023



With Santiago Torresagasti's exhibition "zero virgola quattro", a new project begins. During the gallery's openings, the project room will present the work of young Italian and international artists. The reproduction of moving images is the technological invention that has led human beings to maintain observation of the world in its act of transformation. Santiago Torresagasti explores the microscopic distance between one image and another is where the observers build the perception of the image in their movements. "Zero point four" is the calculation of the average time of the duration of a blink of an eye, the body version of darkness between the movements and the world.

0,4

Video - HD - 2' 30" - 2023



0.4 is a single channel video installed in a cathode ray tube. The space displays a series of works on paper drawn from frames belonging to three videos (“Neighbours”, “Nashville Frames” and “IL CIELO E LA TERRA”). The discarded, undrawn and unexposed frames are collected in a video lasting 2 minutes and 30 seconds and which proceeds in a loop during the time of the exhibition. The three videos who compose the edit have different sources:

1. **Como**: mobile phone footage of a night storm.
2. **Nashville**: Surveillance camera footage from the Nashville Presbyterian School on March 27, 2023, when Aiden Hale killed three students and three professors. Footage downloaded from a press agency website.
3. **Vietnam**: archive footage filmed in 16mm from the Vietnamese National Liberation Front (filmed by director Joris Ivens) in the shot a man surrounded by the rubble of his house finds himself the tip of a hoe.

These three films were chosen for their accessibility and their diversity of language (digital shooting from the mobile phone, video surveillance and 16mm film archive). The music and sounds in the video are recreated, they do not belong to the original footage. The sound design tries to move away from the image without completely detaching from it:

Como= Chirping of cicadas

Nashville= Classical music

Vietnam = Sound of the wind.

FRAMES

#1 NASHVILLE FRAMES(A)

Video (not visible) 00:00:01:20 - 40 sheets of A4 paper - 2023

#2 NASHVILLE FRAMES(B)

Video (not visible) 00:00:03:16 - 91 sheets of A4 paper - 2023



A

"Nashville Frames" are two works composed of drawings on paper extracted from video frames.

Each sheet is in A4 format and weighs 80 grams and in the center of each sheet, in a smaller frame, there is a drawing made with blue Bic pens. Specifically, each frame of a video is traced onto these sheets, one by one. The sheets are installed in two reams placed in different points of the exhibition space: one is nailed to the wall but only from the upper side so that it can be scroll (A), the other is hung from the ceiling so that it cannot be reached (B). The total number of sheets contained in the reams is 40 for Nashville Frames A and 91 for Nashville Frames B. This number corresponds to that of the frames of a video recorded by the security cameras of a parking lot in the city of Nashville (see the work 0.4), the thickness created by these two reams is the shape of its duration: 00:00:01:20 + 00:00:03:16



B

NEIGHBOURS

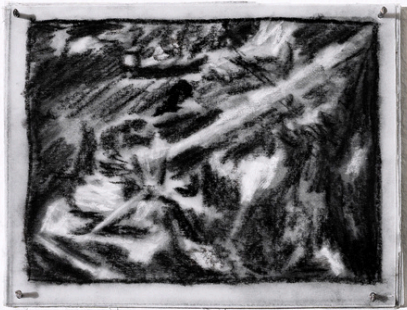
24 drawings in black wax pencil on 24 sheets 72cm x 50cm - 2023



During the residency CSAV at the Fondazione Ratti I stayed in via Francesco Anzani 27, in Como. The building in front of the accommodation is one of the only two public houses designed by the architect Giuseppe Terragni, one of the founders of rationalist architecture. During the month of July 2023, the period of residence, violent storms characterized by thunders and gusts of wind broke out in Como. During one of these, at 3.30 in the morning, using my mobile phone, I shot a one-second video of the building designed by Terragni in front of my balcony. The frames that compose it (24) were extracted from this video and traced one by one with a black wax pencil on sheets of 72cm x 55cm. The sheets are installed nailed to the wall one behind the other in a compact stack and the only drawing visible to the viewer is the first.

