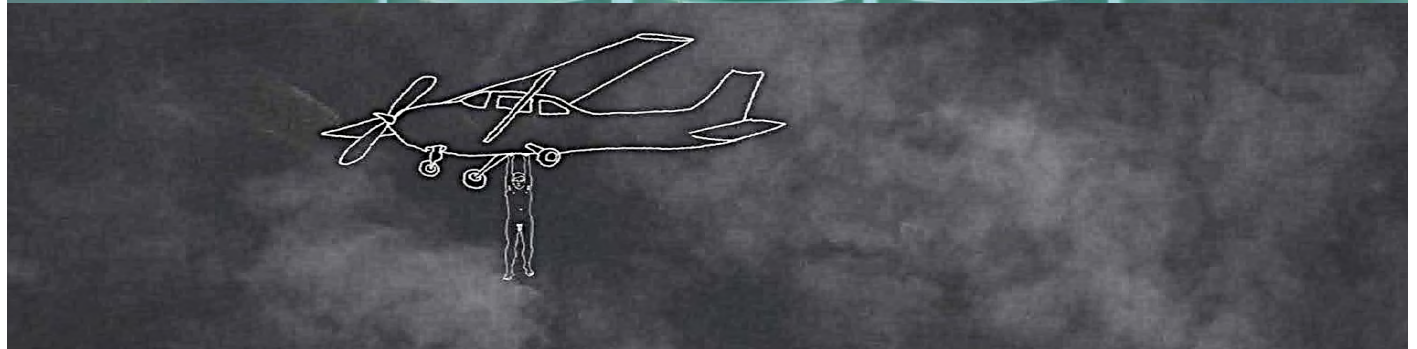


Blue Magpie  
Experimental Film  
Series/Taiwan  
台灣藍鵲實驗影展



September 27, 2017 - January 3, 2018



NCTU Cinema for the Arts

交大人文電影院



Blue Magpie Experimental Film  
Series/Taiwan  
台灣藍鵲實驗影展

September 27, 2017 – January 3, 2018

Humanities Building 2, NCTU Cinema for the Arts (HSS2/326) Film  
Screening Schedule (Free Admission) 3:30pm & 6:30pm

播映地點：國立交通大學光復校區 人社二館 交大人文電影院  
(HSS02/326)

播映資訊：自由入場，每單元場次時間為當天 15:30 與 18:30

# SCHEDULE

**9/27/2017**

## **ZANY EXPERIMENTAL ANIMATION AND MONTAGE**

- M. Woods, THE DOCTOR IS IN (Digitized Mechanomorphic Consciousness Landscape #5) (USA 2016) 00:02:26
- Adrián Regnier Chavez, A. (Mexico 2015) 00:07:13
- Adrián Regnier Chavez, U. (Mexico 2014) 00:04:40
- Naween Noppakun, WE LOVE ME (Thailand 2017) 00:13:00
- Paul Wiersbinski, FLY HIGH OR I FLY ABOVE YOU (Germany 2016) 00:07:00
- Victoria Karmin, EXTRATERRESTRIAL (Mexico 2015) 00:15:00
- Deborah Kelly, BEASTLINESS (Australia 2011) 00:04:32
- Jean-Michel Rolland, CARS MELODY (France 2011) 00:05:32
- Marcantonio Lunardi, UNUSUAL JOURNEY (Italy 2017) 00:03:22
- Marcantonio Lunardi, THE CAGE (Italy 2016) 00:05:47
- Marcantonio Lunardi, ANTHROPOMETRY 154855 (Italy 2016) 00:03:36
- Martin Sulzer, WETWARE (Germany 2017) 00:04:30
- Przemek Wegrzyn, SECURITY MEASURES (Poland, 2015) 00:05:55
- Bob Georgeson, WHY IS THIS HAPPENING? (Australia 2015) 00:07:31

**10/18/2017**

## **THE BODY—DANCE AND HAPTIC VISUALITY**

- Anouska Samms and Sofia Pancucci-McQueen, THE BATHS (UK 2014–2016) 00:01:27
- Mark Freeman, BODY WITHOUT A BRAIN (US 2014) 00:06:50
- Mark Freeman, BODY/BAG (US 2017) 00:02:45
- Jean-Michel Rolland, THE RACE/LA COURSE (France 2013) 00:03:45
- Suhrke/Skevik: Hilde Skevik and Ellen Henriette Suhrke, TRANSACTIONS #1 (Norway 2011) 00:03:44
- Nishat Hossain, 45 MINUTES (USA 2016) 00:10:00
- Suhrke/Skevik: Hilde Skevik and Ellen Henriette Suhrke, TRANSACTIONS #2 (Norway 2011) 00:05:42
- Luna Rousseau/Nathan Israel/Thomas Israel/Kika Nicolela, THE MUD MAN/L'HOMME DE BOUE (Belgium 2017) 00:10:02
- Pete Burkeet, MANNEQUIN (USA, 2017) 00:07:58
- Jeremy J. Quinn, DIRGE (USA 2011-2012) 00:09:47
- Jeremy Newman, LIVING THINGS (USA 2013) 00:13:00

**11/1/2017**

## **MUSIC/SOUND/IMAGE**

- Adrián Regnier Chavez, Y. (Mexico 2016) 00:05:00
- Artvr, ACCRETION (Germany 2016) 00:16:30
- Karen Akerman and Miguel Seabra Lopes, INCÊNDIO / FIRE (Portugal/Brasil 2011) 00:23:00
- Artvr (Music: René Baptist Huysmans). CUSP (Germany 2016) 00:05:50

- Thomas Kyhn Roving Hjørnet, THE HISTORY OF RELIGION/宗教の歴史 (Denmark 2016) 00:05:22
- Luis Navas and Victor Fugita, TANGO\_30XX.EXE (Argentina 2017) 00:05:19
- Thomas Kyhn Roving Hjørnet, AND THEN (Denmark 2016) 00:01:53
- H. C. Turk, IT DOESN'T MATTER (USA 2016) 00:02:07
- H. C. Turk, DIALOGUE OF DREAMS (USA 2016) 00:02:32
- Raket Jónsdóttir, IIOII (Iceland 2016) 00:09:01

**11/22/2017**

**BODY/PLACE/LOVE**

- APOTROPIA, ECHOES OF A FORGOTTEN EMBRACE (Italy 2016) 00:04:00
- APOTROPIA, THE KISS (Italy 2016) 00:01:20
- APOTROPIA, SENSE OF PLACE (Italy 2015) 00:05:00
- APOTROPIA, SINGLE # DOUBLE # TRIPLE (Italy 2013) 00:08:53
- James Sham, Stevie B V THE ALABASTER DISASTER (US 2011) 00:04:56
- Chih-Yang Chen, HUMANS CAN ONLY CONFESS TO SOMETHING RATHER THAN SOMEBODY - SERIES1 (UK 2017) 00:09:09
- Adrian Garcia Gomez , MIKVEH (Israel 2016) 00:05:30
- Madsen Minax, THE SOURCE IS A HOLE (USA 2017) 00:25:10
- Clara Payas, LA RAMA DORADA/THE GOLDEN BOUGH (Germany/Spain 2017) 00:03:33
- Duncan Poulton, PYGMALION (UK 2016) 00:07:13
- Zehra Gokcimen & Gokce Oraloglu, REBIRTH (Turkey 2017) 00:04:02

**11/29/2017**

**CREATIVE MONTAGE/VIDEO/INVESTIGATIONS**

- Naween Noppakun, WE LOVE ME (Thai 2017) 00:13:00 minutes
- Paul Jacques Yves Guilbert, PROMENADE MYTHANALYTIQUE. LOGOTYPE, PAROLE & EMPREINTE (Belgium-France 2017) 00:23:00
- Ariana Gerstein, UPCYCLES (USA 2016) 00:07:00
- \*Francesca Fini, DADALOOP (Italy 2015) 00:10:00
- \*Francesca Fini, SKIN / TONES (Italy 2016) 00:06:00
- \*Francesca Fini, TYPO #4 (Italy 2016) 00:10:00
- \*Francesca Fini, THE BURNING (Italy 2016) 00:08:00
- Benjamin Rosenthal with James Moreno, HUMAN, NEXT: PHASE ONE (USA 2013-2014) 00:12:18

**12/6/2017**

**WOMEN/RULE/VISIONS**

- \*Carolin Koss, EMERALD GREEN (Finland 2016) 00:14:05
- Karissa Hahn & Andrew Kim, (I)FRAME (USA 2016) 00:11:00
- Bruno Martelli and Ruth Gibson, 'WE ARE HERE AND WE ARE EVERYWHERE AT ONCE' (NZ/UK 2017) 00:45:00
- Isabella Gresser, NIETZSCHE A NICE (Germany 2013) 00:05:00
- Isabella Gresser, IRIS 2.0, AN EXPERIMENTAL PAINTING (Germany 2015) 00:02:00

**12/13/2017**

**ECO-CAPITALIST POST-NATURE TODAY**

- Sakurai Hiroya, *THE STREAM VII* (Japan 2016) 00:06:00
- Sarah Lasley, *THE IMAGEMAKER* (USA 2017) 00:20:00
- Aurèle Ferrier, *TRANSITIONS* (Switzerland 2017) 00:13:00
- Tetyana Chernyavska and Elke H. Markopoulos, *MESSAGE OF THE ANIMALS* (Germany 2016) 00:08:57
- emilia izquierdo, *BLINDLIGHT/WHITENOISE* (UK 2016) 00:03:53
- Alexander Isaenko, *MEMORIAL* (Ukraine 2016) 00:12:24
- emilia izquierdo, *ECLIPSE* (UK 2017) 00:04:58
- M. Woods, *COMMODITY TRADING: ELECTION DAY* (USA 2017) 00:15:20

**12/20/2017**

**JAPAN AND BEYOND**

- Emperor Bikutoru (b. 1996), *JAPONICA MONOGATARI* (Russia 2017) 00:12:32
- Elena Knox, *PATHETIC FALLACY* (from Actroid Series I) (Australia 2014) 00:04:12
- Christin Bolewski, *SHIZEN?NATURAL* (Germany 2015) 00:15:00
- Koji Geronazzo, *THE MANTIS ON THE TAXI/タクシーの上のカマキリ* (Japan 2011) 00:12:21
- Wrik Mead, *1975* (Canada 2013) 00:50:00

**12/27/2017**

**“NO ONE UNDER 18 ADMITTED” (seriously) (Only 20 y.o. or over [or parents’ written permission] allowed in theatre for this day’s screenings)**

- A. Moon, *I AM LEARNING TO ABANDON THE WORLD* (USA 2016) 00:10:00
- Kika Nicolela et al,<sup>1</sup> *ECVP5 - Crisis and Utopia* (World, 2016) 00:53:14.
- Michael Fleming, *'THE GARDEN OF DELIGHT'* (Netherlands, USA 2017) 00:11:36
- James Sibley Watson and Melville Webber, *LOT IN SODOM* (USA 1933) 00:28:00
- Martin Sulzer, *KING JAMES VERSION GENESIS CHAPTER NINETEEN* (Germany 2015) 00:08:11

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<sup>1</sup> Alexandra Gelis (Colombia/Canada), Alysse Stepanian (US), Anders Weberg (Sweden), Anthony Siarkiewicz (US/Germany), Clemence Demesme (France), Dellani Lima (Brazil), Fernando Velazquez (Brazil), Gabriel Soucheyre (France), Gérard Chauvin (France), Guillermina Buzio (Argentina/Canada), John Sanborn (US), Jorge Lozano (Colombia/Canada), Kai Lossgott (South Africa), Kika Nicolela (Brazil/Belgium), Kim Dotty Hachmann (Germany), Krefer (Brazil), Laura Colmenares Guerra (Colombia/Belgium), Lucas Bambozzi (Brazil), Natalia de Mello (Portugal/Belgium), Nia Pushkarova (Bulgaria), Niclas Hallberg (Sweden), Nung-Hsin Hu (Taiwan), Per E Riksson (Sweden), Pila Rusjan (Slovenia), Renata Padovan (Brazil), Sigrid Coggins (France), Simone Stoll (Germany), Sojin Chun (South Korea/Canada), Stina Pehrsson (Sweden), Ulf Kristiansen (Norway), Ulysses Castellanos (El Salvador/Canada), Wai Kit Lam (Hong Kong).

\* Indicates artist/director in attendance at screenings of her films.

1/3/2018

**Taiwanese experimental film day: Oh, heavens no, it's not queer**  
台灣實驗電影：哦天吶，這才酷兒

FOUR SHORT FILMS BY TZU-AN WU 吳梓安:

- DISEASE OF MANIFESTATION 宣(言)癡 (Taiwan 2011) 00:09:00
- LIP-SYNC (Taiwan 2011) 00:04:07
- THE PINEAPPLE OF A VERY, VERY SERIOUS LADY (Taiwan 2010) 00:05:57
- 「伊人」 YI-REN (the person of whom I think) (Taiwan 2015) 00:13:44
- \*Ying Cheng-Ru 應政儒 BODY AT LARGE 晃遊身體 (Taiwan) 00:48:00 (Mandarin with Chinese/English subtitles)

(80 min. program)

播映資訊：自由入場，每單元場次時間為當天 15:30 與 18:30  
播映地點：國立交通大學光復校區 人社二館 交大人文電影院  
(HSS2/326)

**Film Screening Schedule (Free Admission) 3:30pm & 6:30pm Humanities  
Building2  
NCTU Cinema for the Arts  
(HSS2/326)**

*Look for our laurels on artists and directors' websites:*



## *Introduction to the Blue Magpie Experimental Film Series/Taiwan*

The idea for the Blue Magpie Experimental Film Series/Taiwan arose out of multiple signs that it was a good time for moving the Film Studies Center at NCTU in this direction. First, as Center Director, I was given an inch and took a mile; precedent dictated that I should conform to an established format and simply show films available within our meager budget: either old films (of less interest to students) with low screening fees or art house films already very limited in selection in Taiwan. While previous series did include provocative films, my personal interests in experimental music, dance, poetry, and film obliged me to take the risk of doing something new.

When I looked at what other film series around the world had done with experimental film recently, I found only film festivals. Moreover, within film studies, very little research on this genre could be found, with the exception of British experimental film, which to my mind is not representative of the genre that has roots in continental thought. Though film studies is a rich field, it exhibits only limited attempts to reach out of the safe narrative corridors of popular cinema culture, which leads to the question: is experimental film—along with video installation art in museums and galleries—the poetry of a film world dominated by narration?

In any case, to explore the roles of filmic and audio media to the end of better understanding our posthumanity, experimental film—like poetry—would seem better equipped than standard character-oriented narrative films for sounding out social and technical troubles and woes of daily life across species, including: environmental precarity, governments serving only a ruling elite, global warming, and violence against sexual minorities. Experimental film affords us opportunities as viewers for revisiting and re-realizing the de-realized elements of our affiliations in defamiliarized forms, but in ways that force us to see and hear heretofore unperceived or forgotten ontologies in futures yet to be made by us.

Thank you to all the artists and filmmakers who submitted films which made this series possible.

Dean Anthony Brink  
Series Curator  
Director, Film Studies Center  
Associate Professor  
Department of Foreign Languages & Literatures  
National Chiao Tung University

9/27/2017

## ZANY EXPERIMENTAL ANIMATION AND MONTAGE

**M. Woods, THE DOCTOR IS IN (Digitized Mechanomorphic Consciou{SIC}ness Landscape #5) (USA 2016) 00:02:26**



An experimental documentary/narrative fashioned into an attack on the disturbing omnipotence of hyperrealism and fascist banality - best symbolized by Donald Trump's burning plastic effigy.

Commodity Trading is a series of films incorporating all media available from super 8, 16mm, 35mm, cellphone, and high-resolution digital, into a violent collage of the simulacral tumult of media waste and the fury/anger of racism in the wake of the rise of Alt-Right neo-fascism. Asian Premiere

**M. Woods** is a mixed-media artist working in experimental narrative film, video art, photography, collage, sound design, and performance. His work chronicles the spread of the Numb Spiral, the results of a digital sickness that manifests itself in the codification and symbolic negation of being. Woods is working on The Numb Spiral exhibit, which consists of a novel, two feature films, a web series, several short films, virtual reality, performance, photography, collage, and mixed-media sculpture. The Numb Spiral is the point at which consciousness negates being, and a cruel illusion maintains control of the flailing senses. What begins as apathy, surreptitiously devolves into solipsism and nihilism, until the infected succumbs to the perception of total illusion. The Digital Sickness is the evil at the heart of mediated representation, and in tandem with spectacle and the negation of the simulacra, the Digital Sickness marches onwards towards the eradication of the real and the propagation of its double.



