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artist statement

My practice explores how we navigate an overstimulated world, where even rest and nature are often consumed through screens. I create slow and contemplative spaces that offer a pause, questioning our reliance on digital simulations and our disconnection to the natural environment and ultimately ourselves.

Drawing on research from environmental psychology, landscape preferences and wellness culture, I reflect on how and what affects the nervous system and our sense of presence and time.

Coming from a background in film directing, I'm very much influenced by the cinematic experience—where the viewer is held in a darkened space and time is suspended and controlled. This relationship between immersion and time awareness shapes how I build installations that both soothe and unsettle, inviting reflection on how we cope and connect in overstimulated times and in which way our focus, rest and perception of time is controlled and shaped.

In a world that demands constant speed, productivity, and attention, exploring what it is to slow down is, for me, a poetic act of resistance.

the arrival

video, 7', IN DEVELOPMENT

Based on the urban myth surrounding one of the first films in cinema, the Lumière brothers' 1895 film *L'Arrivée d'un train en gare de La Ciotat*, 'the arrival' explores how our perception of moving images and our nervous system's response to them have evolved over time.

According to the legend, early audiences panicked as they saw a train seemingly approaching them on screen, mistaken the image for reality and fleeing the cinema out of fear. This primal response to early moving images raises questions about the instinctive connection between visual perception and our nervous system's reaction.

'the arrival' replicates a digital equivalent of that moment on film with 3D-modelling and CGI animation, designed to be as immersive and realistic as possible. It simulates the sensation of a train moving towards the viewer, with sound as a looming and anticipating element of the train's arrival, building suspense.

The video highlights how contemporary viewers, shaped by a vastly different visual culture, no longer react in the same way. Using a life-sized video projection, the video challenges the audience's awareness and explores and measures to which extent their nervous system still reacts.

As our bodies and minds grow accustomed to a constant stream of imagery, the work reflects on how our perception and neurological reactions have adapted, or even become numbed, over time, offering a view on our evolving relationship with visual stimuli in the digital age.



illustrative image of 'l'arrivée à la gare de La Ciotat'

Screen time

video installation, 5' loop, 2025

Inspired by the popularity of fake fireplace videos, 'Screen time' is a variation on this concept using landscapes, staging a fake window view to construct an artificial outdoor scene.

The work is an ironic take on this trend—while we find comfort in these digital landscapes and can deeply enjoy the view, their artificiality raises questions about how we experience and consume the world. It highlights the increasing digitalisation of our visual reality, exposing how much of what we see and compare our lives to is fabricated.

It also symbolically deconstructs the idea of "the idyllic" as a concept, referencing to how the images we consume are often staged or manipulated, shaping unrealistic comparisons to our own lives and surroundings.

What we perceive as an ideal or idyllic life is often a projection of these constructs rather than a truth. To emphasize this, I incorporate footage from my ancestral village in Sicily, a place that appears idyllic but was ultimately abandoned by many for a reason.

videolink: <https://vimeo.com/1072795780/6253b2c070>

installation view: <https://vimeo.com/1072796000/839ba08f40>



installation view at Viafarini.work, Milan

Green dose

3-channel/180° 4K video installation, 17' 8", stereo sound, 2024
supported by Viafarini residency Milano, Studio Microchaos, Flanders department of Culture and Arts

'Green Dose' is an immersive video installation featuring three video channels depicting AI-generated landscapes exactly based on the very picturesque Val di Mello region near Milan. The videos are accompanied by a pink noise soundscape digitally simulating a water stream and an introductory guiding voice note of a AI voice.

The images are carefully chosen and framed based on scientific theories of landscape preferences linked to stress reduction, more specifically linked to the 'Attention Restoration Theory'. This theory explains how viewing certain specific natural landscapes engages the brain's default mode network, allowing the mind to wander and unwind from the focused attention required in daily life.

This research states that a general natural environment is not automatically a true restorative environment. According to the Attention Restoration Theory, genuine restoration occurs when the environment encourages mental exploration as well and offer fresh experiences beyond the familiar.

