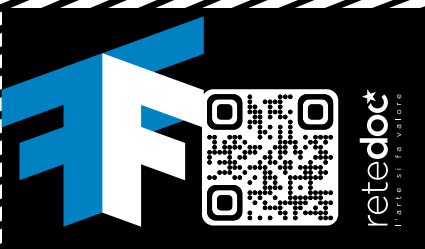


**the  
artists  
of the  
festival**

**1999-2023**





The Future Film Festival is born under the sign of the Mouse!

The newborn Future Film Festival elects as its first image a work by the artist Alex Pinna: a mouse-embryo, a being in the process of definition whose final form is still unknown but whose origin is unmistakable. The ears, gloves, and yellow shoes are unequivocally inherited from Mickey Mouse's DNA. **Mumble Mumble** becomes the icon of an event - and of a generation - with an identity which is not yet defined but with certain origins: the world of cartoons.

The works of **Alex Pinna** (1967, Imperia), realized between 1994-1999, play around the reworking of images and experiences from the world of childhood and are therefore indissolubly connected to his relationship with cartoons. Alex Pinna's works have been exhibited in several important Italian galleries such as Guidi & Schoen in Genoa, Ronchini in Terni, Mimmo Scognamiglio in Naples, Ciocca in Milan, and in group exhibitions in Rome, Lugano, Bologna, Turin, Grenoble, and many other cities.

"We can affirm, indeed, that the new is rooted in the old, in the old cartoons that will be the history of the near future."

*Guido Bartorelli, critic and professor of Contemporary Art History at the University of Padua.*

**Mumble Mumble by Alex Pinna  
Future Film Festival 1999**



The second year of the Future Film Festival was marked by an image by the American digital artist Laurence Gartel, a pioneer in computer graphics. A rigid, squared robot holds the number 2000. Pinna's mouse-embryo seems to have taken on one of its possible identities here.

**FFF2000** is a computer-based work, as all of Gartel's works. Since 1975, he has been experimenting with new graphic styles, manipulating and transfiguring real images through digital means.

The works of **Laurence Gartel** (1956, New York) have been displayed at the Museum of Modern Art in New York, the Long Beach Museum of Art, and the Princeton Art Museum, and are part of the permanent collections of the Smithsonian Institution's Museum of American History and the Bibliotheque Nationale. He has been exhibited in numerous museums and galleries in the United States and Europe.

"The mouse-embryo by Alex Pinna, symbol of the Future Film Festival 1999, has turned here into a 1970s square robot, with the naive face of a 1950s good superhero, transplanted into space like a mushroom on a brick."

*Giulietta Fara, co-founder and art director of the Future Film Festival.*

**FFF2000 by Laurence Gartel  
Future Film Festival 2000**





Playful work with a thousand meanings, **Biancaneve (Snow White)** is a pyramid with seven faces, each guarded by one of the dwarfs of the 1937 Disney's classic *Snow White and the seven Dwarfs*. A profusion of symbols associated with the number 7 refer back to each other (7 celestial spheres, 7 dwarfs, 7 virtues, 7 colors of the rainbow, 7 wonders of the world...) giving life to a brand new object, to be left to posterity as a synthesis of human history. For its third edition, the Future Film Festival engages with the world of design through the involvement of the two renowned designers from the Mendini Atelier. In recent years, Alessandro Mendini has contributed to "animating" everyday objects and introducing color and fun into our homes and shared spaces.

**Alessandro Mendini** (1931, Milan - 2019, Milan) directed the architecture magazines "Casabella", "Modo" and "Domus". Since the 80s, his contribution in the renewal of Italian design proved to be fundamental. He creates objects, furniture, environments, architectures and installations for international brands such as Alessi, Philips, Cartier, Swatch, Hermés, Venini. He won numerous prizes such as the "Compasso d'oro per il design" (Golden compass for design) in 1981. His work can be found in different museums and private collections.

**Massimo Caiazzo** (Naples, 1966) worked for the Mendini Atelier and is now the Designer, Color Consultant and President of the IACC:

"Imagining a "futable" object, looking for the shape, inventing a new function. Why, what, how, when, for whom? It's like consulting an oracle who answers with other questions: the hypothesis multiply infinitely, worlds generate new worlds".