**Adrián Regnier Chavez, A. (Mexico 2015) 00:07:13**

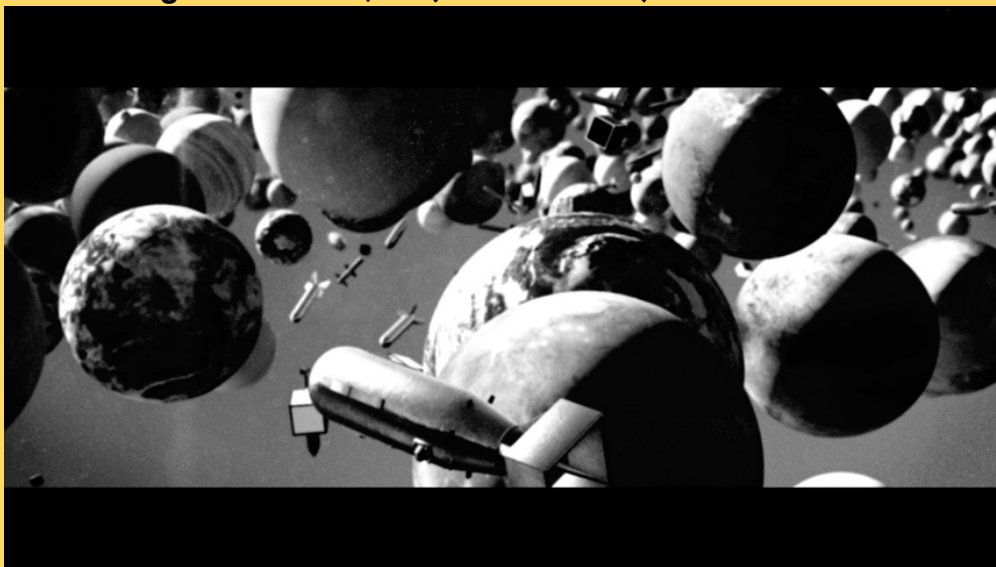
*Australia* is a continental quantum-computing conglomerate, for the complete comprehension of the psycho-informative phenomenon called 'Painside'. Defined as the total sum of existential suffering experienced by any sentient entity along a terrestrial day, Painside is the base unit upon which modern thermoeconomy is based. Understanding the discrete processes that govern how energy and matter behave into its culmination as existential anguish is the best, last chance human race has of finding its place among the stars. In each grain of sand and clump of flesh, an atomic process diligently computing into our Kingdom's Realm. The present video document is the user's guide for his/her reallocation into Australia's facilities, as well as his matriculation as QICA's test subject. This is humanity's ultimate empress: the defining of what game it has been playing since the origins of existence. The rules and steps to follow.





**Adrián Regnier Chavez** (Mexico, 1989) has a degree in Visual Arts by the National School of Sculpture, Painting and Engraving, "La Esmeralda". He has been awarded several grants, such as the Program to Support Production and Research in Media and Arts by Multimedia Center, CENART (México, 2016-17), Artist in Residence at Casa de Velázquez, by MADATAC (Spain, 2016), the Young Creators Grant, by National Fund for Culture and the Arts (FONCA, México 2013-2014), and the 2014 Grants and Commissions Program, by the Cisneros Fontanales Art Foundation (CIFO, U.S.A., 2013-2014). He has had solo shows at Museo de Arte Carrillo Gil (*Habrán Más Cosas Buenas En Las Más Cosas Buenas Que Habrán*, 2015) and the University Museum Leopoldo Flores (*Habrán Unas Idas, Luego Unas Salidas*, 2015). He won first place in the International Electronic and Media Art Festival TRANSITIO MX 6.

**Adrián Regnier Chavez, U. (Mexico 2014) 00:04:40**



*U. is a piece that integrates particular systems along 3D spatial compositions and illumination into a continuous, cyclical and reversible format. It may be played indefinitely, both forwards and backwards. There is such a thing as an instant expanded into the time of the*

*eternal. It is born as soon time itself dies. Indistinguishable in its beginning or ending, U. shows an Earth suspended inside a total limbo. That in which nuclear fission and fusion turn time, cosmos, energy and matter. That in which they do so into absolute love, cloud, omnia and nil.*

**Naween Noppakun, WE LOVE ME (Thai 2017) 00:13:00 minutes**

*My journey to explore mysterious relationship of term "We" and "Me" in Thailand, from past to present, through conversations between recent extensions of my body - surveillance videos, smartphone film, Thai cinema, news photo, found footages, cyberspace media,*

social network application, post-production software, resolution, different gaze, colour, sound landscape, actors and me - to find out another "We" within myself.

**Naween Noppakun** is a filmmaker, media artist and poet. He had considerable experience in music and sound design before moving to visual art and literature, which he has worked on for much of his life ever since. Growing up among hyper-narrative culture and rapid urbanisation of Bangkok, Naween expressively questions his humanism and spiritual distress through his works with complex utilisation of medium. His first short film, *WHEN HER LIGHT IS EXTINGUISHED*, has been screened in Paris, New York and Toronto where it won the third prize. His first poetry book, *Wannarok*, has received recognition as highly innovative and earned him international design award.



**Paul Wiersbinski, FLY HIGH OR I FLY ABOVE YOU (Germany 2016) 00:7:00**

Since the age of alchemy there is a constant pattern in history: Monsters appear in between the gaps of the social world and the realm of nature. It is this abyss, which yields them. In our time this divide is our relationship to the apparatuses we constructed and which autonomy we cannot fully grasp anymore. A tale of Kate and her revenge or two drones,



who carry a sculpture and a costume. A showcase of a choreography for a flog of pigs or text on the ceiling. Talk of destruction and emptiness or the future.

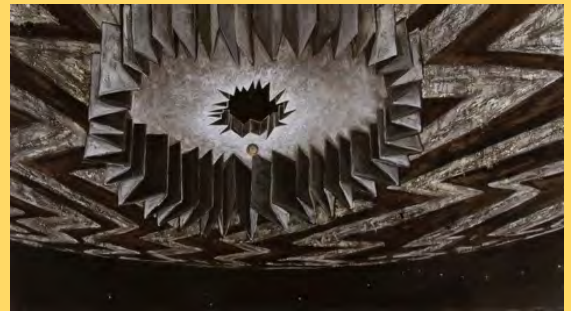
"My work has been presented in intl. Exhibitions: "RECORD> AGAIN!", ZKM

Karlsruhe (2009), "Encore", Museum of Modern Art Zollamt, Frankfurt am Main (2011), "The indifference of Wisdom", NURTUREart New York City (2013), "Risk Society", MOCA Taipei (2013), "Monitoring", Docfest Kassel (2016) / festivals & screenings: "EJECT", Ex-Teresa Mexico City (2010), SALT Beyoğlu Istanbul (2012), "DysTorpia", Queens Art Museum New York (2012), Luminato Festival Toronto (2014) and received various prizes and grands, such as support from HauptstadtKulturfonds Berlin (2013). I hold lectures and presentations: "Electronic Visualization and the Arts", British Computer Society in London (2011), "Tracing Mobility", Haus der Kulturen der Welt, Berlin (2011), "Push your art" Palais de Tokyo, Paris (2013), Club Transmediale Berlin (2014), "Art in the Age of Earthquakes" Martin-Gropius-Bau, Berlin (2016) and my writings have been published by the Fischer Verlag, one of Germany's biggest publishing houses."

**Victoria Karmin, EXTRATERRESTRIAL (Mexico 2015) 00:15:00**

*Experimental expression of the origin and evolution of life on Earth, which uses the scientific literature and a chaotic imagery as a metaphor of emotions and human reason.*

*Victoria Karmin was born on July 28, 1987 in Arapahoe, Colorado, U.S.A. Captivated from an early age for painting, studied the physics career at UNAM and later studied the career of visual arts in "La Esmeralda". Her first*



*short animated film, "Of human kind" won the ANIMASIVO in 2011. Her second independent short animated film "Fosca Liebre", won the first place of the Think Forward Film Festival of Italy in 2014 and was screened, among others, in the Short Film Corner of Cannes, 2014.*

**Deborah Kelly, BEASTLINESS (Australia 2011) 00:04:32**

*Beastliness witnesses the horizonless, post-species-specific possibilities of our on- and offline lives, as we tango into the far-fetched future, propelled by unchecked hungers. Human*

*physicality and culture have entirely transformed in relation to the technologies of everyday life. Miraculous conceptions are ordinary, death is deferred, biology is no longer destiny. Gender imperatives mate, proliferate and mutate.*



*Beastliness subjects these phenomena to ambivalent, ardent embrace.*

*Deborah Kelly is a Sydney-based artist whose works have been shown around Australia, and in the Singapore, Sydney, Thessaloniki and Venice Biennales. 2017 will see her first international solo exhibition, at the Kvindemuseet in Aarhus, Denmark. Her projects across media are concerned with lineages of representation, politics and history in public exchange. Her work Tank Man Tango: a Tiananmen Memorial was included in Zero Tolerance at MOMA PS1, NYC, (Oct 2014–Apr 2015) touring to Basel Miami. Her MCA-commissioned work considering the rise of religiosity in the public sphere, Beware of the God, included videos in train stations, dossiers on politicians and projections onto clouds over Sydney Harbour. Kelly's collage-based moving image artworks have been shown in galleries and cinemas around Australia, in London, Mexico City, Cologne, Weimar, Leipzig, Moscow, St Petersburg, Seoul, Paris, Rio, Zagreb, Prague, Brno, Ljubljana, Hong Kong, Singapore, Vienna, Jakarta, Bandung and several US cities.*

**Jean-Michel Rolland, CARS MELODY (France 2011) 00:05:32**

*The sounds produced by 5 cars disturb the singing of birds. The samples used are worked to produce a rhythmic throbbing urban music. The ceaseless passage of vehicles in a succession of four colorful though degraded paintings disrupts the senses of the viewer: the*

rupture evoked by bright colors and the singing of birds on the one hand, and the degraded image and the roar of engines on the other hand, reflects, in a few minutes, an accepted yet dreaded duality of our civilization.

**Jean-Michel Rolland** is a French artist born in 1972. A musician and a painter for a long time, he melts his two passions - sound and image - in digital arts since 2010. At the origin of each of his creations, musicality plays a role as important as image does and each one influences the other in a co-presence relationship. The result is a series



of experimental videos, audiovisual performances, generative art, interactive installations and VJ sets where sound and image are so inseparable that the one without the other would lose its meaning. This formal research is guided by the desire to reveal the intrinsic nature of our perceptual environment and to twist it to better give new realities to the world around us. His works, always very experimental, are a reflection of the sometimes unexpected inner world of their author and are nevertheless the object of an important international diffusion. Several of them have been rewarded for their originality, by Digital Graffiti in Miami (USA), Multimatograf (Russia), dokumentART (Germany and Poland), North Carolina University (USA), Artaq (France) and The International Video Art Review (Poland).

### **Marcantonio Lunardi, UNUSUAL JOURNEY (Italy 2017) 00:03.22**



An African man swimming in front of a camera connected to a TV that shows the image to a Caucasian man sitting in an armchair. This is the short-circuit represented by Lunardi following the path of political asylum seekers in Europe.

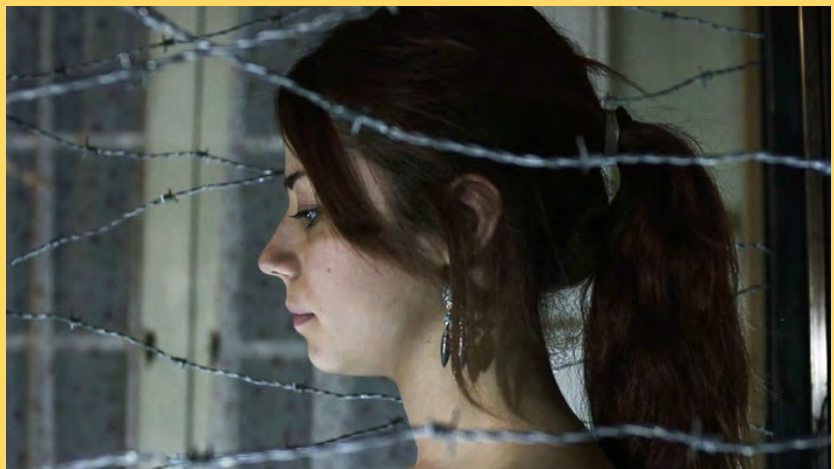
**Marcantonio Lunardi**

was born in Lucca in 1968. Since 2001 he has been working in social and political documentation in the field of Media Art, creating installations, documentaries and video-art works. After completing the master's programs at the Festival dei Popoli in Florence with Michael Glawogger, Sergei Dvortsevov, Thomas Heis and Andrés Di Tella, he moved towards the cinema of moving images, experimenting with languages at the border between the cinema of the real and the video-art. His works have been screened in some eminent international institutions such as: The International Art Center, Toko; Galeri Nasional Indonesia, Jakarta; Fondazione Centro Studi Ragghianti di Lucca; Video Tage Center - Hong Kong; Museum King St. Stephen Museum - Székesfehérvár – Hungary. He also appeared in many other festivals of experimental cinema and video-art, like: Cologne Off; Festival Internacional de Cine y Video

Experimental – Bilbao; OCAT Shanghai; Cairo Video Festival – Egypt; Festival Invideo Milan – Italy; Video Art & Experimental Film Festival - Tribeca Cinemas in New York City. He currently lives and works in the mountain village of Bagni di Lucca, about 25 km far from Lucca, in Italy.

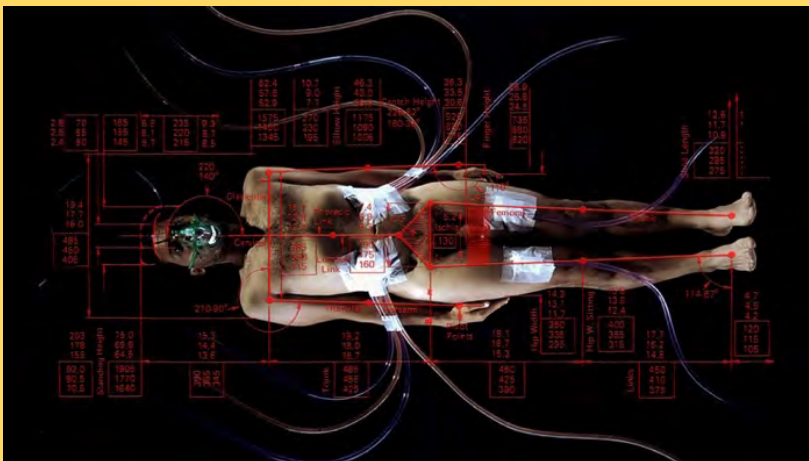
**Marcantonio Lunardi, THE CAGE (Italy 2016) 00:05:47**

The cage envelopes us with its barbed wire from our innermost roots, dragging us in the shadow. This work introduces the solitude imposed on us by the cages we are living in. Sometimes we are aware of them, but sometimes we are not: Lunardi, therefore, shows with his work what some of us find too difficult to acknowledge.



