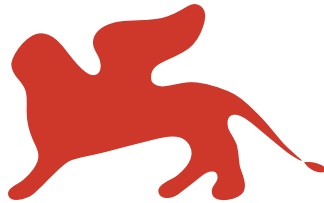


Killer Shrimps

by Piero Golia

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venezia 61 cinema digitale

Film selected for the 61. Mostra Internazionale d'Arte Cinematografica

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Film data

Year:

2004

Original format:

16:9 DV video

Duration:

75 minutes

Visit the Killer Shrimps website

The project

Piero Golia can surely be considered as one of the most interesting international young contemporary artists.

His complex personality is not easily described by the usual adjectives applied to the artistic enterprise, inhabiting an area that lies somewhere between reality and fiction in a continuous interlacing of art and life.

The boundaries between these two spheres are pushed so far they almost disappear, the real becomes unreal and the fictive becomes plausibly authentic. Yet his method is "scientific," even "alchemical," and like every scientific system it could actually be applied to every field of the genuine.

Concerning the proposition of a new technique of film-making: instead of the traditional reproduction of reality with the use of convincing sets or a lifelike shooting style, he executes his movie by forcing reality to become fiction, by pushing the actual to become similar to what ought to be considered artificial. All the usual categories of realism, time and space, get lost in the name of a bigger general category, "the unreal."

The actual film will be a sort of behind-the-scenes view of a documentary that was never executed. Going back and forth in time, the usual linearity of this dimension becomes elliptical to the point that it almost disappears or becomes unrecognizable. This creates different certainties and a variety of possible futures, until expectations and fears appear as something physical, opening up the possibility of experiencing an alternate world populated with monsters.

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Synopsis

Pool side at a ranch style house in the canyons of Los Angeles two film-makers and their crew are filming a documentary about a young director. An interesting exploration into the ambitions and expectations of a rising star.

Going back and forth in between different realities and possible futures, the arrival of a peculiar food delivery will open their experience to an alternative world populated with hallucinations.

This sets the stage for the mother of all gorefests, as the two directors and their crew end up as characters in the eternal battle against evil creatures.

Director's comment

In Killer Shrimps the boundaries between reality and fiction are pushed so far they almost disappear, the real becomes unreal and the fictive becomes plausibly authentic.

Concerning the proposition of a new technique of film-making: instead of the traditional reproduction of reality with the use of convincing sets or a lifelike shooting style, we decided to execute this movie by forcing reality to become fiction, by pushing the actual to become similar to what ought to be considered artificial. All the usual categories of realism, time and space, get lost in the name of a bigger general category, "the unreal."

The actual film will be a sort of behind-the-scenes view of a documentary that was never executed. Going back and forth in time, the usual linearity of this dimension becomes elliptical to the point that it almost disappears or becomes unrecognizable. This creates different certainties and a variety of possible futures, until expectations and fears appear as something physical, opening up the possibility of experiencing an alternate world populated with zombies.

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Artist's info

Born 1974 in Naples

Lives and works in Los Angeles

Solo Exhibitions

2003 Statements, Art Basel Miami Beach Art Fair, Miami Beach / Maybe not even a nation of millions, Cosmic Galerie, Paris (with M. Simeone and M. Boggio Sella)

2002 Again, Maze Gallery, Turin / Faccio sul serio, Studio Massimo De Carlo, Milan / La Folie de la Villa Médicis, Villa Médicis, Académie de France à Rome (with M. Boggio Sella)

2001 Tattoo, I-20 Gallery, New York / Voi non sapete chi mi credo di essere, Viafarini, Milan

2000 Studio Morra, Naples / ...Forever..., Maze Gallery, Turin

1999 Abraham Lubelski Gallery, New York

Selected Group Exhibitions

2003 Assenze Presenze, une nouvelle génération d'artistes italiens, Le Botanique, Centre Culturel de la Communauté Française Wallonie-Bruxelles, Bruxelles / Così va il Mondo, Espace Paul Ricard, Paris. Care of C. Laubard / Prague Biennial, Prague. Care of H. Kontova / Sukun, care of Museum Folkwang, Essen. Care of N. Sonmez / Sub Real: Reality Survival Strategies, Smart Project Space, Amsterdam. Care of B. Pietromarchi

2002 Napoli Anno Zero, Qui e Ora, Castel Sant'Elmo, Naples. Curated by G. Maraniello / Radical and Critical, Fondazione Olivetti, Rome. Curated by B. Pietromarchi / There is a Light Which Never Goes Out, Villa Galvani, Pordenone. Curated by S. Rosso

2001 / I Tirana Biennial, National Gallery, Tirana. Curated by G. Politi / Cosa Arcana e stupenda, Sermoneta. Curated by A. Bellini / Schizzi, macchie e pensieri, Studio Massimo De Carlo, Milan / Invasione Italiana, Galleria Civica di Arte Contemporanea, Siracusa. Curated by S. Lacagnina / Lovers, Terminal, Bologna. Curated by E. Bordighelli & D. Lotta / Play, Open Space, Milan. Curated by Gigiotto Del Vecchio