Recent mental health studies recommend at least 120 minutes of nature exposure per week to reduce stress. Visitors are invited to immerse themselves in the environment, for some sensory relaxation and mental restoration, taking in their daily dose of nature, you daily dose of Vitamin G, exactly measured, according to the medical guidelines, at 17 minutes and 8 seconds.

videolink: <https://vimeo.com/985036494/645028f803>
<https://vimeo.com/985036238/281ed5d834>
<https://vimeo.com/985036375/444ca73acf>

installation view: <https://vimeo.com/985073786/917d55f79d>

Framing nature as a consumable entity—much like a vitamin supplement—fueling its increasing artificialization. With these hyper-realistic AI-generated landscapes the question arises: does it really matter whether the environment is real or an artificial imitation?

This installation critiques this reductionist view on nature, questioning the commodification of nature and presenting it as something that can be “consumed” or prescribed like medication supplements.

By drawing attention to this absurd framing, the work encourages viewers to reflect on the broader implications of reducing nature to a commodity, encouraging a dialogue about humanity's increasingly artificial relationship with the natural world and the consequences of such detachment.







Bus ride

video installation, 11', 2024

Bus ride is a video installation of a smartphone featuring 11 minutes of video footage shot from inside a bus, capturing the view along a bus route in Milan, as a meditation.

In the context of losing our ability to wander, I invert the perspective—by showcasing this video on a phone, I give you back the essential minutes of wandering you've lost looking at your screen.

videolink: <https://vimeo.com/1072588554/b44bfe1a99?>



installation view at Viafarini studio, Milan

The telephone game

10-channel sound installation with video, 2024
production supported by VOCATIO foundation

The sound installation 'The Telephone Game', is an exploration of fake news inspired by the children's game of the same name. The piece playfully reveals how disinformation is created and how stories become distorted as they spread.

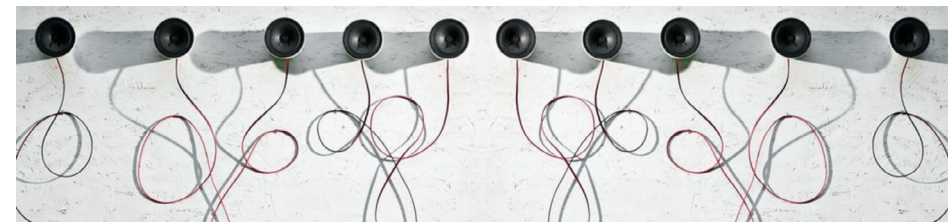
The installation features 10 speakers or headphones, each playing one by one a different version of a fictional news article recorded with high-school students in Antwerp, Belgium. The article, filled with intrigue and inspired by the complexities of geopolitics, is passed along in a whisper chain. Each student shares their memory of the article with the next, gradually distorting the narrative into something increasingly absurd or comical, shaped by their boundless imagination. This process exposes the mechanics of disinformation, while the children's imagination adds a playful and poetic layer.

The work mirrors our times, where stories spread rapidly via social media and digital platforms, transforming with every repetition. It illustrates how quickly roles can completely shift between "perpetrator" and "victim" or "the good" and "the bad," exposing the fragile, fluid nature of truth in the digitally overstimulated age.

videolink: <https://vimeo.com/936257318/f75628e11c>



installation view at public library 'Permeke' in Antwerp, Belgium, november 2024



presentation mode with speakers, 2024

notification

one-channel sound installation, 47" loop, 2024

'notification' is a sound piece featuring a single speaker placed next to a window in the exhibition space. It invites the audience to reflect on their capacity for attention, contemplation and boredom. The sound, an artificially emulated gong, plays every 47 seconds, created by blending and distorting today's most common phone notification tones.

Researchers observed that in 2004, the average viewing attention span was 2.5 minutes; by 2021, it had diminished to just 47 seconds. The installation acts as a wake-up call, confronting viewers with their own attention span, patience, and how their nervous system responds to prolonged stillness.