*Alessandro Mendini, Massimo Caiazzo*

***Biancaneve (Snow White)***  
by **Massimo Caiazzo** and **Alessandro Mendini**  
**Future Film Festival 2001**



What does a terracotta star have to do with the new and more innovative digital technology and so with the Future Film Festival?

Do you really think that they have nothing to do with each other?

Indeed, it's **Argilla di Stella (Clay of Star)** by Pablo Echaurren that represented the FFF2002, because, as claimed by the author: "pottery, terracotta, it looks like the most fragile, most perishable material, less suited to representing the idea of the future.

But instead, paradoxically, it is one of the materials that carries into the future more than any other: there are entire civilizations of which everything is lost and unknown, except perhaps a single remaining jar. Therefore, one could say that clay represents the future of the past."

Thus, the FFF2002 is projected into the future under its lucky star, which points the way to the blending of various media and the cross-pollination of different styles, between high and low, between cultured and popular, between serious and playful.

**Pablo Echaurren** (1951, Rome) - since 1972, he has been displayed in numerous Galleries and exhibitions, both national and international, such as Galleria Schwarz in Basilea, Marian Locks Gallery in Philadelphia, Galerie Springer in Berlin, Galleria La Margherita in Rome, Lens Fine Art in Antwerp, Palazzo delle Esposizioni in Rome, Galleria Corraini in Mantova.

"I wonder if our *historiada* star will manage to travel through time, to surf on the chronospace waves, to overcome the surges of jealous centuries that do not reveal too much information about the distant past that one day will be us, *quien sabe?*"

*Pablo Echaurren*

***Argilla di Stella (Clay of Star)*** by **Pablo Echaurren**  
**Future Film Festival 2002**



A modern, female Dying Gaul. A “fighting videogame” fighter slumped on grandma’s doily. A manga character in the form of a ceramic statue.

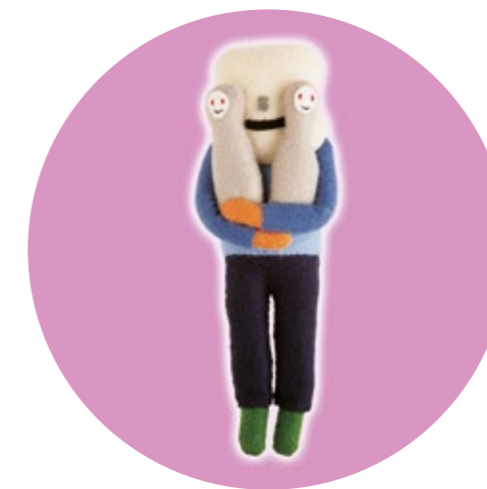
The artwork **Domestic fight: continue? (Burning Babe)** by Marina Bolmini for the FFF2003 violently mixes different contradictions, putting together a modern video game heroine with knick-knacks and lacework of an old-style living room.

**Marina Bolmini** (1970, Vasto) exhibited her works at the Quadreria Cesarini/White Cube Project in Fossombrone, at the Het Houde Raadhuis gallery in Hoffdorp (Netherlands), at the Girondini Arte Contemporanea in Verona and in numerous other collective expositions.

“Coming from the coldness of technology to the warmth of the manual archaic artistic technique: indestructible stainless and fearless heroes turned into majolica, fragile living room simulacra as a daily reminder of how life contemplates the possibility of failure. You can lose.”

*Marina Bolmini*

**Domestic fight: continue? (Burning Babe)**  
by **Marina Bolmini**  
**Future Film Festival 2003**



FFF2004 mascot is a rag doll, **Discroll**, who holds two small children in its arms, serving as eyes.

