

Francisca Aires Mateus (Portugal), Sara Bonaventura (Italy), Davide Canali (Italy), Emanuele Dainotti (Italy), Cristiana De Marchi (Italy), Kate Donnelly (USA), Alexandre Erre (France), Daren Kendall (USA), Kenji Kojima (Japan), Magdalena Korpas (Poland), Greg Leshe (USA), Manuel Lopez Garcia (Spain), Tarlan Lotfizadeh (Iran), Carol Müller (France), Leyla Rodriguez (Argentina), Humle Rosenkvist (Sweden), Asta Tutavae (Denmark), David Schafer (USA), Mohamed Shawki (Egypt), Wenhua Shi (China), M. Daniela Torres (Mexico), Thomas Valianatos (Greece), Ilona van den Brekel (Netherlands), Hamid Waheed (Norway)



*Paadmaan Video Event* is an international periodical video event born in Tehran, Iran, seeking to explore video documentations of recent contemporary works of art (e.g. installation, performance, new media) and Video Art in general. Organized by Paadmaan Projects, the Video Event considers 'video' as its central theme.

The event emphasizes on video in the context of the art documentation, while addressing the challenges embedded within the so-called 'documentation' of contemporary art projects. Priority is given to works of art that portray these kinds of challenges, from the lens of the artist with attention to the artistic decisions made during the process of the documentation.

The archival project is done in collaboration with itinerant venues to create an alternative platform for holding a collective discourse to amplify already-existing interdisciplinary art content, and to discuss reviewing documentation of art projects in terms of representation [in addition to the video screenings].

## رویداد ویدئویی پادمان Paadmaan video event

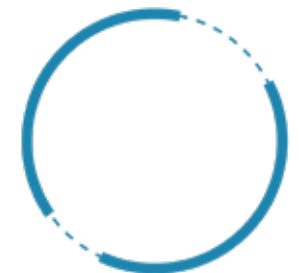
December 14, 2019 Tehran, University of Art تهران، دانشگاه هنر ۱۳۹۸ آذر ۲۳

Across Bozorgmehr St., After Valiasr Cross, Valiasr St., Faculty of applied arts, 12-14 pm

بالا تر از چهارراه ولیعصر، رویوی خیابان بزرگمهر، پردیس هنرهای کاربردی دانشگاه هنر، سالن جانشین زرگی، ساعت ۱۲ تا ۱۴

Sections:


- Video documentation
- Video Art





Selected artists

**Francisca Aires Mateus** (Portugal)  
**Sara Bonaventura** (Italy)  
**Davide Canali** (Italy)  
**Emanuele Dainotti** (Italy)  
**Cristiana de Marchi** (Italy/Lebanon)  
**Kate Donnelly** (USA)  
**Alexandre Erre** (France)  
**Daren Kendall** (USA)  
**Kenji Kojima** (Japan)  
**Magdalena Korpas** (Poland)  
**Greg Leshé** (USA)  
**Manuel Lopez Garcia** (Spain)  
**Tarlan Lotfizadeh** (Iran)  
**Carol Müller** (France)  
**Leyla Rodriguez** (Argentina)  
**Humle Rosenkvist** (Sweden)  
+**Asta Tutavae** (Denmark)  
**David Schafer** (USA)  
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## Francisca Aires Mateus (Portugal)

### Experience 3, Estendal, 2018, (3'23")

The performance presented, "Experiência 3, Estendal" is part of the project "Dzoing". This project consists in the production of a new instrument - Dzoing - and in the exploration of its sonorous and musical possibilities.

Dzoing was built with the intent of creating an instrument that could be inhabited. As it is composed by two wooden structures, cloves and strings stretched between them, Dzoing doesn't have a body - a reverberatory chamber - which transforms every room where it is installed into that vibrating space. This way, it becomes possible to inhabit the instrument.

- *Francisca Aires Mateus* (1992 in Lisbon, Portugal) completed her master's degree in Fine Art Media at the Slade School of Fine Art - University College London with Distinction in 2017. In 2015 she graduated Painting from the Faculty of Fine Arts of the University of Lisbon and received her Licentiate degree in Violin by the Associated Board of the Royal Schools of Music, London, UK.

She has recently been nominated for the Sonae Media Art Prize, which will be awarded in November 2019. In 2018 she was one of the winners of the Portuguese Emerging Artists competition and was also awarded a full scholarship for an artistic residency at the Hong Kong Baptist University. In 2016, she was awarded a full scholarship by the Calouste Gulbenkian Foundation and she was one of the winners of the Arte Jovem 2016, Carpe Diem competition.

Aires Mateus has participated in several group exhibitions, namely: I Will Take the Risk (Azan, Lisbon 2019), I am Sorry I am Late (Set Set, London 2018), BUC BOC (AVA, Hong Kong 2018), etc. She has also had solo shows such as One Centimetre Apart in Galeria Águas-Livres 8.

Aires Mateus has also developed several curation and production projects such as "São Roque", London and "Casa da Dona Laura", Lisbon, supported by Calouste Gulbenkian Foundation. These projects count with the participation of over 90 national and international artists in several group and solo exhibitions.



## Sara Bonaventura (Italy)

### Chronoscope in HK, 2018, (1'3")

"There is nothing in a caterpillar that tells you it's going to be a butterfly." R. Buckminster Fuller  
The main trigger concept is growth that incorporates degrowth (or vice versa). Chronoscope is apparently an entropic way to see the past, but what if the past tells us more about the future than we usually think? Past and future are interconnected in this fleeting present. Ephemeralization is not the answer maybe, but this ephemeral symbol, a monarch butterfly, stands for self-organizing, self-regulated, self-sufficient – but never fixed or rigid – systems in nature. It is a symbol of permanent metamorphosis. The split-screen reveals two impossible complementary visions: a chiastic structure, between a flashback and a flash-forward, that echoes around that ephemeral in between we called present.

