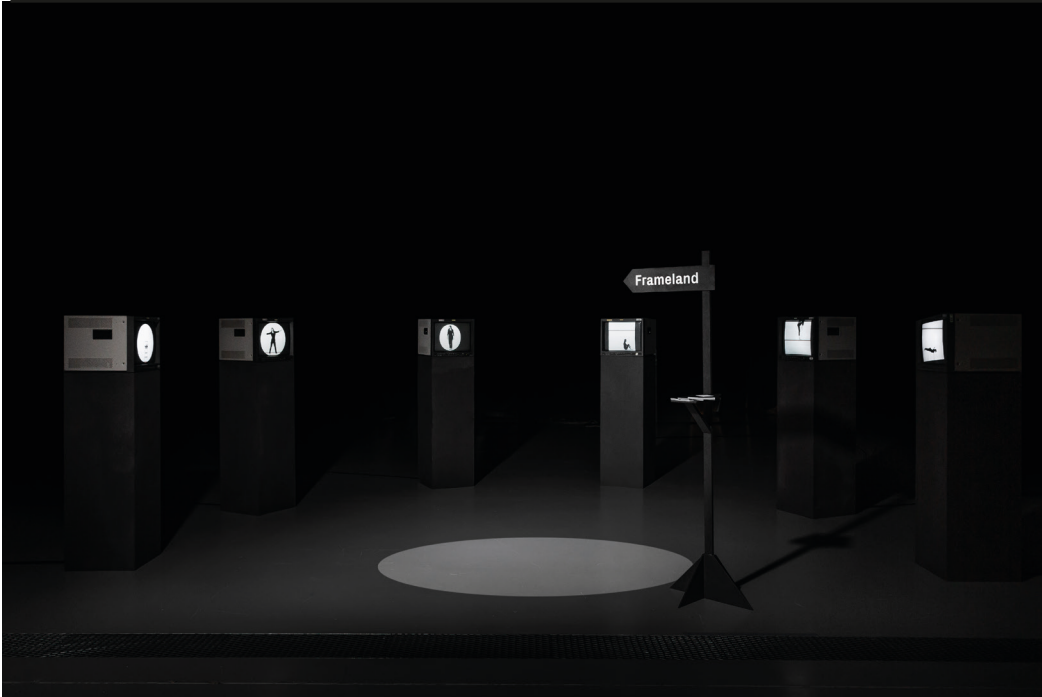




Welcome to Frameland, the abstract dimension where the concept of framing is questioned, challenged and redefined.

What is Frameland

Frameland is a multi-screen installation composed of cathodic televisions where the question of the frame is explored and challenged through the physicality of the body.

Frameland is an invisible dimension where everything is possible and where the rules of physics run differently. Frameland can be defined as a sort of layer that separates us from reality. We can't see it because it's so thin that it couldn't be perceived by most of us. Everyone could potentially enter Frameland, but to achieve this purpose it's necessary a radical raising of awareness. The frame is a universal concept connected to our way to see, understand, and reproduce what we identify with reality.

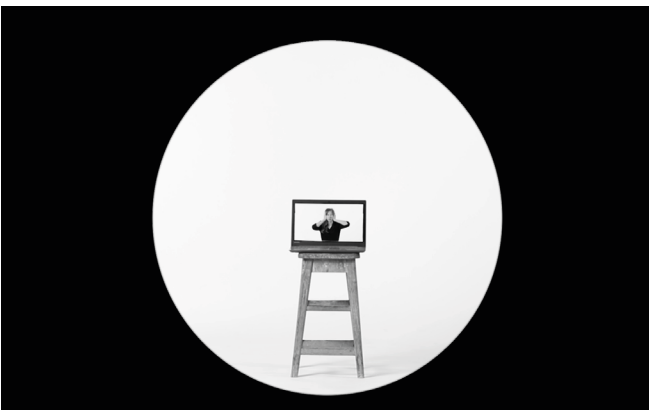
The theory of frame doesn't only apply to the field of the visual representation (like cinema, painting or photography), but also communication, economics, and social theory. This last, according to Erving Goffman, defines the frame as a pattern of interpretation that allows us to place, understand, and classify events or facts, in

order to guide our actions.

The work aims to subvert conceptually the conventions to which we are used, trying to find new narratives. The performances want to push the frame beyond his possibilities, by deconstructing and rethinking differently. Within Frameland, there's not just space for what we see, but also for what we don't see.