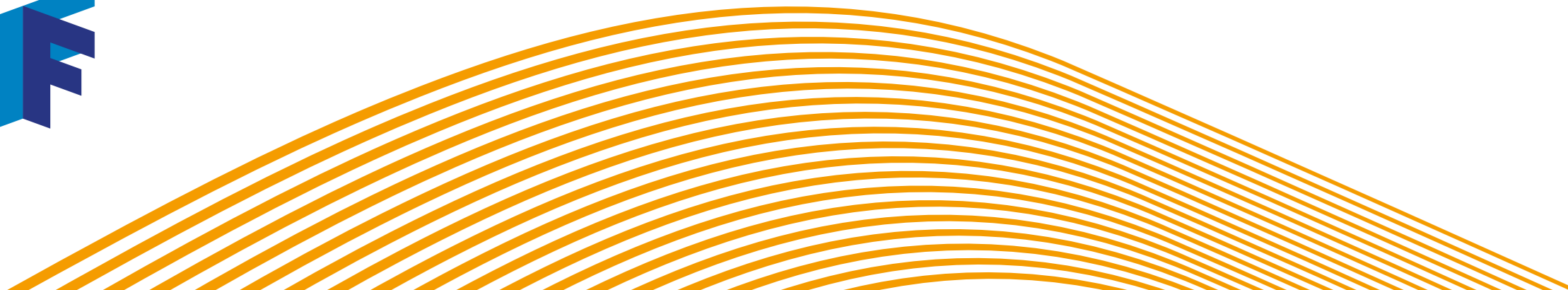
*Discroll*, who can represent either the artist or the audience, says: “I have surrendered to their point of view, now I see like children.” An exhortation to rediscover wonder, marvel, and a sense of the fantastic.

**Michael Dumontier** (Winnipeg, Manitoba, 1974) worked in a duo with Drue Langlois. From 1996 to 2008, they both were members of the group *The Royal Art Lodge*, producers of drawings, videos, music, and various other objects. Dumontier has been displayed at the Elizabeth Dee Gallery, New York; Perugi Artecontemporanea, Padua; Galeria Espacio Minimo, Madrid; Aliceday, Brussels; and CCA Andratx, Mallorca.

“Since a young age, animated movies have influenced me in a deep and lasting way. Lately, artists such as the great Hayao Miyazaki have given me hope that beauty still exists in the world.”

*Michael Dumontier*

**Discroll with children** by **Michael Dumontier**  
**Future Film Festival 2004**





A curious flying object lands on the Future Film Festival 2005: a U.F.O. with retro features entirely decorated with works from famous Tiepolo paintings.

The playful work is by Antonio Riello, an artist used to provoking the public with works that stimulate discussion and awareness.

**Antonio Riello** (Marostica, 1958) has displayed his work in numerous museums and art galleries such as: Baltic, Gateshead/NewCastle UK; NGBK, Berlin; Mart, Rovereto; Musee d'Art, Saint Etienne; Kunsthalle, Vienna; Fondazione Pomo doro, Milan; PAC, Milan; Palazzo Delle Papesse, Siena; Neue Galerie, Graz; Chelsea Museum Of Art, New York Usa; Elgiz Museum, Istanbul.

"I'm one of those who like thinking that reality is just one of science-fiction quirks".  
*Antonio Riello*

### ***Unidentified Flying Picture* by Antonio Riello Future Film Festival 2005**



A harmless little robot with a threatening look is the 2006 future film festival mascot.

Created by **Superdeux**, a studio consisting of the two French designers Sébastien Roux and Stéphane Huleux, **Switch** is a prototype toy that belongs to the *Urban Vinyl Toys* movement. These are not mass-produced toys, but collectible items that lie at the intersection between art, comics, and animation.

"Today, image is everything; it is both falsehood and truth: no one can distinguish or separate these two aspects".  
*Sébastien Roux*

### ***Switch* by Superdeux Future Film Festival 2006**





For its ninth edition, the Future Film Festival entrusted its image to the young artist Laurina Paperina, who has gained recognition for her series of works characterized by a sparse and colorful language. Her style flirts with the naive ingenuities of the amateur but is grounded in a refined technical expertise.

Thus, the symbol of the FFF2007 is a little green polka dot foot with red-painted toenails, likely belonging to a charming little monster. Next to it, there is a comic strip created by the artist, narrating the character's surreal and fleeting adventure.

Laura Scottini, known as **Laurina Paperina** (born in Rovereto, 1980), has displayed her work in the following galleries: Lincart Gallery in San Francisco; Travesia Cuatro Gallery in Madrid; Galerie Magda Danysz in Paris; Siemens ArtLab / Galerie Ernst Hilger in Vienna; Perugi arte contemporanea in Padua; Freight + Volume Gallery in New York City; Erdmann Contemporary Gallery in Cape Town; and Art Basel Miami Beach.