**Marcantonio Lunardi, ANTHROPOMETRY 154855 (Italy 2016) 00:03:36**

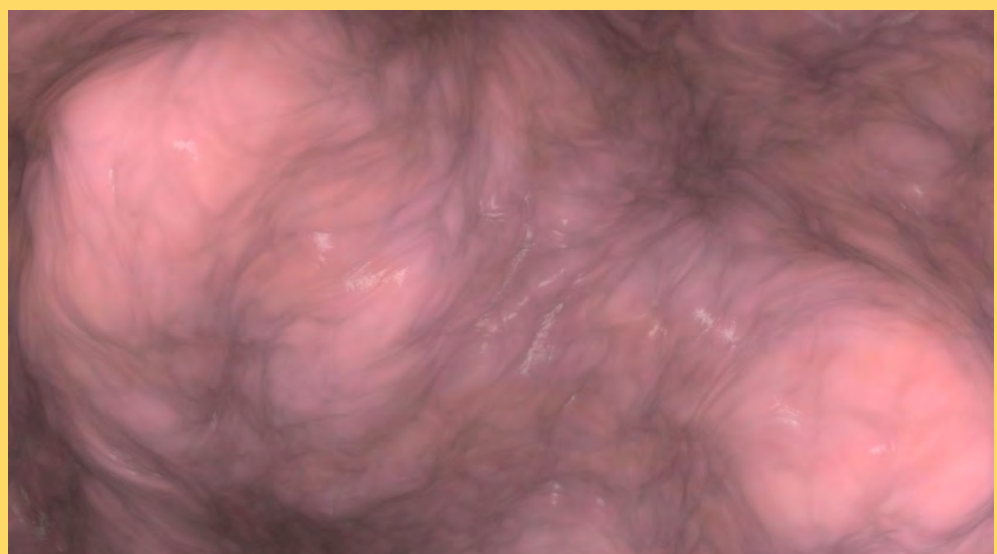
Anthropometry 154855 focuses on the process of depersonalisation that a subject undergoes when he or she is imprisoned in the taxonomic mechanism of bureaucracy.



**Martin Sulzer, WETWARE (Germany 2017) 00:04:30**

Both abject through its texture and relatable in its fragility, this digitally generated work offers hyperreality without alienation. It examines digital intimacies while referencing worship music in its relaxing yet disorienting sonic composition.

**Martin Sulzer** is an artist working and living in Berlin. In his work he utilizes various methods such as 3d technology, mathematical algorithms and even animal-operated



cameras to escape the realms of stability and identity. His interests focus on performative aspects of human behavior, in terms of the body and its sexuality as well as religious practices. His work has been exhibited and screened in a variety of contexts in more than thirty-five countries.

**Przemek Wegrzyn, SECURITY MEASURES (Poland, 2015) 00:05:55**

Original title: Srodki bezpieczeństwa. The work is inspired by U.S. Embassy warning messages I received accidentally over last few years. They contained information about potential safety problems for American citizens residing in Poland. Exaggerating these problems, they had nothing in common with



the real situation in the country. They seemed to me an example of ignorance and they gave me a slight feeling of surrealism. Following them I visited various border crossing points trying to find visual impression as if foreigner incoming from abroad. Borders: lifeless, boring and similar to one another are odd and artificial. Within these borders the messages create another more safe and more secure borders.

**Przemek Wegrzyn** is a Poland-based visual artist and independent filmmaker. Born in 1977. Graduated from University of Wroclaw and Academy of Fine Arts in Wroclaw, Poland. His videos have been exhibited in numerous film and new media festivals worldwide, including: WRO Biennale, Invideo, Taiwan Video Art Exhibition, Curta Cinema, Lichter Filmfest, FILE, KLEX and Videoformes.

**Bob Georgeson and Ana Cordeiro Reis, WHY IS THIS HAPPENING? (Australia 2015) 00:07:31**



“WHY IS THIS HAPPENING? began after I came across footage on social media of the protests occurring in Hamburg a few days before Christmas in 2013. I was shocked not only at how this could be happening in such a major European city but why it was happening at all. For one who had taken to

the streets in the anti-Vietnam moratoriums during the 70's and subsequent conservation rallies during the 80's and 90's it struck me that over the years that as a society we were not making much, if any, progress towards social justice, equality and environmental responsibility. At the same time the global issue of asylum seekers and refugees, and developed nation's reluctance to address the problems, was also very much in the news. The

film intersperses the dramatic Hamburg protest scenes with archival footage of a sympathiser assisted 'breakout' of asylum seekers from a detention centre in the inhospitable desert of southern Australia.

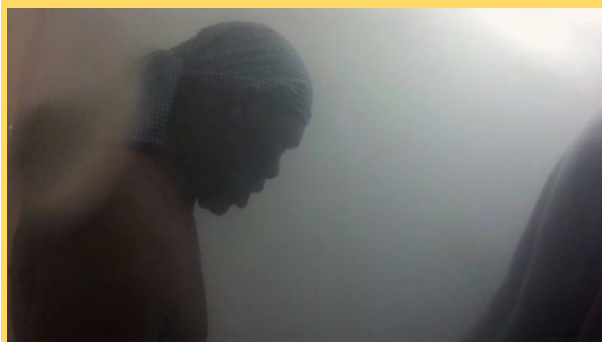
**Bob Georgeson** has remained committed to the dada protest and surrealist path since meeting the Czech born Australian surrealist Dusan Marek in Adelaide in 1970. Despite the best efforts of art teachers, critics and curators to engage him in post war isms he steadfastly refuses to believe that there is anything of interest in art since 1950 that cannot be traced back to, or has it's origins in, the dada period. Originally slicing through the eyeball of the intersection of reality and desire with a scalpel in a series of photomontages based on the symbiotic relationship between eroticism and religion, he has more recently turned to the more cheerful subject of societal collapse and disintegration. / **Ana Cordeiro Reis** develops work in the field of sound action since 1999 as composer and investigator in the field of sound structuring. She dedicates herself to experimental/improvised music since 1996, having started at 10 years old, experimenting with tapes, sound collages and editing from radio sounds, 'primitive' field recordings and experiments with her own voice. Her work is based on improvisation and exploration, involving the capture of sounds and soundscapes (field work) as well as programming and editing (based on the canons of film sound) of sound sequences originated from unorthodox sound sources – wood and metal objects, stones, different instruments (prepared bass guitar, Hexluth – electrified luth, Moog and Micro Korg synths) or the exploration of sound possibilities in spaces with uncanny acoustic characteristics – the same sound sequences at a later time edited and sequence according to soundtrack assemblage composition, breaking the borders of experimental sound and music in cinematic space. In 2006 she coins the term Cosmobruitism as definition of the genre initiated through her composition Cataclypsa Galakteia (unreleased, disaggregated in 2007, fully reconstructed in 2015).

## 10/18/2017 THE BODY—DANCE AND HAPTIC VISUALITY

**Anouska Samms and Sofia Pancucci-McQueen, THE BATHS (UK 2014–2016)**

00:012:27

Tucked away in the corner of an industrial estate in the East End of London is a steam baths where men meet to wash, eat and chat. Visited daily by culturally diverse groups, it's where bathing rituals intertwine and collective memories are forged. Made by two female filmmakers, 'The Baths'



explores masculinity in this unique setting and invites us to observe often unseen cultural traditions and social interactions. The film's haptic imagery - inspired by Laura Marks' ideas of haptic visuality - creates a powerfully visceral experience for viewers, making them feel like they are sat in the baths and experiencing the space's extreme conditions. Whether disorientated through the use of Go-Pro in claustrophobic steam rooms or sat uncomfortably

close to naked men, viewers are sensorily engaged throughout by the filmic image, and are thus given the opportunity to experience documentary filmmaking differently.

*Anouska Samms and Sofia Pancucci-McQueen's work explores the transcultural nature of contemporary society. Focusing specifically on British culture, they are interested in how collective memory reveals itself at the level of the corporeal, overcoming traditional ethnographic representations of the body.*

**Mark Freeman, BODY WITHOUT A BRAIN (US 2014) 00:06:50**

*FILM CREDITS: Choreographer/Dancer: Rianto; Producer/Director: Mark Freeman;*



*Cinematographer: Purbo Wahyono; Editor: Cari Ann Shim Sham; Music: Yasuhiro Morinaga.*

**Mark Freeman, BODY/BAG (US 2017) 00:02:45**

*"We're born in a sac — and we leave in bag,"* writes South African choreographer Gavin Krastin, whose

performance explores the limits and boundaries of movement while trapped in a transparent sheath. A solitary, vulnerable performer confronts the body's desire to break free, while only breath escapes.

His physical struggle to move is a portrait of resistance to stasis, stagnation, loss and futility. Krastin



describes himself as "a gay, white, South African of a certain privilege and class in relation to other bodies." He suggests that the work deals with race and is intended to "expose and speak to the larger politics that affect us all." More than 20 years after Mandela became president, South Africa – like so much of the world – is still constrained and divided by race, gender and class.

The struggle for freedom is ongoing. Producer/Director/Editor: **Mark Freeman** /Choreographer/Performer: **Gavin Krastin** / Cinematographer: **Smangaliso Ngwenya** / Composer: "Enchanted Drones": **Shaun Acker.**



**Jean-Michel Rolland, THE RACE/LA COURSE (France 2013) 00:03:45**

*Rythmed by the race of five horses shot in Marseille Borély, this video, tribute to Muybridge, doesn't try to take the public into the universe of racetracks but rather to communicate them the frenzy felt during the break-neck speed of this painful race.*



**Suhrke/Skevik: Hilde Skevik and Ellen Henriette Suhrke, TRANSACTIONS #1 (Norway 2011) 00:03:44**

«Transactions #1» is the first in a series of three video works, made in the period of 2011-13. The action takes place in an urban residential area. In the video, two women take turns carrying each other from place to place.

*Suhrke/Skevik* was founded in 2011 by **Hilde Skevik** and **Ellen Henriette Suhrke**, both visual artists with their background from Bergen National Academy of the Arts. The duo is currently based in Oslo and Copenhagen. *Suhrke/Skevik* focuses on body language and symbolic gestures in a dialogue without words, where the interaction between the two artists play a vital role. Their starting point is often a playful action which they aestheticize to the point where it becomes ritualistic, poetic or absurd.

The duo have produced a series of video, performance- and photographic works. They have received several grants and awards, including Anne and Jacob Weidemann stipend, and have participated in numerous exhibitions and performance festivals in Norway and abroad.



**Suhrke/Skevik: Hilde Skevik and Ellen Henriette Suhrke, TRANSACTIONS #2 (Norway 2011) 00:05:42**

«Transactions #2» is the second in a series of three video works, made in the period of 2011-13. The image portrays two women as they surface through a narrow opening in a concrete surface. A movement by one person causes a movement by the other.



**Nishat Hossain, 45 MINUTES (USA 2016) 00:10:00**

*Description: The filmmaker instructs a man to stop her from leaving the film frame; their performance unravels gender, sexuality, and intimacy.*

*“My works are indelibly stamped by scarcity the same way my body and psychological welfare have been since childhood. I use my body, the most cheaply and easily available material, to explore how its corporeal and psychic specificities clash with the habitus I continue to acquire as an artist and scholar, how my race, class, gender, sexuality, and mental illness misfire with the relationships and institutions I inhabit.”—Nishat Hossain*



**Luna Rousseau/Nathan Israel/Thomas Israel/Kika Nicolela, THE MUD MAN/L'HOMME DE BOUE) (Belgium 2017) 00:010:02**

World Premiere

Description: single channel video | In a world on the brink of collapse, what does still hold us up? A collaboration between THOMAS ISRAEL & KIKA NICOLELA, based on the performance by NATHAN ISRAEL & LUNA ROUSSEAU with music by Théo Girard.



**Kika Nicolela** is graduated in Film and Video by the University of Sao Paulo, Kika Nicolela has also completed a Master of Fine Arts at the Zurich University of the Arts (ZHDK). The artist was nominated for the international award EXTRACT – Young Art Prize in 2014, and she was the recipient of several prominent Brazilian grants and awards, such as the FUNARTE Award to Contemporary Art (2011, Ministry of Culture) and the Exhibition Abroad Award (2010, granted by the Bienal Foundation and Ministry of Culture).

**Pete Burkeet, MANNEQUIN (USA, 2017) 00:07:58**

MANNEQUIN was made through a process of animating various paintings. It was originally conceived as a series of vignettes centered on documenting the empty Rolling Acres Mall in Akron, Ohio. Rolling Acres Mall was built on August 6, 1975. At its peak, it contained 140 stores. The mall began its decline in the 1990's and closed in 2011. At one point all the walls were painted in pastels and people referred to it as "The Plastic Palace." It is now a magnet for pollution and negative energy.



**Pete Burkeet** is an artist working in video and painting who's work bridges natural and artificial materials, processes, and experiences. His work has appeared in galleries and festivals internationally including New York, Busan, London, Barcelona, and Venice. He holds a BFA from the University of Akron, a Post Baccalaureate degree from the San Francisco Art Institute, and a MFA from The Ohio State University.

**Jeremy J. Quinn, DIRGE (USA 2011-2012) 00:09:47**

*A small town Memorial day parade is slowed down until the band's music becomes a dirge, of more monumental second video in the Still labeled as still since it is an American sense of through the ritual of a parade. The viewer is left to meditate on what has been lost: perhaps jobs, community, the environment; and how much of our cultural DNA is built upon a reverence for and emulation of the military, as evidenced in the tradition of marching in parades. World premiere.*



*Day parade is slowed down until the band's music becomes a dirge, of more monumental second video in the Still labeled as still since it is an American sense of through the ritual of a parade. The viewer is left to meditate on what has been lost: perhaps jobs, community, the environment; and how much of our cultural DNA is built upon a reverence for and emulation of the military, as evidenced in the tradition of marching in parades. World premiere.*

**Jeremy Newman, LIVING THINGS (USA 2013) 00:13:00**



*"Living Things" critiques the depiction of gender and science in Cold War-era B-movies. In these films, women are victimized as science goes horribly awry. Yet, representational violence is veiled by absurdity. This experimental video highlights the cultural anxieties, shifting gender roles and scientific progress, which fostered these representations.*



*Jeremy Newman has directed numerous documentary and experimental videos. His work is frequently shown at film festivals and has also aired on several PBS stations. He is Associate Professor of Communications at Stockton University. Newman earned an MFA in Media Arts from The Ohio State University.*

**11/1/2017  
MUSIC/SOUND/IMAGE**

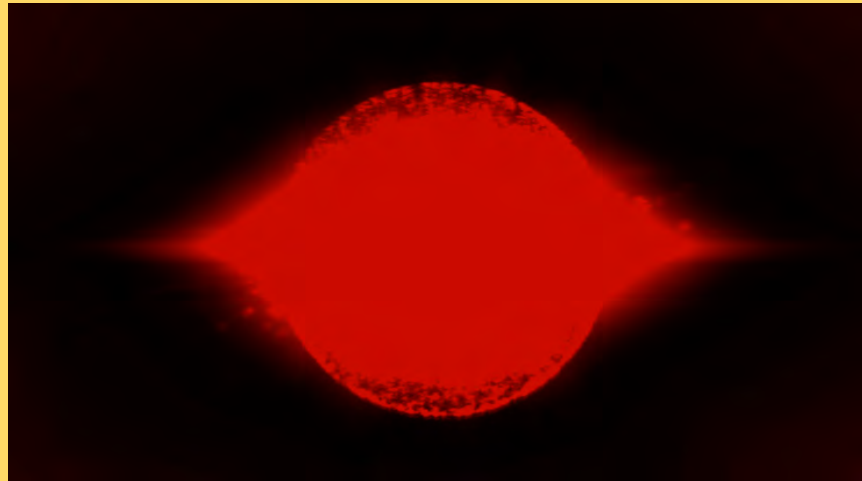
**Adrián Regnier Chavez, Y. (Mexico 2016) 00:06:54**



*Y. is humanity's true pulse, as described by a heart of thirty nuclear bombs, yet only one beating. In its soft waltz, the impulse for creation and destruction follow one another, and in their uncanny rhythm, all worries are swept away.*

**Artvr, ACCRETION (Germany 2016) 00:016:30**

*"Accretion" started in 2013 as a piece of music for organ and electronics and is inspired by the extremely violent processes that characterize the universe as well as by its harmonious and peaceful appearance from a distance - from boiling fusion processes inside the core of a star to*



*swirling debris of planetary formation at the outskirts of our solar system. Its title, 'Accretion', refers to the gravity-induced formation of stars and planetary systems that is thought to take place in clouds of molecular gas, known as accretion discs.*

*The 16 min. video is following the three-part structure of the music: I. Disc - II. Neutron Star - III. Kuiper Belt. The initial inspiration for the video was the music. I used public domain video material from NASA, HUBBLE, ESO and ESA, as well as stock footage, and modified it heavily in terms of color, speed and visual effects. The*



