

CAIGO

Caigo is a short movie aiming to highlight the new values, habits and policies of our era through the omnipresence of glass, imprisoning humankind. It speaks of profound and delicate subjects, such as religion, media, addiction or even the pharmaceutical industry... in a humoristic tone, depicting a lobotomized society, scared and nervous, phobic and skittish, in the grip of the fear of the other and the obsession of media, and their speeches that alternatively can be frightening or reassuring... The transparency of glass evokes the factice transparency of our time that defines our lives, from an individual and personal point of view to a more collective and political one, exposing the obvious while erasing singularity and meaning. Tolerating no flaws, this transparency society confronts us with a choice: to be visible or to be suspicious. The digital revolution and the constant need to be "connected" via screens exacerbate the density of this translucent limbo that confines the individual, arousing ancestral fears such as being or staying prisoners... constructing in a way what, we could call, modern Plato's caves...

On one hand, glass is the material that, more than concrete, revolutionized the XX century, modifying our relations to the surrounding world, nuancing the frontier between "inside" and "outside", between "seeing" and "being seen"... Glass walls isolate us while showing us what we are separated from, protected from, or excluded from. Transparency, observed in this way, regains all its profundity, hence its ambivalence: "to protect" and "to open". But also «to consume» and «to contemplate», the world being infinitely overflowing, it sadly degenerates into a "Hell of the identical". On the other hand, when applied to our times, Plato's cave, made of rock, can be replaced with a cave made of glass. It's, then, no longer the darkness forming a screen between reality and individuals, between ideas and individuals, but magnified and deified images (ex: medias), seeming to be sufficient in themselves, carrying an immediate meaning, an instantaneous universality to the point where they no longer undergo critical examination, becoming a tool for manipulation. Exactly like the prisoners of Plato's cave, what people think they are seeing is projected by sources with unknown mechanisms...

Sociologist and Anthropologist Joseph Tonda works with nowadays material, taking into consideration television screens and images of bodies reduced to their strong erotic content, theatrical spiritualities to the point of pornographic excess, etc. to analyze an era of blindness that runs through all societies and all human layers thanks to the means of massification, an era of generalized blindness in which screens, which are screens and act as screens, constitute both realities and symbols. They show us, and prevent us from seeing. Through them, shadows, appearances, attain the status of myths; prejudices mock the demand for knowledge, for truth...

The goal of this video is to sensitize the audience to the importance and the omnipresence of glass as a vector of our existence. The project showcases absurd elements and absurd reactions during a dinner; paradigm of society and shallow mundanity. The guests invited, absorbed and forced to watch their screens, are in a way prisoners, trapped in the small reality they were softly induced to believe and live in, completely unable to understand the preposterousness of the situation. The incongruous objects used recall the reality the prisoners of Plato's cave believed in, having never seen anything but that, and thus considering it reasonable and rational. In contrast, the waiters represent all the ways that the individuals are manipulated to fit in this society of nonsense. Strong in symbolism, the diverse courses and actions succeed each other, revealing people gulping down information served by the waiters, no question asked, exactly like swallowing essential and vital nutrients. The outfits carry by definition a powerful semantic weight, in this case, there are two types of uniforms (recalling also the concept of army, paroxysm of an order/action/no question asked system) that separate and divide the two categories of persons showcased in the video; the guest and the waiters or, in other words the People and the governments...

We could say that Caigo portrays in a way a very similar society to ours, where pandemics, attacks, and others catastrophes, announced in a certain fashion to provoke anxiety and angst, pushing men and women to shut up at home, in the throes of paranoia. It is also a parody of our actual society, via the conception of the mondain dinner, which, although is, here, criticized, could also be a salutary remedy against the ambient and constant tendency to catastrophism that surrounds us.

Curated by Yasmine Helou

MENU



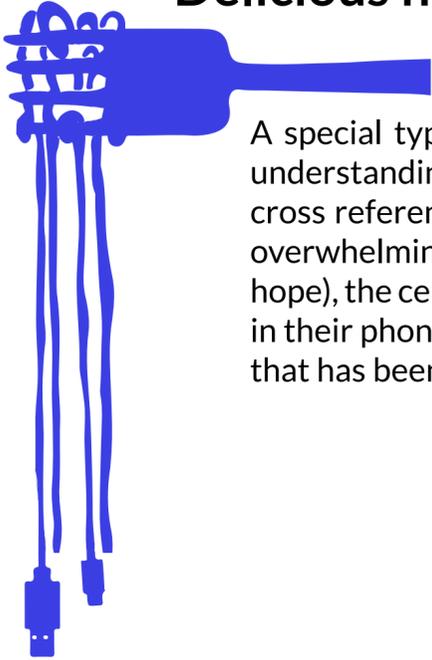
Fertile scallop marinated in narcotic and contraceptive sauce.

The contraceptive mixture is in contrast with the scallop shell, which usually represents fertility. The scallop shell also symbolizes protection, it is known for purifying what is inside. As for the drugs, the combination suggests that the pharmaceutical industry is here to protect us and wants us well. However, the absurd context of this element ridiculizes this “general truth” and popular misconception.

The name of the dish evokes the eponymous play by Jules Romain, which criticizes the rape of consciences, the enslavement of crowds in the scientific and commercial age through the image of a self-proclaimed doctor who speculates on people fear of disease.

SPAGHETTI PROGRAMMING

Delicious flying monster, comprising a tangle of spaghetti flanked by few cables.

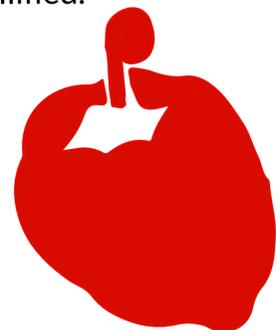


A special type of coding is called Spaghetti Programming in which reading and understanding the program is made difficult, intentionally or not, by the abuse of cross references, just as it is difficult for us to select the right information in this overwhelming connected world. In the video, the waiter arrives charged (with hope), the cellphones of the guests being out of battery. The guests religiously plug in their phones. The description of the dishes refers to the “Pastafarianism”, a cult that has been playing for many years between irony and absurdity, questioning in a way religious dogma and beliefs.

STETOSCOPIO

Red pepper beat kissed by a hint of dopamine.

This last course looks like a hybrid between a stethoscope, connecting one individual directly to the heart of the other, (the pepper representing a big heart) and the earphones giving the possibility to the one having them to create their own reality and to choose the soundtrack of their moment of solitude. The dopamine generated by the pepper or the screen addiction, satisfies the guests who had their daily doses, or fixes. In this last scene, they appear appeased and mollified.



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Hosted by the restaurant La Nuova Grotta,
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