*“Arto Contemporaneo [Contemporary Limb - the title is a pun in Italian: Arte vs Arto, that is limb - translator’s note] emerges from a comic by Laurina, and lands in Bologna to trip up contemporary art (...)”*

*Guido Bartorelli*

**Arto Contemporaneo (Small Green Foot)**  
by **Laurina Paperina**  
**Future Film Festival 2007**



From sculpture to photography: to celebrate its tenth anniversary, the Future Film Festival (FFF) invited its audience to engage with the festival's imagery by proposing ideas for photo shoots. The result is a series of four photographs depicting well-known superheroes or cinema fetish objects in ordinary, everyday contexts.

In the FFF world: Wonder Woman, in her iconic costume, is scrambling eggs for dinner; at the local deli, mortadella is being sliced with a Star Wars lightsaber; SpiderMan and Batman, are arguing animatedly in their underwear while they wait at the laundromat for their suits to be ready; Catwoman sips pensively on a cappuccino at a bar.

The photo adaptation was done by **Alessandro Ruggeri**, the long-time photographer of FFF.

**Ten Years of Future Film Festival:**  
**Everyday Heroes**  
**Future Film Festival 2008**





It's time for wall-painting, a trilogy that takes off this year. The image-symbol of the eleventh edition is in fact painted on a wall of the "Casa di Khaoula library" in Bologna, created by DEM, a multifaceted and ironic artist capable of creating bizarre characters, surreal creatures, inhabitants of an imperceptible layer of human reality, enigmatic and arcane.

The face of the eleventh edition of the FFF thus that of new creatures, characters born from the union of human and animal forms, plants and flowers that introduce the viewer to the flow of images, whether animated or live-action, proposed at the festival.

***Equilibrismi di fantasia (Balancing Acts of Fantasy)*** can be seen at Biblioteca Casa di Khaoula in Bologna.

Marco Barbieri, aka **DEM** (1978, Cotogno), had his first solo Italian exhibition hosted by the Future Film Festival at the Galleria Stamperia Squadro in January 2009 as part of ArteFiera Off. His wall-painting production is extensive and mostly created within abandoned factories, chosen as the ideal backdrop for his works. DEM is also the author of drawings for various publications, had a solo exhibition at the Oro Gallery in Gothenburg, and participated in exhibitions such as "Street Art, Sweet Art" at the PAC in Milan, Street Lab at the Termini Station in Rome, and Nomadaz at the Scion Installation in Los Angeles. Lately, he has also been working on masks and sound and visual performances.

***Equilibrismi di fantasia (Balancing Acts of Fantasy)***  
by **DEM**  
**Future Film Festival 2009**

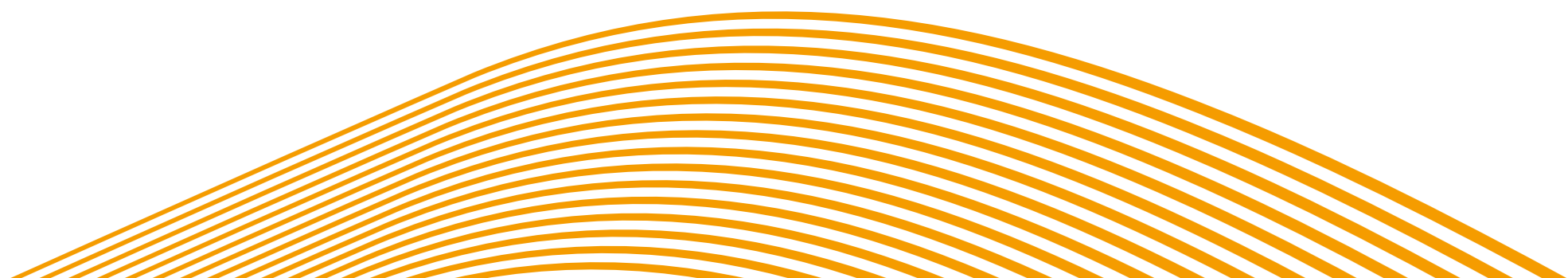


Ufocinque, a young Italian graffiti writer, is the artist who created the image of Future Film Festival 2010. Ufocinque created the artwork ***Orfismo Volante Non Intenzionale 5, (Unintentional Flying Orphism 5)*** the iconic wall-painting of the new edition of the festival. Among the symbols and signs of his recognizable language, Ufocinque interprets the changing identity of the Future Film Festival.

