

NAZIOARTEKO ZINE ETA BIDEO ESPERIMENTALEN JAIALDIA
INTERNATIONAL EXPERIMENTAL FILM AND VIDEO FESTIVAL
FESTIVAL INTERNACIONAL DE CINE Y VIDEO EXPERIMENTAL

BILBAO.BilbaoArte

URRIA-OCTUBRE

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BIDEODROMO jaialdiak, fikzio eta ez-fikziozko lan experimental, ensaio, dokumental, arte eta animazio lanei zuzendua dago, iraupena edo grabaketa formatoa kontuan izan gabe. BIDEODROMOren helburua euskaldun entzuleei lan garaikide experimental mota ezberdinak ikusteko aukerada ematea da. Bikaintasun artistikoa gailenduz eta estilo, forma eta herritartasun ezberdinak barneratuz.

Gure Jaialdia mundu osoan zehar dauden zinema esperimental sortzaileen nodoa da Euskadin. Bere helburua ikasketa, bilera eta kultura-trukea sustatzea da arte zinematografikoaren bitartez.

BIDEODROMO is an international festival, open to experimental films of all kinds. Documentary, narrative, animation, video art and other genres are wellcome. BIDEODROMO has the aim of beeing the node in the Basque Country for an international network of experimental film and video. Our intention is to promote meeting, learning and cultural exchange through cinema.

BIDEODROMO es un festival abierto a obras de carácter experimental de ficción, no-ficción, ensayo, documental, arte y animación cualquiera que sea su duración o formato de grabación. BIDEODROMO tiene como objetivo proporcionar al público vasco la oportunidad de ver una amplia variedad de obras contemporáneas de carácter experimental, primando la excelencia artística, abarcando diferentes estilos, formas y nacionalidades.

Nuestro festival es el nodo en el País Vasco de la red mundial de creadores de cine experimental. Su intención es fomentar el aprendizaje, el encuentro y el intercambio cultural a través del arte cinematográfico.



Liane Lang-en "Subvert pervert dissent" animazio eta zinema tailerra

Eskultorea, argazkilaria, pintorea eta zinemagilea da Liane Lang. Dublineko National College of Art and Design-en eta Londreseko Goldsmiths College-n hezia, Londreseko Royal Academy-ko graduondoa du.

Liane Langek objektu errealekin egindako stop motion (fotogramaz fotograma) eta time lapse (kamera azkarra) teknikak erabiltzen ditu gehien bat ikus-entzunezko lanetan. Videoa, 16 mm-koa eta Super 8 aerabiltzen ditu.

EKITALDI NABARIAK/ HIGHLIGHTS/ EVENTOS DESTACADOS

Animation cinema workshop "Subvert pervert dissent" by Liane Lang

London based artist Liane Lang will be guiding a workshop on experimental video making using techniques of animation and timelapse. Over three days participants will have the opportunity to develop ideas around the moving image, stop motion and video installation, through practical workshops, screenings and short experimental pieces. There will be opportunities to discuss ideas and find new ways of working with digital cameras, lighting and on location. Artists require some sketching material for story boarding, a camera, tripod and an external hard drive to save their files.

A smartphone with a software such as istopmotion or similar will work, an slr can be used, we will need access to computers with editing software to compile and edit their work. If they have laptops they will need Premiere or Final Cut pro or the like

Liane Lang is a visual artist. She has a special interest in statues and historic monuments and investigates animacy, iconoclasm and legacy through her multi media practice.

She is currently exhibiting work at James Simon Gallery, Staatliche Museen zu Berlin until 2020 as part of Nah Am Leben. Also as part of Angels at james Freeman Gallery, London. The Encroacher is currently still on display at the Royal Academy of Arts in the permanent collection space.

Taller de cine de animación "Subvert pervert dissent" de Liane Lang

La artista londinense Liane Lang dirigirá un taller sobre creación de videos experimentales utilizando técnicas de animación y timelapse. Durante tres días los participantes tendrán la oportunidad de desarrollar ideas en torno a la imagen en movimiento, stop motion y videoinstalación, a través de talleres prácticos, proyecciones y piezas experimentales breves. Habrá oportunidades para discutir ideas y encontrar nuevas formas de trabajar con cámaras digitales, iluminación y en exteriores.

Los artistas participantes deberán llevar material de dibujo para el storyboard, una cámara, un trípode y un disco duro externo para guardar sus archivos. Un Smartphone con un software como istopmotion o similar puede ser suficiente. Si los participantes llevan sus propios ordenadores portátiles -recomendado- deberán tener cargado un software tipo Premiere, Final Cut pro o similar.

Liane Lang es escultora, fotografa, pintora y cineasta. Formada en el National College of Art and Design de Dublin, Goldsmiths College de Londres y postgraduada en la Royal Academy de Londres. En su obra audiovisual Liane Lang trabaja principalmente con las técnicas del stop motion con objetos reales (fotograma a fotograma) y el time lapse (cámara rápida). Utiliza fotografía, video, 16 mm y super 8.

EKITALDI NABARIAK/ HIGHLIGHTS/ EVENTOS DESTACADOS

Bideodromo Cannesen

Bideodromok, Bilboko Zinema eta Bideo Esperimentaleko Nazioarteko Jaialdiak, gonbidatu berezi gisa parte-hartuko du 2021 uztaileko 9tik 11ra egitekoa den Canneseko Aviff Arte Zinema Jaialdian. Bilboko artisten 6 lan aurkeztuko dira jaialdian, bai eta Bideodromoko edizioetan saritutako egileen artean aukeratutako zenbait lan ere.

2008an sortu zen AVIFF, Canneseko zinemaldiaren atal gisa, artea eta saiakera arloko filmak ikusgaitasuna emateko. BIDEODROMO 2011an sortu zen eta urtero egiten da Bilbon, urrian. Izaera esperimentaleko lanei zuzendutako jaialdia da BIDEODROMO; fikzioa, ez-fikzioa, saiakera, dokumentala, artea eta animazioa barne hartzen ditu, edozein izan daitekeelarik ere piezen iraupena edo grabaketa formatua. BIDEODROMOren helburua euskal publikoari lan garaikide esperimentalen sorta zabala ikustera ematea da, bikaintasun artistikoa lehenetsiz eta aniztasunari lekua emanez obren estiloei, formei eta jatorriari dagokienez.

Gure jaialdia zinema esperimental sortzaileen mundu-mailako sarearen euskal nodoa da. Ikastea, elkar-ezagutza eta kultura-trukea sustatzeko helburua du, arte zinematografikoaren bitartez. Hauek dira Bideodromo jaialdiak aurten Cannesen aurkeztuko dituen artistak: **Oihane Iragüen (+ Ibon RG), Zuriñe Goikoetxea & Ivan Gómez, Lekuk Elkartea, Hauazkena taldea, Amaia Vicente eta Jessica Llorente; azken honek Alberto Lomasek egindako performance baten bideoa aurkeztuko du.**

Bideodromoko zinema esperimentaleko tailerretako irakasle diren Liane Lang (BH), Maria & Rachel Monosov –Errusia beren jaioterrian errodatu berri duten filmarekin– eta Uzbekistanen jaio baina Londresen bizi den Kristina Cranfeld. Aurreko edizioetan saritutako artisten atalean, erakusketaren komisarioak, Txema Agiriano, hauek aukeratu ditu: Herberehetako Sanne Smits & Celine Daemen, Alemaniako Meike Redeker, eta Davis Freeman koreografoak & Jessica Batut–ek osatutako tandemak.

Uztailaren 10ean, larunbatean, Canneseko Place EDEN Auditoriumean (133 rue d'Antibes), Bilboko Amaia Vicente eta Jessica Llorente artistek beren filmak aurkeztuko dituzte solasaldi batean, Txema Agiriano Bideodromoko komisarioarekin eta Christian Poulingo Canneseko AVIFF Arte Zinema Jaialdiko zuzendariarekin batera.

Bideodromo in Cannes

The International Experimental Film and Video Festival of Bilbao Bideodromo is this year the special guest at the Aviff Cannes Art Film Festival that takes place from 9th to 11th July 2021. During the festival, 6 films made by artists from the Basque Country will be screened, as well as a selection from among the award-winning authors in the different editions of the festival.