Outside the frame, there's a portion of reality we deliberately cut off from the framed image. However, sometimes we don't have a choice, because the devices that we use to record "reality" are physically limited. But we also delete things that are not interesting or beautiful enough to be part of the composition. Therefore, any sort of representation is manipulation and it cannot be called reality, although we delude ourselves that it is so.

Within this complexity, we can just trust our bodies. Our body is in fact the most powerful tool that helps us to physically enter an abstract dimension. The movements become an expression of freedom and rebellion from the constraints that conventions imposed on us, bypassing the rigid walls of the frame.



Why Frameland

Frameland represents a critical view of the conventional ways to see the world. The frame itself is a convention that's rarely taken into consideration. By questioning the frame, we question a huge part of the western cultural and artistic heritage, but at the same time, it also allows us to explore new narratives.

The installation

Frameland was exhibited during the graduation show of the MA Space and Communication in the Espace Hippomène, Genève from the 24th to the 27th of August 2020.

The installation consists of six cathodic

televisions disposed in a semicircle in order to be watched from the center, that's marked by a selective light from above. The screens are synchronized with each other, showing the process that invites the spectator to enter Frameland. The expedient to narrate this journey is the performance, that deliberately cut off any spatial and temporal references. This purpose is also achieved with the use of black and white, that makes the composition more harmonious.

The frames

The film is composed of five distinct phases: 1) the discovery of new forms 2) the control and manipulation, 3) the occupation of the space within the frame (and the subversion of physics rules), 4) the "paradox of the meta-frames", 5) the journey towards new frames, following interactions between the six screens.

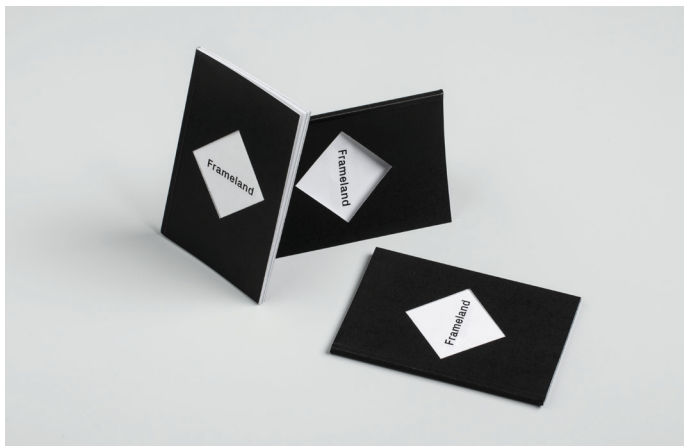
The first four sections are rarely lighted all at the same time and they are meant to be as single units without any relationship with the others, while in the fifth part the walls of the frames are broken and it's possible to watch the screens as a whole. Within the film, marked by interferences between one phase and the other, the frames is shown in different forms all the time, from square to a rectangle or from circle to triangle.

The booklet

Alongside the installation, a small booklet, "a carnet de recherche", shows the process and the studies that contributed to the creation of Frameland. The booklet is split into two parts: the first one is the study of the very notion of the frame in all his declinations, complemented by some cinematographic reflections, while the second is a sort of practical guide to Frameland, accompanied by pictures selected from the videos and short explanatory texts.

Technical Specifications

Installation dimensions: The structures are disposed of in a semicircle with a diameter of 3,5m. The televisions are arranged equidistant from each other (~50 cm)



Elements:

- Six cathodic televisions JVC 17" (33x41x39cm)
- Six DVD players Pioneer
- Six structures in black MDF 8 mm thick (1,15mx39x41), with a space in the back for the DVD player
- A Frameland signage holding a small shelf for the booklets.
- A selective light projected from above that changes forms (model: Philips Pico Pix)

The Film

Length: 10', to be reproduced in a loop

About Elena

Elena was born and raised in Turin, northwest of Italy. After getting her high school diploma with a qualification in classical studies, she enrolled in the Polytechnic University of Turin, obtaining a bachelor's in design and Visual Communication, with a specialization in graphic design. In 2015 she participated in the Erasmus program, studying for one semester at the HSD of Düsseldorf in Germany. In 2018 she started a master's

degree in Space and Communication at Head in Geneva, finishing in August 2020 with the project Frameland. In her practice, she's mainly interested in the relationship between visual communication and photography/video making. Among her interests, she enjoys participating in cultural events and visiting exhibitions that take place wherever she is.

Contacts

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Credits

Videos: Elena Galleani d'Agliano
 Photos installation : Raphaëlle Mueller
 Photos Booklet : Baptiste Coulon
 Graphic Design Booklet: Ludovica Galleani d'Agliano