

The Future of Survival

The Future of Survival

Edited by
Kevin B. Lee

The Future Cinema Conference Series
DIAPHANES

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The Water Diaries, or My Letter to Jane

Chiara Grizzaffi

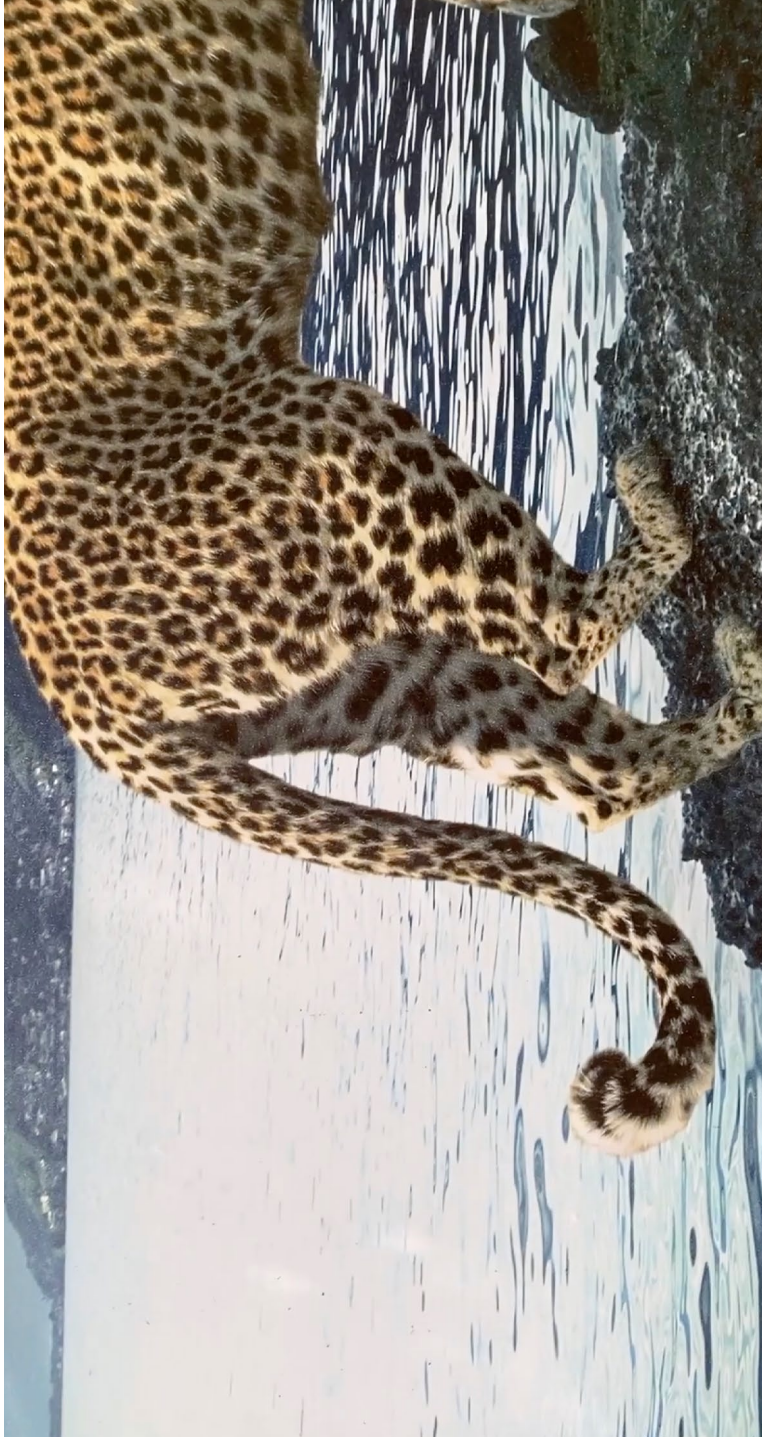


I knew that Jane Campion, one of my favorite directors, would be awarded the Leopard of Honor in Locarno. I thought about the screening of *The Piano* (1993) in Piazza Grande, about the last, haunting shot—the body of the protagonist, Ada, floating in the depths of the sea—appearing on that big screen.