The installation serves several functions. One is the embodiment of the timeframe: as you gaze out the window, how long until your mind starts craving the next stimulus?

Additionally, the installation shifts the role of a notification. Rather than drawing you toward distraction, it becomes a meditative tool, helping you focus and bringing you back to the present moment and space.

It also prompts reflection on why the sounds created by tech companies bear striking similarities to ancient gongs, known for their mental stimulation and hypnotic qualities.

videolink: <https://vimeo.com/901907724/cde8ba6f1f>



installation view at Pôle Culturel de Rochebelle sur Alès, France

Jupiter I & II

video, 2022 & 2024, 6', stereo sound

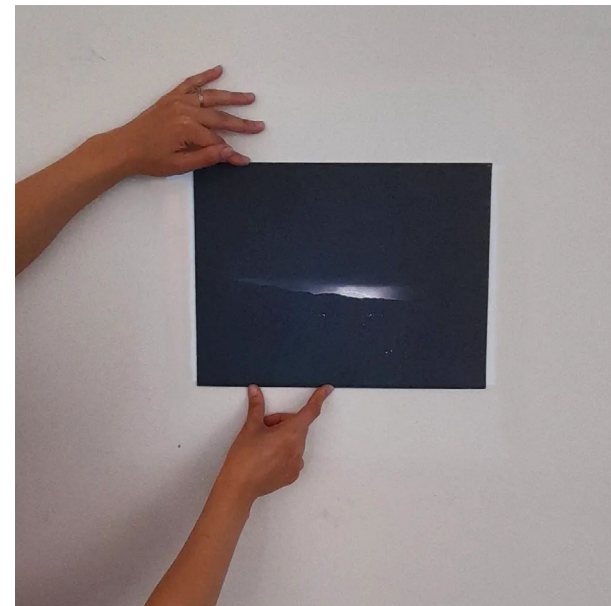
'Jupiter I & II' are part of a series of videos combining footage of nighttime lightning over the mountains of Corniglio, Italy with a soundscape featuring a variety of drumming sounds.

These drums evoke a sense of anticipation, suggesting that something is about to happen, though it remains unclear what or when. The work creates a dialogue between the lightning and drums, rhythm and randomness, patterns and unpredictability. There is no climax, no thunder and no recurrent rhythmical pattern guiding the viewer.

'Jupiter' plays with the tension of expectations, reflecting our times of instability and uncertainty. The title references the Roman god of lightning and thunder, invoking a mythic, larger-than-life element that symbolizes a loss of control and submission to the unknown.

Presented in a black box or as a projected video on a black rectangular surface, emulating a sense of a light box, an illusionary object creating playful tangibility.

videolink Jupiter I: <https://vimeo.com/767214156/df5baa4b0f>



studio installation view



installation view at Centro Luigi Di Sarro, Rome



LET'S ALL SLOW DOWN TIME TOGETHER

video installation, 2022, 6', stereo sound
in frame of residency at Cité internationale des arts Paris

'LET'S ALL SLOW DOWN TIME TOGETHER' is an immersive installation inviting people to collectively reclaim their sense and control of time. Inspired by research showing that the specific feeling of awe—like when watching a sunset—can slow down our perception of time, the piece encourages a shared moment of contemplation.

The work centers around a digital image mimicking the choreography of colors and movements of a sunset. Simply by watching, viewers are invited to pause, elongate their sense of time, and experience a collective slowing-down. In doing so, they create an intervention in the room by collectively decelerating time within the space. This act becomes a quiet, symbolic protest against the fast pace of modern life, reclaiming control.

This installation also reflects on the fading presence of communal contemplation in public life. Sharing stillness with strangers—like watching a sunset—is a rare yet vital form of connection, especially after years of isolation during the pandemic.