***Orfismo Volante Non Intenzionale 5*** can be seen at the Biblioteca di Villa Spada in Bologna.

**Matteo Capobianco**, known as Ufocinque (Novara, 1981), is a fully established artist in the European street-art scene, with numerous collaborations, exhibitions, and interventions in abandoned spaces. Ufocinque emphasizes the simplicity of the sign through two-dimensional drawings with lines and flat fields. All techniques he uses are valid, starting from a design approach that links the sign to the form/function to create a message that aims at reaching everyone, while keeping various levels of interpretation open. Recently, he has been working on installations and cut paper.

***Orfismo Volante Non Intenzionale 5***  
**(Unintentional Flying Orphism 5)** by **UFO5**  
**Future Film Festival 2010**





In an abstract space removed from the material context and far from the real world, but much more similar to a virtual space such as human memory and artificial intelligence, pop icons from science fiction movies, monsters that remind of 'Godzilla,' flying saucers, plasma guns, airplanes, and robots that strongly resemble tin toys from the 1960s: they are all mixed together in graphic signs and forms that are closer to comics and animation than cinematography, to create the poster for an imaginary iconographic disaster movie, without a story or action.

Quotes from John Carpenter's film *They Live* become a tribute to street art, on the building that evokes a New York setting. Letters blend with the environment, all trapped in a virtual space reminiscent of Bacon's work. Thus, the piece reflects on how we imagined the future in the past, how we have stored it through the seventh art, and what stereotype of it we have created in our minds, partly to overcome the fear of the future that awaits us and to be able to see it in three dimensions.

**Eleuro** was born in Turin in 1983 and since a very young age he shows a strong interest in drawing. At the age of thirteen, he discovers graffiti and tagging, he goes through various steps in his artistic development, showing interest in comics, animation, illustration, commercial characters, as well as more classical forms of figurative art.

### ***Turbo Futuro (Turbo Future) by Eleuro*** **Future Film Festival 2011**



Born in Nagoya, Japan, in 1980, **Kensuke Koike** studied Visual Arts in Venice and collaborates with numerous art galleries. He mostly works on collage, from the traditional photocollage to the moving 3d collage.

The image symbol he created for FFF 2012 depicts the new world born after the end of the world as we know it, and in fact, follows up on the story of the official FFF 2012 signature, also by Koike, in which we saw the ape-man protagonist reaching the new world like a modern Ulysses. In the symbolic image ***The End of the World***, we see the ape-man perfectly integrated into the new reality.

### ***The End of the World by Kensuke Koike*** **Future Film Festival 2012**







For its fifteenth edition, the festival sought cooperation of one of the main animation studios in the world: **Aardman Animations**.

Looking back into the history of the Festival, it was in the first year of the FFF that the first Italian tribute to the English company of Nick Park, Peter Lord, and David Sproxton took place. Since then, the relationship between Bristol and Bologna has become increasingly intense and prolific. Last year, Oscar-winning Peter Lord joined the Festival, becoming a member of the Board of Honour. It was Lord who then hired a series of Aardman artists to design the Future Film Festival 2013 mascot, a puppet meant to tell the festival's theme—monsters—in the “Aardman way.” Thus, from the hands of **Andy Spradbery**, came the hand that holds a green creature, an alien plant that is not at all evil, accompanying the Festival's attendees throughout the event and around Bologna.

The process of designing and creating the FFF's image symbol each year arises in a dynamic context, where artists' proposals are reviewed and discussed with the Festival staff. The common thread of fifteen works has always been very clear to everyone: despite their diversity, a sense of fun, exaggeration, or subversion of “perspectives” has to prevail. The superhero, the alien, the spaceships, and the monsters, have therefore taken on a self-ironic twist and created unexpected connections with the worlds presented during the days of the Future Film Festival.

***La tentacolare (The Tentacular)***  
by **Andrew Spradbery**  
**Future Film Festival 2013**



In 2014, the work-symbol of the Future Film Festival was **Flying Man**, the protagonist of the festival's opening sequence. In a futuristic city, he attempts to fly, but things do not go exactly as planned.

During the production of the opening sequence, in a studio that at the time was set up in a basement in the center of Bologna, we noticed this character and thought he perfectly embodied the slightly disenchanted spirit of the Festival, through which the character views the futuristic landscape he is part of.

**Studio Croma** is made up of very young artists who are passionate about animation and stop-motion. Born in 1991, Giacomo, Matteo, and Guglielmo attended the F. Arcangeli Artistic High School in Bologna, where they met. Still while in high school, they started collaborating and producing stop-motion animations. Later, the studio collaborated with the Zecchino d'Oro [*a very important children music festival, translator's note*] for the animated clips accompanying the songs, created auteur short films, and produced music videos and animated series for Ducati and other brands.

