

**FONDAZIONE PRADA PRESENTS "BÉBÉ COLÈRE" BY CAROLINE POGGI AND JONATHAN VINEL, PART OF THE ONLINE PROJECT "FINITE RANTS", FROM 20 NOVEMBER 2020**

Milan, 20 November 2020 – Fondazione Prada presents *Bébé Colère* by Caroline Poggi and Jonathan Vinel, the sixth video essay of "Finite Rants" series, on its website and the YouTube channel of the project from 20 November 2020. Initiated in June 2020, the online project "Finite Rants", curated by Luigi Alberto Cippini and Niccolò Gravina, comprises 8 visual essays commissioned by Fondazione Prada to filmmakers, artists, intellectuals and scholars. The list of authors also includes German director and writer Alexander Kluge, Japanese photographer Satoshi Fujiwara, French director Bertrand Bonello, American director and actor Brady Corbet, Swiss economist Christian Marazzi and Argentinian director Eduardo Williams.

As stated by avant-garde director Hans Richter in 1940, the video essay is a form of expression capable of creating "images for mental notions" and of portraying concepts. Starting from Richter's ideas, some later theorists identify specific traits in the video essay, such as creative freedom, complexity, reflexivity, the crossing of film genres and the transgression of linguistic conventions. "Finite Rants" aims to test the versatility of the visual essay in expressing thought images and demonstrate its relevance in contemporary visual production. According to the two curators, "this project further develops Richter's intuitions starting from the assumption that, due to the natural evolutionary condition of the cinematographic fact and its contamination with forms of information, visual material and capillary distribution of Image Capture supports, today more than ever it is necessary to search for what can be defined as 'Formatless Dogma', in support of a visual production without restrictions".

Following a process of creative collaboration between the authors and Fondazione Prada, the visual contributions featured in "Finite Rants" analyze social, political and cultural issues that have emerged in our present time and are normally addressed by the media with a documentary approach. Through the creation, editing and post-production of raw, heterogeneous and diverse images and visual materials, the authors are able to express personal visions and poetics that involve the viewer in an active and reflective role.

*Bébé Colère* (2020) is the latest investigation by French directors Caroline Poggi and Jonathan Vinel of media structures in contemporary cinema. A default CGI animated child is confronted with modern subjectivity and world coming of age issues, making animation a gloomy tool to subdue modern narrative feelings in favor of despair and micro-dosed hope. Animation based routines and easy-portraiture of desolation are strategically organized as a grim Dark Toon.

The advent of CGI imaging technologies directly flooded traditional filmmaking out of blockbuster revenues provided by studios animation productions, diluting purely digitally-

achieved fantasies and transforming them in a chemically induced perfection filter applied to almost everything. With *Fantasmagorie* (1908) Émile Cohl introduced animation as a wandering initiative, in which space browsing and encountering objects were the main task a protagonist was subject to. An innocuous stylized man that preceded, and in a way determined, pre-rendering structures of animated characters.

Jonathan Vinel, born in Toulouse in 1988, was educated at Fémis in Paris, while Caroline Poggi, born in Ajaccio in 1990, studied at the Université Paris VIII-Vincennes-Saint-Denis and later at the Université de Corse Pasquale Paoli. The two directors began working individually in 2011, realizing some short films before starting their creative collaboration.

Their first feature film *Jessica Forever* (2019) was premiered at Toronto and Berlin festivals and presented at Fondazione Prada's Cinema in July 2019. It has been positively acclaimed by French and international critics for the solidity of staging and the audacity to face from an unusual point of view a reflection on enigmatic forms of violence and love. *Jessica Forever* is an in-depth analysis of an aesthetic research which – taking inspiration from extra-cinematographic sources such as hardcore metal music, video games, mangas and social networks, brings together brutality and romanticism, childlike dreams and desires of rebellion, paramilitary fantasies and existential escapes. These traits can be partly identified in the three previous short films by the two directors, characterized by a radical and personal style: *Tant qu'il nous reste des fusils à pompe* (As Long as Shotguns Remain, 2014), which won the Gold Bear for the Best Short Film at the Berlin International Film Festival, *Notre héritage* (Our Legacy, 2016) and *After School Knife Fight* (2017).

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