

FLORINDA CIUCIO
VISUAL ARTIST AND FILMMAKER

CONTACT

ciucioflorinda@gmail.com
www.florindaciucio.com



My practice explores how we live in an overstimulated world, where even rest, nature, and connection often happen through screens.

I create slow, quiet moments that offer pauses in time, using familiar things like sunsets, notifications, and windows to invite deeper reflections on how we perceive and experience the present.

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

I often draw inspiration from research on environmental psychology, landscape theory, and mental health to explore how our attention and nervous systems are shaped by the constant flow of daily stimuli.

With a background in film directing, I'm very much influenced by the cinematic experience where viewers sit in a dark room and time feels suspended and controlled.

This feeling of immersion and time-awareness shapes how I create work to both calm and unsettle, inviting people not just to look or listen, but to notice themselves: how they wait, how they crave, how they connect.

BIO

(1993, Antwerp, Belgium)
Florinda Ciucio is a visual artist and filmmaker from Belgium. She graduated with a master’s degree in Film 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, IDFA, Centro Luigi Di Sarro and the Italian Cultural Institute in Amsterdam.

In 2021, she was a laureate in the national ‘ArtContest’ competition and also selected for a film development lab of the Flemish Audiovisual Fund, where she subsequently won a production grant for the production of a short documentary for children. 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 award 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 produced a public space sound installation in the city’s library ‘Permeke’ of Antwerp in Belgium. In the same year she has been selected for the Viafarini residency in Milan where she produced an installation that will premiere at the Noorderlicht biennale in Groningen in 2025.

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

EDUCATION

2017- 2018 Master’s degree in Film, LUCA School of Arts Brussels
2014 - 2017 Bachelor’s degree in Film, LUCA School of Arts Brussels

RESIDENTIES / 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 / SCREENINGS / FILM FESTIVALS

2025
BE-PART: Joëlle Dubois: Rekindling, Kortrijk (Belgium)
Biennale ‘Machine Entanglements’, Noorderlicht, Groningen (The Netherlands)
Group exhibition ‘From Anthropocene to Biocene’ at Castel Belasi, Trento (Italy), *Curated by Stefano Cagol*
Group exhibition ‘Setting’, Viafarini.work, Milano (Italy)

2024
Public space sound installation ‘The telephone game’ at city library ‘Permeke’ in Antwerpen (Belgium)
Group exhibition‘Terra Incognita’, Viafarini Studio, Milan (Italy)
Group exhibition‘Terrain Instable’, La Forge, Souillac (France) *Curated by Andreea Macea*
Group exhibition ‘Far away’, Royal Academy of Art, Antwerp (Belgium) *Curated by Pamela Garcia, Aline Kraus*

2023
Group exhibition ‘Fragile’, Pôle Culturel de Rochebelle (France) *Curated by Carla Contournet*
New Media Art Fair Ruhr, Zolverrein (Germany)
Beholder Film festival (The Netherlands)
Cut to Gent Film Festival (Belgium)
Film Fest Dresden (Germany)
Olympia film festival (Greece)
Go Short film festival, Nijmegen (The Netherlands)

2022
Group exhibition ‘Inside out’, Instituto di Cultura de Italia, Amsterdam (The Netherlands) *Curated by Veronica Budini*
Group exhibition ‘Inside out’, Centro Luigi Di Sarro, Rome (Italy) *Curated by Veronica Budini*
Group exhibition ‘ARP’, Edward Lear gallery, Berat (Albania)
Group exhibition ‘ARP’, Consulate General de Italia, Valona (Albania)
Group exhibition ‘Blue Rain’, Cité Internationale des Arts, Paris (France)
IDFA film festival, Amsterdam (The Netherlands)
Cinekid film festival, Amsterdam (The Netherlands)
DOKleipzig film festival, Leipzig (Germany)
Docville documentary festival, Leuven (Belgium)
JEF Film Festival, Antwerp (Belgium)

2021
Film screening, Beursschouwburg, Brussels (Belgium)
Group exhibition ‘Artcontest 2021’, Espace Vanderborght, Brussels (Belgium)
Group exhibition ‘Vruchtbare grond’, Het Bos, Antwerp (Belgium)
Group exhibtion ‘Breedbeeld’, Bosland, Helchteren (Belgium)
Rencontres Internationales Paris (France)