A site specific version of my Chronoscope running up as 4th prize for the Sino NiiO Illumination Art Prizes selected by NiiO and it is screened in Hong Kong on the Tsim Sha Tsui Centre and Empire Centre facade (on a 4 x 16 m LED screen) on the waterfront everyday after sunset, from 20th of January to 19th of February for Chinese New Year.

Sound design by Von Tesla, Curated by NiiO Art

— *Sara Bonaventura* is an Italian visual artist. As independent videographer she has been collaborating with performers and musicians, directing clips, adv, curating visuals in clubs. Her video works have been screened worldwide; at the Anthology Film Archives, NewFilmmakers NY series, for Other Cinema at San Francisco ATA Gallery, at the Ann Arbor Film Festival, the Miami New Media festival, the LA Echo Park Film Center and more. She won the Veneto Region Award at the 10th Lago Film Fest in 2014 and a merit for the 2019 Sino per NiiO Illumination Art Prizes, with one of her work displayed in Hong Kong in one of the world biggest public screen; she has been selected for several residencies, ie in 2016 by Joan Jonas at Fundacion Botin (Spain). Recently selected for the ISEA 2019, the International Symposium for Electronic Arts, in South Korea. She is currently working on her first feature film, Forest Hymn for Little Girls.

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**Davide Canali** (Italy)

**Cyclamen, 2018, (9"7")**

A short film about man, born from the interaction between the external world, in which he moves and relates, and the inner world made of pains, desires and resilience.

— *Davide Canali* born in Anagni in 1981. His predisposition for art studies led him to attend the Academy of Fine Arts in Frosinone, where he graduated in 2004 with a thesis on Theory and the mass-media approach in relation to the art world. Although his main interest is directed towards photography and video, he studied sculpture in the Academy, also attending courses at the Academy of Carrara, where he experimented chalk practice and marble processing. He has started to produce short artistic videos from 2015, which are very conceptual and effective in their content.

Consistent with his thinking and his choices, the theme concerns the drama of the human condition, a reflection on the migration of peoples, which he defines in his blog as the bondage in all its expressions. From 2017, some private passages, inspire him in the production of a series of courts on Man, resulting from the interaction between the external world, in which he moves and relates, and the internal world made of pains, desires and resilience. During his study and research trips in Africa (Morocco) and in Europe, its reportage-denounce were made in suburban areas, where social contrasts are more evident, manifesting an indignation towards all forms of human exploitation in his shots.

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## Emanuele Dainotti (Italy)

### Cutting Edge, 2018, (3'32")

On 5 May 2004 the Fondazione Nicola Trussardi presents the piece Untitled (2004) by Maurizio Cattelan that is specifically conceived for one of the most significant spots in the Milano's history: Piazza XXIV Maggio. Less than forty-eight hours after its installation, the bricklayer Franco De Benedetto destroyed the sculpture, which was to have remained up until June 6.

— *Emanuele Dainotti* (b. Milano, 1987. Lives and works in Antwerpen, Belgium) is an Italian artist and filmmaker. His videos and video installations have been shown and awarded in expositions and festivals such as Museum of the Moving Image (USA); Louvre Museum (France); FIVAC (Cuba); Museu de Arte Moderna do Rio de Janeiro (Brazil); XIV Mostra internazionale del video d'autore Avvistamenti (Italy); Salón Internacional de la Luz (Colombia); Festival Miden (Greece); Fonlad (Portugal). In 2018 he won the "International Competition for the Intermedia Artwork" organized by the Academy of Fine Arts in Kraków, The Faculty of Intermedia and the Foundation for Development of Intermedia Artwork. In 2019 a jury presided by Anish Kapoor awarded him with the "Now You See Me award" at Louvre Museum in Paris.



## Cristiana de Marchi (Italy/Lebanon)

### Doing & Undoing. Motherhood, 2014, (4'40")

In ancient Greece Pharmakos was the ritualistic sacrifice of a scapegoat, consisting in the expulsion of an individual, the Pharmakos, in order to gain a collective purification. Therefore, the Pharmakos is at once the outcast and the rescuer. Motherhood explores the dichotomy of exclusion/inclusion, sacrifice/salvation, through a juxtaposition of presences: the victim and the executioner, the witness and the mother, to symbolize all possible emotional attachments to all the involved roles.

— *Cristiana de Marchi* received her MFA with honours in Archaeology from The University of Turin, Italy. Cristiana's work explores issues related to identity, displacement, belonging and the porous borders that separate regions, while allowing contact.

Her solo and two-persons shows include "The Illusion of Summer" (2019); "Coincidenze" (2018); "La Sindrome di Penelope" (2017); "Wunderkammern Effimere" (2017); "Melting the Sky" (2016); "Contrappunti" (2014); "My Country" (2014); "Weaving Gaps" (2013).

Group shows include: The Arrangements of the Soul in the Universe, Langgeng Art Foundation (2018); Approaching the Border, Ringling Museum (2017); Bordes/Borders, Mexican Cultural Institute (2017); First Yinchuan Biennale (2016); Santa Cruz Biennale (2016); Second Culture of Peace Biennial (2016); Re-mapping, Digital Marrakesh (2014); EcransMed: Screenings from the Mediterranean (2014); Making Space, Body as Woman, Parallel event of the Singapore Biennial (2013).