Since 2008 AVIFF festival presents in Cannes films made by artists. Bideodromo was born in 2011 and is held annually during the month of October in Bilbao. BIDEODROMO is an international festival, open to experimental films of all kinds and has the aim of being the node in the Basque Country for an international network of experimental film and video. Our intention is to promote meeting, learning and cultural exchange through cinema.

The artists presented this year in Cannes by the Bideodromo festival will be Oihane Iragüen, Zuriñe Goikoetxea & Ivan Gómez, Lekuk Elkartea, Hauazkena taldea, Amaia Vicente, and Jessica Llorente who presents a video of a performance by Alberto Lomas.

Also participating are the teachers of the workshops of Bideodromo Liane Lang (GB), Maria & Rachel Monosov with the new film that they have just shot in their native Russia and the artist born in Uzbekistan living in London Kristina Cranfeld.



As award-winning artists in other editions, the curator of the exhibition Txema Agiriano has selected Sanne Smits & Celine Daemen from the Netherlands, the German Meike Redeker and the tandem formed by the choreographer Davis Freeman & Jessica Batut.

On Saturday July 10, at the Auditorium Place EDEN (133 rue d'Antibes) in Cannes, Bilbao artists Amaia Vicente and Jessica Llorente will present their films at a conference with Txema Agiriano, director and curator of Bideodromo, and Christian Poulingo, director of the Festival. AVIFF Art Film Festival in Cannes.

Bideodromo en Cannes

El Festival Internacional de Cine y Video Experimental de Bilbao Bideodromo es este año el invitado especial en el Festival de Cine de Arte Aviff de Cannes que se celebra del 9 al 11 de Julio 2021.

AVIFF fue creado en 2008 para como parte del festival de cine de Cannes dar visibilidad a los films de arte y ensayo. Durante el festival se presentarán 6 films de artistas bilbaínas además de una selección de entre las autoras galardonados en las diferentes ediciones de Bideodromo. Bideodromo nació en 2011 y se celebra anualmente durante el mes de Octubre en Bilbao. BIDEODROMO es un festival abierto a obras de carácter experimental de ficción, no-ficción, ensayo, documental, arte y animación cualquiera que sea su duración o formato de grabación. BIDEODROMO tiene como objetivo proporcionar al público vasco la oportunidad de ver una amplia variedad de obras contemporáneas de carácter experimental, primando la excelencia artística, abarcando diferentes estilos, formas y nacionalidades.

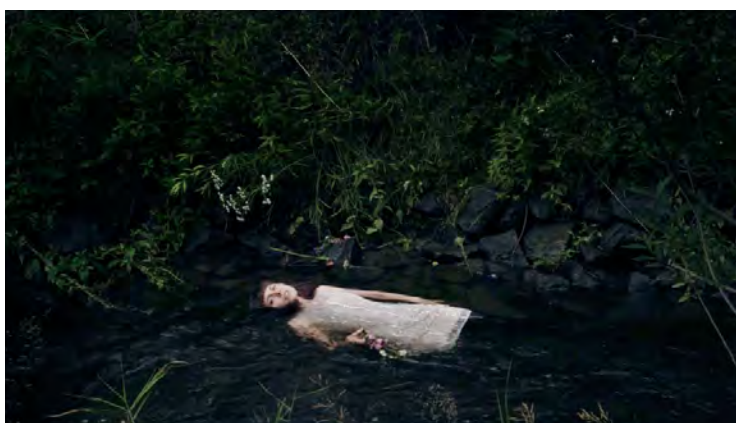
Nuestro festival es el nodo en el País Vasco de la red mundial de creadores de cine experimental. Su intención es fomentar el aprendizaje, el encuentro y el intercambio cultural a través del arte cinematográfico. Las artistas presentadas este año en Cannes por parte del festival Bideodromo serán Oihane Iragüen con n video con sonidos de Ibon RG, Zuriñe Goikoetxea & Ivan Gómez, Lekuk Elkartea, Hauazkena taldea, Amaia Vicente, y Jessica Llorente que presenta un video de una performance de Alberto Lomas.

También participan las profesoras de los talleres de cine experimental de Bideodromo Liane Lang (GB), Maria & Rachel Monosov, con el nuevo film que acaban de rodar en su Rusia natal y la artista nacida en Uzbekistan pero residente en Londres Kristina Cranfeld.

Como artistas galardonados en otras ediciones, el comisario de la muestra Txema Agiriano ha seleccionado a Sanne Smits & Celine Daemen de los Países Bajos, a la alemana Meike Redeker y al tándem formado por el coreógrafo Davis Freeman & Jessica Batut.

EKITALDI NABARIAK/ HIGHLIGHTS/ EVENTOS DESTACADOS

El sábado 10 de Julio, en el Auditorium Place EDEN (133 rue d'Antibes) de Cannes las artistas bilbaínas Amaia Vicente y Jessica Llorente presentaran sus películas en una charla junto a Txema Agiriano director y comisario de Bideodromo y Christian Poulingo, director del Festival de Cine de Arte AVIFF de Cannes.



BIDEODROMO FESTIVAL BILBAO SPAIN. INVITED FESTIVAL Films from artists from the Basque Country:

“Itsuka” Oihane Iragüen. (with sounds of Ibon RG) 5’16’’
“Le feu endormi” Zuriñe Goikoetxea & Ivan Gómez (Khris & Markel) 8’
“Ilargian” Lekuk Elkartea. (Bego Vicario and others.) 5’49’’
“Hirian Ibiltzeko jarraibideak” Hauazkena taldea. (Bego Vicario and others) 8’ “Hau (ez) omenaldia da” Jessica Llorente (video from an artistic performance of Alberto Lomas). 8’
“Mikrografia biopolitikoak” Amaia Vicente 4’48’’

Special invitation to workshops teachers of Bideodromo:

“Last Days” Liane Lang. 7’52. (Germany/UK)
“It's All Written In The Stars”. Maria & Rachel Monosov. 27’ (Russia/Germany) “Hermit” Kristina Cranfeld. 4’ (Uzbekistan/UK)
Selection of awarded films in Bideodromo
“De vrouw die oneindig wilde zijn” Sanne Smits & Celine Daemen. 10’ (Netherlands)
“Ophelia”. Meike Redeker. 8’15. (Germany) “Start again”. Davis Freeman & Jessica Batut. 12’19’ (USA-Belgium)

PROGRAMA

BIDEODROMO 2021

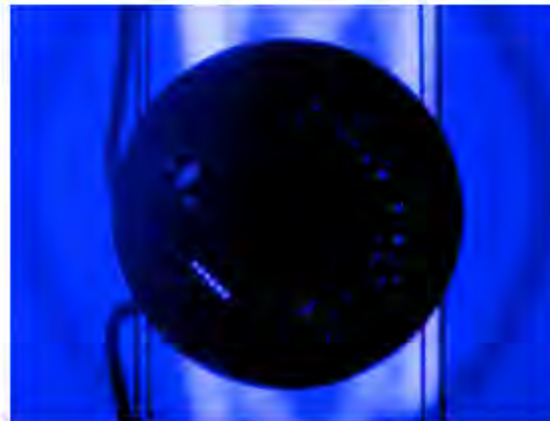
PROGRAMA / PROGRAM

2021/09/28 16:30 h. BilbaoArte

- 01 "Existo mínima" 16'16. Alexander Isaenko (UKR)
- 02 "Loche seleccionada" 19'58. Ducid & Camarero & Meseguer (ESP)
- 03 "Virus" 08'11. Eri Castañeda Remón (ARG)
- 04 "An apparition" 02'28. R. Raju (IND)
- 05 "Ombinding" 08'10. Dries Bogaert (BEL)
- 06 "Average happiness" 07'02. Maja Gehrig (CHE)
- 07 "Polka-dot boy" 07'39. Sarina Nishi (JAP)
- 08 "Carbono / Wet world to make flesh land" 06'27. Joana Moher aka Fome Bruta (POR)
- 09 "Hacia atrás" 01'35. Ricardo Muñoz Izquierdo (COL)
- 10 "Fishing" 01'25. Andrej Polukord (LTU)
- 11 "Memories of the present" 02'10. Beata Kolbasovská (SVN)
- 12 "La cabeza" 08'10. Victoria Oliver Farmer (ESP)
- 13 "Mirage" 15'16. Sil van der Woerd (NLD)
- 14 "Displacement" 02'21. David Anthony Sant (AUS)
- 15 "Infusion No. 1" 03'02. Lauren Henschel (USA)
- 16 "The imaginary kaleidoscope" 11'31. Masha Vlasova (USA)
- 17 "One should never be cured" 09'28. Vincent Guilbert (FRA)
- 18 "Battle" 03'06. Hüseyin Mert Erverdi (TUR)