Somehow my initial inspiration—Jane Campion and her cinema—remained an important presence: watching *The Water Diary* (2006; which is explicitly referred to in the title of my video essay) helped me to structure the work. I thought that I should try to give voice, literally, to the many suggestions I had collected during those days, and I did so through a narration that is diaristic, but also epistolary, a sort of “restitution” of my thoughts to the one who had, indirectly, set them in motion.

In the letter, I try to communicate the ambivalence of my experience as a body at once out of place and perfectly at ease: as I film and as I stage my presence in the images, in fact, I have to confront both my

inadequacy in filming as an artistic gesture and my familiarity, as a tourist, in looking for the “beautiful image” of the location I am visiting. In the summer of a year in which the word “overtourism” has made its way into the mainstream media, how should we consider festival visitors? And what about the consumption of water resources used to make our stay in certain places enjoyable, while others are on fire? In the video, I have tried to communicate my discomfort but also to leave room for those ways of thinking that suggest we look at such issues beyond a binarism that is, to all effects, paralyzing.



images and places



Desiderio Casarini
**MASCONO
LOCARNO**

And water, through which
all things are connected.

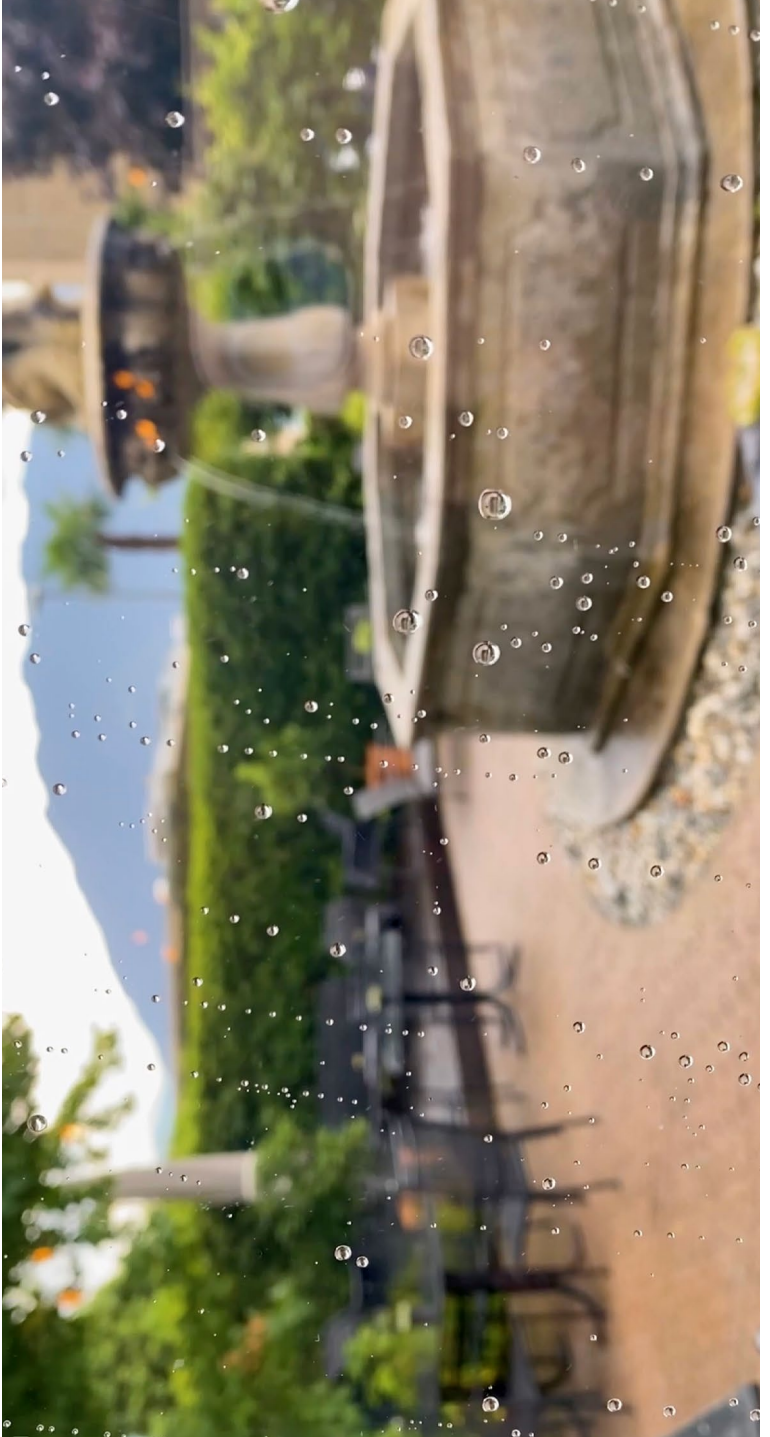


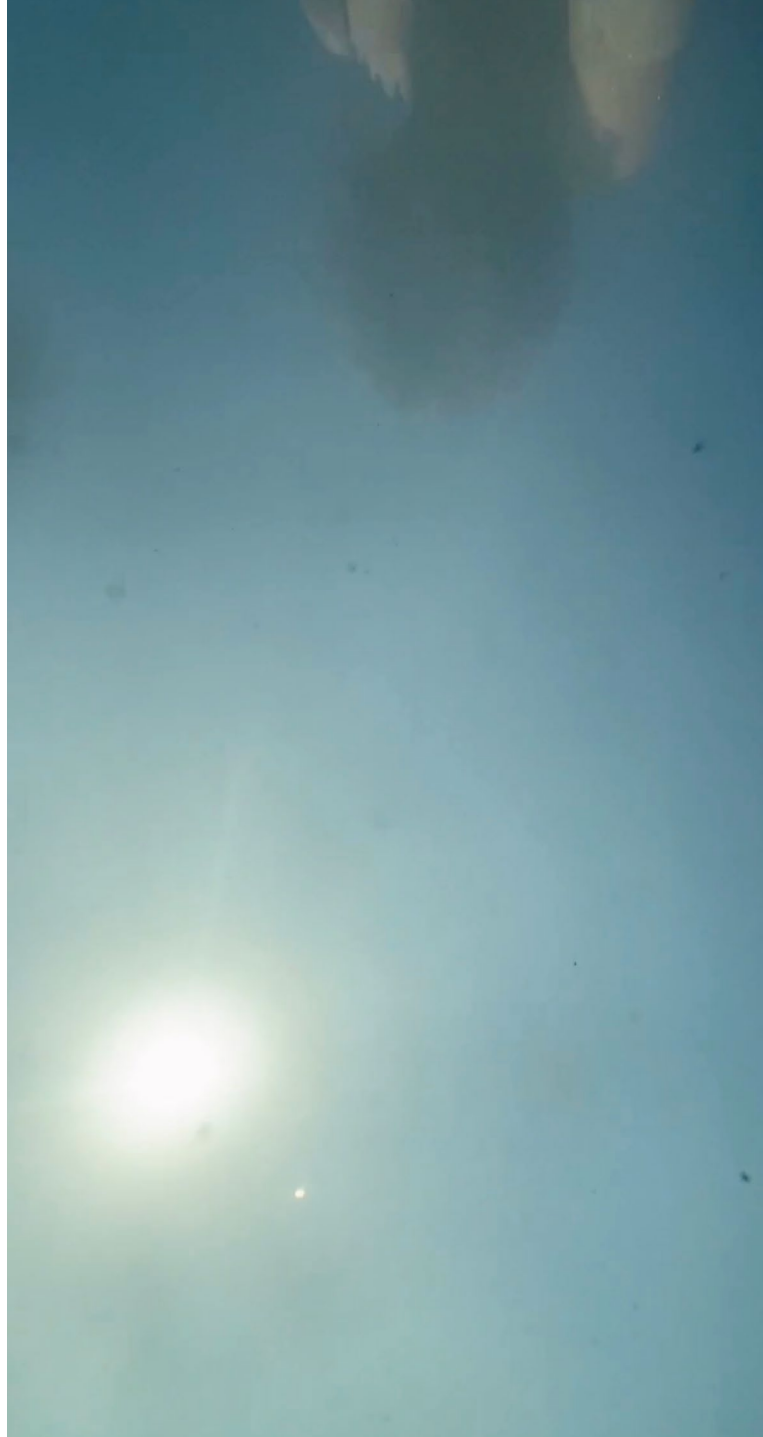
A low-angle, upward-looking shot of a tree with green leaves and dark branches against a bright blue sky with scattered white clouds. The text is overlaid on the right side of the image.

*not far from the regression some theorists think is enabled
by the cinematic apparatus.*

To consume, or to generate?







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