Cristiana has been a resident artist at the University of Cincinnati (2018-19); Vermont Art Centre (2018); Artists' Village, Yinchuan (2016); Rijksakademie and Santa Fe Art Institute (2014); The University of the Arts, Philadelphia (2012).

In 2015, de Marchi was awarded the Italian "Premio ORA" and in 2017 her work received the "Best 15 Award" (Turin, Italy).

She is a graduate of the Salama bint Hamdan Emerging Artists Fellowship.



**Kate Donnelly (US)**

**This May Take A while, 2013, (2'46")**

How much of our identity is formed by where we live—our home, communities, culture? Can we sever our connection to place and transform completely? Can we float, unattached, free from the weight of place and history? Can we recover or remake our identity? This performance explores the idea of self and place as inseparable and examines the often cumbersome nature of this relationship.

— I am an artist and educator working at the intersection of feminism and care. Synthesizing documentary, conceptual, and surreal forms, I explore notions of fragmentation, constructs of happiness, ageism, and feminist consciousness through performance, installation, sound, and video. With a focus on the reproduction and position of women in the role of caregiver, I use humor as a central device to disrupt sentimental notions of the labor of love. I received my MFA from Vermont College of Fine Arts and BFA from Rhode Island School of Design. My current endeavors include the founding of the artist run space Snake House in Burlington, Vermont and Single Channel, A quarterly event highlighting the history, practitioners, and genres of the moving image and time based media through collaborative viewings and discussions.

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## Alexandre Erre (France)

### Ferragosto, 2019, (3'5")

This video is about making links and bridges between the present and the past, between reality and fiction.

The entire clip was filmed in Nouméa (New-Caledonia) during the day we voted for the Independence referendum from France. As it was such a day of major importance for each and every one, we were all gathered in places and homes, and every person was holding their breath during the whole day in wait for the results, leaving the city streets completely empty. Cities in Italy are left vacant the same way when comes the day of the Ferragosto, the celebration of the Assumption, with everyone leaving the towns and the hot summer air that fills every corner for some freshness by the sea. The soundtrack for this work comes from the movie "Il Sorpasso" which happens to take place during the Ferragosto in Rome. I wanted to draw a parallel and create a fiction between these two situations where on one hand, people leave the city for summer vacation, and on the other hand, people abandon the streets out of fear because they don't know what the future is made of. The similarity between the movie and my video is further enhanced by the black and white images and further more because of the architecture aesthetic that looks just like the movie's. It is crucial for me in my work to subvert the expectations of the spectators, leaving them think for a while that what they watch is an upbeat video with plain city views, and then explain the meaning behind these images. The viewer is driven through the town's husk alone, inside a ghost car that we can only hear skid painfully. All the inhabitants are hidden as the most important political vote for the future of the country takes place. I wandered in my hometown, filling the gaps with my camera and recording what only a few saw that day: history unfold.

— **Alexandre Erre** is a Paris based artist. He was born in 1990 in New-Caledonia where he lived for about 17 years. He studied at the École Supérieure d'Art et Design de Grenoble and then at the École Nationale Supérieure d'Arts de Paris-Cergy

Through the use of installations, sculptures, videos, photographs, interventions in public spaces, performances and engraving, he dissects the codes and norms to question and create memories, tales and fictions.

Alexandre Erre's practice revolves around his native island, New-Caledonia, and broadly speaking around the processes of exotisation, racializing, gendering, domination and cultural hierarchy. His questioning, at the crossroads of gender, sexuality and community, leans on his personal background and summons his insularity and his diasporic status.



## Daren Kendall (US)

### **Mercurial Pursuits, 2019, (4'25")**

A black urn on the floor and a light on the wall constitute a work station for phenomenological research at Arts Letters & Numbers in Averill Park, NY. I proposed to investigate whether people from separate disciplines could take flight together when told to 'Listen Deeply' to one another. I recorded one musician and one visual artist as they worked to find a discursive space between them with respective tools in hand. The event was repeated with multiple individuals until the wall took flight. I combined footage from the first and final performance as a final Mercurial gesture and to draw out the imaginative space between them.

— I was born in Buffalo, New York, and currently live and work between upstate New York and Norman, OK where I am Assistant Professor of Sculpture at the University of Oklahoma. I received an MFA from Cornell University, Ithaca, NY, and a BFA from the College for Creative Studies, Detroit, MI. I have had solo exhibitions at the Fred Jones Jr. Museum of Art in Norman, OK; Mansfield University, Mansfield, PA; Margaret Thatcher Projects, NYC; and Caren Golden Fine Art, NYC. I was awarded the Cultural Connections Fellowship in Clermont-Ferrand, France; the Barstow Artist-in-Residence at Central Michigan University; Saltonstall Residency in Ithaca, NY; and the John Hartell Award from the College of Architecture, Art & Planning at Cornell. I have collaborated and performed with musicians, artists, and colleagues at Cornell University, Central Michigan University, Mansfield University; Virginia Commonwealth University; the University of Oklahoma; and Locust Projects, Miami, FL.