2021/09/28 18:45 h. BilbaoArte

- 19 "O que quero dizer, Arde" 11'19. Luis Damas (POR)
- 20 "Remake remodel" 04'30. Alessandro Amaducci (ITA)
- 21 "The bearers of memories" 13'17. Miglė Križninkaitė-Bernotienė (LTU)
- 22 "Wellow" 10'59. Sally Waterman (GBR)
- 23 "In our mind's eye" 03'56. Ben Kreukniel & Steven McInerney (AUS)
- 24 "Mój niepokój" 03'29. Joanna Szlembarska (POL)
- 25 "Wild grass" 19'45. Shan Wu (TWN)
- 26 "Monument" 16'03. William Yong (CAN)
- 27 "Mulher pendência" 13'45. Leal & França & Pimentel & Nogueira & Ribeiro (BRA)
- 28 "Distramco" 02'53. Robert Sarvent Tolsá (ESP)
- 29 "Falling" 05'22. Mary Trunk (USA)
- 30 "Le contour" 06'16. Nicolás Aguirre (CHL)
- 31 "Electric bird" 07'36. Studio Komorebi (AUT)



2021/10/05 16:30 h. BilbaoArte

- 32 "Listening" 24'11. Mike Hoolboom & Heather Frise (CAN)
- 33 "Collage 35" 03'57. Luz Carlos Rodríguez García (ESP)
- 34 "Le frémissement s'envole à bras ouverts. Adieu" 07'30. Célia Eid & Sébastien Héranget (FRA)
- 35 "Ursula" 06'03. Eduardo Brito (POR)
- 36 "Pixel happiness" 08'32. Jie Jie Ng (SGP)
- 37 "Kalabak" 05'21. Recep Akar (TUR)
- 38 "Mille cipressi" 13'52. Luca Ferri (ITA)
- 39 "Kahogha" 16'36. Albina Mokhrayakova (RUS)
- 40 "Another horizon" 08'38. Stephanie Barber (USA)
- 41 "Uncontrolled love 3" 03'59. Vasia Amptzi (GRC)
- 42 "Wilderness days. A city symphony" 11'11. Jason Younkman (USA)
- 43 "Make sure the sea is still there" 07'33. Gloria Chung (USA)
- 44 "New York minute" 04'36. Lynn Bianchi (USA)

2021/10/05 18:30 h. BilbaoArte

- 45 "Originate / Recompile" 04'37. Federica Foglia (ITA)
- 46 "Animals" 06'28. Massimo Schiavoni (ITA)
- 47 "Caratteri mobili" 11'08. DMAV Social Art Ensemble (ITA)
- 48 "Chinese cabbage flowers in yinglishi" 05'31. Yifan Xu (CHN)
- 49 "Hendspace" 06'56. Lionel Marsden (GBR)
- 50 "The great indoors" 05'25. Dalia Castel (ISR)
- 51 "Being together" 04'02. Ana Baer & Olivia O'Hare (USA)
- 52 "I have no words" 04'29. Eija Temisevä (FIN)
- 53 "In and out a window" 12'50. Richard Tushy (AUS)
- 54 "Powder keg / The quarries" 01'51. Jasmine Dreame Wagner (USA)
- 55 "Property is theft lol" 10'01. Christopher Thompson (USA)
- 56 "Hypermutations" 13'09. Mladen Bundalo (BIH)
- 57 "Klaud" 03'18. Aurélie Mengin (REU)
- 58 "Cabunyal" 06'33. Yago Alcover Pujol (ESP)
- 59 "Grief" 07'08. Florence Peyraud & Max Gozy (FRA)
- 60 "My land, my people" 07'08. Mathias Will (DEU)
- 61 "Dear friend" 00'58. Luca Sorgato (ITA)
- 62 "Looking for Adorno" 14'04. Ira Konyukhova (RUS)

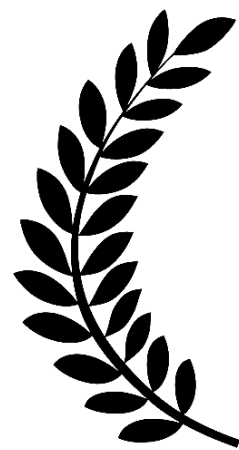


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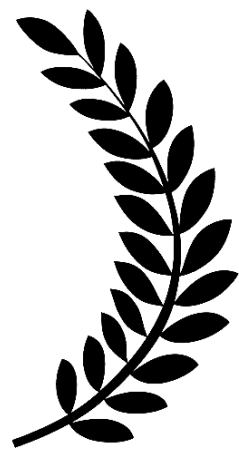
Click to see the schedule

Haga click para acceder al programa

2021 BIDEODROMO



AWARDS
BIDEODROMO
International
Experimental Film
and Video Festival
2021



Epaimahaiak epaia / Fallo jurado / Jury verdict
The jury of Bideodromo 2020, formed by Liane Lang, Pilar Baizán and Txema Agiriano, has decided to award the following films:

1st Prize

Du Vivant. Annie St.Jean

2nd Prize

“Soprichastie”. Liliya Timirzyanova

3rd Prize

“The land of milk and honey”. Lisa Birke

About the jury:

Pilar Baizán

<https://vimeo.com/pilarbaizan> <http://www.baselinenoise.com>

Liane Lang

<https://www.lianelang.com/film-and-video-works-liane-lang-for>

<https://www.lianelang.com>

Txema Agiriano (Curator of Bideodromo)

http://www.musicaexmachina.com/web_recetas/comisariados.html

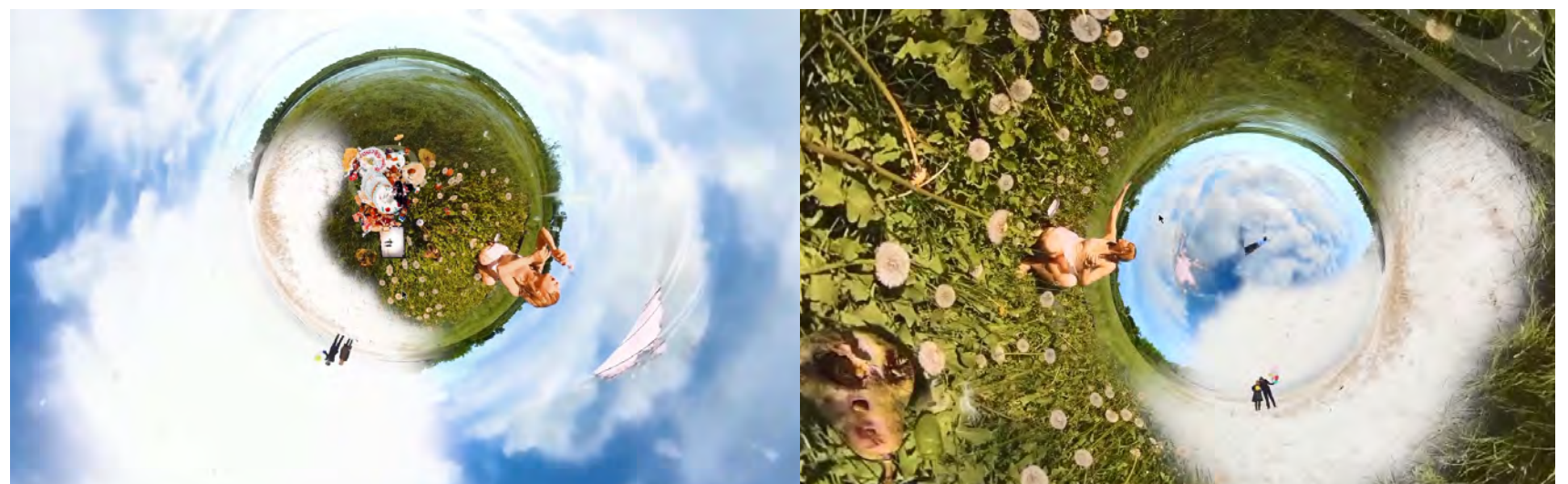
<http://mamorro.blogspot.com>



Du Vivant. Annie St.Jean



“Soprichastie”. Liliya Timirzyanova



“The land of milk and honey”. Lisa Birke

SELEKZIOA/ SELECTED FILMS/ SELECCIONADOS

IRAILAK 28/ SEPTEMBER 28TH/ 28 SEPTIEMBRE



01 "Existo minima" 16'16. Alexander Isaenko (UKR)

Existo minima is a shore line, where the brief presence is an analysis of personal history. Here, on the borderline between statics and dynamics, within the frame of someone's own 'drama', one phase of crisis evolves into the next one. It unfolds from the teenager's feeling of adulthood, to the middle-age crisis, where the meaningfulness is totally devaluated.