The soundscape, created in collaboration with Maria Wildeis, transforms the sound of a church bell—slowed down, reversed, and blended with hissing birds—creating a meditative, non-time bound atmosphere.

installation view: <https://vimeo.com/874499782/efb7cb5027>
videolink : <https://vimeo.com/759148055/b1a88a0fb4>



installation view at Cité internationale des arts, Paris

Les palissades

video installation, 15', stereo sound, 2022
in the frame of Cité internationale des Arts Paris
supported by Flanders Department of Culture and Arts

Starting from an exploration of open views and panoramas as a societal function of communal contemplation in public space I started filming the highest points of view in Paris. Searching for these open views that would give peace to the nervous system, I mostly encountered the open views obstructed by natural elements.

'Les palissades' explores this as a way of nature reclaiming space in the humanmade cityscape. Nature, often relegated to the backdrop of a frame, became the foreground. Rather than framing the view, the barriers became the subject, shifting the act of looking into an exploration of what is hidden, unreachable, a view never fully attained.

This tension - between seeing and not seeing, between the city shaping nature and nature reclaiming space- becomes the central focus of the work.

videolink: <https://vimeo.com/732237325/47e8e7e1f4>



installation view at groupshow 'SO FAR' at Royal Academy of Arts, Belgium







The vessel

3-channel video installation, 50 loop', stereo sound, 2021
in the frame of Het Bos Art center residency
selected as finalist in 'Artcontest' competition

'The vessel' is a three-channel video projection inside a black box, accompanied by a pink noise soundscape. Visitors step into a darkened room where three walls of the box display video projections, while sound emanates from speakers overhead. The footage comes from old Super 8 films shot by my maternal grandparents, who worked as inland shipmen across Holland, Belgium, and Germany in the 1970s. These clips depict passing landscapes, flowing water, and moments of life on board their ship.

Each screen plays the same loop, but with different starting points, creating a continuously shifting visual rhythm. Projected at eye level and sized like windows, the images suggest the perspective from inside the ship's cabin. Yet the atmosphere leans more toward the dreamlike than the documentary, blurring the boundary between memory and imagination.

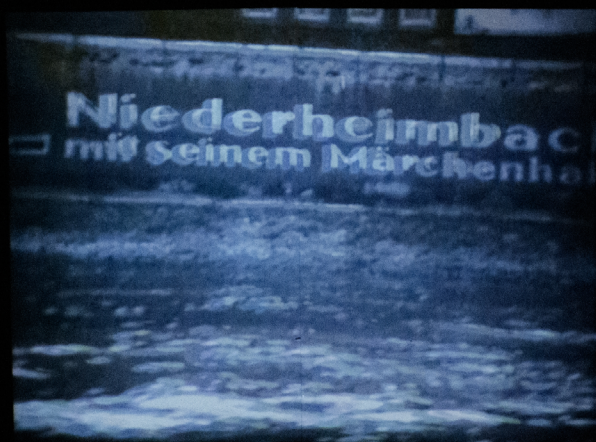
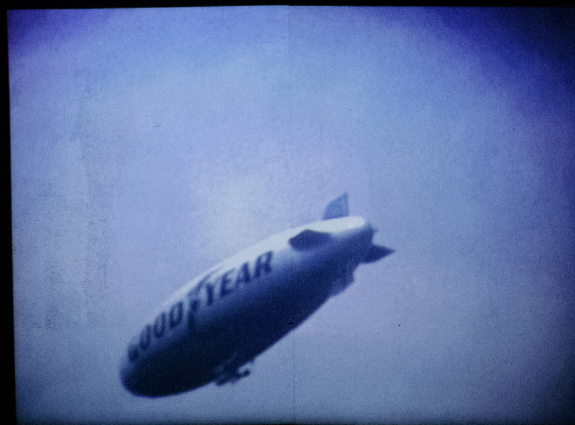
The pink noise soundscape—synthesized to resemble natural elements like rain, wind, or water—interacts with the visuals to create a convincing auditory illusion of real water. Layered waves, foghorns, and distant seagulls enhance an immersive, nostalgic feeling. Known for its calming properties, pink noise helps filter out distractions, guiding the viewer into a meditative state.