## Kenji Kojima (Japan)

### Techno Synesthesia: Withering Tulips Three Scales, 2018, (7'54")

The project "Techno Synesthesia" is an experimental artwork as a new evolution of the 21st century pursuing the fusion and compatibility of senses through technology and art concept. The video work expresses relations between visual, music and time what we listen to our sense of sight and visualize time perception through art and technological experimentation. The artist treats binary as fundamental art materials like medieval artists handled pigments. The algorithm divides 84 grids of a material video image and takes out the top 5 differences in shade and light in every second. The color values of the grids are converted to musical notes and played the music. The music does not follow any past musical aesthetics. At the same time, the algorithm draws lines from the grid's XY locations and memorizes the time for the Z axis. The points contain the time that makes 3D wireframe and turns 360 degrees. The drawing of thought experiments visualizes the existence of spatiotemporal points. "RGB MusicLab App" programmed by the artist in 2007 is the basic technology of this project. A cyborg is a radical evolution of physical extension that uses science and technology in 21st-century. We have evolved extremely slow to recognize the surrounding environment by sensory organs such as visual, auditory, tactile, and others, and realized them as reality. However, we have not known how we perceived our environment and boundaries of sensory information, and how we handled them and chose our actions. What was the difference between human beings and deep-sea creatures have evolved distinguishing information from the outside world? At the beginning of the 20th century, painter Kandinsky and composer Scriabin explored the common information of visual and auditory with artistic expressions. Techno Synesthesia inherits the predecessors and considers the fusion of multiple sensory organs by computer technology.

- *Kenji Kojima* has been experimenting with the relationships between perception and cognition, technology, music and visual art since early 90's. He was born in Japan. He moved to New York City in 1980. He started to paint egg tempera paintings that was medieval art materials and techniques for the first 10 years. His paintings were collected by Citibank, Hess Oil and others. A personal computer was improved rapidly during 80's. He felt more comfortable to digital expressions than paintings. In early 90's he switched his art work to a computer. His early digital works were archived in the New Museum - Rhizome, New York. He developed Techno Synesthesia application "RGB MusicLab" in 2007. He has created an interdisciplinary art work "RGB Music" series exploring the relation between visual and audio sensibilities. His Techno Synesthesia series exhibited in New York, and media art festivals worldwide, including Europe (Berlin, Bourges, Canary Islands, Cologne, Copenhagen, Jyväskylä), Brazil (Belo Horizonte, Rio de Janeiro, Sao Paulo), India (Shillong) and online art exhibitions (FILE 2010, ACM SIGGRAPH 2015).



## Magdalena Korpas (Poland)

### Liquid Rooms, 2017, (1'34")

This video is about mental illness: borderline personality disorder.

— *Magdalena Korpas* is a classically trained screen and stage actress based in London. Starting her career in Parisian theatres, she has been quickly noticed by casting directors & producers and that was her ticket to the cinema industry. She acted in feature & short films as well as in tv shows, commercials and plays. Following creative opportunities she moved from Paris to Los Angeles. From Los Angeles to London where she's currently living & working. In 2012, she started her career as a filmmaker & visual artist: Magdalena was the protagonist and co-director of the film "Soixante-dix" which was screened at Cannes Film Festival. In 2016 her film "Jalousie" was selected for LGBT Film Festival in Warsaw. The same year, she won a photography prize in Gdynia. She also has an impressive experience as MC (f.ex. Parisian experimental Performance Festival - Dimanche Rouge), as a film jury (Festival de St.Maur, France) and as presenter (min. Polish Film Festival in Los Angeles, USA).

Magdalena has earned a Master's degree in Theater from the Sorbonne University. She also holds a BA in Philosophy from the Polish Institute of Philosophy in Paris & BA in Photography from YMCA, Photography School in Gdynia (Poland). Magdalena has studied acting at several institutions including Studio Pygmalion School and Compagnie Le Vélo Volé School directed by François Ha Van. She also pursued many professional acting workshops such as the Shakespeare Acting Method, the Stanislavski Method taught by François Clavier, the Course du Corps à L'âme by Nirupama Nithyanandan, L'atelier Théâtre by Monique Stalens, Bob McAndrew to name a few. Magdalena speaks fluently Polish, French and English.



## Greg Leshé (US)

### Personal Gravity series – Drag Hoist, 2004, (6'20")

My work addresses conditions of loss in specific personal, social and psychological dimensions. I wish to engage diverse audiences by channeling some remainder of loss into a creative action. The artwork functions as a beacon, a signaling object, a surrogate force meant to engender awareness about some destructive condition in a past or present life. Drag Hoist is a self-performed recorded action in a wilderness area by my home in South Orange, NJ. It depicts the optical and auditory effects of dragging a video camera through wooded grounds and up into a dead tree that I've positioned myself under. A long rope is draped over a branch high up in the tree's remains, tethering and extending my body to the camera. Lying down facing the sky I become the emotional engine and mirroring source of the camera's experience as it is dragged along the ground and hoisted upward. Through sympathetic gesture and ritual I ascend upward into the tree in a series of spinning, flying and falling actions. The camera is my body-proxy enduring the repeating effects of weightless ascent, vertiginous spinning and gravitational falling / crashing. The work represents a residual psychic portrait, portraying dreams of life-defining experiences in aircraft, and a challenged relationship with a fierce aviator father.

— *Greg Leshé* is an interdisciplinary artist, photographer, educator, and curator. His autobiographical works explore dreams, memories, life-defining events, and experiences with family, aviation, manual labor, masculinity, violence, obsession and loss. He has been designated a distinguished artist for his work in photography, video and performance by the New Jersey State Council on the Arts, Department of State. His art and emergent culture projects engage diverse audiences and are exhibited internationally.