02 "Leche seleccionada" 19'58. Ducid & Camarero & Meseguer (ESP)

"Leche seleccionada" tiene la forma de un manual para vendedores de tetra-bricks de leche en supermercados. Mientras tomamos la lección, podemos ver los flashes de vida de un vendedor potencial que no posee las condiciones de un típico vendedor de tetra bricks.



03 "Virus" 08'11. Emi Castañeda Remón (ARG)

Dos manuscritos encontrados durante la cuarentena por el COVID 19, entre las pertenencias de un padre muerto le sirven a su hija para intentar reconstruir el pasado y tejer hipótesis sobre lo que nunca podrá saber.



04 "An apparition" 02'28. R. Raju (IND)

The coronavirus pandemic has made social distancing essential in waging a victorious battle against it. Consequently, the Indian national lockdown is intrinsic to fighting it, even though there still might be people indifferent to it. The short film wants to draw attention to the same concern, and how not taking our quarantine with earnest intent might lead to disastrous results. It chooses the metaphor of an inconsequential insect to Communicate the same.



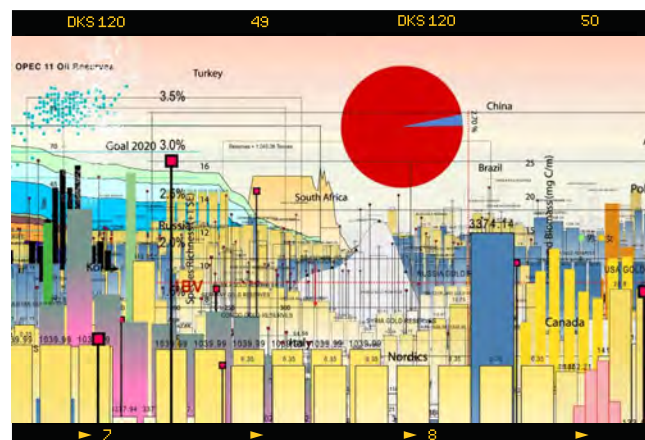
05 "Ontbinding" 08'10. Dries Bogaert (BEL)

A society of pink creatures live on top of a tower in peace under one unwritten rule, 'Wait your turn in line to the top'. But this all suddenly gets undermined when a citizen does not comply with this way of living.

The story takes place on a tower where a society of pink "head footer" creatures live in an orderly fashion. The sole purpose of these creatures is to get to the top of the tower and they do this by waiting in line.

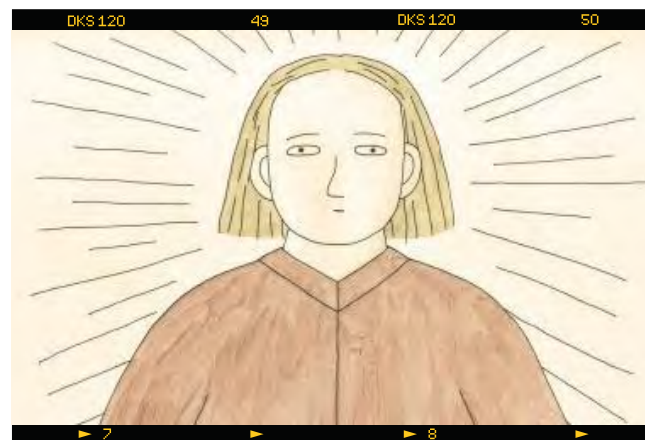
Everybody keeps his place and when someone dies the line can get shorter. But when someone gets born, the line becomes longer for the ones at the bottom. This makes it so that creatures who are close to the top, their offspring, will more likely be able to make it compared to the lower waiting citizens. This, along with the fact that these creatures are hermaphrodite and can multiply when they feel like, creates a form of nepotism no one wants to fight against, in the fear of losing their place in line.

However, this harsh but working order suddenly gets interrupted when a slightly different looking headfooter gets born who seems to question this way of life and does not want to take his place in the established hierarchy. This going against the ideologies of the others he dreams away in a world of his own, bringing him peace and joy. But while he found peace within, the others are left in confusion and discord.



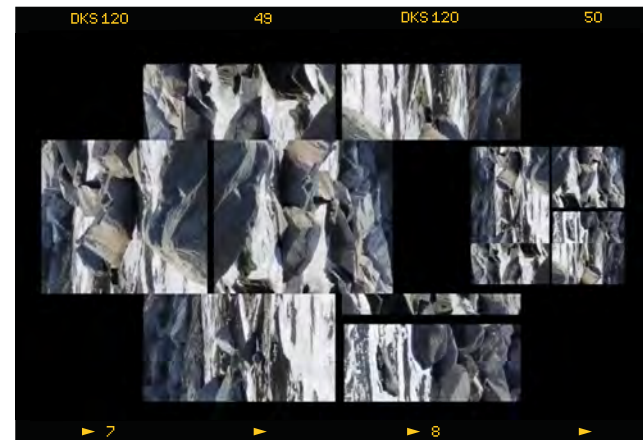
06 "Average happiness" 07'02. Maja Gehrig (CHE)

During a PowerPoint presentation, statistical diagrams are breaking free from the strait-jacket of their coordinates. A trip into the sensual world of statistics begins. Pie charts are melting, arrow diagrams twisting, scatter plots, bar graphs and stock market curves join in a collective climax. During a PowerPoint presentation, statistical diagrams are breaking free from the strait-jacket of their coordinates. A trip into the sensual world of statistics begins. Pie charts are melting, arrow diagrams twisting, scatter plots, bar graphs and stock market curves join in a collective climax.



07 "Polka-dot boy" 07'39. Sarina Niehi (JAP)

Un niño sufre una enfermedad que le produce lunares en los brazos desde que tiene uso de razón. Al encontrarse con algunos acontecimientos peculiares, descubre una conexión oculta entre la enfermedad y un grupo religioso. A boy is suffering from a polka-dot disease on his arms since he can remember. Encountering some peculiar events, he discovers a hidden connection between the disease and a religious group



08 "Carbono" 06'27. Joana Moher aka Fome Bruta (POR)

Images, Sound and Video - files harvested and edit only with a mobil-phone speculative-metabolic-glitchy- interspecie digestive botanics-noise-field_recordings-sonoplastia

Soil-communities and urban ecological processes, contexts, actions and struggles are generated by interweaving technologies and natural environments to the point they both become inseparable.

Carbon(6_C_12.01) is the one of the earthlings fundamental transpecies, human and non-human basilar proto-elements for living and non-living. Can Carbono be the recognition on a valid "other" in plants and so the beginning of recognizing that vegetable "other" in us? RESISTING their is a NEW borderliner URBAN-RURAL WILD LIFE NATURES, complex, dynamic, responsive, situated, self-organizaing circulatory ecosystems. AND SO OFTEN PERCEIVED AS TOXIC-WASTE-TRASH FLORA AND FAUNA, but perhaps the only nature that we'll ever know.

Hacia atrás se conforma de una serie de delirios, ficciones y reflexiones a través de una mirada no falocéntrica. La expectativa de lo femenino es atravesada por una suerte de descontento o irrefutable desobediencia. Un monologo con citas a la historia del arte, comentarios al cuerpo femenino, y momentos registrados en fotografías instantáneas fujifilm instax Wide 300, intervenidas con dibujos, grafías y textos. La técnica utilizada es stop motion, cuadro a cuadro, fotografía a fotografía, fotograma a fotograma. Una pseudopoesía análoga.