IL CIELO E LA TERRA

28 charcoal drawings on tracing paper and nails. 9cm x 7cm x 0.8cm - 2023

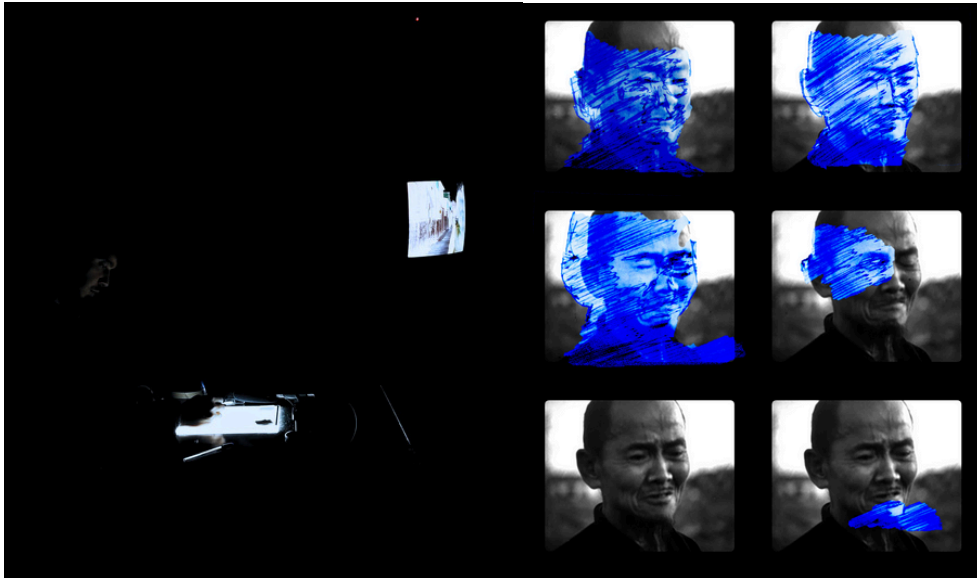


During the production of my short film “Hết” a scene from the AAMOD archive was discarded, the scene was shot by Joris Ivens and is part of his documentary on Vietnam IL CIELO E LA TERRA. The first 57 frames are part of a shot that sees a man cowering in the rubble of his house.

Each frame of this first shot was traced onto 57 sheets of tracing lucid paper which were subsequently nailed to form a small stack, so that only the first frame is visible. Overlaying the drawings increases the black and white contrast of the drawings. The next shot, the close up of the man, is visible only in the work “0.4”.

24 close - ups

Performance: 24 disegni a penna bic blu su carta da lucido e video HD di 60 minuti - 2023



The action took place in the Project Room space of the Massimo Minini's Gallery for the finissage of the exhibition "zero virgola quattro". The performance was build around a rejected footage, a shot that had no space in the final cut of a film about Vietnam: the close-up of a man crying because of the war that took his home and part of his life . This fragment is drawn, traced 24 times, the duration of the performance is one hour. As the performer carries out the tracing action, a camera pointed to his hands and connected to a monitor keeps recording. The image of the hands tracing the frames is transmitted to the monitor but only simulating a live broadcast, the video broadcast is actually a recording previously made and interrupted by the appearance of negative images set in the present day in Vietnam and which did not make it into the final cut of "Hết", a film previously made by the artist.

[LINK TO VIDEO](#)

vermisst

light box - risma con 10 fogli di carta da lucido disegnati a grafite e penna bic - Video HD "40 - 2024



The Vermisst project (in German “vanishing” or “missing”) was born from the research on frames and in particular on the void between them, the focus of the previous research which culminated in the exhibition "zero virgola quattro". The work always revolves around this absence, only this time the subject is inverted: it is no longer a void between the frames that is absorbed by a body and that in its mind (inside the superior colliculus) it is unable to reconstruct the moving image. This time it's a moving image that cannot find a body, which has a void within the image itself. A body is perceived by our senses first as a moving image, the disappearance of a person creates an anguished sense of loss around those who were used to seeing them. One of the first things that are done when an individual disappears is to multiply the image of his face by printing it several times and disseminating it throughout the city or places that are thought to be where that person passed. The "missing" poster is almost the icon of this phenomenon. Very often it is created and distributed for lost pets, providing an effect of tender emotion in us who look at it and more rarely does it happen that we find that poster bearing the photograph of a human being, full of a deeper and more destabilizing sensation as it remind us that there is a place (which is a space to all intents and purposes even in its prevailing principle of negation) without form or light and above all devoid of images. An “absent region”.