Leshé earned a BFA in sculpture and photography from Alfred University and attended New York University and the International Center of Photography, receiving an extended MA degree in photography and interdisciplinary art through their combined program. Greg is currently developing a new project, *The Visible Wind Connects Us*, an immersive kinetic public sculpture utilizing hundreds of windsocks – designed to elevate awareness about climate change and the effects it will have on wind as a vital yet undervalued resource. In 2020 the work will be installed within a dynamic community space in Haikou City, Hainan China.



## Manuel Lopez Garcia (Spain)

### Contingency, 2018, (6'34")

'In early summer, a trunk appeared on the shore of the beach. Since then, I can not stop thinking about the places it crossed, neither the time it took to a seed to grown, die and arrive here.'

'Contingencia' was a site-responsive action performed on October 17, 2018, at Daimuz Beach (Valencia, Spain), between 10:16-10:23 am.

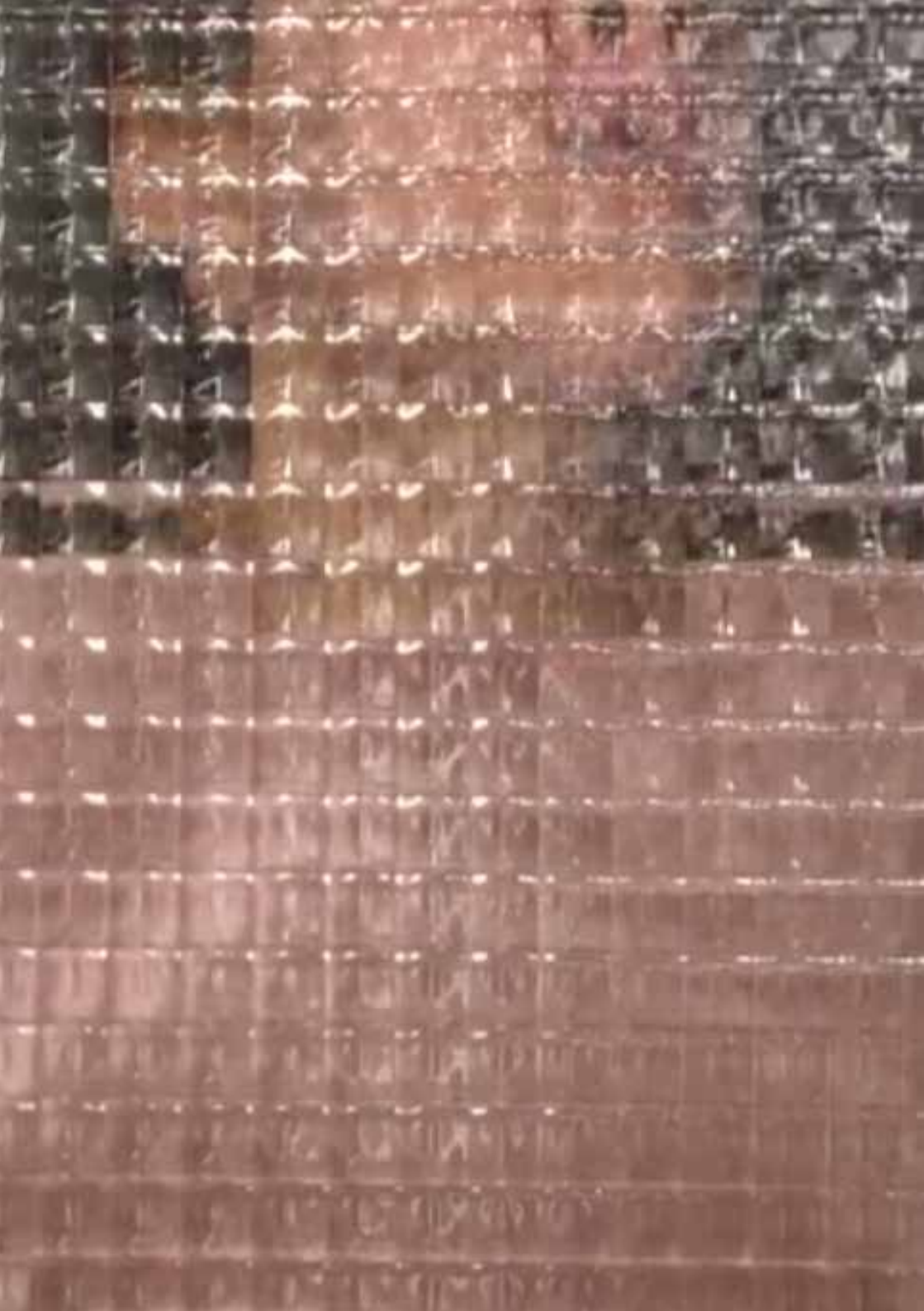
In this work, contextual factors external to the body define probabilities and possibilities, demarcating the development process of the action.

The poetical potential of the performative situation is explored as a continuous dialogue with chance through time.

— *Manuel López* was born in Lanzarote and lives in Daimuz, a small village in the Mediterranean Coast of Spain. His work explores intersections between body, context and time-space through performance art, video and sound.

He has a Master in Visual and Multimedia Arts and a Bachelor of Fine Arts from the Polytechnic University of Valencia, and graduated in Music from the Conservatorio Profesional de Música Josep Climent.

López has presented his work in several European and South American countries, the United States, and Iran.