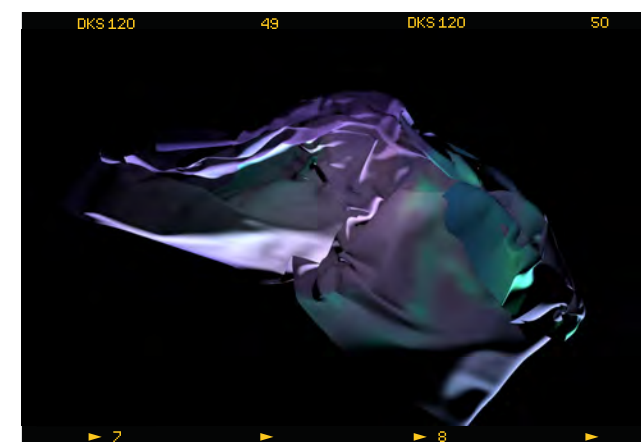


09 "Hacia atrás" 01'35. Ricardo Muñoz Izquierdo (COL)



10 "Fishing" 01'25. Andrej Polukord (LTU)

This is the first film from the continuous series "Fishing". The first situation is operated in wintertime, on snow. Firstly - you find the right place. Second - you dig a hole. If you are lucky - you can start fishing.



11 "Memories of the present" 02'10. Beata Kolbašová (SVN)

The video wants to show and recall the spirit of the time. We start not reading, not seeing, not feeling. Our thoughts and secrets are hidden in the virtual net.

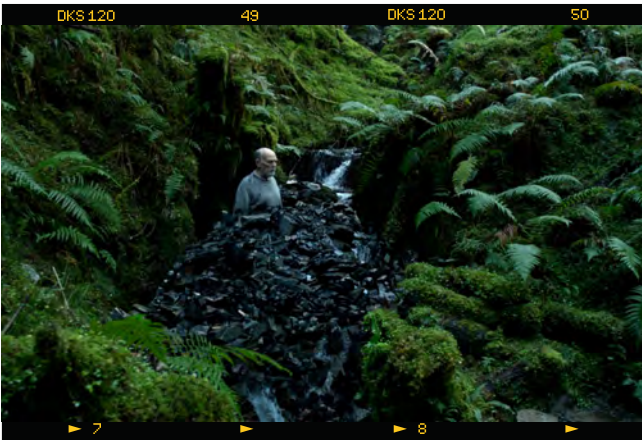
It is a visual meditation, contrast between subtle visual and hypnotizing noise music. Last year was a challenge for everybody, there is a spirit of isolation. The woman's identity remains secret at this time. We feel her existence, but we don't see her face, she is in the wire of her memories. 3D animation shows the subtlety and fragility of the present.



12 “La cabeza” 08’10. Victoria Oliver Farner (ESP)

Salir a caminar por mi ciudad. Ir de un sitio a otro. Perderme en un laberinto.

Going for a walk in my city. Going from one place to another. Getting lost in a maze



13 “Mirage” 15’16. Sil van der Woerd (NLD)

Un cazador atormentado por la inminente muerte de su mujer tiene que lidiar con sus sentimientos.

A hunter, tormented with the approaching death of his wife, is confronted with his emotions.



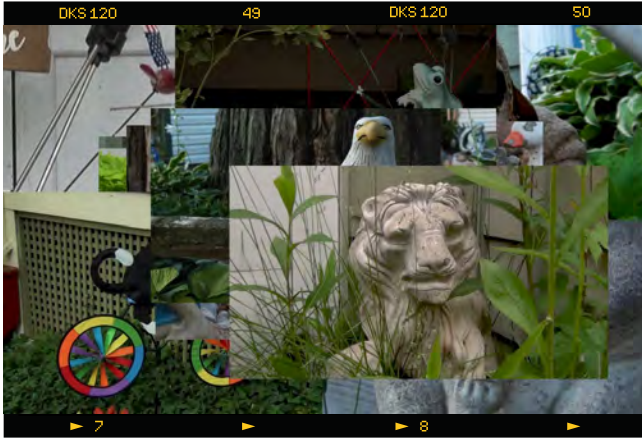
14 “Displacement” 02’21. David Anthony Sant (AUS)

Age-old public transport ferries travel to and from Sydney Cove. Gigantic cruise ships that once docked at the Sydney Cove Overseas Passenger Terminal are conspicuous by their absence. The Australian Aboriginal Gadigal People of the Eora Nation occupied Sydney Cove for tens of thousands of years before those aboard the first British fleet of 1788 chose it as the site for establishing a penal colony.



15 “Infusion No. 1” 03’02. Lauren Henschel (USA)

INFUSION NO. 1 brings consciousness around the “condition,” of residing in the temporary shelter of a body and of the impermanent and illusory concept of being well. The film is hand-processed in my own bodily fluids and medications as a visible reflection of my internal struggle with an invisible disability.



16 “The imaginary kaleidoscope” 11’31. Masha Vlasova (USA)

“The Imaginary Kaleidoscope” is a series of close-ups of animal sculptures, small and large. The close-ups, which excise context from the frame, suggests portraiture. We encounter these animals at eye level and observe them looking at us. Even without context, lawn sculptures are recognizably mass-produced and made of inexpensive yet robust material intended to endure outside. The male voiceover reads a monologue quilted with quotations from the western canon in which the author ventriloquizes an animal voice (i.e. Kafka, Rilke, Bishop, Tolstoy). The video offers a meditation on voyeurism and the performative quality of public-facing private displays, and on the desire to reintegrate animals into our life. The yard art animal sculptures are dinky monuments to that desire for reintegration. I gathered the footage in small towns across the Northeast, Midwest, and the South suggesting a collective place-less portrait of Americana.



17 “One should never be cured” 09’28. Vincent Guilbert (FRA)

"How hopeless it is
It would be better for me to sink beneath
the waves
Perhaps then I could see my beloved from
the Moon Capital"
A super 8 rendition of a 19th century
woodblock print by Japanese artist
Yoshitoshi.



18 “Battle” 03’06. Hüseyin Mert Erverdi (TUR)

In ‘Battle’ (2020), Shodo-Budo and abstract expressionism; eastern and western sensibilities of calligraphy and painting, put to a Zen like dynamic visual dialogue to evoke a feeling of an inner battle. ‘Battle’ also in a sense a salute to Stan Brakhage’s final film (Chinese Series), made during his own battle with cancer, by wetting a filmstrip with saliva and using his fingernail to scratch marks into the emulsion. ‘Battle’ is about the daily struggle of being in the world. It is dedicated to all the silent and not so silent battles we fought.

Budo is a compound of the root bu, meaning "war"; and do meaning "path". Do in the Japanese context is an experiential term in the sense that practice and discipline cultivated through a given art form. In reality modern Budo has no external battle or enemy, it only has an internal battle: an ego that must be fought. For many, Japanese calligraphy (Shodo) amounts to a vital part of Budo training.

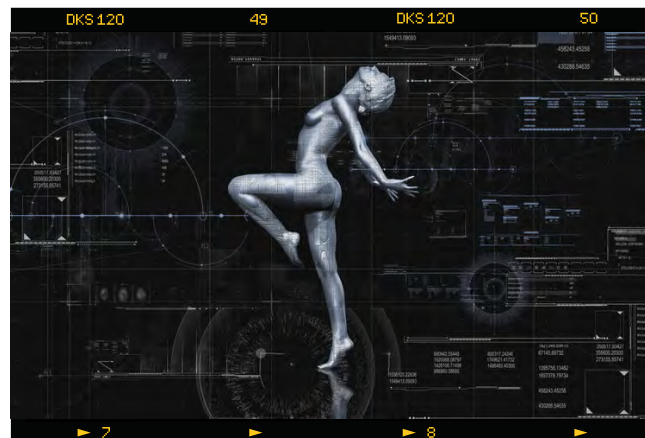
A spontaneous creative gesture of Shodo also has much in common with abstract expressionism, Shodo is more than mere writing, and its skilled practitioners believe that the rhythm created by the brush reveals the calligrapher's physical and mental condition. Abstract Expressionist artists such as Franz Kline, Jackson Pollock, Willem De Kooning, Lee Krasner, David Smith, AI Reinhardt and Mark Tobey and many others produced works that are reminiscent of calligraphy. Franz Kline especially chose to work in black and white, having been affected by the monochromatic quality of Shodo and the minimalistic aspects of Zen.