*work is not so much a scientific visualisation, but much more an artistic attempt to point to those terrific processes, that are driven by forces beyond our imagination and power. Asian premiere*

**Karen Akerman and Miguel Seabra Lopes, INCÊNDIO / FIRE (Portugal/Brasil 2011) 00:23:00**

*"There must be a different solution than the one from hell. Full unadulterated terror (and music). Almost baroque in its ambition and detail, Akerman and Seabra Lopes' mesmerising short film delves deeply into the hard-wired dread*

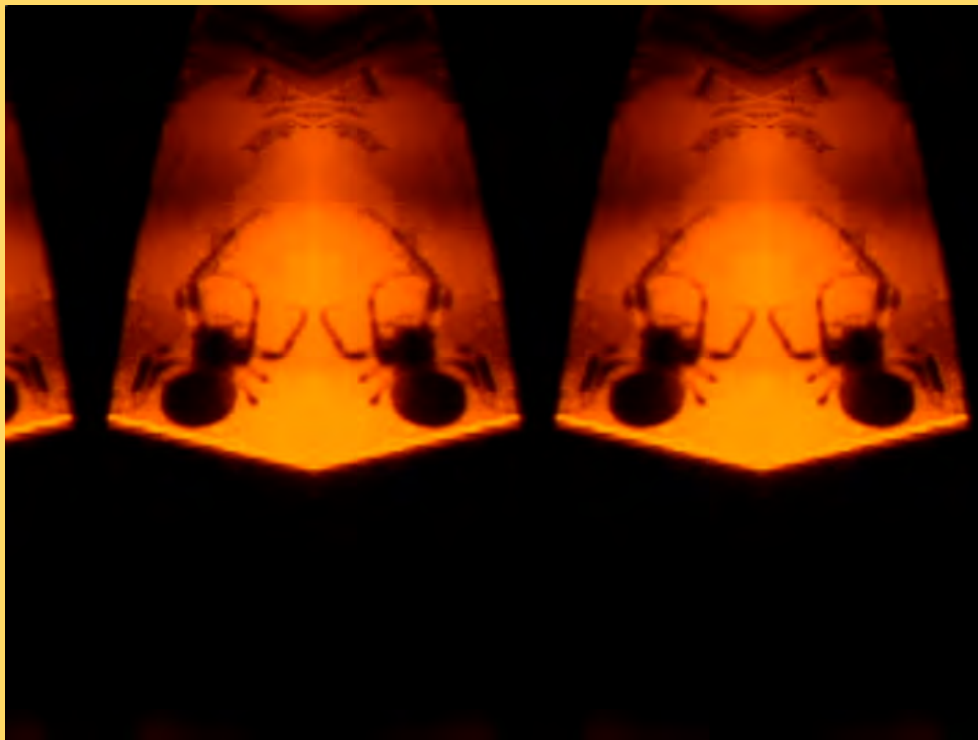


*of music lessons. Sewn around Schubert's steely Opus 1, which is itself based on the no less terrifying legend of Goethe's Erlkönig, their film is a revelation."—IFF Rotterdam*

*Karen Akerman and Miguel Seabra Lopes are filmmakers, editors, screenwriters, producers.*

**Artvr (Music: René Baptist Huysmans). CUSP (Germany 2016) 00:05:50**

*“Cusp” started as an eponymous piece of electronic music composed by René Baptist Huysmans in 2014. The piece is punctuated with points of transition, cusps, that announce each time a different texture, with a different intensity or character. A spider inside a blazing street lamp is the main source for the images: his unpredictable movements, as well*



*as his stillness illuminated by the street lamp...The video evolved during an intuitive playing with the images during the editing, assembling them to the aspects added by the music, with all its various dynamic/harmonic developments and bringing the visuals and the music to a higher synergetic level. Asian premiere*

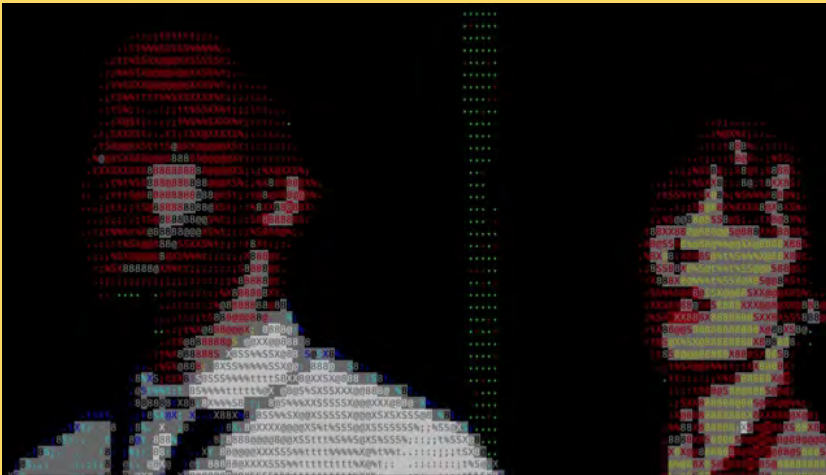
**Thomas Kyhn Rovsing Hjørnet, THE HISTORY OF RELIGION/宗教の歴史 (Denmark 2016) 00:05:22**

*The video is made up of, on the sound side, a composition consisting of 58 words, in Japanese, accompanied by piano, and, on the image side, a series of images captioned, in Japanese and English, in correspondence with the recitation on the sound side. A title has been added.*



**Luis Navas and Victor Fugita, TANGO\_30XX.EXE (Argentina 2017) 00:05:19**

*Audiovisual experimentation that seeks to imagine the perception of the machines on a pair of dancers subordinated to tango dancing for their entertainment.*



**Luis Navas (Director):** Born in Guayaquil, Ecuador, 1995. Currently studying audiovisual arts in Universidad Nacional de las Artes (UNA), located in Buenos Aires, Argentina. Audiovisual editor and colorist. / **Victor Fugita (Director):** Born in São Paulo, Brasil, 1992. Currently studying audiovisual arts in Universidad Nacional de las Artes (UNA), located in Buenos Aires, Argentina. Photographer and cinematographer.

**Thomas Kyhn Rovsing Hjørnet, AND THEN (Denmark 2016) 00:01:53**

26 still images, arranged in order, displayed for an equal duration and separated by equal gaps, and all 88 notes of the piano played once, in random order. World Premiere



**H. C. Turk, IT DOESN'T MATTER (USA 2016) 00:02:07**

A sound-piece of relevant, often percussive, tones apparently inspires diverse paper wads and hairballs to arrive and leave, their movement creating a series of abstracted, variable compositions.



H. C. Turk is a self-taught artist living in Florida, USA. His fiction, sound pieces, movies, and visual art have appeared in numerous magazines, web-sites, podcasts, film festivals, and radio programs.

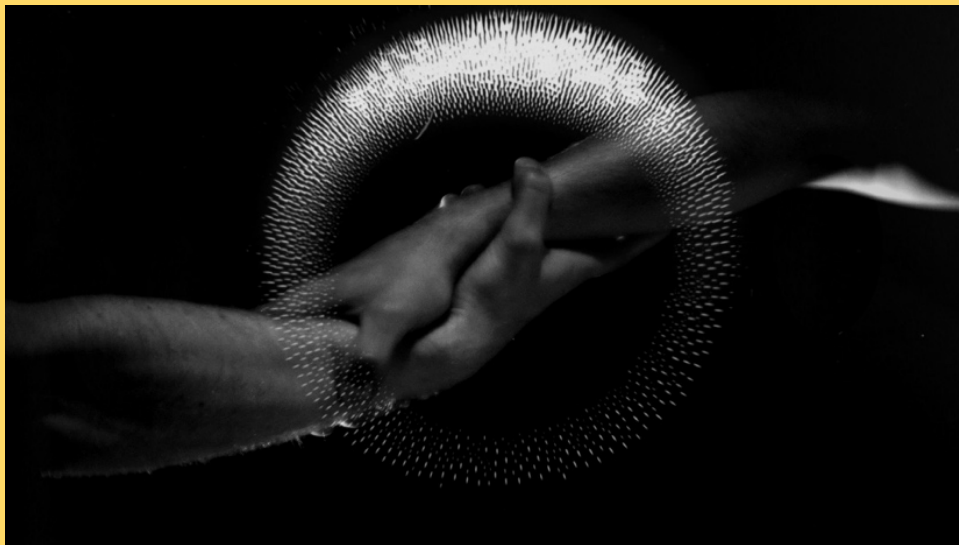
**H. C. Turk, DIALOGUE OF DREAMS (USA 2016) 00:02:32**

High-contrast dust from a vacuum cleaner receptacle is introduced into the adjacent atmosphere, where it settles onto a sheet of paper, whose texture is apparently transmogrified. The visuals are set in place by a sound piece that either sounds grave, or like gravity.



**Rakel Jónsdóttir, II OII (Iceland 2016) 00:09:01**

A mesmerizing voyage into the realm of the psyche. Touching the borderline between the conscious and subconscious the traveler moves silently in a dark vast vacuum. Her repetitive movements puts her in a trance and triggers visions that are left for us to interpret, like memories from a dream. Two bodies



taking symbolic forms in a dance, alternating between attraction and repulsion. Like magnetic poles in an electronic sea, choreographed with precision in phase with the

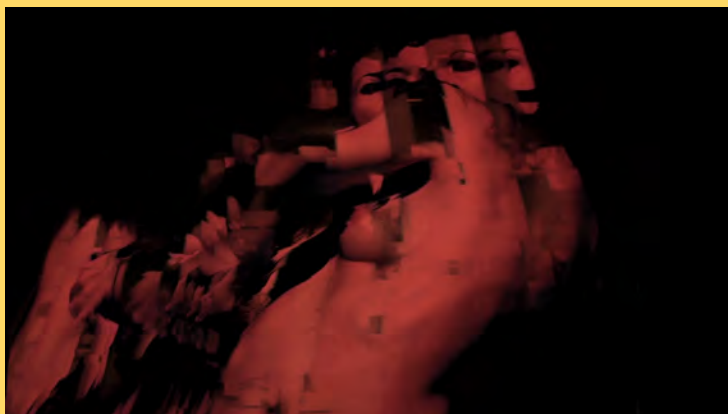
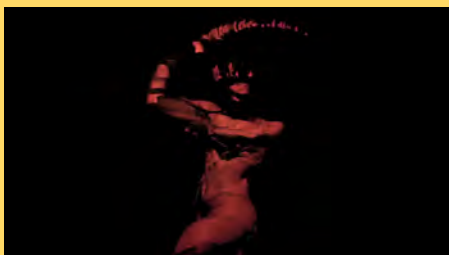
abstract visuals and soundscape. **Rakel Jónsdóttir** is an Icelandic film maker, born in 1980. She has a degree in visual arts from the Icelandic Art Academy with main focus on video installations. She has taken part in various exhibitions and festivals in Iceland e.g. Sequences Art Festival, Northern Wave Film Festival and International Kurzfilmwoche Regensburg. She is currently working on a script for her second short movie.



**11/22/2017  
BODY/PLACE/LOVE**

**Apotropa, ECHOES OF A FORGOTTEN EMBRACE (Italy 2016) 00:04:00**

*Echoes of a Forgotten Embrace* takes inspiration from the concept of emotional memory, depicting the encounter of two lovers in a



liminal dimension, a place where movements preserve the memory of the past and create a synthesis of the entire action. The video was created with a mix of body projection, light painting, real time randomization and CGI animation techniques. Echoes of a Forgotten Embrace is one of the chapters of DROP, a work divided into several autonomous parts focusing on the dialectical relationship between the concept of Infinity and Control as a fundamental issue of human nature.

**Apotropia, THE KISS (Italy 2016) 00:01:20**

A contact between two bodies. An intense sharing of information. A chemical cocktail in the brain. The Kiss is an audiovisual work that explores a simple gesture acted out between two lovers. The bodies are depicted as dispersed particles that come together to form two people kissing. The work was created using motion capture, particle systems and real time randomization techniques.



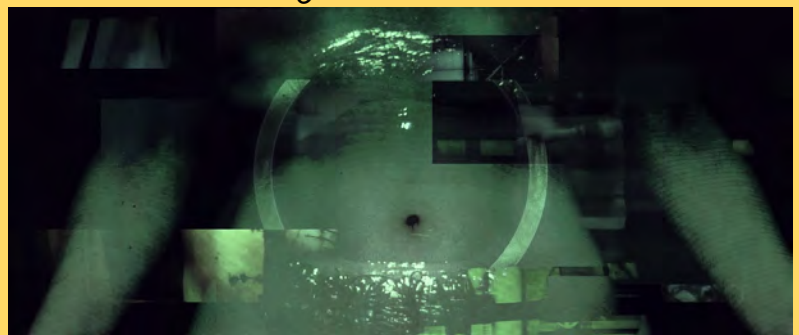
**APOTROPIA** is a Rome-based artist duo formed by **Antonella Mignone** and **Cristiano Panepuccia**. Their work explores the intersections of dance, performing arts and live audiovisual production. Using light, sound, motion, bodies and time, APOTROPIA create works that explore the philosophical, anthropological and scientific elements of human culture. Mignone was trained at Teatro Nuovo Ballet Academy of Turin and in 2001 was admitted into Academy Isola Danza directed by Carolyn Carlson during the 49th

Venice Biennale. She graduated from La Sapienza University of Rome with a degree in Art and Performing Arts in 2010. Panepuccia is a self-taught artist and works as a painter, cartoonist, photographer, cinematographer and soundtrack composer. APOTROPIA's works have been exhibited internationally.



**Apotropia, SENSE OF PLACE (Italy 2015) 00:05:00**

The term "sense of place" may describe both an arrangement of features that makes a place unique and the sensation and perception of place as experienced by the living bodies that belong to it. The body is our general medium for having a world and our relationship to space is inevitably connected with culture and shaped by the kind of bodies we have. Sense of Place is a



work exploring how the idea of space is changing in the hyperconnected era. We see and live the world always more frequently through a window, our devices screens, while our bodies experience a sort of digital fragmentation process. We're not entirely in the place we are



because a part of us is in a (non)place where most of our body becomes just an accessory. Nowadays we can experience places in new ways and this is having a strong impact on how we conceive the idea of travel itself. Moving in space doesn't require our physical presence anymore and, since our identities develop even through how our bodies experience places, it's hard to predict how this new condition will evolve and change humanity.

**Apotropia, SINGLE # DOUBLE # TRIPLE (Italy 2013) 00:08:53**

Single # Double # Triple is a Dance Video Artwork focusing on triplicity, perception and human nature. The concept of the triad or trinity has existed over immeasurable time and throughout the world. It appears as a widespread



symbol in several philosophical, religious and scientific systems and it can be interpreted as a key to the integrity and interdependence of all existence.

**James Sham, Stevie B V THE ALABASTER DISASTER (US 2011) 00:04:56**

A gentleman squares off with a burlesque dancer. Steve B. follows the lead of a dancer known as the "Alabaster Disaster" via teleprompter at 1/5 speed. He mimics her movements using a variety of household props to approximate the burlesque performance of the dancer. The result is synched.

Medium: Single Channel Video  
Premiere: Asia



**Chih-Yang Chen, HUMANS CAN ONLY CONFESS TO SOMETHING RATHER THAN SOMEBODY - SERIES1 (UK 2017) 00:09:09**

Brief: The film is about a young woman suffered from depression. She sought for helps, however, failed. The woman kept writing and drawing down the horrible feelings on papers and squeezed them into the pillow, which implies she always swallows everything into herself. She projected herself on the pillow, believing that she will be recovered once she fills the pillow up. But in the end, she filled the pillow but nothing changes, which leads to the bad ending of the film.



**Chin Yang Chen** is an artist focusing on creating speculative platforms to raise attention to the subtle relationships that occur between individuals. He graduated from Royal College of Art, MA Visual Communication in 2017. In his degree project, Chih Yang speculated a platform talking about the emotional connections between humans and smart objects, and emphasized the loneliness of human beings. It is also a manifesto about the alienated relationships between humans.