## Tarlan Lotfizadeh (Iran)

### Slaughterme, 2018, (8'18")

Slaughterme is a video performance I made when I was invited to attend a show with a group of German artists in Germany. ("Mein Reines Schwein Sein" - Mainz - Germany - April / May 2018) They were concerned about the condition of pigs and the violence against them in Germany. My concern, however, was the condition of human beings and the violence against us as humans in my own country. The unfathomable gap between me and other artists was not something to be ignored. I decided to perform a dramatized version of my childhood game, in the years of Iran-Iraq war, that I used to play with my little sister. And the game was like pushing our faces hard against the glass door in our house to look like a pig!

— *Tarlan Lotfizadeh* is an interdisciplinary artist living and working in Tehran, she's got her B.Sc. in Solid-state Physics. Her passion for physics leaves an explicit trace on her projects. There is generally a scientific, factual or statistical aspect to her projects even in intimate or autobiographical projects of her. She doesn't limit herself to a specific discipline and chooses the medium in accordance with each project. Research and processes comprise a significant part of her works. She has exhibited her works in local and international shows since 2012.



**Carol Müller** (France)

**Hahmajärvi, 2017, (4'19")**

Around the lake of Arteles, in the cold and snow of December, I walked and took photos. The oblique, winter light of Finland delicately etched the countryside in a manner that is foreign to France's zenithal rays. I chose to capture my contemplations in a photographic method that, in certain aspects, is reminiscent of cyanotype. I created a film of six images, Hahmajärvi, that stretches out over 10 minutes and fully renders the imperceptible transformations of the landscape that I observed every day at Arteles. Even if the predominant sentiment is that of stasis, the visual voyage is permanent, ever changing. It speaks of a grand, fluid, sketch that unfolds in its own order. The film keeps the footprints of its photographic origin.

— The main roots of my artistic production is photography in all historical or digital shapes. However, my production is polymorphous and also encompasses drawing as well as installation and new media (video, multimedia installation). Obsessively bound to painting and its synthetic expression, my path as a French visual artist has developed in dialogue with numerous other disciplines. Through many artist residencies in the north of Europe (Iceland, Norway, Finland, Lithuania, Latvia, Russia), in quite remote areas, I develop a conscientiousness of fragile ecosystem and human challenge. The question of the landscape is the foundation of my artistic approach and I have kept pushing it in new directions.

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**Leyla Rodriguez (Argentina)**

**Homeless, 2017, (5'14")**

Homeless, 2017, takes up the method employed in Interior Season and shows a succession of shots of colourful tablecloths in the urban space. To the accompaniment of a melancholic air on the lute, the film begins with a track across a glittering blue sea, in which a seal is bobbing up and down in the sun. Occasionally interrupted by shots of the rain forest and a passing mountain landscape, to the rhythm of the music various coloured tablecloths are shown on walls, dustbins or skips in various cities at various times of the day or night. The tablecloths are pasted like posters to walls in the public space and demonstrate their aesthetic affinity to their mostly colourfully painted background. Sometimes the places repeat themselves, but as in a movement that turns and whirls ever more quickly about its own axis, their context blurs and in the end allows only the colourful tablecloths to be clearly recognized. They become the ambassadors and commentators of their surroundings and spring from a tradition that developed in Argentina during the dictatorship, when walls in the cities were pasted with white posters bearing the black outlines of missing friends and relatives. From this childhood memory, the wall in the city impressed itself on the artist as a medium of communication and, like the tablecloths, runs like a thread through all her films. The tablecloths themselves were leftovers from the former East Germany, a country that no longer exists. Created to protect or adorn tables, they have become pictures and ornaments for the urban space and point to something that is gone forever. The closing sequence in Homeless shows a figure in a pink quilted jacket and ass's head mask waving two of the tablecloths, repurposed as flags, back and forth, before finally leaving them outside a heavy locked door.

— *Leyla Rodriguez* was born in Buenos Aires and lived in Frankfurt, Madrid, Berlin and Leipzig. She enrolled at Hamburg University of Applied Sciences. Currently she lives and works in Hamburg/Germany and coordinates the Galerie Genschler program. Her interventions in the public space through temporary textile installations, objects and videos have been exhibited in numerous galleries and shown at film festivals worldwide. Recent exhibitions include The MACRO Museum of Contemporary Art of Rome, Rome (2018), State Hermitage Museum St Petersburg, Russia (2017), Das Esszimmer, Platforms at Art-Athina, Athens (2016), MuVIM Museu Valencià de la Il·lustració i la Modernitat, Valencia Spain (2015), Peruvian & Nord American Cultural Institute of Cusco, Peru (2014), Takis Katsoulidis Engraving Museum, Messini Greece (2013), Kunstverein Rostock, Rostock Germany (2013), The Armory Center for the Arts, Pasadena USA (2012), Tromsø Kunstforening, Tromsø Norway (2011) and the Hirshhorn Museum, Washington D.C. USA (2011). She was the recipient of The Kraft New Media Prize in 2011.

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**Humle Rosenkvist** (Sweden) + **Asta Tutavae** (Denmark)

**Dinner for Two, 2017, (8'54")**

'Dinner for Two' is questioning the idea of the collectivity and solidarity, how doing stuff together actually can complicate rather than favour the individuals act of doing. In this act of eating you have to be in complete sync, to be aware of your partners moves and needs.