2018
Group exhibition ‘seasonalneighbours’, In situ Borgloon (Belgium) *Curated by Ciel Grommen*
London international documentary festival (UK)
World film festival, Malmo (Sweden)
Szczecin European film festival (Poland)
Trento film festival (Italy)
International documentary festival, Ierapetra (Greece)
Roma Cinema Doc (Italy)
Caminhos film festival, Coimbra (Portugal)

2017
VISITE film program Het Bos, Antwerp (Belgium)
CEME doc film festival, Madrid (Spain)
Back_up Media and Arts Festival, Weimar (Germany)
Dokumentart, Brandenburg (Germany)

VIDEO INSTALLATIONS

[The memory machine](#)

[Screen Time](#)

[Green Dose](#)

[Bus ride](#)

[LET'S ALL SLOW DOWN TIME TOGETHER](#)

[Les palissades](#)

[Jupiter](#)

[The vessel](#)

SOUND INSTALLATIONS

[The telephone game](#)

[Notification](#)

SHORT FILMS

[Of plants and places](#)

[14:26 CEST](#)

[Where there is no point](#)

index

THE MEMORY MACHINE

2 channel video installation, 25', 2025, [in progress](#)

In the frame of Joëlle Dubois' exhibition 'Rekindling' centred around the loss of her mother to Alzheimers, 'The memory machine' is a collaborative work between our two practices.

This two-screen video installation creates an immersive, reflective environment, using vertical screens as sculptural elements to explore the tension between outward action and inward thought.

One screen shows Joëlle performing repetitive ritualistic motions, evoking a trapped and desperate effort to connect—suggesting memory through physical gesture. The other screen turns inward, presenting fluid, dissolving images between memory and associative images, a mirror how the mind reconstructs memory.

Ultimately, the work explores memory's fragility, the struggle to hold on, and the quiet grief of its loss—especially in the context of conditions like Alzheimer's—making memory feel both concrete and fleeting.





THE MEMORY MACHINE



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/874499782/efb7cb5027>





SCREEN TIME



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 CGI-generated landscapes based exactly 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.

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.

VIDEOLINK

<https://vimeo.com/985073786/917d55f79d?ts=0&share=copy>









BUSRIDE

video installation, 11', 2024

'Busride' is a video installation featuring a smartphone playing 11 minutes of video footage shot from inside a bus, capturing the view along the bus route 70 in Milan.

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?>





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 control and sense 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 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.

VIDEOLINK

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









JUPITER

video, 2022, 6', stereo sound

Jupiter combines 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 as rhythm and randomness, patterns and unpredictability. There is no climax, no thunder and no recurrent 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 lighting and thunder, invoking a mythic, larger-than-life element that symbolizes a loss of control and submission to the unknown.

VIDEOLINK JUPITER I

<https://vimeo.com/767214156/df5baa4b0f>





THE VESSEL

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

'NAVEX-4' is an installation of three video projections combined with a pink noise soundscape. The public is invited into a black box that is standing in a pitch-black room, the three contiguous walls of this black box show video projections, accompanied by a soundscape coming from two speakers hanging above, to the left and right side of the box.

The video projections are selected fragments of old Super 8 film material from my maternal grandparents, who were inland shipmen between Holland, Belgium and Germany throughout the 70's. The fragments contain passing landscapes, moving water and snapshots of life on deck. The title references the name of the ship, as we embark on a trip of our own.

The three projections are one and the same loop, but they all start at a different time, thus creating three different projections at any given moment, but still familiar to the audience. The images are projected at eye level, in a size in resemblance of a window. This way the viewer can imagine standing in the cabin of the ship, but because of the dark surroundings, the nostalgic images and the meditative soundscape more like in a dreamlike state, than trying to mimic reality.

The images inherently carry a feeling of movement. To accompany these images there is a pink noise soundscape, generated from a synthesizer. Pink noise mimics sound signals of biological systems through the cyclical

sounds of nature, such as rain, wind, rustling leaves or as in this case: water.