**Adrian Garcia Gomez, MIKVEH (Israel 2016) 00:05:30**

In this reinterpretation of the mikveh - a purifying ritual bath performed by Jewish brides about to marry - the filmmaker and his husband's immersions are disrupted by a government who refuses to recognize their marriage. While the couple is required, again and again, to prove their relationship legally exists, the mikveh they share helps them overcome unforgiving bureaucracies and return to what truly matters.



**Adrian Garcia Gomez** is an interdisciplinary artist working in film/video, photography and illustration. His artwork, which is largely autobiographical and often performative, explores the intersections of race, immigration, gender, spirituality and sexuality. His short experimental films, photographs and drawings have exhibited around the world. He lives and works in Tel Aviv.



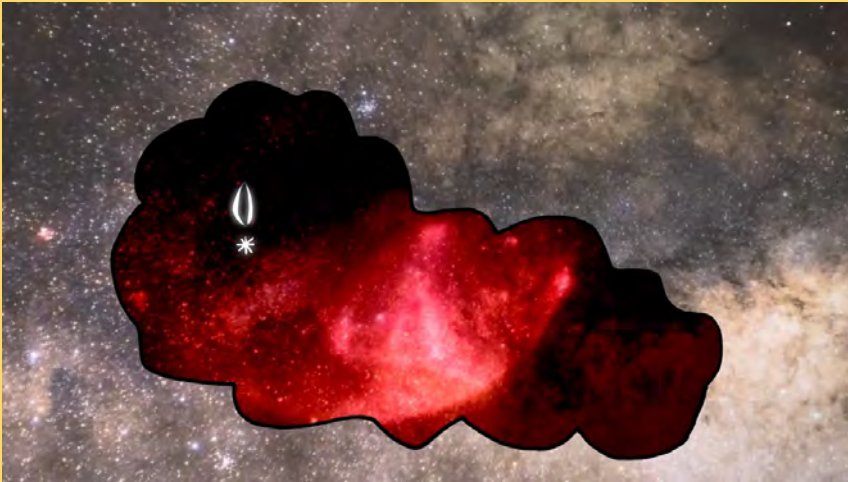
**Madsen Minax, THE SOURCE IS A HOLE (USA 2017) 00:25:10**

The Source is a Hole is an essay video that tells a series of interconnected stories about birth and chosen families, mythologies, love and longing as the author attempts to image himself as his own father. Appropriated imagery, sublime



landscapes, animation, reenactment, and elements of the everyday coalesce into a poetic that examines the intersections of real and imagined (trans) embodiment. World Premiere.

**Madsen Minax** makes video projects inspired by the collective socio-politics and the individual bio-politics of belonging, and considers where dreams, fantasy, desire and embodiment interfere. His works have shown and/or screened at Anthology Film Archives (NYC), Museum of Contemporary Art (Chicago), REDCAT (LA), the British Film Institute (London), the Museum of Fine Arts Houston, Yale University's Green Gallery and numerous film and video festivals throughout the world. Additionally, Madsen's documentary projects have aired on the television stations PBS, CBC and FreeSpeechTV. Madsen received an MFA from Northwestern University (2012), a BFA from the School of the Art Institute of Chicago (2005) and has attended residencies at the Skowhegan School of Painting and Sculpture (2014), The Core Program (2012-2014), and Bemis Center for Contemporary Art (2015).



Madsen received an MFA from Northwestern University (2012), a BFA from the School of the Art Institute of Chicago (2005) and has attended residencies at the Skowhegan School of Painting and Sculpture (2014), The Core Program (2012-2014), and Bemis Center for Contemporary Art (2015).

**Clara Payas, LA RAMA DORADA/THE GOLDEN BOUGH (Germany/Spain 2017)**

**00:03:33**

This piece is inspired in the work and thesis of the anthropologist James George Frazer in *The Golden Bough: A Study in Magic and Religion*.

The video, a stop-motion of 3:33 minutes duration, combines drawing, animation and performance. In it, the story of how a super heroine takes her own life when she realises the lethality of her powers is told. This sacrifice unleashes a series of transformations in the universe, which is made fertile with a new being.



**Clara Payas** was born in Catalonia (Spain), 1958 and holds a degree in Fine Arts (University of Barcelona). "Until 2010 I worked as a wall painting restorer in different official centers and cultural institutions, and running a heritage conservation company in Barcelona, within which I have done many works in emblematic monuments of Catalonia (Spain). Between 2010-2014 I combined my personal artistic work with teaching 'art techniques' at the University in Barcelona. Since 2014 I work exclusively as a visual artist."

**Duncan Poulton, PYGMALION (UK 2016) 00:07:13**

**PYGMALION**

attempts to address how ancient ideas of perfection and beauty have been carried forward into the digital age. In literally moving through, inside and beyond forms of antiquity, it attempts to reconcile the difference



between the crafted original object and its weightless, infinitely replicable computer-generated double. It contemplates what it is to be a statue - the tragedy of being a still object in a constantly moving world - and explores the notion that perfection no longer resides in objects themselves, but in the very act of their faultless and permanent duplication.

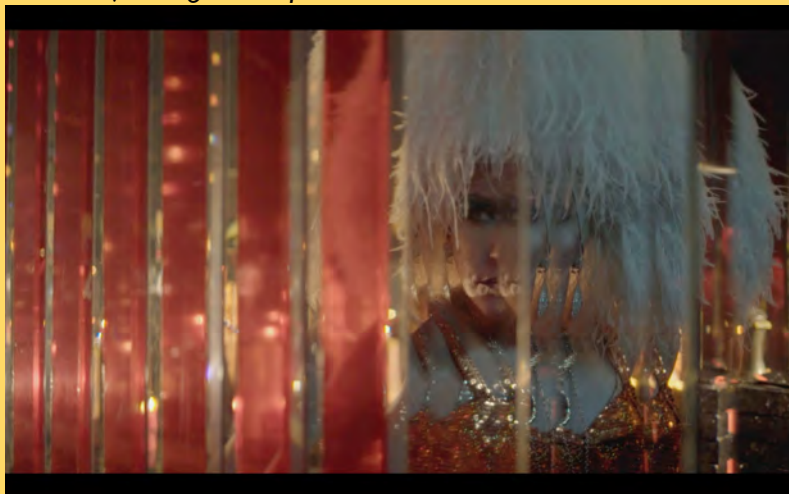
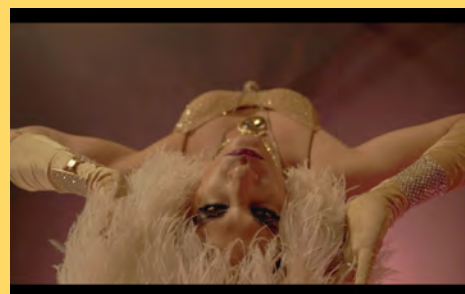


**Duncan Poulton** is a British artist working with video appropriation and digital media. His work is preoccupied with simulation, copying and the digital body, and is an ongoing re-mediation of an

increasingly virtual world. Recent screenings include Transmediale, Berlin; Whitechapel Gallery, London; Two Short Nights Film Festival, Exeter; CineCity Film Festival, Brighton; Wellington Underground Film Festival, New Zealand and Latitude Festival, Suffolk. He lives and works in Birmingham, UK.

**Zehra Gokcimen & Gokce Oraloglu, REBIRTH (Turkey 2017) 00:04:02**

Transformation is a dance ritual. With every move you are born again. With every little step, you cut the umbilical cord. With every turn, you create a new shell. **Zehra Gokcimen** was born in 1983. She took place in some independent movies, stage theaters and TV series as an actor and then, changed her path to write and direct her short movies



together with Gokce Oraloglu, her colleague from the theater. She is determined to create art all her life. / **Gokce Oraloglu** was born in 1985. She took place in some independent short movies and stage theaters as an actor and then, changed her path to write and direct her short movies together with Zehra Gokcimen, her colleague from the theater. She is determined to create art all her life.

11/29/2017

## CREATIVE MONTAGE/VIDEO/INVESTIGATIONS

**Paul Jacques Yves Guilbert, PROMENADE MYTHANALYTIQUE. LOGOTYPE, PAROLE & EMPREINTE (Belgium-France 2017) 00:23:00**

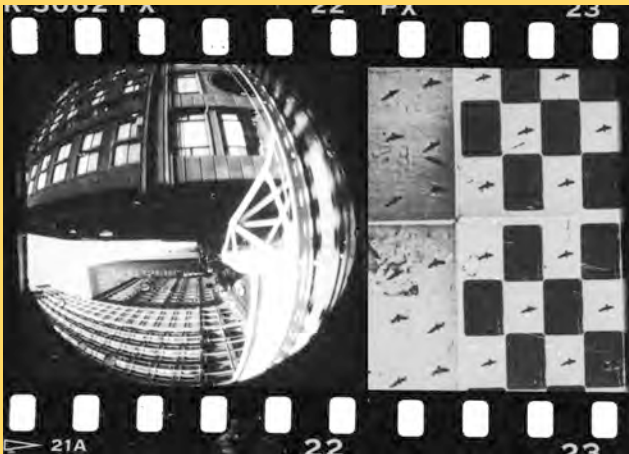
*A HyperTAV(Textual-Audio-Visual). "A promenade in a pseudothything rigor, with Auguste, Marcel, Walt, Pierre and I. An applied heraldry exercise, a search for meaning between traps and keys: the urinal in three black discs. I should have asked before."*

**Paul Jacques Yves Guilbert** was born in 1987 in Le Havre (F). He studied at the Haute Ecole des Arts du Rhin (HEAR (F)), at Le Fresnoy (Studio National des Arts Contemporains (F)) and was part of the Digital Art Conservation with ZKM. PJYG is now developing texts, videos, installations and performances in Brussels, Belgium.



**Ariana Gerstein, UPCYCLES (USA 2016) 00:07:00**

*This film was constructed through a long process involving revision and reorganization across multiple cinematic media. It began with super 8 film shot at the Museum of Science and Industry in Chicago and 16mm shot from the El train and along lake Michigan. Images were thought through as they were re-worked by optical printing (a process of re-shooting film back onto film one frame at a time) and hand chemical processing. Film cut every frame or two (would never run through a projector) were stepped up and down along the way (super 8 onto 16mm onto 35mm and back down to*



16mm). The film remained as film for years. Recently it was taken to a new level by optical printing with a digital camera on a JK printer, also one frame at a time. It was rethought, retimed with a different screen ratio and sound. I would like to think the film has finally completed its journey- but we'll see.

**Ariana Gerstein** works in experimental and experimental documentary forms. Her films have been screened and awarded prizes at festivals worldwide including International Documentary Film Festival in Amsterdam, European Media Arts Festival in Germany, Media City in Canada, New York Film Festival, SXSW in Texas. She has presented at institutions such as the Museum of Modern Art in New York, San Francisco Cinematheque, the Chicago Museum of Contemporary Art, Pacific Film Archives in Berkeley. Her work has been awarded grants by New York Council for the Arts, New York Foundation for the Arts, National Endowment for the Arts, and a Rockefeller Media Arts Fellowship. Her experimental documentaries *Alice Sees The Light* (a poetic meditation on light pollution) and *Milk in The Land* (an essay film on attitudes towards milk consumption as a mirror on evolving American values) were nationally broadcast on the award winning P.B.S. series P.O.V. (Point of View). She is currently working on a series of animated works using desktop scanners. Ariana received her MFA from the School of the Art Institute of Chicago and is an Associate Professor in the Cinema Department and teaches at the State University of New York at Binghamton.

**\*Francesca Fini, DADALOOP (Italy 2015) 00:10:00**

*DADALOOP* is a dadaist ratatouille of images in which food becomes a dream - or nightmare - and the reflection of schizophrenic diets in the claustrophobic frame of a self-portrait. The film stages a series of surreal trompe l'oeil inside an artificial 3D landscape in which an hybridized language brings together original video clips - starring the artist herself - and animations made with a collage of cut-out images from famous works of art



related to the theme of food. Taiwan Premiere.

**Francesca Fini** is an interdisciplinary artist focusing on new media, experimental cinema and performance art. She lives and works in Rome. The focus of her work is always the body and its own narrative power, but inserted in a sort of exuberant "multimedia pot" where live videoart pieces are mixed with generative audio, lo-fi technologies and homemade interaction

design devices. In 2016 she wrote and directed *Ophelia did not drown*; an experimental feature film based on the hybridization between found-footage (from the national archive Istituto Luce Cinecittà) and original contemporary performative language. She is cited by Treccani Encyclopedia as one of the greatest exponents of cyber-performance in Italy.

**\*Francesca Fini, SKIN / TONES (Italy 2016) 00:06:00**

A landscape that always tells a different story, skin, observed with a digital microscope shows details that become unknown planets maps. An infinite variety of colors, textures, shapes and imperfections sometimes frightening, which are transformed into digital information producing live generative sounds and images, in the synergy of the random movement of my hand. I'm naked



in front of two neon lights, backing the audience so that only the outline of my body is visible. I pass a digital microscope on my body, scanning the different textures of my skin (hair, lips, tongue and so forth). The information is then processed by a computer, reading the average color of each segment of my skin, transforming the data into generative live music. The visuals projected in front of me will process the image coming from the microcamera into mesmerizing kaleidoscopic renderings, turning even the smallest imperfection/damage/dna error into art. Asian Premiere

**\*Francesca Fini, TYPO #4 (Italy 2016) 00:10:00**

*TYPO#4* is a performance of visual poetry in which the words of a poet are transformed into musical notes and images. The sounds that we hear, and the visual story that unfolds in front of us, do not depend on a musical or narrative intention; are solely determined by the sequence of letters, words,



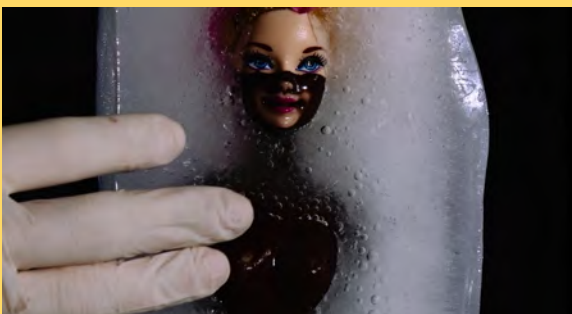
verses and expressive pauses. The protagonist of the performance is an old Olivetti typewriter of the '60s, whose keys are wired and connected to a computer. Through the use of an interaction design software, each key of the machine - and then every letter of the alphabet - produces a precise note, and at the same time triggers a



video clip associated with that particular letter. The typewriter is at the same time writing mechanical device, musical instrument and video mixer. Pictures, notes, noise (sound or visual), mix with the rhythmic beats of the keys, and are woven according to the words that I type. And so I find that there are sentences intensely melodic and poignant. This fourth session of TYP-O project is dedicated to the verses of my most beloved poet, Walt Whitman. Taiwan Premiere

**\*Francesca Fini, THE BURNING (Italy 2016) 00:08:00**

*THE BURNING* is a video inspired by the recent disturbing political events in America, that gave birth to a series of images in my mind. These images revolve around the idea of obliteration; the obliteration of the past, of the

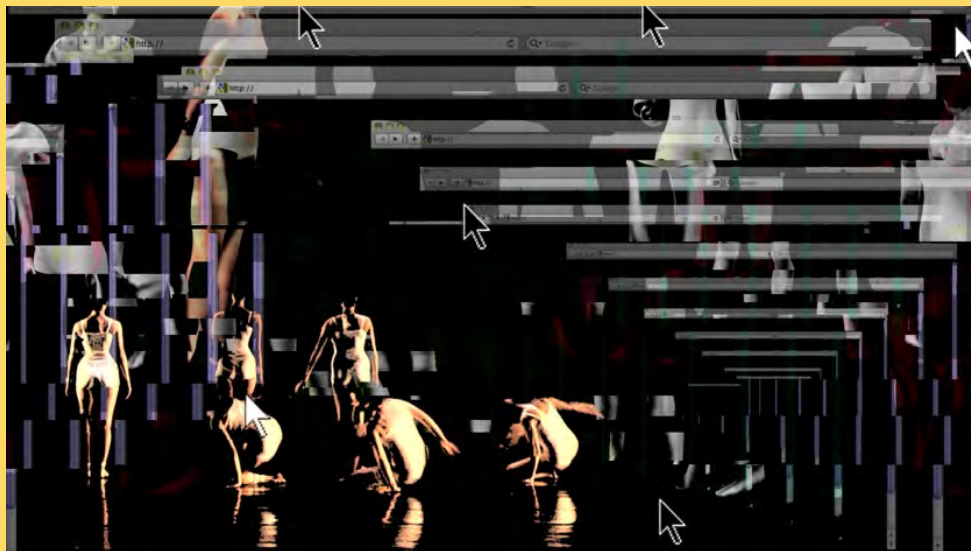


human progress, of a path that seemed established, of values that seemed not negotiable. But everything is burned in one night, in a bonfire that devoured even our disbelief, leaving us

dismayed. With hindsight this was all too predictable, the signals were left on our way to be interpreted: globalization, the economic crisis, the moral and material impoverishment of the middle class, the progressive disintegration of society, are spreading throughout the West the virus of obliteration. A metaphorical patina of black paint that blinds, devours and deletes. AsianPremiere

**Benjamin Rosenthal with James Moreno, HUMAN, NEXT: PHASE ONE (USA 2013-2014) 00:12:18**

*Human, Next: Phase One*—a video reinterpretation of a live dance/video/animation work by choreographer James Moreno and artist Benjamin Rosenthal—explores the convergences and differences between virtual and physical



bodies, offering new perspectives on our 21-st Century hybrid condition. In *Human, Next: Phase One*, the systematized condition of both the virtual and physical bodies is further emphasized by the sound score, composed for the piece by Benjamin Rosenthal. Primarily extracted from existing computer "system" sounds, the audio is chopped, stretched, manipulated and reoriented, making the audio an actor, or a body, in its own right Using rhythmic and temporal structures that, at times, collapse in exhaustion, the sound mimics the visceral condition of the dancers as they compete in an arena that tests their boundaries and limits.