2000 Castelli in aria, Museo di Castel Sant' Elmo, Naples. Curated by A. Tecce / Battifredo, Castel S. Pietro Terme, Bologna. Curated by Via Farini / NaTo, Gale Gates, New York. Curated by O. Agro'

1999 Nomadic case, Marsiglia. Curated by M. Jagot / Raid, Fondazione Artfeeder. Curated by G. Nardone / Night of a 1000 drawings, Artist Space, New York

1998 Cappella Pappacoda, Naples

Awards

2000 Winner IV Ed. Premio "Torino Incontra... l'Arte"

1999 Malka Lubelski Foundation Studio Program

Selected Bibliography

2003 LAVRADOR Judicaël, "Un home, un vrai", in Les Inrockuptibles, n°393, 11-17 juin 2003 / "Piero Golia : Forza Napoli", in Technikart, n°73, juin 2003 / CASAVECCHIA Barbara, "You Don't Know Who I Think I Am", in Texfield Magazine, vol.1, n°1, Winter 2003 / LAUBARD Charlotte, "One Man Show", in Zérodeux, n°24, January-February-March 2003 / BELLINI Andrea, "Thrills and Laughters", in Flash Art, February-March 2003 / CURTO Guido, "Piero Golia", in Flash Art Italia, February-March 2003

2002 Séduire / Seduce, Coromandel Design, Paris / BELLINI Andrea, "Golia e la goliardia", in Il Giornale dell'Arte, October 2002 / LEONI Chiara, "La giovane scultura italiana", in Flash Art, September 2002 / "Self Portrait", in Tema Celeste, n°93, September-October 2002 / ELLIS Patricia, in LAB Magazine, September 2002 / The Book by Piero Golia, Fine Art Unternehmen Books, Zug - Marinotti Edizioni, Milan, 2002. Texts by HUNT David ; BELLINI Andrea ; ELLIS Patricia ; POLITI Gea ; GOLIA Piero ; BERGMANN Paolo ; PASINI Francesca ; CASAVECCHIA Barbara / BELLINI Andrea, "Piero Golia: A Parody of Reality", in Sculpture Magazine, April 2002 WILLIAMS Eliza, "Piero Golia", in Zoo Magazine, First Issue, 2002

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2001 BONACOSSA Ilaria, "Review", in Flash Art, n°230, October-November 2001 / CURTO Guido, "Ouverture: Piero Golia", in catalogue dell'exposition Play, Open Space, Milan / HUNT David, "Piero Golia", in Tema Celeste, n°87, September-October 2001 / TONELLI Massimiliano, "Piero Golia: Retrospectiva", at www.exibart.com, 6 November 2001 / BELLINI Andrea, in Cosa arcana e stupenda, Skira / ELETTRICO Maurizio, "A Weird Celebration... Piero Golia", in NY Arts, vol.5, n°9, January 2001 / CAROLI Ela, "Golia, un campo di calcio a New York", in Corriere della Sera/Corriere del Mezzogiorno, 10 April / ECHAURREN P., "Il suicidio dell'arte", in Arte Applicata, Editori Riuniti / BARTORELLI Guido, "In Mostra: Lovers", in Flash Art, n°227, April-May 2001

2000 CURTO Guido, "Luoghi dell'Arte", in La Stampa, November 2000 / VENTRIGLIA Ilaria, "Scoring a Goal with Piero Golia", at www.gabrius.com, 14 December 2000 / CURTO Guido, "Anagrafe, il benvenuto del grande torino", in La Stampa, 10 October 2000 / GAMBARI Olga, "Il barone rampante", in La Repubblica, 5 October 2000 / BERNABÒ SILORATA Donatella, "Review", in Segno, n°275, September-October 2000 / BERNABÒ SILORATA Donatella, in Flash Art, n°222, June-July 2000 / ROMEO F., "Review", in Flash Art, n°221, April-May 2000 / CURTO Guido, "Ouverture", in Flash Art, n°225, December 1999-January 2000 / CLAUSEN E., "Ein Luftschloss für die Avantgarde", in Der Kunst, 26-27 May 2000 / FANELLI F., "Vernissage", in Il giornale dell'Arte, n°5, May 2000 / BERNABÒ SILORATA Donatella, "Art in Naples at the End of the Century", in NY Arts, vol.5, n°7 / MORGAN Robert, "Notes on Na.To.", in NY Arts, vol.5, n°4 / BERNABÒ SILORATA Donatella, in Segno, June-July 2000 / FANELLI Franco, "Vernissage", in Il Giornale dell'Arte n°5, May 2000 / "The Photo of the Month", in NY Arts, vol.4, n°11 / AGRO Ombretta, "Piero Golia", in Ny Arts, vol.4, n°3 / BARTORELLI G., "In mostra: Lovers", in Flash Art, n°227,

April-May 2000 / AGRO Ombretta, "Emerging Artists", in Art Tribune, vol.1, n°3, March-April 2000 / PINDEMONTI A., "Off Off... Piero Golia", in Corriere del Mezzogiorno (Corriere della Sera), 15 September 2000

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