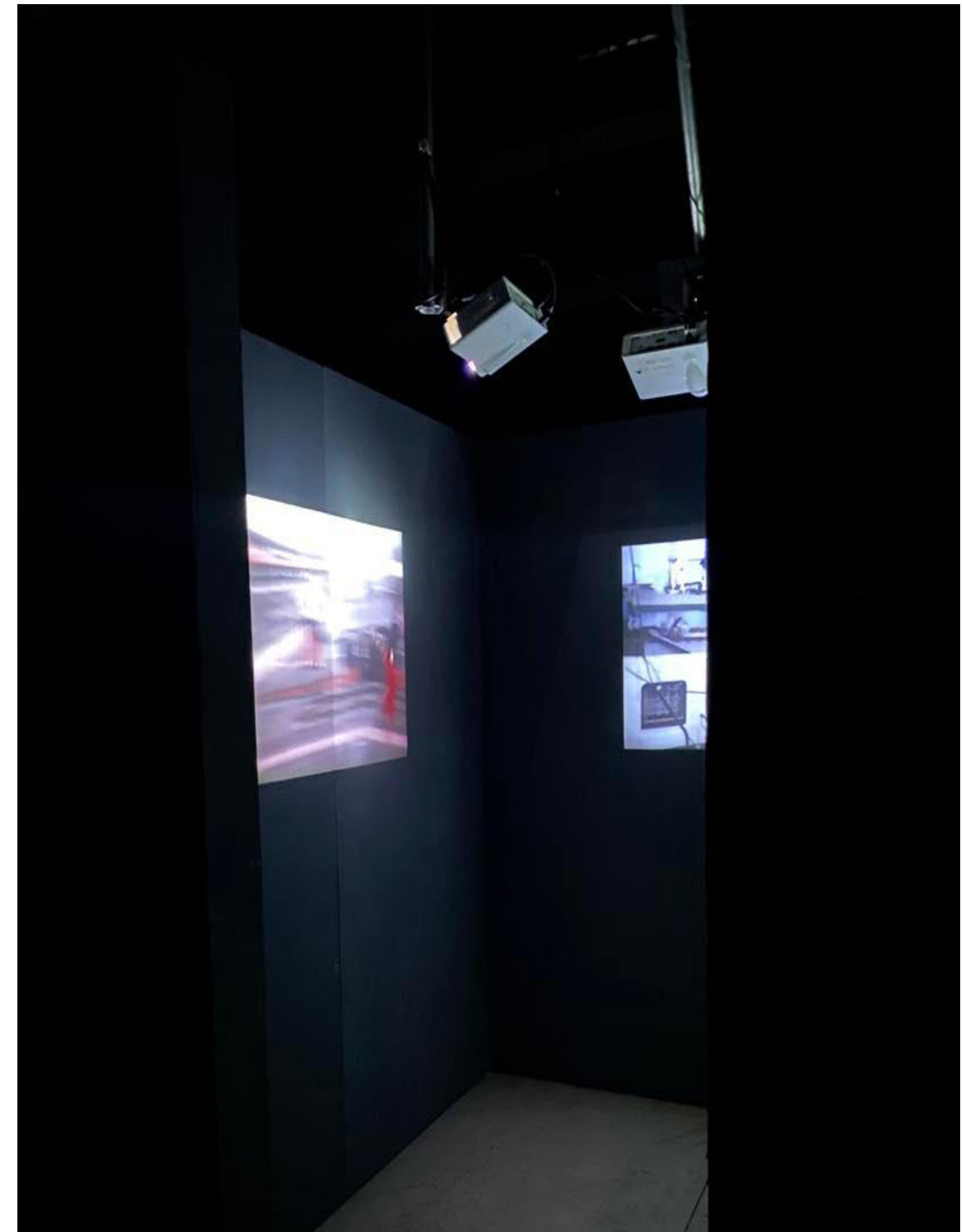
Although this noise is purely synthesized, as soon as it gets combined with the video images situated on the ship, showing water in almost every frame, the brain automatically makes us believe we are listening to real water. There are different layers of waves in the soundscape, varying in speed and intensity, and sometimes a far away ship/foghorn is added into the mix, supporting the overall hypnotic ambience of the installation. Seagull sounds are added to reinforce the nostalgic feeling and are an almost classic sound to stir a memory.

Pink noise has the quality to filter out all other sounds around us, helping people fall asleep or keep them longer in a deep state of sleep. Combining these qualities with the nostalgic super8 movie projections and the blackbox setting, results in a meditative experience for the visitors.