**Benjamin Rosenthal** holds an MFA in Art Studio from the University of California, Davis and a BFA in Art (Electronic Time-Based Media) from Carnegie Mellon University. His work has been exhibited internationally in such venues/festivals as the Stuttgarter Filmwinter (Stuttgart, Germany), High Concept Labs at Mana Contemporary (Chicago, IL), ESPACIO ENTER: Festival Internacional Creatividad, Innovación y Cultural Digital (Tenerife, Canary Islands), FILE Electronic Language International Festival (São Paulo, Brazil), Vanity Projects (New York, NY), Locomoción Festival de Animación (Mexico City, Mexico), CICA Museum (Gimpo-se, Republic of Korea) and online via the Istanbul Contemporary Art Museum (Is.CaM), among others. He is currently one of the 2016-2017 artists-in-residence at the Charlotte Street Foundation in Kansas City. Pulling from a variety of fields in the humanities and sciences, he questions the authenticity of our physical experience in an age where the boundaries between reality and the virtual become indistinguishable. Rosenthal is Assistant Professor of Expanded Media, in the Department of Visual Art at the University of Kansas where he teaches Video Art, Performance Art, and interdisciplinary practices.

**James Moreno** has danced with Repertory Dance Theatre (RDT), J. Parker Copley Dance Company, and Ann Arbor Dance Works. Moreno has performed the choreography of Martha Graham, Merce Cunningham, José Limón, Lucinda Childs, and Zvi Gotheiner, among many others. Moreno has choreographed for many dance companies and projects. He was director for The Proving Ground Concert Series and "Dancers With Day Jobs"; co-director for Out of the Wings Dance Company; and assistant director for Tablado Dance Company. Moreno holds a PhD in Performance Studies from Northwestern University. His current scholarship examines Latinidad in "American" modern dance, with a focus on José Limón. Moreno has published in *Conversations Across the Field of Dance Studies* and *Dance Chronicle: Studies in Dance and the Related Arts*. He also is a contributor to the forthcoming *Oxford Handbook of*



Dance and Politics. Moreno was Visiting Professor of Dance at the University of Panamá in Panamá City, Panamá and Visiting Guest Artist at the National School of Dance of Panamá and a Fulbright Scholar. Moreno is Assistant Professor of Dance at the University of Kansas where he teaches critical dance studies, modern dance technique, choreography, and dance for the camera.

## 12/6/2017 WOMEN/RULE/VISIONS

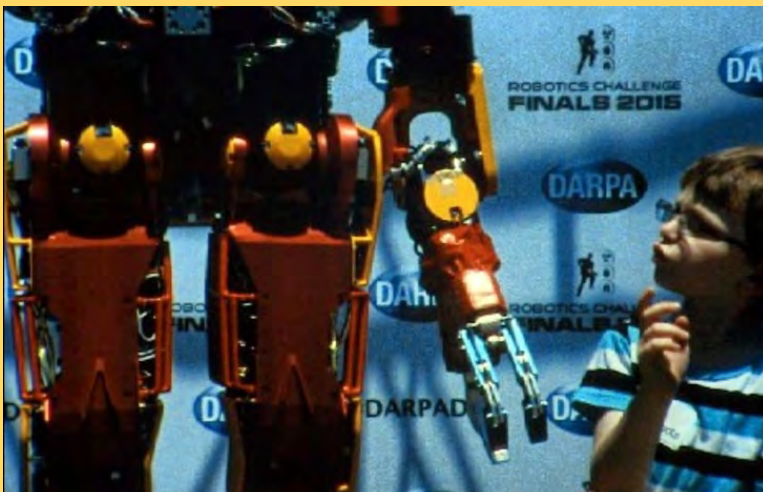
**\*Carolyn Koss, EMERALD GREEN (Finland 2016) 00:14:05**

*EMERALD GREEN* is a 3-channel video installation about a dystopian world, where nature has been rendered extinct, breathable air has gotten scarce and the sun has vanished due to exploitation of natural resources and human error. The focus is on 3 people who try to survive and escape into their sub-consciousness in order to re-imagine and re-build the contaminated world they live in. The video installation is an imaginary reaction to real issues such as air becoming more and more polluted, water resources running dry, oceans accumulating tons of plastic waste, the human body degrading through processed food and an obscured force steering the fate of the world.



*Carolyn Koss* is a Helsinki based artist and filmmaker originally from Germany. Koss works with various mediums and often creates contemplative and aesthetic works, which embody internal landscapes or call for environmental deliberation. Her works recurrently have a dreamlike nature and captivate through symbolic language and stylized imagery. She completed her MFA degree at the Finnish Academy of Fine Arts in Helsinki in 2014. Her films and video works have been shown on various international exhibitions and film festivals e.g. in Helsinki, Stockholm, Riga, Berlin, Athens, Venice, London and New York. Koss was recently nominated for the “Young Achiever’s Award” at the Golden Women Awards in Helsinki, she won the 1st price at the Screen & Sound Fest in Kraków and she was granted with the “Hope Award for arising new talents” at the Unprecedented film festival in Tallin.

**Karissa Hahn & Andrew Kim, (I)FRAME (USA 2016) 00:11:00**



**\*\*FLICKER WARNING\*\***

A video is a stream of information, and this moving image relies upon the relationship of static frames which are algorithmically determined....

In the language of video compression, the (I) frames are the reference points between which movement is interpolated. Manual deletion or misplacement of (I) frames results in a video glitch

known as a datamosh ... the stream of information disrupted, disorganized ... interrupted ... lost ... the ( ) frame removed, rejected ... BUT, reclaimed, the (I) frame, the burning bolts of the machine, are at once reasserted in this dance macabre.... (I) FRAME is a mechanical ballet set to the original tempo that characterizes motion on screen at 24 (I) frames a second....shot at the 2015 DARPA Robotics Challenge in Pomona, CA.

**Karissa Hahn & Andrew Kim** are visual artists currently based in Los Angeles, California.

### **Bruno Martelli and Ruth Gibson, 'WE ARE HERE AND WE ARE EVERYWHERE AT ONCE' (NZ/UK 2017) 00:45:00**

'Movement and landscape in flux, five figures cut between times and places. Collaging and overlaying environments, the interior of a motion capture studio and the raw physical landscapes of Central Otago, they inhabit an uneven terrain, negotiated through increasingly perplexed movements and sensory explorations. The consolations of landscape dissolve as fractures and



junctures open between the memory and affect of different atmospheres, altering their transit. In this new cartography that is here and everywhere, they take on the rhythm of an altered place. Landscape and nature press hard upon their bodies and its touch continues to be felt as they navigate the sealed, air conditioned, environment of the lab. Tracked in all dimensions, they are trackers, agents of travel to unknown and ungraspable places.'

Exploring the persistent urge to be attached to places and have profound ties with them in an era of virtual travel, we are here and we are everywhere at once is a moving image installation created by

an international collaboration.

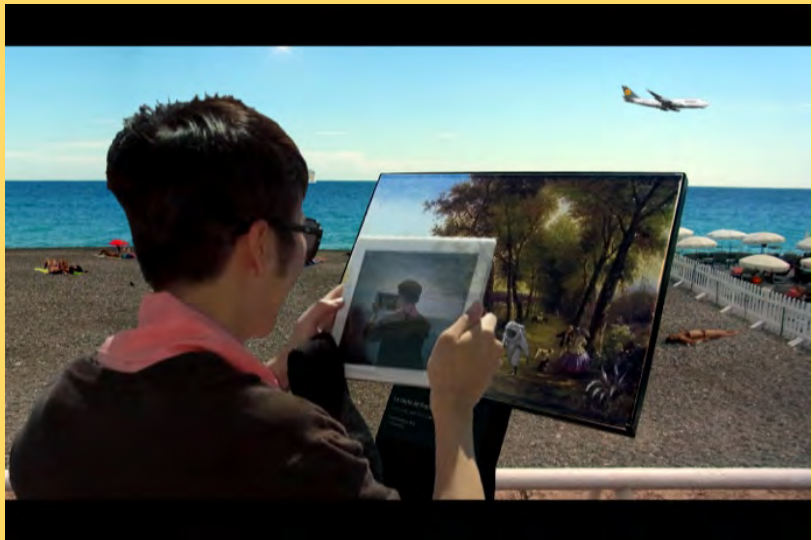
British Electronic artists **Bruno Martelli** and **Ruth Gibson** collaborate on worldwide commissions and residencies exhibiting at The Barbican Gallery, Detroit Institute for Art, and The Venice Biennale. Recent solo shows include: 'Big Bob' (2015) at Jaffe-Friede Gallery in Hanover, USA, and group shows in



London: 'Shape\_Shifters' (2016) - Arthouse1, 'Splintered Binary' (2017) - Gossamer Fog and 'Now Play This' (2017) - Somerset House. Recipients of several awards: a Henry Moore Foundation New Commission, a National Endowment for Science Technology and the Arts (NESTA) Award, in 2015 the duo won the Lumen Gold Prize. Gibson is the Centre for Dance Research Creative Fellow at Coventry University. / **Dr Carol Brown**: 'My practice is the choreography and performance of digital environments: dance and architecture dialogues through site-sensitive performance: and dance theatre questions of gender and sexuality, focussed on the moving body encountering real and imagined spaces and temporalities - mythical, historical and contemporary.' Carol is Director of Choreographic Research Aotearoa, University of Auckland. / Sound Artist **Russell Scoones** creates compositions sourced from sound harvested in real environments. He has presented worldwide with Carol Brown and Dorita Hannah: 'Tongues of Stone' (Aus 2011), 'Mnemosyne' (Prague 2011) and '1000 Lovers' (NZ 2013) with Kasia Pol for 'Freight' (2014/15). Russell currently practices as a music therapist in Auckland.

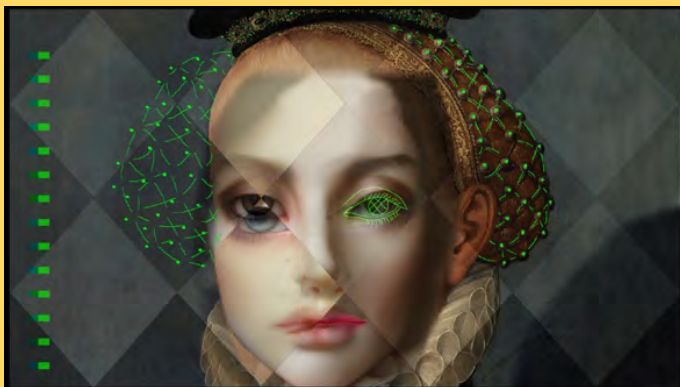
**Isabella Gresser, NIETZSCHE A NICE (Germany 2013) 00:05:00**

Friedrich Nietzsche's "Noon and Eternity" in times of mass tourism and digital viewing habits. A young tourist is mirroring himself on his tablet PC at the beach while in the air above Nice, up to 49.000 passengers a day, longing for happiness. Down at the beach they can watch themselves flying over. An animated screenplay frames the setting for Nietzsche's thoughts out of his late work written in Nice. As



if the sky embodies a dystopian image of "The eternal return of the same". The low-tech animation contrasts the high-tech digital media through which we are viewing our world. The perception of Nietzsche and the perceptions as an artist and tourist mix together. Nietzsches mystical affirmation under the sun turns in an observation of a post-apocalyptic scenery. The digital turn as a dead end or a decadent spectacle on a cruiser.

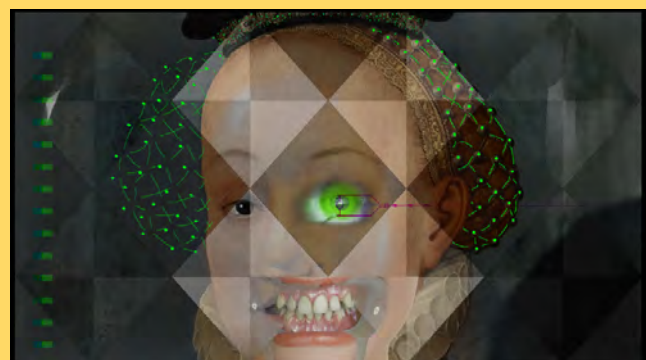
**Isabella Gresser** works across media and forms. Her multilayered videos and installations combine video, found-footage, drawings and photographs with text passages from literature, philosophy or poetry. Her experimental poetic work is characterised by an emphasis on research and critical theory and the linking of culture-theoretical and philosophical aspects of the West and the Far East. In recent years, she has been very much



concerned with the phenomenon of a global fatigue. Philosophical reflections touch on the issues of increasing digitization in neoliberal societies. What is the digital media doing with us? How does our perception change (Nietzsche in Nice, 2013)? How does it change not only our psyche, our way of life, but also our cityscape (Smart Seoul Poem, 2012). How does it change our self-image (Irls 2.0, 2015).

**Isabella Gresser, IRIS 2.0, AN EXPERIMENTAL PAINTING (Germany 2015) 00:02:00**

Originally she is called Lucretia, but I call her **Irls** - scanned and beautified on behalf of a new religion of optimization. The experimental video addresses to the standardization of beauty and youth fetishism and the taboo of aging today. It deconstructs a painting by Lucas Cranach the Younger which shows an aristocratic woman of Germany at that time. The name Lucretia goes back to a semi-



legendary figure in the history of the Roman Republic. Lucretia was famous for her beauty and virtue. The myth of "the Rape of Lucretia" has been always an inspiration for mainly male musicians, artists and writers. In the digital age and within a media society, violence and manipulation is more and more directed against oneself and the own body.

## 12/13/2017 ECO-CAPITALIST POST-NATURE TODAY

**Sakurai Hiroya, THE STREAM VII (Japan 2016) 00:06:00**



*In the man-made waterways of rice paddies, the water in nature must follow artificial rules. In that way, nature is made abstract, giving rise to a new form of beauty distinct from the natural state. The theme of this work is the liveliness of the water as it follows the man-made course. This work is a ballet using the sound and the movement of the algae and water. With the waterway as the theater, I filmed the choreography of the algae that flows in the water. I shot this with a waterproof camera on a slider dolly. Using this device I created a simulated experience of walking through the waterway for the viewer. This time I focused on the expression of the movement of the sand in the waterway and the reflection of the surface ripples on the waterway's inside walls.*

**Sakurai Hiroya** was born in Yokohama, Japan in 1958 and graduated from University of Tsukuba [ M.F.A.] in 1985. Sakurai has taught at Seian University of Art and Design as professor. Exhibitions include The 4th Sydney Biennale (1982), Postwar Art in Japan, The Getty Center, Los Angeles (2007), 62nd Melbourne International Film Festival (2013), 58th San Francisco International Film Festival. Sakurai's work can be found in the collections of the National Gallery of Canada and J. Paul Getty Trust. Grand Prix, The 4th International Video & Electronic Art Festival, Locarno(1993), Asolo Award the Best Videoart Work" at 35th Asolo Art Film Festival, Italy.(2016), The Best International Experimental Short Film at 12th Blow-Up Arthouse International Film Festival, Chicago (2016), Grand Prize at 39th Tokyo Video Festival 2017 in Tokyo(2017), 2nd Prize at 18th FILE, Sao Paulo.