***Flying Man*** by **Studio Croma**  
**Future Film Festival 2014**



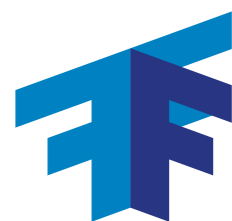


Foods from the future, delicious or dangerous? The theme of the Future Film Festival 2015 was interpreted by the artist and graphic designer Mauro Luccarini with a game of “weights” between the food culture of the 1950s and classic superheroes in the “toy” version.

**Mauro Luccarini** (Bologna, 1959) was the founder of the communication agencies ExNovo and Jack Blutharsky in Bologna. In recent years, he has developed an interest in creating exhibition and museum itineraries, designing graphics for various exhibitions for Genus Bononiae.

He has worked for several publishing houses, both for children and adults, including Rizzoli, Einaudi, Adnkronos Libri, Bompiani, Skira, Sonzogno, Giunti, Damiani, Franco Cosimo Panini for the Comix agenda, Edizioni EL, Einaudi Ragazzi, Disney, Beisler, and Comma22. He curated the graphic design and layout of Cuore, a weekly magazine for human resistance. He is also one of the founders of the artist collective Mistiche Nutelle.

***Eat the Future* by Mauro Luccarini  
Future Film Festival 2015**



**Luigi Presicce** (Porto Cesareo, 1976) lives and works in Florence. He attended the Academy of Fine Arts in Lecce. He founded Brownmagazine and later Brown Project Space Archiviazioni, Fondazione Lac o le Mon, Lu Cafausu. He works with organizations and institutions such as MACRO, dOCUMENTA, Artists Allianc inc, TAD Residency, Trebisonda Spazio per l'Arte Contemporanea, Rizzuto Gallery, Facciatosta Records, Toast project space. He works on image, set design, and performance.

“I have imagined the first meeting of Akhenaton, Egyptian Pharaoh of the XVIII dynasty and father to Tutankhamon, with a terrestrial girl: Nefertiti. They are alone, he shows his disproportionately large head, proud and casual, displaying the golden royal staff with blue stripes. The story of Akhenaton intertwines multiple fantastic tales, including one related to the shape of his very pronounced skull, suggesting an alien origin and a hypothetical interbreeding between an alien and terrestrial race. The picture created specifically for the 18th edition of the Future Film Festival in Bologna originates from an old faded photograph showing a couple, likely a soldier and his partner, cuddling in front of a scenic overlook. Time has worked on the photograph, almost making the soldier's head disappear into a hot air balloon, or something similar, in the rarefied background. The painting intervention on the image merged the head with the hot air balloon, and typical features of my painting style, such as narrow eyes and a pointed nose, emerged on it. The whole is gilded, like the curved staff, entirely hand-painted and perfectly blended into the story of this first encounter between the two races. Welcome Aliens.”

*Luigi Presicce*

***Akhenaton primo incontro*  
(Akhenaton First Encounter)  
by Luigi Presicce  
Future Film Festival 2016**



For its 19<sup>th</sup> edition, the Future Film Festival committed its poster image to the Brazilian artist and graphic designer Beto Shibata, who has created an alien with biomorphic appearance. The alien was the official poster image and the main character in the opening title in cut-out animation.

The main theme of this year was “character wow” and Shibata interpreted it through an human being character with a head full of fruits and plants, and two wings that aim to flight towards impossible and fantastic worlds, in a black background like in the movies.

**Beto Shibata**, Mtv Brazil art director, is an artist and graphic designer, co-founder of the Firmorama Studio.

He was Art Editor for TRIP Magazine and F/Nazca Saatchi & Saatchi Creative Director. His illustrations have been published on Theme Magazine (USA), Peel Magazine (USA), Rojo Magazine (Spain) and Gudberg Magazine (Germany).