— *DuoDuo* is an artist duo formed in 2017, by Asta Tutavae and Humle Rosenkvist. The Duo have shown their work at Kunstneres Hus (Oslo, Norway), West Dean Arts and Craft festival (Chichester, England), Gallery Blunk (Trondheim, Norway), Gallery Leoparden (Uppsala, Sweden) and Rymd (Reykjavik, Iceland)

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## David Schafer (US)

### Always the Sun, 2016, (1'42")

This is a short documentation of "Always the Sun", a two channel sound work and sculpture. Channel one is comprised from a spoken word version of Michel Foucault's "What is an Author" that is cut up into over 150 short individual phrases. Channel two is comprised from Karlheinz Stockhausen's composition "Kontakt", that is cut up into 100 individual short sections. Both channels are randomly selected and emitted simultaneously generating a live sound collage. Each time the tracks change, processed images of Stockhausen and Foucault portraits change on the iPod screens.

— *David Schafer* is a visual and sound artist based in Los Angeles. Schafer's architecturally scaled sculptures evoke industrially produced artifacts and utilitarian objects. Often incorporating sonic elements, his work invites viewers to consider sculpture as a staged experiential event. Research provides audio, visual, historical, and architectural material that is sampled, reframed, and layered. His work references the structural and socially conforming conditions found in the built environment and language.

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## Mohamed Shawki (Egypt)

### Five BY Five, 2019, (5'15")

It about creating new relations with the place through a room that located somewhere in the city. Three characters entering the some room in different time of the day.

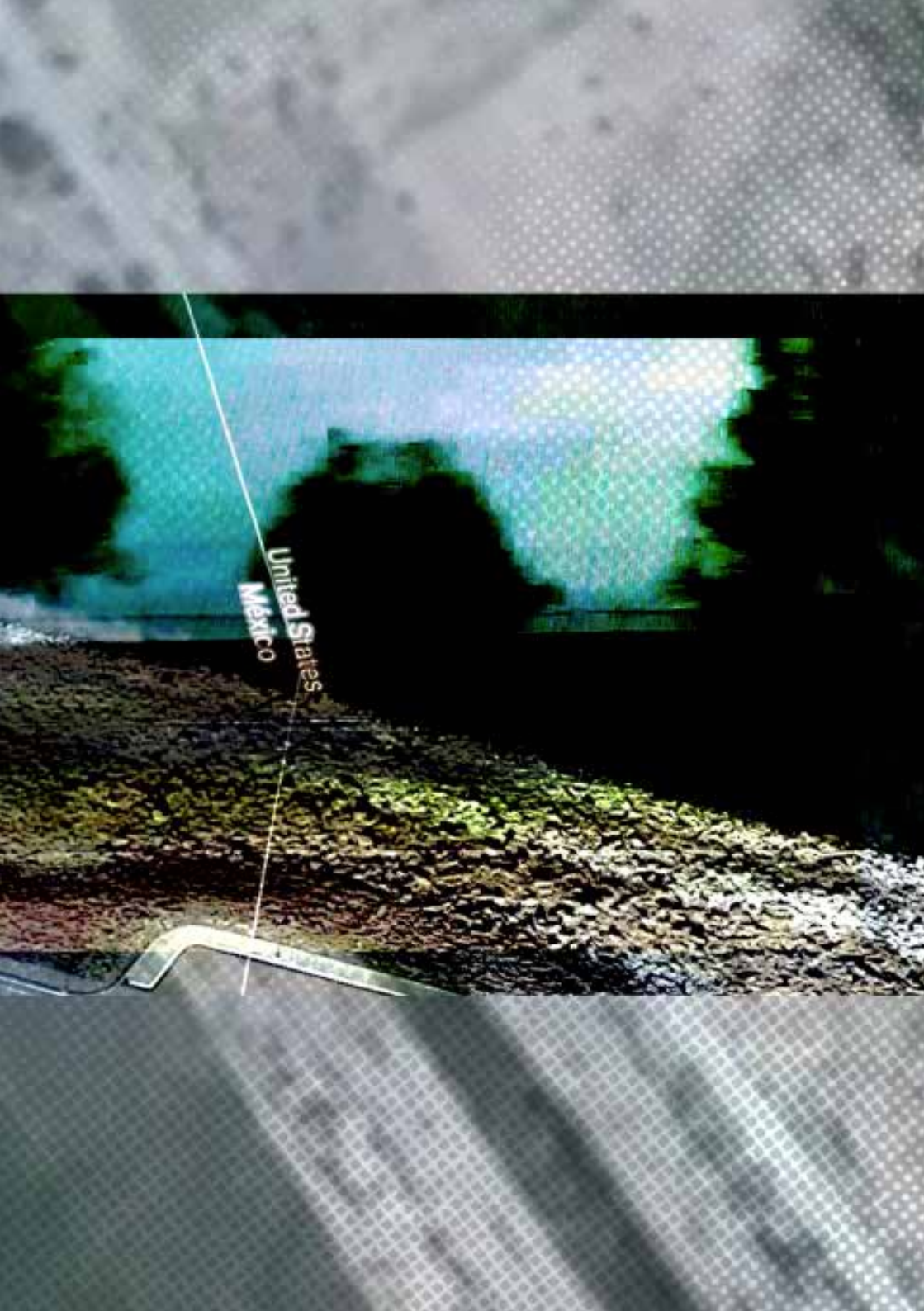
—*Mohamed Ismail Shawki* (aka Ismail,) an Egyptian-based visual artist. He is graduated from the high institute of cinema in Giza, Egypt. Ismail works with a variety of mediums, whether installation, photography or street art. In addition to this, he co-founded the street art group Monalisa brigades in 2012. Ismail has been an active street artist since 2010. He has both worked and volunteered in arts and cultural development since 2010. His artistic practice is mostly inspired by the Cairene street scene, whether in context or content. He prefers to work in the street rather than confine himself within a studio.