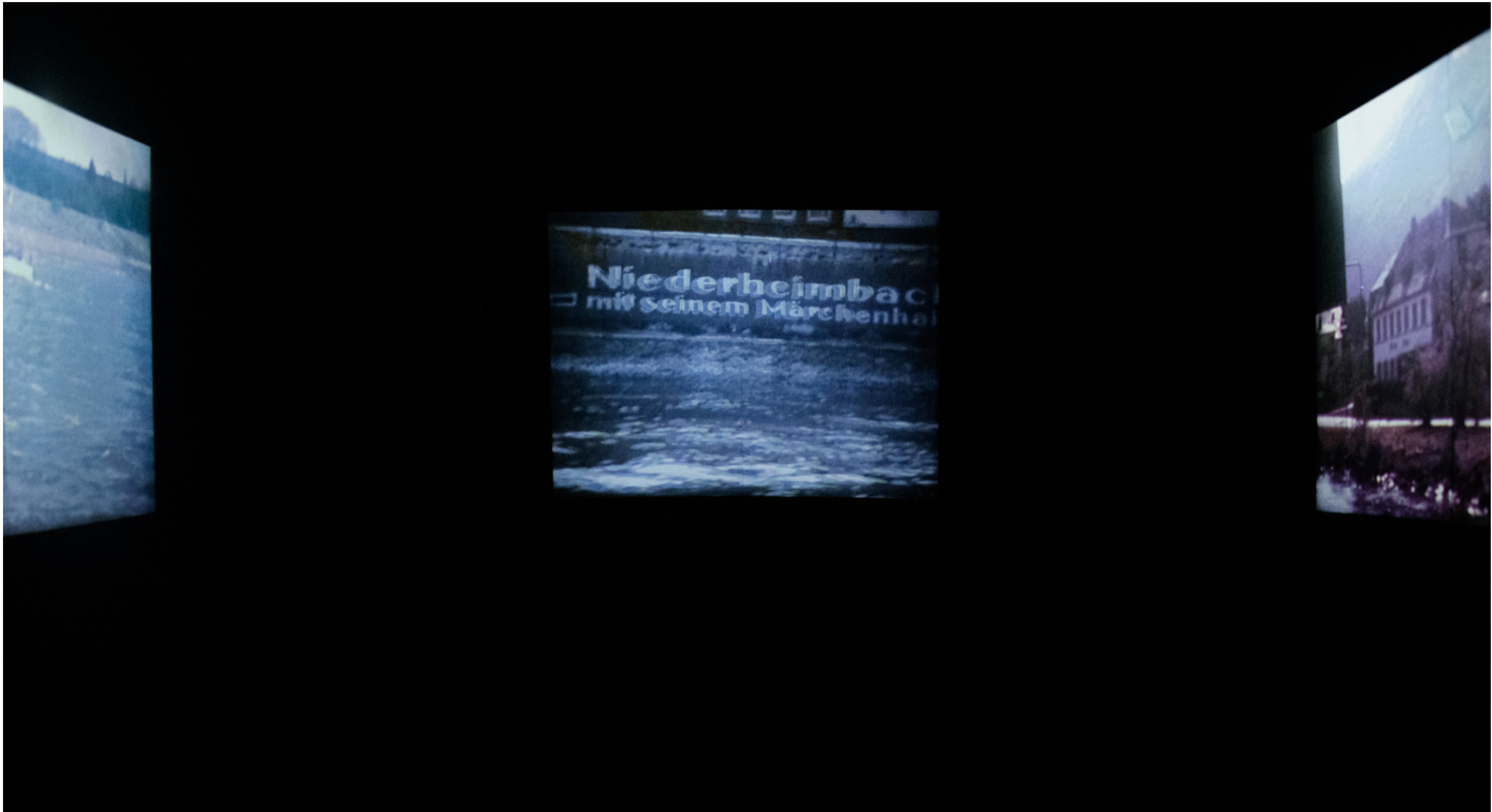
Thus the intention is for the viewer to be immersed in his or her inner world of memories through this meditation, meticulously crafted out of other's memories.

VIDEOLINK

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







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 with 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. As the story evolves across 10 speakers, it reveals how easy the truth distorts through repetition.

The work mirrors our times, where stories spread rapidly via social media and digital platforms, transforming with every repetition and sharing. It illustrates as well 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>





THE TELEPHONE GAME

INSTALLATION VIEW AT PUBLIC LIBRARY 'PERMEKE' IN ANTWERP, BELGIUM, 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/401868003>



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 contemplative landscape discussing the concept of migration.

VIDEOLINK

<https://vimeo.com/401868003>



What did they do, to deserve
such praise?



This tree here, Pinus Halepensis,
comes from my city Aleppo.

14:26 CEST

hybrid 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>





That they are destined to look at the same scene forever.