By combining personal archival footage with a carefully composed hypnotic sound environment, 'The vessel' invites viewers on an introspective journey—into memory, time, and inner stillness.

videolink: <https://vimeo.com/565396348/6667935551>



installation view at 'Het bos art center', Antwerp, Belgium



Of plants and places

short documentary, 7', stereo sound, 2020

Synopsis: Five years ago, Amr moved from Aleppo to Madrid. As he strolls through the Royal Botanical Garden of his new home, surrounded by plants and trees from around the world, he reflects on what it means to be The Other.

The film evolves into a mosaic of plant images, emphasizing their catalogued nature and turn them into allegoric elements of immigration. The film turns the garden into a much-needed reflective landscape to discuss the concept of migration.

videolink: <https://vimeo.com/401868003>



14:26 CEST

short documentary, 15', 2017, production: LUCA School of Arts Brussels

Synopsis: 14:26 CEST is a poetic meditation on time and place, capturing the quiet rhythms of an Italian mountain village. Immersing the viewer in a different temporal dimension, the film reveals a world where time unfolds cyclically, shaped by the grandeur of the surrounding landscape. Here, nothing is expected beyond what already exists—a continuum of pace, presence, and repetition.

Through presenting real-time paced observations—a wisp of smoke curling from a chimney, sheep grazing in the afternoon light—the film invites contemplation of stillness. Its central narrative echoes this sentiment: “Why not be like the mountains? Vast, content, and in their place. They are destined to look at the same scene forever, with nothing more to expect.”

videolinks: <https://vimeo.com/258636287>
<https://vimeo.com/415461541>



Where there is no point

short documentary, 8', 2016, co-direction Aisha Adepoju, production: RITCS School of Arts Brussels

Synopsis: 'Where There Is No Point' explores the shifting perception of the sea through the eyes of those who have crossed it in search of refuge in Europe. For many, the sea once symbolized hope—a passage to a new life. But after enduring the perilous journey, how has their view of it changed?

The film was created in collaboration with residents of the "Klein Kasteeltje" asylum center in Brussels, who shared their testimonies of crossing the sea. By focusing only on the tactile experience of their journey on sea, they recount their stories with vivid, sensory detail.

Visually, the film weaves together two elements: found footage of the sea from YouTube and social media, emphasizing the mediatization of migration narratives, and intimate studio portraits of the storytellers themselves, positioned directly opposite images of the sea—a confrontation between lived experience and its representation.

Videolink: <https://vimeo.com/270355052>





biography

(1993, Antwerp, Belgium)

Florinda Ciucio is a visual artist and filmmaker from Belgium based in Milano. She earned a Master's degree in Audiovisual Arts from LUCA School of Arts in Brussels in 2018. Since then, her work has traveled between the exhibition space and cinema, including Espace Vanderborght in Brussels, Dok Leipzig film festival, the National Museum of Contemporary Art in Estonia, the Italian Cultural Institute in Amsterdam and Centro Luigi di Sarro in Rome.

In 2021, she was selected as one of 10 most promising emerging visual artists in Belgium at the national Art Contest. In 2022, she was selected for an artist residency at the Cité Internationale des Arts in Paris, supported by the Flanders Department of Culture and Arts. In 2023, she received the VOCATIO prize for young artists and researchers in Belgium in the "performing arts" category, for her work as an audiovisual artist and film director, awarded by the Belgian Ministry of Foreign Affairs. In 2024 she was selected for Viafarini residency in Milano, supported by the Flanders department of Culture and Arts and was supported with a public space sound installation in the public library of Antwerp, Belgium.