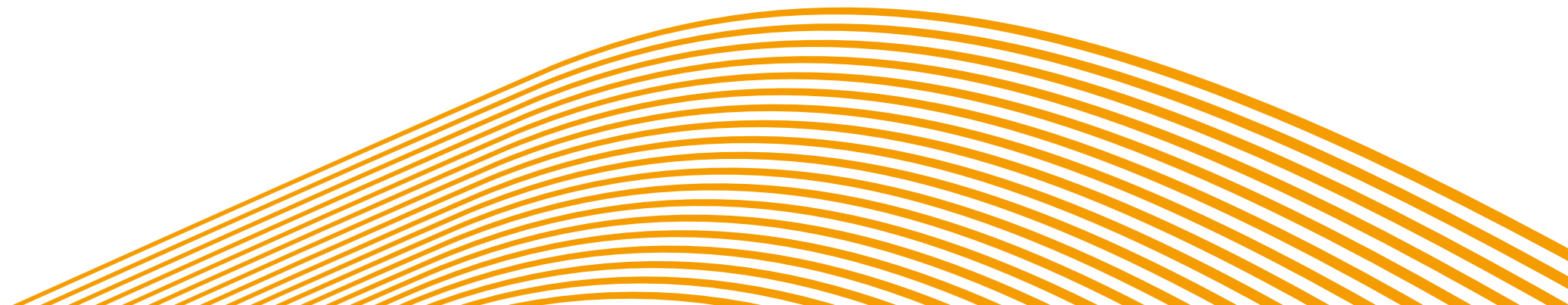
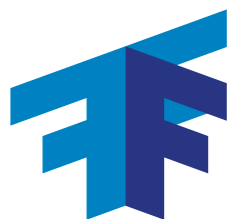
### ***Character Wow* by Beto Shibata Future Film Festival 2017**



Born in Milan in 1987, **Benni Bosetto** lives and works in her hometown. She creates paintings and wall-paintings, performances, sculptures and installations where the body is deconstructed and reimagined anew. These choreographies cannot be placed in a specific time period, but they are inspired by and blend with medieval tales, news stories, historical accounts, religious legends, and local superstitions. For the Future Film Festival, she creates an image that is turned into a site-specific installation for the Aula Magna of the Academy of Fine Arts in Bologna (ABABO).

This collaboration was carried out in partnership with MAMbo – the Museum of Modern Art of Bologna.

### ***Untitled* by Benni Bosetto Future Film Festival 2018**

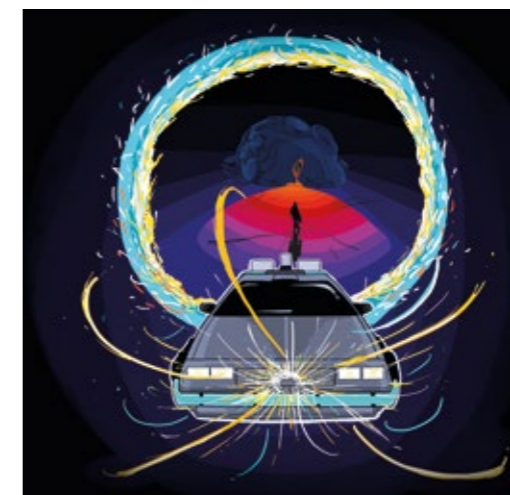
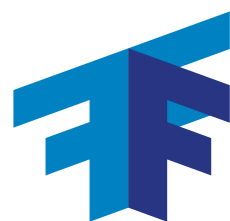




The work for the Future Film Festival 2021 is the beginning of a trilogy entirely dedicated to digital images, created with new or retro technologies, but all involving the use of computers and the manipulation/creation of images with digital software. This is the case with Igor Imhoff's work "***In movimento***" (***Moving***) designed for the FFF with a non-static, changing perspective. Using a Kinect and little else, the artist stages human figures modified in real-time, recorded, and "fixed" on the pixels to end up on the Festival posters.

**Igor Imhoff** (San Giovanni Rotondo, 1976) works in the field of visual arts and video experimentation. He currently collaborates with the "Scuola internazionale di Comics" ("School of Comics") in Padua. He is a lecturer in Special Effects and Virtual Reality in the Master's program in Fine Arts in Filmmaking at Ca' Foscari University in Venice and a professor at the Academy of Fine Arts in Venice. He works in graphics and animated cinema in advertising and video games. He has participated in numerous exhibitions and festivals in Italy and abroad, including "Bevilacqua La Masa" at Galleria San Marco in Venice, the Triennale di Milano, "Galleria A+A" in Venice, the DVDrops Video Art Festival in Hong Kong, Bologna, Ferrara, the OCT Contemporary Art Terminal in Shanghai, Museu Belas Artes de São Paulo, and others. He has also participated in film and animation festivals such as Clermont-Ferrand, Annecy, Animateka, Animamundi, and the Pesaro Film Festival.