WHERE THERE IS NO POINT

short documentary, 8', 2016, co-direction Aïsha 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?

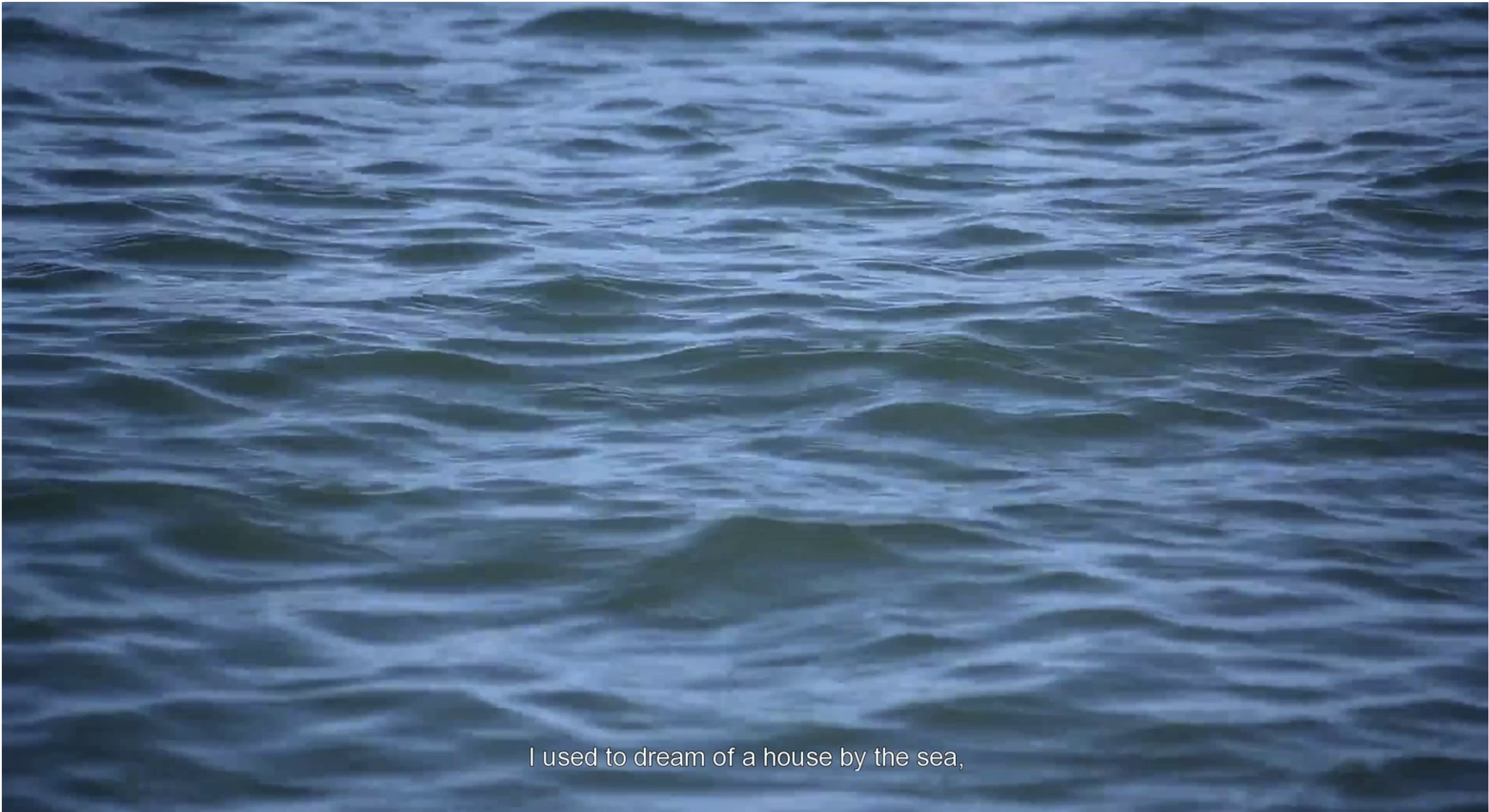
The film was created in collaboration with residents of the "Klein Ka-steeltje" asylum center in Brussels, who shared their testimonies of crossing the sea. By focusing only on the tactile experience of their journey on sea, they recount their stories with vivid, sensory detail.

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

VIDEOLINKS

<https://vimeo.com/270355052>





I used to dream of a house by the sea,