vermisst

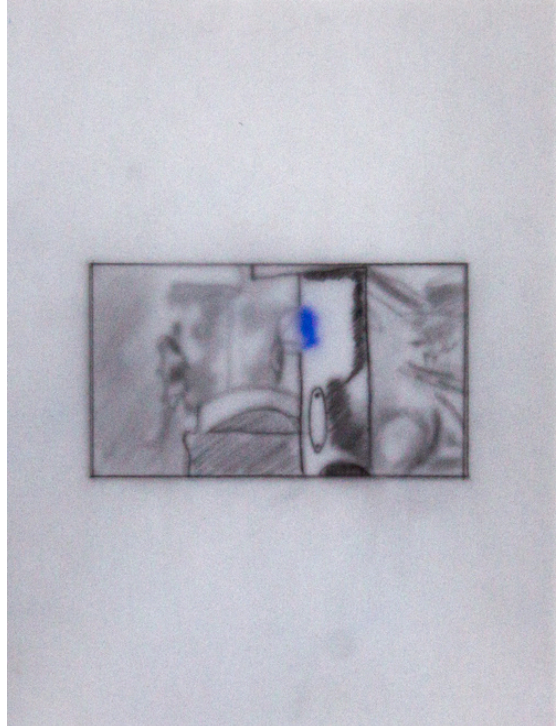
Vermisst is a work composed of two elements, placed one in front of the other, the first is a video lasting less than a minute: the video shows a road widening in front of a church square, in the background, you can see a group of people gathered together, perhaps tourists, while in the foreground the frame is cut by passers-by and buses crossing the picture.

The second element is a stack of 10 sheets of A4 tracing paper installed inside a lightbox. On these sheets are traced the frames of the reverse shot, from the angle opposite to the video of the church square. These are the frames of a video taken on the pole on which the announcement of the disappearance of a person was posted, the frames of this video are traced by removing an element every time a sheet of paper is added to the stack, for example: the first drawing, which is the one on the last sheet at the bottom, contains all the elements of the original video including the effigy of the missing person (the only element drawn in blue bic pen), each time adding a sheet the drawing of the frame will lose an element until until only the pole with the advertisement in the foreground will remain on the third sheet, only the rectangle of the frame in the second sheet and finally first sheet left blank.

The video and the stack are installations facing each other so that the video is like a pov shot of the missed person.

[Link to video](#)

both jobs require a power outlet, in fact even the sheets of the stack are installed compactly inside a lightbox, a luminous screen.



SANTIAGO TORRESAGASTI



Santiago Torresagasti was born in Buenos Aires (Ar) in 1991, he studied in Milan at the Luchino Visconti School of Cinema. After graduating in directing, he began his professional career in Bolzano making documentaries, short films and installations.

His first video installation, "Agadez" (2016) was installed at the Museion – Museum of Contemporary Art of Bolzano during the final event of the European project Museum as Toolbox, during the XII edition of Contemporary art days promoted by AMACI.

In 2016 he worked on Domenico Palma's documentary "Novantatre Miliardi di Albe", on that occasion he met the Italian artist Francesco Arena and became his assistant.

His second installation work "96°/ -6°" (2017) is screened at the Macello space, on the occasion of the thirteenth day of the contemporary art promoted by AMACI. A year later the work was installed in a public space in Milan (Rimembranze di Lambrate) in collaboration with the Redroom association.

He wrote three short films: "La Scheda", "Il Diluvio" and "Hết" that received the special mention for the screenplay from the jury of the 2019/2020 edition of the Zavattini Prize and was then selected in competition at the second edition of the Saint Moritz Art Film Festival - SMAFF in 2023, a festival directed by the curator Stefano Rabolli Pansera.

In 2023 he is among the resident artists selected at the XXVII CSAV of the Ratti Foundation in Como. On 23 September 2023 he inaugurated his first solo exhibition entitled "zero comma quattro" at the Massimo Minini Gallery.

Santiago Torresagasti's research is linked to the moving image.

The moving image as a recording or representation, whether on paper, on film, or on a digital file, is an artifice created by man, however an element detaches from it which transcends the support and moves autonomously. An incorporeal and by definition invisible presence, hidden between the frames. This autonomous appendage is born once the image enters into a relationship with the viewer and, separating, dissolves into the different layers of this relationship: space, consciousness, duration and sensations.