## Wenhua Shi (China)

### Gutai, 2019, (7'32")

Wenhua took on a radical use of single frame image capture and examines his strange and familiar hometown in China, which he has been away from for nearly two decades. The film title comes from postwar Japanese avant-garde artist group Gu-Tai. The kanji (Chinese) used to write 'gu' means tool, measure, or a way of doing something, while 'tai' means body. The film is the result of intense looking and seeing what might not be there.

— *Wenhua Shi* pursues a poetic approach to moving image making, and investigates conceptual depth in film, video, interactive installations and sound sculptures. His work has been presented at museums, galleries, and film festivals, including International Film Festival Rotterdam, European Media Art Festival, Athens Film and Video Festival, Ann Arbor Film Festival, International Short Film Festival Hamburg, Pacific Film Archive, West Bund 2013: a Biennale of Architecture and Contemporary art, Shanghai, Shenzhen & Hong Kong Bi-City Biennale of Urbanism, and the Arsenale of Venice in Italy. He has received awards including the New York Foundation for the Arts, the New York State Council on the Arts, and Juror's Awards from the Black Maria Film and Video Festival, NJ, USA and Festival Silhouette, Paris, France.



## M. Dianela Torres (Mexico)

### Peri-feria, 2017, (2'19")

Recorded with a cell phone on the US-Mexico border, "Peri-feria" blends landscape footage with distorted images from Google Maps screenshots, separating, uniting and blurring a sense of borders and limits.

Additional image: Lorena Cruz & Google maps.

— *Mariana Dianela Torres* is a producer, filmmaker and audiovisual researcher from Mexico City interested in experimental cinema. She studied Communication Sciences with a specialization in Audiovisual Production at the Faculty of Social and Political Sciences at the National Autonomous University of Mexico (UNAM). Her work has been exhibited in Mexico, South America, USA and Europe.



**Thomas Valianatos** (Greece)

**Trumptard, 2019, (6'45")**

"Trumptard" is a new media art project based on live visuals. The aim of the project is to create experimental, audio reactive & real time graphics & animation via various techniques and mediums, such as generative art, live visuals, VR, depth cameras, digital & analogue synths, midi controllers. When someone's stupidity transcends his ignorance. What will happen if we clone Donald Trump? or maybe it's already happening... What if we were trying to distort Trump's face, for understanding his thoughts...This project addresses Donald Trump's ideology. It takes his face or his speeches as a primary input source and finally, creates an interactive artwork in which POTUS is under criticism.

— *Thomas Valianatos* is lecturer in Digital- Graphic Arts in the Department Of Audio & Visual Arts in Ionian University, since 2010. He studied painting, illustration and animation in Athens School of Fine Arts. He has also a Master degree in Digital Arts from Athens School of Fine Arts. He is an audiovisual artist over 20 years. His art works have been presented at various international festivals and art exhibitions and in various publishers and advertising films in Cinema & TV Companies.

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**Ilona van den Brekel** (Netherland)

**HALL06 – real encounters in times of hyper-connectivity, 2018, (6'8")**

This documentary was produced to visualize the work of the artist collective TAAT, while discussing, organizing and building HALL06 in Zurich Switzerland. HALL06 is the 6th subproject of the long term project HALL33. In which the collective TAAT (founded by architect Breg Horemans and theatre director Gert-Jan Stam) is both exploring and practicing the idea of 'architectural dramaturgy'. Previous to HALL06, HALL05 was presented in Ghent (BE) and HALL04 in Berlin (DE), respectively in collaboration with Design Museum Ghent, Campo Arts Centre and DAZ (German Architecture centre). TAAT's oeuvre has rapidly developed with projects like KHOR II, BOKRIJK SENGU and PSSST as well as with the Theatron and Disposition workshops, putting sensory space at the core of an intersubjective practice.

HALL06 further investigates the architectural dramaturgy of a meeting without words. The project aims to intensify the sensory experience of this theatrically constructed meeting, within both an urgent social and a culture historical context. HALL06 is designed and realized within an 'offline open source process'. The elements transdisciplinary, Do-It-Together (DIT), experience driven and co-creation, which already manifested themselves in the first three HALL's, will be the essential components in the development and execution of the second phase.

— After working as the head of a human resources department for 13 years I decided to follow my dream and started my studies at the Art Academy.

I graduated in 2009 at the fine art department of the MAFAD institute in Maastricht. Ever since I have been working as a visual artist and organizer of cultural events.

My work evolves from ordinary everyday experience, something you've seen, heard, read, etc.. It is not planned, but develops from an impulse in daily life. An image comes up in my head and sticks with me.

The themes around which my works evolves from come from basic experiences from daily life. It is about looking, be and become aware, changing positions in different situations.

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## Hamid Waheed (Norway)

### **We're Going to Meet (Framing in Three Scenario), 2018, (4'40")**

Video piece containing footage from "Je, Tu, Il, Elle" (1974) by Chantal Akerman and documentation from a performance work the artist did during an exhibition event at Sorenskrivern in Kabelvåg, Norway.

— *Hamid Waheed* is an artist currently based in Oslo, Norway. He works with the moving image, as well as utilizing writing and performance. The work often emphasizes characterization, absurdity and queerness as methods of investigating social/physical structures, with a particular interest in history and archived data. Film projects are initiated through 'Verbal Film', often in collaboration with other parties. Aside from this, a practice in curating video works is ongoing through the collective 'HÆRK'. He has a BFA in Moving Images from Nordland College of Art and Film.

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