**Sarah Lasley, *THE IMAGEMAKER* (USA 2017) 00:20:00**



A Vegas showgirl wanders into the desert while performing her routine. The harsh natural conditions force her to acknowledge her own physical needs, and she transforms from a beautiful object into a living being with thoughts, desires, and a point of view. Yet this is a dangerous freedom, as the viewer turns voyeur and ultimately predator. 'The Imagemaker' engages the relationship of the viewer to the viewed with the artist playing both director and performer. Shot entirely alone in the desert, the film explores the hazards of self-consciousness and self-liberation for women in society.

**Sarah Lasley** is a video artist from Louisville, Kentucky. She received her MFA in Painting from the Yale School of Art in 2008 and her BFA in 2005 from the University of Louisville. Her no-budget films explore the mediated nature of gender and the subject/object relationship of the camera to a performer. She has taught video production and emerging media for the past eight years at Yale University, Pratt Institute, and Vassar College, amongst others. Her short films have screened internationally in film festivals and galleries, most recently at Lesley Heller Workspace in New York, NY, Vox Populi in Philadelphia, PA and Franklin Street Works in Stamford, CT. She is currently a Visiting Assistant Professor in Digital Media at Indiana University.



**Aurèle Ferrier, *TRANSITIONS* (Switzerland 2017) 00:13:00**

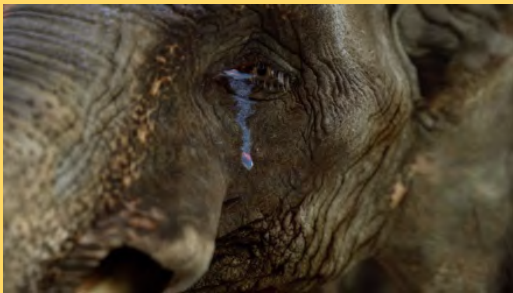
*TRANSITIONS* is a journey from the civilizing void of the desert to a maximal urban, capitalistic and hedonistic density, which in the case of Las Vegas assumes some bizarre expression. The film is a contemplation without any people or moving machines in it, focusing on the built



and designed. The narration is fragmentary and works with calm frontal, raw tracking shots. *TRANSITIONS* is also a narrative of "city-becoming".

**Aurèle Ferrier** (1975 in St. Gallen, CH) lives in Zurich. With his video and cinematic works, actions and interventions he explores the limits and connections between nature and civilization. "His video works display a calm contemplation and visual precision" (Alexandra Blättler, curator). He has exhibited on all the continents and won prizes, i.a. the Grand Jury Award for Experimental Short at the Slamdance Film Festival. He attained a BA in Theatre and an MA in Fine Arts at Zurich University of the Arts.

**Tetyana Chernyavska and Elke H. Markopoulos, MESSAGE OF THE ANIMALS (Germany 2016) 00:08:57**



By strong, epic and unique animated pictures the message of the animals is submitted in poetical and associative impressions and symbols. Mankind who tries to catch and own our world remains with empty hands. At the end, when all animals have gone, when darkness reigned, there's only hope left. The viewer may find his own way to read this story, nearly as old as mankind.

**Elke H. Markopoulos:** Born in Stuttgart. Art and Design Studies at: Berkeley University of California and at University for Arts/Hamburg. Graduation with excellence. Until 1985 free working in Fischerhude/Germany. Frequent Exhibitions in Germany/Europe/ International.

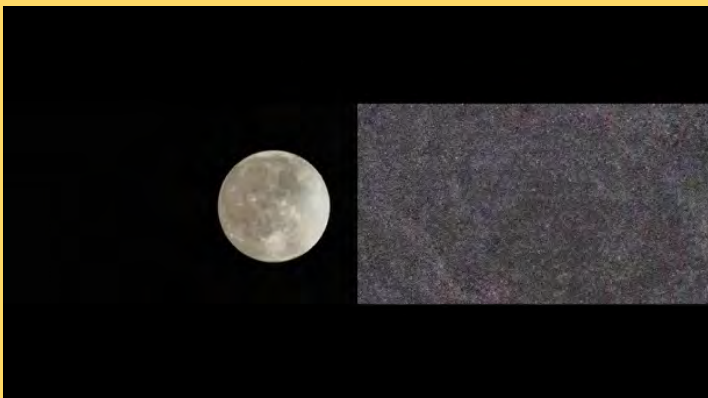
Teacher at High School for Art, Bremen. / **Rainer Ludwigs:** After Completing his degree in Graphic Design at the college of Arts in Bremen, Germany in 1992 with the emphasis on animation and cartoon films, Rainer Ludwigs created



television spots at the International Advertising agency, Grey in Düsseldorf. Since 1995 he worked as an independent director and producer in the field of image and company films. This work included firm order productions with 2D- and 3D-animation, TV and Cinema spots, special effects and cartoon films. Director of Story and Concept: Elke H. Markopoulos / Visual Director and Animation: Rainer Ludwigs / Executive Producer: Rainer Ludwigs and Tetyana Chernyavska / Music and Sounddesign: Alexander Seemann

**emilia izquierdo, BLINDLIGHT/WHITENOISE (UK 2016) 00:03:53**

*BlindLight/White Noise* (2016) explores today's blurry divide between nature and technology, creation and destruction. Using cosmic and



terrestrial events it explores how technology affects the way we see and understand the world interchanging between the tactile touch and the digital touch, hand drawn animation and

digital footage.

**Emilia Izquierdo** is an artist based in London, UK working in experimental video art using hand drawn animation and archival video footage. She has an MFA from the Slade school of Fine Art, London. MA Art and Politics at Goldsmiths University, London. Since 2012 she regularly exhibits her work in Video Art Festivals, Video Dance Festivals, residencies and exhibitions around the world.

**Alexander Isaenko, MEMORIAL (Ukraine 2016) 00:12:24**



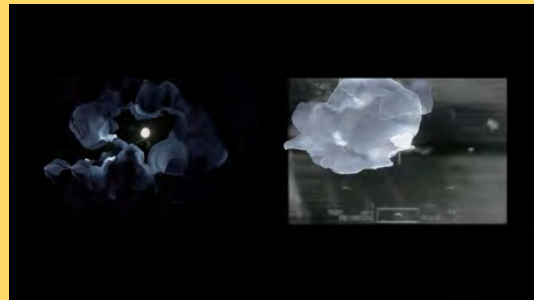
Alive are looking up to the prints of the past. Universal measure is the measure of life. It happens over and over, every time, to find the crossing between past and present.



**Alexander Isaenko** was born in 1976 in Izmail, USSR—an Ukrainian artist who works with various media, including photography, video, text—and lives and works in Odessa, Ukraine.

**emilia izquierdo, ECLIPSE (UK 2017) 00:04:58**

*Eclipse (2017)* explores the relationship between society and the cosmos. It opens with a solar eclipse and ends with a lunar eclipse exploring our relationship with the digital/technological through the process of combining hand drawn animation and digital technology showing footage of violence, totalitarianism, political power games, the fight for social justice and natural phenomena. It weaves the cosmic and the political exploring our relationship with the earth in both spheres.



**M. Woods, COMMODITY TRADING: ELECTION DAY (USA 2017) 00:15:20**

An experimental documentary/narrative fashioned into an attack on the disturbing omnipotence of hyperrealism and fascist banality - best symbolized by Donald Trump's burning plastic effigy. *Commodity Trading* is a series of films incorporating all media available from



super 8, 16mm, 35mm, cellphone, and high-resolution digital, into a violent collage of the simulacral tumult of media waste and the fury/anger of racism in the wake of the rise of Alt-Right neo-fascism.

## 12/20/2017 JAPAN AND BEYOND

**Emperor Bikutoru (b. 1996), JAPONICA MONOGATARI (Russia 2017) 00:12:32**

**JAPONICA MONOGATARI**

is the latest project from Emperor Bikutoru. In this biggest work of his, he created two-part story, where he occupies the main role and introduces himself to the digital space, most fully realize his idea of combining digital and virtual. It is also important for him to turn to Japanese visual culture and



put himself into this self-mythological story and some visual narrative of it. Rapid movements fast way of telling the story—these elements responsible for visual affection—an effect which is expected from viewer. The main principle of this work many others from Emperor Bikutoru is to



give  
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saturate his viewer. Saturation is absolute.

**Emperor Bikutoru** is a pseudonym for the artist Viktor Belozerov, who was born in Moscow, Russia, 1996. In 2013 he started to work as an artist, since then Emperor Bikutoru was deeply interested in digital art and made his first steps in developing his professional style and portfolio. In 2016 he began to work with animation and developing various techniques of his own to diversify this genre. His pseudonym appeared as a notion of a “digital empire” – a personal space with unlimited possibilities and a huge storage for artist to perform his activity and individuality. His technique was formed under the strong influence of Japanese visual culture, music and video games aesthetics.

**Elena Knox, PATHETIC FALLACY (from Actroid Series I) (Australia 2014) 00:04:12**

Starring the robotic android Actroid-F, Actroid Series I (2014) is Elena Knox’s pioneering film-study of the aesthetic evolution of the service gynoid. It focuses on the social future of fem-bots: specifically, anxieties about ageing and mortality (Pathetic Fallacy), jobs (Occupation), brainwashing (Comfortable and Alive), sexual services (Canny), and cultural borders (Radical Hospitality). The fem-bot is usually unable to speak for itself. Through ancient myths to sci-fi, it is possessed and passive: not part of the conversation. Yet, in



making robots conventionally alluring, we worry that they will seduce us. Knox's project initiates action by working with one such robot within and against modalities of feminist cyborg and biopolitical theory. It wittily deconstructs the robot's stereotypically 'feminine' comportment. *Actroid Series I* was the first artistic investigation of an Actroid 'speaking its mind', and includes the first fictional human–robot dialogue scene involving an Actroid.

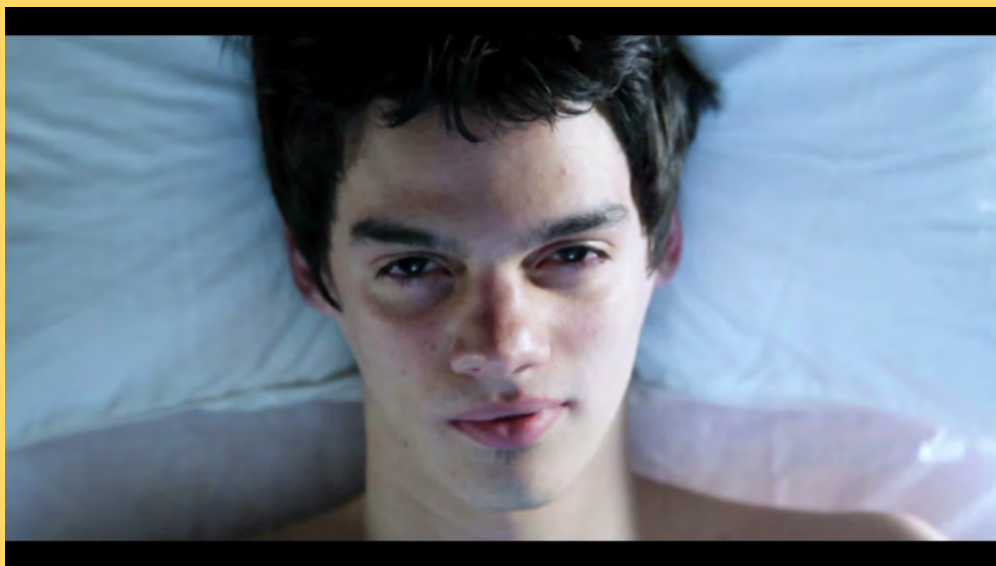


**Elena Knox** is a media and performance artist. Currently a research fellow in Intermedia Art and Science at Waseda University, Tokyo, she also works with the Creative Robotics Lab at Australia's National Institute for Experimental Arts, and co-directs production house Lull Studios. Her PhD won the 2015 Dean's Award at UNSW Australia Art & Design, investigating the ethics and aesthetics of the likely sex and companionship work of gynoid robots. Knox's experimental

electro-cabarets and music projects are nominated for multiple awards, recently the Australian Art Music Awards. Her media artworks have been presented in premiere venues in New York, Cologne, Berlin, Hong Kong, Wuhan, Plovdiv, Frankfurt, Milan, London, Sydney, Melbourne and Cairo. Knox has performed in *Living Museum of Fetishized Identities (Pocha Nostra)*, *Music for the Eyes (Sydney Opera House)*, and *Jane Campion's Holy Smoke*. Her electronic duo *Actual Russian Brides* is released on *Brigade Music Berlin*, *Clan Analogue*, and *New Weird Australia*.

**Koji Geronazzo, THE MANTIS ON THE TAXI/タクシーの上のカマキリ (Japan 2011)  
00:12:21**

A boy lying in a bed remembers some pleasant episodes of his life, dealing with his love for nature and his girlfriend. But the reality is different and what he believed it is, are just constantly evolving feelings and thoughts formed by the



comparison with the contemporary world, which will drive him to a infinite physical and interior change.

**Koji Geronazzo** was born in Milan, Italy in 1976 to a Japanese mother and an Italian father, graduated in Oriental Languages and Civilities in Venice with a M.A. thesis degree on a 1960s Japanese avant-garde artist, he moved to Japan in 2009. After teaching "Basis of Design" in film history at Vantan Design Institute of Tokyo, he started to direct commercials, music videos and short films. Since 2011, he started to express himself through the language of video-art and experimental cinema. His artistic research has focused on the theme of identity and its connections with society today, often using images with a strong surrealist and symbolistic components. His work could be summarized as being a synthesis of Cinema, Theater, Performance and Video.

**Christin Bolewski, SHIZEN?NATURAL (Germany 2015) 00:15:00**

Shizen is the Japanese word for nature and the video reflects our relationship to nature by transposing the Makimono - the traditional Japanese horizontal hand scroll - into a contemporary manner. Throughout the year seasonal motifs are changed - accordingly spring, summer, autumn and winter progress as well as the destruction of our environment.

A global question and challenge arise for mankind: to coexist in harmony or to control, master and exploit nature?

The ambient 'video scroll' presents a poem of the famous Japanese poet Yamabe no Akahito as a reflection on the conflicting relationship struggling between tradition and



technological and cultural progress. The traditional concept of multi-perspective and the endless hand scroll are explored through digital filmmaking, video compositing and virtual camera, depths and particle systems and mixed with life recorded video footage.

**Christin Bolewski** is a digital media artist and filmmaker from Germany. She studied at Academy of Media Arts Cologne, Germany. She exhibits regularly at international media art and film festivals and has taught media art, film and design practice and theory in Universities in Europe and America. Her work is a critical investigation of the potential of digital media to expand the aesthetic possibilities of audiovisual / film art.

It includes video installation, genre mix, alternation and remediation of traditional art concepts / film structures, nonlinear storytelling, combination of still / moving image, video / photography.

**Wrik Mead, 1975 (Canada 2013)**

**00:50:00**

1975 is an animated film based on one year in the filmmakers fractured life. Hand drawn rotoscoped figures are layered with stills and live video footage to create an open narrative based on events in his life that took place in 1975. It is part of an installation that first exhibited at PayneShurvell Gallery in London, UK. Artlyst voted it "Our Pick of the latest Emerging Art" and Abigail Addison of Animate Projects Ltd put 1975 on her top ten animations of the year. There are several versions of the film that have exhibited worldwide. Most recently at the Ann Arbor Film Festival where it won a Directors Choice award.