***In movimento*** by Igor Imhoff  
Future Film Festival 2021



Is it possible to create an infinite work? For the Future Film Festival, the artist Theo Garnot stages an "infinite" piece, aptly titled ***Infinite Future***. Starting from an iconic image like that of the car from *Back to the Future*, the camera zooms into a detail of the frame and reveals another cinematic world, and so on in a loop that could indeed be infinite. Thus, the image is more than anything else, once again, a "freeze frame" of this infinite journey through stories of this infinite journey through stories.

The works by Theo Garnot are inspired by those of Pablo Andrés Pozo and create looping imageries starting from a single, static image. With two fingers, the frame expands and becomes infinite.

The work ***Infinite Future*** has been displayed also in the prestigious context of Palazzo Donà dalle Rose, where it stayed until November 27<sup>th</sup> 2022, the last day of the Biennale d'Arte.

**Theo Garnot** (aka The.ogarno), young French artist and designer, is an illustrator and draftsman, specializing in creating interactive infinite experiences. He lives in Paris, has studied graphic design and animation at the La Défense business district. He has worked on animated series produced by Disney, as well as in architectural and graphic design, with a keen and curious eye for storytelling.

***Infinite Future*** by Theo Garnot  
Future Film Festival 2022





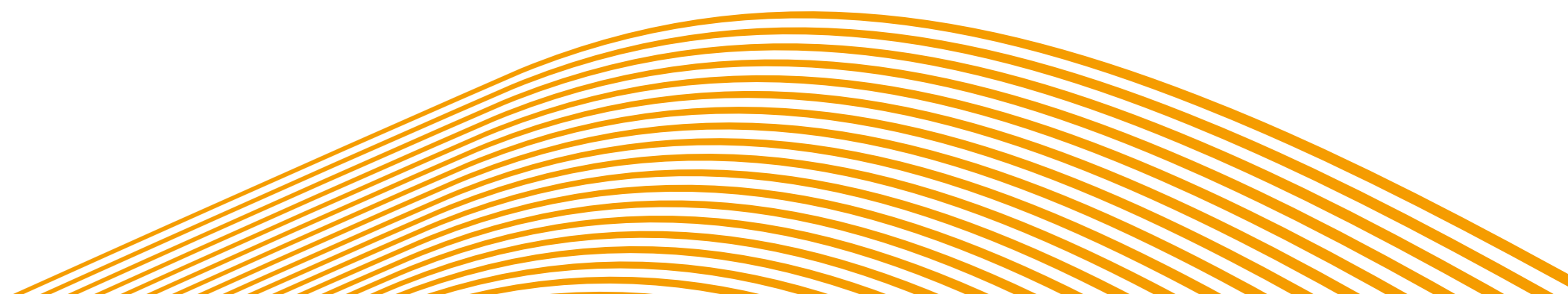
The art director and photographer Jose A. Hernández signs the artwork for the Future Film Festival 2023, the final piece of the trilogy dedicated to digital art. This year's image, created with AI (Artificial Intelligence) using Stable Diffusion for the festival, aims at creating fiction.

With the artwork ***Winter is coming***, the artist chooses an imaginary of peace and collaboration, such as that of those who work with crochet, transforming the same figures into crocheted dolls that self-construct in cooperation with each other.

The surreal setting of an “ideal” Italian square lends the artwork the estrangement necessary to elevate the viewer's gaze to unexplored shores at the borders between fiction, fantasy, and plausibility.

**Jose A. Hernández** - better known as Mr. Jose – Venezuelan and Spanish, based in Amsterdam, has decided to step out of his comfort zone and test artificial intelligence to create a world free of prejudice and discrimination. His project for the Festival is part of a broader search for an “Aldeal World,” an ideal world where discrimination, inequality, violence, and abuse do not exist. His famous images of female sumo wrestlers dressed as gentle warriors, wearing floral garments and colorful kimonos, perfectly embody the artist's spirit of gentle but firm rebellion. Similarly, other series, such as “Queer Blood,” for example, stem from the fact that in some countries, LGBTQIA+ individuals are not allowed to donate blood.

***Winter is coming* by Mr Jose  
Future Film Festival 2023**





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