education

2017- 2018 Master's degree in Audiovisual Arts, LUCA School of Arts Brussels

2014 - 2017 Bachelor's degree in Audiovisual Arts, LUCA School of Arts Brussels

awards/grants

Residency grant FLANDERS DEPARTMENT OF CULTURE AND ARTS 2024

winner VOCATIO AWARD 2023

Laureate ARTCONTEST 2021

Production grant FLANDERS AUDIOVISUAL FUND 2021

Development grant for audiovisual projects BREEDBEELD 2020

Development grant for audiovisual projects SABAM 2019

residencies/labs

VIAFARINI 2024 Artist residency granted by Flanders State of Arts, Milano

OFFICINA STAMPERIA DEL NOTTAIO 2023 Artist in residence, Tusa, Sicily

CITE INTERNATIONALE DES ARTS PARIS 2023 Artist in residence, Paris

CENTRO LUIGI DI SARRO 2022 Artist in residence, Rome

CITE INTERNATIONALE DES ARTS PARIS 2022 residency by Flanders State of Arts

HET BOS Artist in residence 2021, Antwerp

VLAAMS AUDIOVISUEEL FONDS Ket&Doc Development Lab 2020-2021, Brussels

UNITED NATIONS Trainee program 2019 at the Audiovisual Department, Madrid

exhibitions

2025 groupshow at Castel Belasi, Trento (Italy), curated by Stefano Cagol

2025 'Setting', Viafarini.work, Milano (Italy)

2025 HanaMi, Viafarini.work, Milano (Italy)

2024 Public installation at library 'Permeke', Antwerpen (Belgium)

2024 'Terra Incognita', Viafarini Studio, Milan (Italy)

2024 'Terrain Instable', La Forge, Souillac (France) *Curated by Andreea Macea*

2024 'Far away', Royal Academy of Art, Antwerp (Belgium) *Curated by Pamela Garcia, Aline Kraus*

2023 'Fragile', Pôle Culturel de Rochebelle (France) *Curated by Carla Contournet*

2023 New Media Art Fair Ruhr, Zolverrein, Germany

2022 'Inside out', Instituto di Cultura de Italia, Amsterdam (The Netherlands)

Curated by Alessandra Di Sarro, Veronica Budini

2022 'Inside out', Centro Luigi Di Sarro, Rome (Italy) *Curated by Alessandra Di Sarro, Veronica Budini*

2022 Group exhibition 'ARP', Edward Lear gallery, Berat (Albania)

2022 Group exhibition 'ARP', Consulate General de Italia, Valona (Albania)

2022 Group exhibition 'Blue Rain', Cité Internationale des Arts, Paris (France)

2022 'Open Studio', Cité Internationale des Arts, Paris (France)

2021 'Horaizon', Beursschouwburg, Brussels (Belgium) *Curated by Meggy Rustamova, Dagmar Dirks*

2021 'Artcontest 2021', Espace Vanderborght, Brussels (Belgium)

2021 'Vruchtbare grond', Het Bos, Antwerp (Belgium)

2020 'Breedbeeld', Bosland, Helchteren (Belgium)

2018 'seasonalneighbours', In situ Borgloon (Belgium) *Curated by Ciel Grommen*

film festivals

2023 Beholder Film festival (The Netherlands)

2023 Cut to Gent Film Festival (Belgium)

2023 Film Fest Dresden (Germany)

2023 Olympia film festival (Greece)

2023 Go Short film festival, Nijmegen (The Netherlands)

2022 IDFA film festival, Amsterdam (The Netherlands)

2022 Cinekid film festival, Amsterdam (The Netherlands)

2022 DOKleipzig film festival, Leipzig (Germany)

2022 Docville documentary festival, Leuven (Belgium)

2022 JEF Film Festival, Antwerp (Belgium)

2021 Rencontres Internationales Paris (France)

2018 London international documentary festival (UK)

2018 World film festival, Malmo (Sweden)

2018 Szczecin European film festival (Poland)

2018 Trento film festival (Italy)

2018 International documentary festival, Ierapetra (Greece)

2018 Roma Cinema Doc (Italy)

2018 Caminhos film festival, Coimbra (Portugal)

2017 VISITE film program Het Bos, Antwerp (Belgium)

2017 CEME doc film festival, Madrid (Spain)

2017 Back_up Media and Arts Festival, Weimar (Germany)

2017 Dokumentart, Brandenburg (Germany)

2016 CEME doc film festival, Mexico City (Mexico)