**Wrik Mead** has accumulated a unique body of more than forty animated miniature narratives: queer fantasies, parables, dreams, and even documentaries." His films are psycho-dramatic by inclination, first person narratives of desire and accommodation. They're a mix of painstaking pixilation, fairy-tale allegory and queer-identity and are preoccupied with the materiality and the tactility of film itself. In 2013 he had his first solo show, *Draw the Line*, at PayneShurvell Gallery in London, UK. *Pleasure Dome*

recently presented a retrospective of his film, video and installation works in Toronto. In 2005, Wrik received his MA Fine Arts at Goldsmiths, University of London. He currently lives in Toronto and teaches in the Digital Painting & Expanded Animation specialization at OCAD University.

**12/27/2017**

**“NO ONE UNDER 18 ADMITTED” (SERIOUSLY)**

(Only 20 y.o. or over or with parents’ written permission allowed in theatre for this day’s screenings. Bring IDs.)

**A. Moon, I AM LEARNING TO ABANDON THE WORLD (USA 2016) 00:10:00**

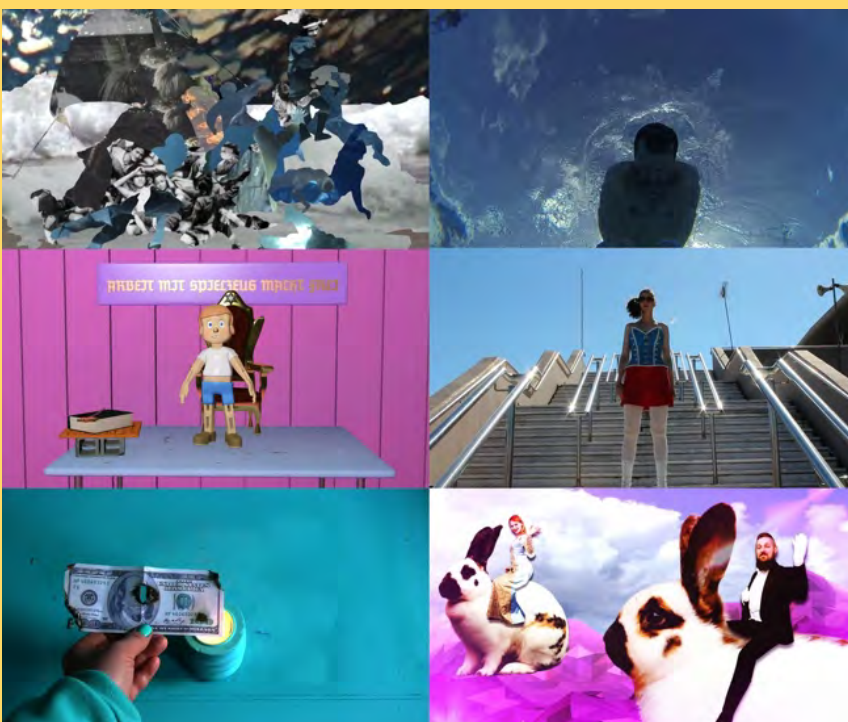
This silent found-footage film cuts together eventless moments from a trove of vintage 16mm films discovered at a salvage house with new intertitles to create an elusive anti-narrative of absence, desire, self-loss, and hidden threats. The film shifts the original films’ focus on the external, the visible, and the spectacular. It explores, instead, the internal psychological experience of the on-screen women--whom it reimagines as heroines; the unrepresentable; and the possibility of imaging female subjectivity in a medium whose formal conventions have been defined by heterosexual male desire.



**A. Moon** is an experimental filmmaker whose work has screened in eight countries on three continents. She has been the recipient of grants and awards from the Princess Grace Foundation, the Maryland State Arts Council, the Greater Baltimore Cultural Alliance, and numerous film festivals. In recent years, has also been a Fellow with the Center for Asian American Media, a Fulbright Senior Research Fellow in Istanbul, Turkey, and a Sondheim Prize Semi-Finalist.

**Kika Nicolela (coordinator+curator), ECVP5 - Crisis and Utopia (World, 2016) 00:53:14**

ECVP5 stands for the EXQUISITE CORPSE VIDEO PROJECT volume #05: Crisis & Utopia



The Exquisite Corpse Video Project (ECVP) is a unique video collaboration among artists from all over the world, inspired by the Surrealist creation method, the “Exquisite Corpse”. Using the semi-blind, sequential method of the surrealists’ game, ECVP participants create video art in response to the final ten seconds of the previous member’s work. Each member is asked to incorporate these seconds into their piece, creating transitions as they please, until everyone’s vision is threaded together into an instigating final “corpse”.

Rather than providing a unitary linear narrative, each participant maintains his/her own style, permeated by the diverse cultural backgrounds. Each individual artist interrogates, via different means, a number of genres, tendencies and strategies. Since 2008, this inspiring process of exchange among artists from around the world illuminates the possibilities of a dynamic collective creation via participatory platforms and new communication technology.

Participating filmmakers: **Alexandra Gelis** (Colombia/Canada), **Alysse Stepanian** (US), **Anders Weberg** (Sweden), **Anthony Siarkiewicz** (US/Germany), **Clemence Demesme** (France), **Dellani Lima** (Brazil), **Fernando Velazquez** (Brazil), **Gabriel Soucheyre** (France), **G rard Chauvin** (France), **Guillermina Buzio** (Argentina/Canada), **John Sanborn** (US), **Jorge Lozano** (Colombia/Canada), **Kai Lossgott** (South Africa), **Kika Nicolela** (Brazil/Belgium), **Kim Dotty Hachmann** (Germany), **Krefer** (Brazil), **Laura Colmenares Guerra** (Colombia/Belgium), **Lucas Bambozzi** (Brazil), **Natalia de Mello** (Portugal/Belgium), **Nia Pushkarova** (Bulgaria), **Niclas Hallberg** (Sweden), **Nung-Hsin Hu** (Taiwan), **Per E Riksson** (Sweden), **Pila Rusjan** (Slovenia), **Renata Padovan** (Brazil), **Sigrid Coggins** (France), **Simone Stoll** (Germany), **Sojin Chun** (South Korea/Canada), **Stina Pehr dotter** (Sweden), **Ulf Kristiansen** (Norway), **Ulysses Castellanos** (El Salvador/Canada), **Wai Kit Lam** (Hong Kong).

**Michael Fleming, 'THE GARDEN OF DELIGHT' (Netherlands, USA 2017)**

**00:11:36** Three scenes reflecting on paradise, lust and hell. In 'the Garden of delight' beauty and evil go together like in a dream. We dive into a world of erotic derangement, inhabited by dancing lovers, lustful mutated baboons, tropical birds, deformed pin-ups, butterflies and body-builders. This hand-manipulated collage film, made entirely out of 35 and 8mm found-footage, explores the marriage between heaven and hell, our irresolvable endless conflict that goes with human nature. Inspired on the triptych 'the Garden of Delight by Jheronimus Bosch.



Music composed, recorded, mixed, and edited by: Aaron Michael Smith.

Musicians:

Timothy Paek – Cello

Yeji Oh - Piccolo

Elisabeth Shafer - Trombone

John Demartino - Double Bass

Shanon Rubin - Clarinet & Bass Clarinet

Janny Joo - Violin

Sean Gill - Percussion

**Michael Fleming** is an Amsterdam based visual artist. In essence his work appropriates iconic cultural images, altering them to highlight underlying issues. His 'moving paintings' are primarily made out of found footage, using feature films,

advertising and pop-cultural scenes completed into a mesmerising montage of images. Flemings work has been featured in exhibitions and film festivals internationally.

**James Sibley Watson and Melville Webber, LOT IN SODOM (USA 1933) 00:28:00**

Early experimental  
camping of biblical  
dimensions.

“For LOT ... we had an optical printer, enabling us to make changes in a scene after it had been shot. Run-ups and pull-backs made with the printer are nearly as good as those made by moving the camera, and if mistakes occur they can be corrected without retaking the scene. Nowadays run-ups and pull-backs can be quickly accomplished with a zoom lens, though the



moving camera is still much in evidence, whether mounted on a car, or copter, or on the end of a massive camera crane-on-wheels.

Many of the transitions in LOT – fades, dissolves, etc. – were put in with the optical printer; also split-screen effects. True prismatic effects are few, although there is one such, a comically sinister scene in which people dancing in a circle are “truncated” so to speak, to the extent that each one appears as a head-and-shoulders capering on a pair of legs, sans trunk.”—James Sibley Watson

**Martin Sulzer, KING JAMES VERSION GENESIS CHAPTER NINETEEN (Germany 2015) 00:08:11**

Utilising motion capture and live performers, the 3D video attempts a literal re-enactment



of the biblical passage of Genesis 19. The work shares the elemental challenge of interpretation with all religions.

1/3/2018

## Taiwanese experimental film day: Oh, heavens no, it's not queer 台灣實驗電影：哦天吶，這才酷兒

FOUR SHORT FILMS BY TZU-AN WU 吳梓安

**DISEASE OF MANIFESTATION 宣(言)癡 (Taiwan 2011) 00:09:00**

This work is an argument initiated with Wendy Brown's article *Resisting Left Melancholy*. She applied Walter Benjamin's notion of "Left Melancholia" to see the political thoughts and the norms in the left-wing movement/ theory traditions as the notion of melancholia. There is the thingness of the thoughts that can see as the lost object. Extends this idea, the thingness of thoughts, come from one's personal or collective memories could become the



pathological fixation. The passionate political manifestos or the small scale manifestos/ manifestations in our everyday lives, can be consider as the compulsory desire to maintain, to repeat, and to reproduce the manifestos, aiming to achieve an unachievable substance. Melancholia in the Freudian context is defined as the subject tries to maintain the lost object even more than the subject itself, and this causes the notion of disorder. The act of manifestation is to rupture with the present world and the compulsion to change it. Here comes the

paradox between outward-looking and inward-looking perspectives of the notion of revolution, which is the initiation of this project, manifestations as the infectious psychosis. This work was composed in a pseudo-automatic writing manner, collaged with the fragments of various forms and contents, of images and words. I trim them with juxtaposition, bad translation, and misreading the different visual, audio or textual references in a machinery speaking... forming the work with heterogeneous qualities with in. The work builds itself towards the anarchistic conditions of the inner scenes, can also be seem as a wrong-manifesto.

**Tzu-An Wu** makes experimental film and video.

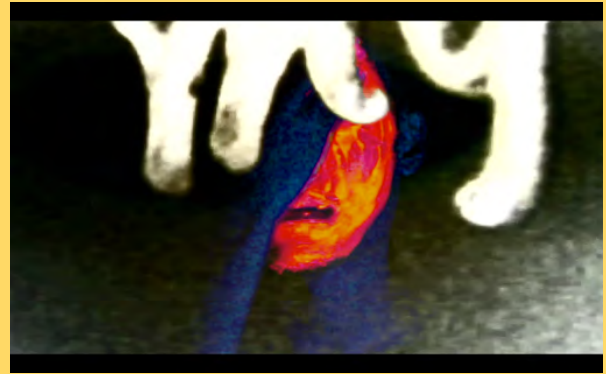
By manipulating the heterogeneous images, sounds, and texts, he creates work tends to question the construction of the narrative and the

selfhood. He is also interested in the intersection of both analog and digital techniques of visual reproduction. He holds a BA in Gender and Cultural Studies from National Tsing Hua University, Taiwan, and an MA in Media Studies from The New School, New York. He is currently based in Brooklyn, NY. His works have been shown internationally, including BFI Flare (London), International Film Festival Rotterdam (Netherlands), CROSSROADS (San Francisco), Xposed International Queer Film Festival (Berlin), Golden Harvest Film Festival (Taiwan), MixNYC (New York), He was awarded the jury prize at Festival of Different and Experimental Cinema (Paris). He is also a member of the cinema collective <The Other Cinema> and the co-founder of countercultural zine group <後母 Post-Motherism>



**LIP-SYNC (Taiwan 2011) 00:04:07**

Starts with the act of the actor translates a recording of a reading of an intimate letter, instantly and repeatedly, while the super 8mm film projected on his face. I try to mixed the actual process of (mis)translation with nostalgic images into a heterogenic impurity, through focus on the materiality and performativity of the images, and the alchemic manner of manipulation of the images. To Use language as the medium and images as the language to present the in-between-ness of one's conflicting inner scenery. The video aims to discuss the relationships between outward and inward narratives, and to demonstrate the in-between condition of one's inner scene, in the space between translation, memory and forgetfulness, and the process of identification. In between the introjection act of the narratives from the outside world, and the projection act of speech and expression keep re-defining the edges of one's self; In where emotions grow and vanish.



**THE PINEAPPLE OF A VERY, VERY SERIOUS LADY (Taiwan 2010) 00:05:57**



"I believe that a pineapple is the parody of an apple." A Drag queen wants to be pregnant and this causes an unbelievable tragedy. With demonstrating the notion of schizophrenia, this work aims to re-imagine the boundaries between identities and languages, and the impossibility of being "as a whole". **Cast:** Luis Rivera as The lady /

Brian Jacob as The Midwife / Deborah as Deborah/ Narrators: Kaire Wang, Matthew Lambert / Sound: black market president / Production assistants: Ju-Fen Hsiao, Nicolas Cardenas Angel.

**「伊人」 YI-REN (the person of whom I think) (Taiwan 2015) 00:13:44**

Yi-Ren (can be vaguely translated to "the person of whom I think") is a collaged love letter made of various sources. Such as my super8 mm diaries,



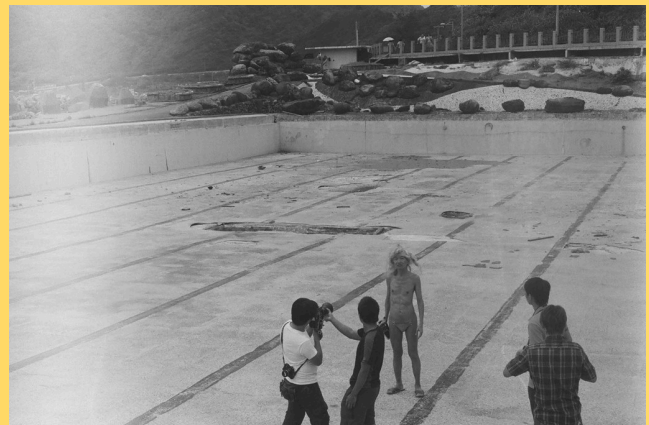
karaoke videos, and found-footage from Kang-Chien Chiu (1940-2013)'s films, and poems. It is also an act of homage and a queer reading of Chiu. Reassemble, manipulate the materials, and melt the ready-made and the personal into one. Or, maybe the personal emotions and experiences are actually all borrowed from someone and somewhere... As the line "my moans have a bit of Hollywood in them" suggests, our emotions would not exist without acting, or movies we have seen. This double channel employed the duality of the forms, the images, and the media. They are played in counterpoints, and presented as a metaphor of the mechanism of our emotions. Like the generation loss came from transfer between digital and analogue film. The materials were handled as the ready-made affects. The flowers bloom and wither, the hands caress or grab the air, people pass through and the faces vanishes... Through reproducing and manipulating the lines and images, it generates a floating narrative, a murmur between the subject of lost and the object of desire. realization: Tzu-An Wu / poem: Kang-Chien Chiu / soundtrack:Fang-Yi Liu / narration: Lou Jr-Shin, Tasso Chang.

**\*Ying Cheng-Ru 應政儒 BODY AT LARGE 晃遊身體**

影片資料：中文發音 | 中、英字幕 | 48 分鐘 | 實驗紀錄片 | 限制級

**00:48:00**

*Body at Large intends to explore the problems of prohibition, limitations and discrimination faced by people of borderline gender. Its protagonists include the veteran Taiwanese film critic Alphonse Perroquet Quail Youth-Leigh, muscular LEE Yao, transvestite AG and the transgender performance artist James CHEN. The film shows how they have managed to escape from the mainstream gender culture system.*



*Upholding humanitarian faith in critical theory, I hope that through artwork society could reconsider existing injustices, discrimination and oppression that people of borderline*



*gender/body suffer so that eventually they could be understood one day. It is hoped that the social/gender relationship between people could be established on happiness.—Ying Cheng-Ru*



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*Look for our laurels on artists and directors' websites:*





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