Japanese artists also noticed what was taking place in abstract expressionist school and were in turn influenced by it themselves. In ‘Battle’ (2020), in order to create this dialogue, thousands of unique calligraphic images created along with the original sound design.



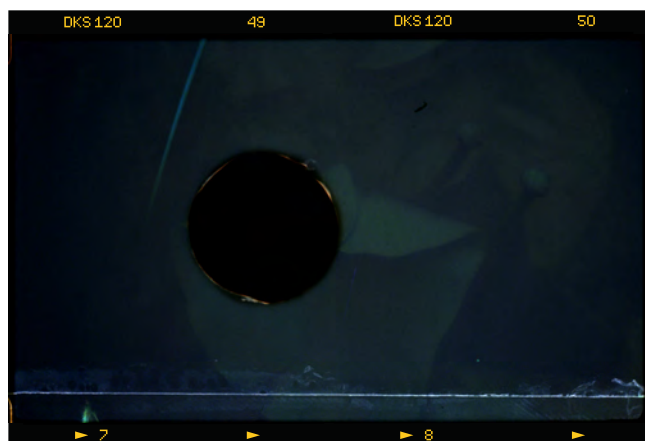
19 “O que quero dizer, Arde” 11’19. Luis Damas (POR)

What I see, Is Poetry recited with the Body.



20 “Remake remodel” 04’30. Alessandro Amaducci (ITA)

By shaping visual memories of human figures and architectural structures that come from a distant past, a creature made of data tries, through necessary accidents, to rebuild a future world.



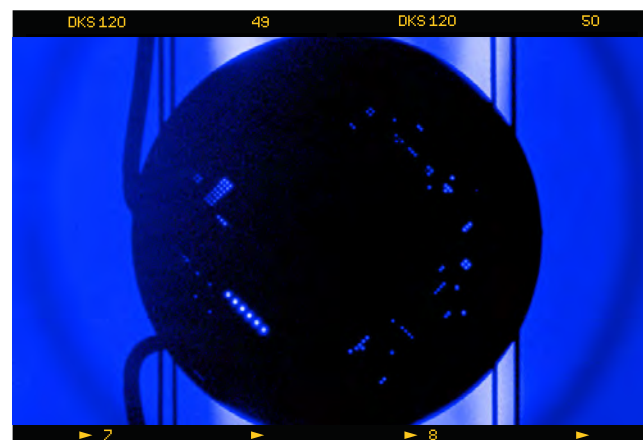
21 “The bearers of memories” 13’17. Miglé Križinauskaitė-Bernotienė (LTU)

With every moment – one more memory. But memory sometimes goes blind and what is left becomes hazy.



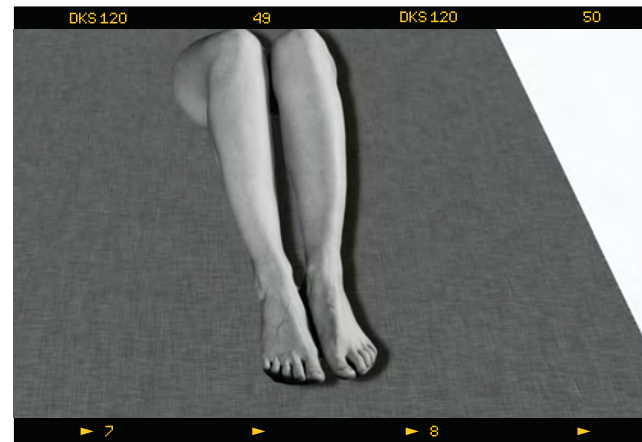
22 “Wellow” 10’59. Sally Waterman (GBR)

‘Wellow’ dwells upon place, ancestry, mortality and religion, triggered by the redevelopment of the artist's late Grandfather’s Baptist church in a rural village on the Isle of Wight. The film contemplates her family history in relation to the site and features a telephone conversations with her Mother, recorded during lockdown, as she remembers her ancestors and recounts her personal stories. The whole project is underpinned by extracted quotations from T.S Eliot’s poem, ‘Four Quartets’, in particular, ‘East Coker’ (1940) and ‘Little Gidding’ (1942), to illuminate themes of time, memory, life cycles and renewal through this very English village community.



23 “In our mind’s eye” 03’56. Ben Kraukniet & Steven McInerney (AUS)

In Our Mind’s Eye is an audiovisual collaboration of light and sound to explore feedback loops between humans and technology, inspired by human trichromatic vision and the notion that reality exists within our mind’s eye.



24 “Mój niepokój” 03’29. Joanna Szlembarska (POL)

A figure in oppressive whiteness strives to make peace with her corporeality



25 “Wild grass” 19’45. Shan Wu (TWN)

A Taiwanese woman’s journey to America reveals her fantasy of love and an identity entangled with beauty, sexuality, nationality and two languages. Through the protagonist confronting her own image and her failure at communicating, WILD GRASS tells an unusual love story that is deceptive yet revealing.

We never hear from the woman on the screen nor the narrator. As the correlation and mismatch between the image and the text become more unstable, the veracity of both the image and words comes into question. The woman’s struggle with her inner self plays out as she runs over and over again in an imaginary landscape– where her memory of water and sound from Taiwan is laid over yellow wild grass.



26 “Monument” 16’03. William Yong (CAN)

MONUMENT is a movement-based short film that questions what we choose to build and remember. Combining ephemeral landscapes of natural beauty and man-made structure, we explore, through evocative performance, the concept of permanence.

Human life is impermanent, yet we strive to commemorate our existence in metal and stone; we build monuments, something of us that will last. Yet, like the human body, these buildings, too, turn to rubble, and our monuments come down.

A collaboration between filmmaker William Yong, choreographer Gerry Trentham and performer Michael Caldwell, and a testament to the power of movement and dance as compelling material for film.



27 “Mulher pandêmica” 13’45. Leal & França & Pimentel & Nogueira & Ribeiro (BRA)

A woman in the state of isolation meets with her pluralities. After receiving a mysterious package, she is ravished by an urge for movement and her daily life is deeply transformed. Her self-image will never be the same again



28 “Distranco” 02’53. Robert Sirvent Tolsà (ESP)

The digital transformation of society is inevitable. The great heralds of the new age present it as a revolution that will make us smarter, more agile and stronger. But this blinding light of the digital casts some disturbing shadows. The standard bearers of the digital hosts speak and teach us to the sound of bright and diaphanous music. Some of their phrases, however, indicate the price that we will pay to digitize our entire life.



29 “Falling” 05’22. Mary Trunk (USA)

Falling is about everything we fall into. Falling in love, falling forward, backward and sideways, falling for something, falling and catching yourself, falling asleep and getting up. It never stops.



30 “Le contour” 06’16. Nicolás Aguirre (CHL)

La mujer que insisto en recordar no es la misma mujer que filmé en la playa. Sólo la puedo reconocer a través de la promesa de la repetición, si no confiara en que puedo repetir no la podría reconocer.

Acojo la esperanza de reconocer lo irreconocible, de establecer márgenes frente a lo aleatorio. Sin embargo, el recuerdo, en su particular narrativa, desplaza constantemente los márgenes prometidos por la repetición. El recuerdo más que una repetición, aparece (y perdura) como una insistencia.

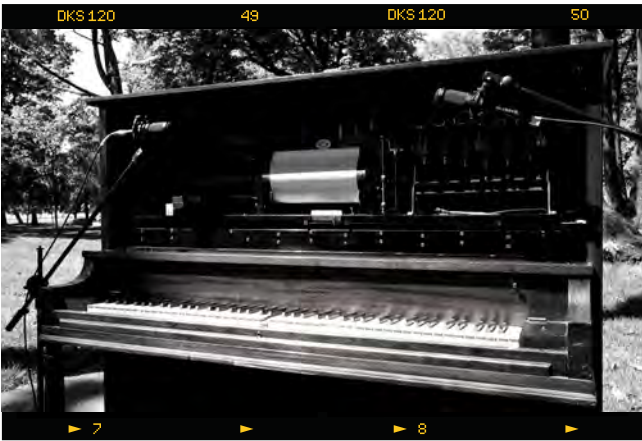
Grabado con un teléfono móvil de gama baja, "Le contour" comienza con un loop de una escena cotidiana, es un souvenir almacenado en el pequeño dispositivo electrónico. La constante repetición, acumulación y sobreposición de estos souvenirs va generando lugares imposibles y recuerdos inciertos.



31 “Electric bird” 07’36. Studio Komorebi (AUT)

The film 'Electric Bird' is dealing with the confusion between real life experiences and relationships, technically simulated relationships, in particular through online digital media, fueled by the desire to fit in and be popular, and giving up one's particular identity in this quest. The film features the stop-motion puppet character 'Edie W.', loosely based on Andy Warhol's Factory girl Edie Sedgwick, and is inspired by Hans Christian Andersen's literary fairy tale "The Nightingale", about a wealthy Chinese emperor who prefers a decorated mechanical bird to the gorgeous song of a natural nightingale. The film is using found poetry on the topic of disillusioned relationships read in an automatic computer voice, glitch art and experimental translation of image files to sound files. Watching Edie in her room with an infant lying on the bed, she is visibly talking, but we are unable to hear what she says. The film concludes watching her feet dancing to the Velvet Underground song "I'm Set Free (to find a new illusion)". The film is a visual and audio allegory to the increasing alienation of human beings and absurd technology that is replacing actual meaningful communication, interaction, and contact.

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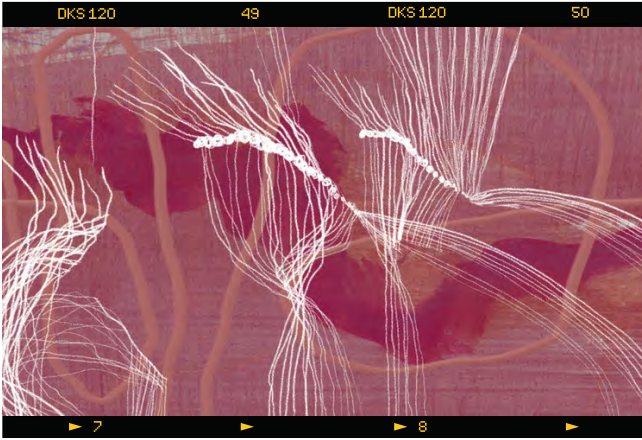
32 “Listening” 24’11. Mike Hoolboom & Heather Frise (CAN)

A short bio of iconic Vancouver composer and sound ecologist Hildegard Westerkamp. She was the only woman to participate in the original version of the World Soundscape project that not only brought new ears to city life, but laid the foundation for noise bylaws/pollution standards, radically upending traditional notions of music, the role of the composer, and found new uses for the portable tape recorder. In addition, Hildegard has brought the art of sound walking to groups around the world, and in these face-to-face encounters she has formulated a deep feminist ecology rooted in the body. This experimentalist short offers a place for the viewer to listen, conjuring the space of listening as the necessary precondition for personal and societal change.



33 “Collage 35” 03’57. Luis Carlos Rodríguez García (ESP)

collage35 is a collage from the interference series , and is part of a broad experimental audiovisual research project that tries to explore, from the point of view of artistic-expressive activity, formal, structural, narrative and aesthetic issues.



34 “Le frémissement s’envole à bras ouverts. Adieu” 07’30. Celia Eid & Sébastien Béranger (FRA)

« Le Frémissement s'envole à bras ouverts, Adieu. » was completed in April 2020, just as the world stood still due to the dramatic covid worldwide pandemic. In front of us was only fear, anguish and death while we were witnessing at the same time profound changes. This film expresses this shattering moment.



35 “Ursula” 06’03. Eduardo Brito (POR)

Between the northernmost city in the world, on a long polar night, and a foggy summer morning in the south, a dream, with all of its doubts, takes place.



36 “Pixel happiness” 08’32. Jie Jie Ng (SGP)

We live in a world surrounded by digital images and objects that we believe can make us happy or satisfy us. But there is a nagging feeling that maybe we are aliens in this artificial world. The lyrics in the songs of the sixties are almost prophetic in echoing the sentiments of alienation and estrangement we have in this current world dominated by social media, neon lights and visual emoticons. We are deeply connected digitally and are very familiar with the gadgets, like smart phones and tablets, but an uncanny feeling lingers : Do we really belong here?



37 “Kalabalık” 05’21. Recep Akar (TUR)

We construct our existence inside the void of space, surrounded by objects. Atoms, our bodies and the universe exist within this same construct. Both equally crowded and bare. "Crowd" is a single channel video that aims to perform the crowd with the void in the frame of this contrast.



38 “Mille cipressi” 13’52. Luca Ferri (ITA)

A man, inside his kitchen, is preparing his packed lunch. He has decided to visit The Brion Tomb, a monumental funeral complex, designed and built by the Venetian architect Carlo Scarpa, commissioned by Onorina Brion Tomasin, to honour the memory of the deceased and beloved relative Giuseppe Brion, founder and owner of the Brionvega company, located in the small cemetery of San Vito, in the hamlet of Altivole in the province of Treviso. Placed the food inside a polka dot plastic bag, we will find it walking inside the cemetery, observing with meticulous care the details designed by the Venetian architect, while in its silent head will resound the precious words pronounced by the architect in a conference held in the summer of 1978.



39 “Kahegha” 16’36. Albina Mokhryakova (RUS)

In 2013 I heard news about a Russian citizen who killed an officer of the Libyan army as a revenge for the execution of Gaddafi. It was an International scandal: the embassy of Russia left the country, fate of the the girl was unknown. In the heroine of the news reports, I recognized my roommate back from the student hostel. A few years later in the Web Archive, I found her locked diary, which allowed to take a look at this story from a different angle. Kahegha is a reenactment film associated with a political scandal but also this is a kind of special mythological space where personal experience of co-involvement to the heroine’s story allows the artist to experiment.



40 “Another horizon” 08’38. Stephanie Barber (USA)

the horizon, where the sky and the earth meet, is always elsewhere, a promised place where these two elements come together. a metaphor, an orienting, a promise of transition, change, transcendence. a place where the corporeal and spiritual meet, or are cleaved apart.

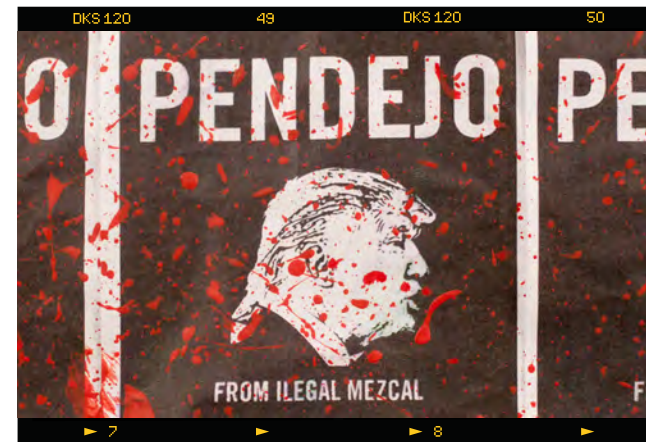
Also, here, the space between narrative and documentary, fact and fiction, is scratched between two voices. jayne love reads a text i wrote for her, short sentences on the concept of the horizon and the briefest suggestion of narrative collide with pieces of richard (oswan) williams' beautiful, rum-fueled living room sermons to me. when i was twenty i lived in richard and his wife mary’s apartment, the site of their voodoo spiritual temple in new orleans. of course, as priests and priestesses richard and mary spoke often of death, transcendence, ethics and health. our days were slow and filled with philosophical rumination, richard a brilliant old man schooling a young wandering wonderer. i recorded most everything on cassette tapes back then and some have made it here to the present. to this horizon we’re at now.



41 “Uncontrolled love 3” 03’59. Vasia Amptzi (GRC)

What happens when your feelings are so intense that paralyze your thoughts and your actions? Have you ever experienced an uncontrolled deep pain in your heart waiting to explode, while at the same time you feel absolute free, liberated from the human limits? What do you do when you realize that the time that you have with someone is limited? Numerous of assumptions in such a limited time, make your feelings to get out of control. You lose your mind; yourself, everything becomes bigger and intense. Is this sense of chaos the strongest illusion of our existence or it describes our life purpose?

*The video is about the strong feeling of love (in greek: erotas). That feeling which is capable of making you lose everything, even your own self and identity.



42 “Wilderness days. A city symphony” 11’11. Jason Younkman (USA)

Summer(s) in New York City reassembled as a scrolling (de)collage.



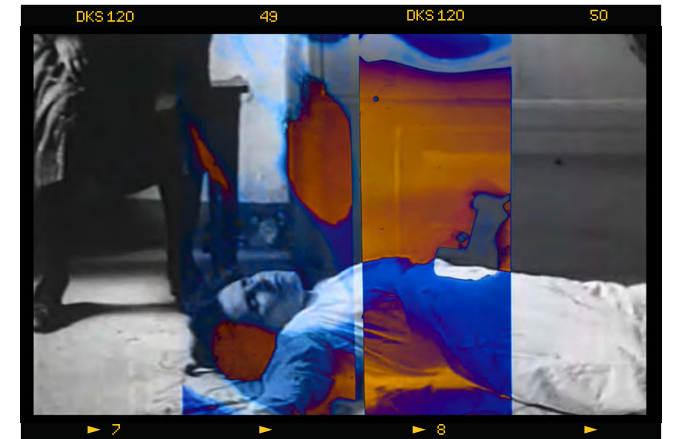
43 “Make sure the sea is still there” 07’33. Gloria Chung (USA)

My projects often come about from traveling, which was not possible in 2020 due to the COVID-19 pandemic. Instead, I attempted to travel vicariously through the webcams of the Icelandic Road and Coastal Administration, capturing screenshots on my phone and editing them with videos I had recorded during the pandemic and on previous trips to Iceland. I found time and landscapes moving strangely, if at all—seeming to mirror our new reality of sudden isolation, tragedy, and the utter unknown.



44 “New York minute” 04’36. Lynn Bianchi (USA)

This work continues Lynn Bianchi’s relationship with New York City and its inhabitants – her home and inspiration since 1968. New York Minute was developed and created during lockdown – the year of loneliness and isolation – yet Lynn never felt lonely because the city was right outside her window – still alive and forever hopeful. A love letter to New York, this work is an abstraction of one day in the city – from dawn till dusk – moments that last a minute, or maybe a lifetime.



45 “Originate / Recompile” 04’37. Federica Foglia (ITA)

In 1962 Ernesto De Martino travelled to the South of Italy for his ethnographic research and shot "La Taranta". A documentary study around women who were poisoned by a Trantula bite while harvesting in the fields. The remedy against the deadly poison was a folk dance called Taranta. The women danced the poison out of their bodies with the help of local musicians and priests. Studies around this phenomenon have highlighted that, in the majority of cases, these women were suffering severe mental illness and hysteria due to sexual abuse and poverty.

In present-day Italy a similar dynamic has resurfaced, uncovering the stories of groups of immigrant women (mostly from Romania) who were victims of agricultural and sexual exploitation in Ragusa, Sicily. I reappropriated the 1962 archival footage to propose a different angle of the story surrounding these women. Not from the point of view of a man who has undertaken to observe them, but from the point of view of a woman from the South of Italy. I was interested in adding my own layers.

I used 16mm and 35mm film strips that have undergone an eco-friendly process to produce Phytograms, a technique that uses the internal chemistry of plants for the creation of images on photographic emulsion.

The film strips have then been further processed and collaged into 35mm up-cycled slide holders, together with dried flowers, and ultimately layered above the archival footage of Ernesto di Martino.



46 “Animals” 06’28. Massimo Schiavoni (ITA)

I dreamt of the respect, goodness and love of humans towards animals.



47 “Caratteri mobili” 11’08. DMAV Social Art Ensemble (ITA)

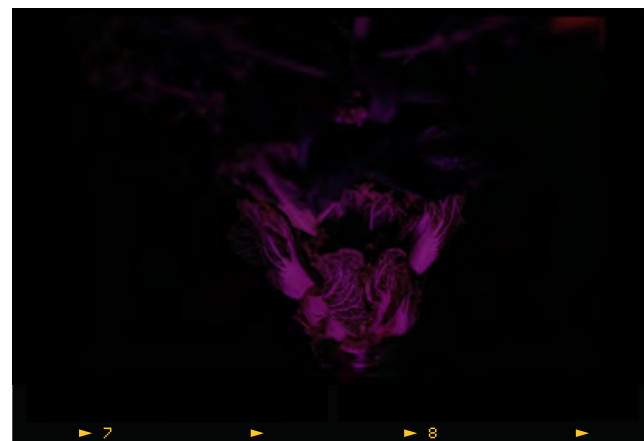
“Caratteri Mobili” is a video art work created on the occasion of the tenth anniversary of DMAV in 2020. The project was born from the printing of the book Terraforma, which tells the stories and projects of the collective in the last ten years all over Italy.

We wanted to explore the process of printing entering the book in a deep physical way: in the video Marzia Nobile, the charismatic performer of DMAV faces the Heidelberg printing machines of the 1950s in the setting of one of the ancient typographies in Italy and her body becomes like a page of the book, absorbing through the skin the colours of print.

The flesh becomes paper in the process: we have interpreted the printing process in an extremely physical way, letting the body enter the book. The footprints of this performance become tangible in the the art book that contains the skin imprint of Marzia's body, immersed in the color of a typographic print.

The work is signed for DMAV by Nobile, Rinaldi, Centonze, Ladini.

Caratteri Mobili is the italian translation for “movable typefaces”.



48 “Chinese cabbage flowers in yīngélishi” 05’31. Yifan Xu (CHN)

This work comes from an accidental discovery of a dried cabbage flower in a book where it writes “thinking and feeling...”. It attempts to explore the becoming process of this particular plant and its relationship with the text in the book “Animacies” by Mel Y. Chen. And through a linguistic practice with the cabbage, this film reflects a personal exploration into the in-between space of languages and perceptions.



49 “Headspace” 06’56. Lionel Marsden (GBR)

After witnessing a tragic event Magritte absorbs his own face and goes Nowhere, whereupon he meets a friend who recollects his own tragedy. Will he overcome or will he remain a doofus?



50 “The great indoors” 05’25. Dalia Castel (ISR)

The world began to shut down and we got locked down because of coronavirus. Eli, who is usually touring around as a dancer, stayed at home together with me. Like many creatives we didn’t have work and we were dealing with it in different ways – but being creative was not one of them. Until one day something that started as a game or a joke – the thought about being elsewhere gave birth to this video. It’s a home video of a couple being stuck at home and dreaming of being elsewhere. Did Eli dream it or were they my dreams? I guess we will never know...



51 “Being together” 04’02. Ana Baer & Olivia O’Hare (USA)

A collaboration between Austin based all ability dance company Body Shift and Merge dance company filmed at the Austin Public Library.



52 “I have no words” 04’29. Eija Temisevä (FIN)

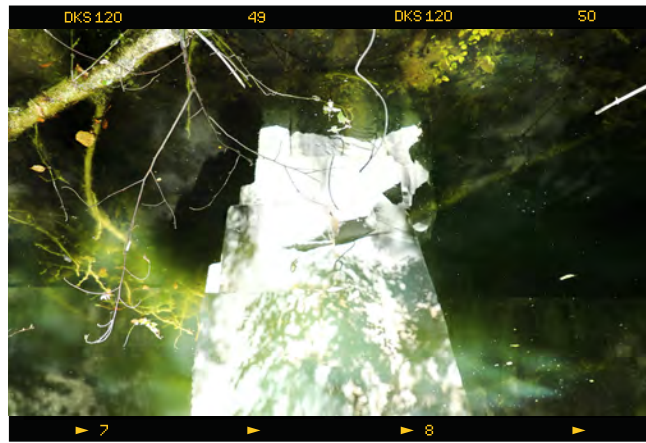
This is an experimental short film called I have no words. For my video making the most important thing is to find a certain “unknown” atmosphere. Even if in this film there is a narrative aspect, I tried to find a poetic expression with no explanations with moving images of different accidental inner and outer places and old pictures and memories of people.

Moving images with sounds – like “nonsense language” of Renè Còrdova and the repeated words of the “narrator” form memories and atmospheres that are appearing constantly in our minds.



53 “In and out a window” 12’50. Richard Tuohy (AUS)

Our front window from inside and out.



54 “Powder keg / The quarries” 01’51. Jasmine Dreame Wagner (USA)

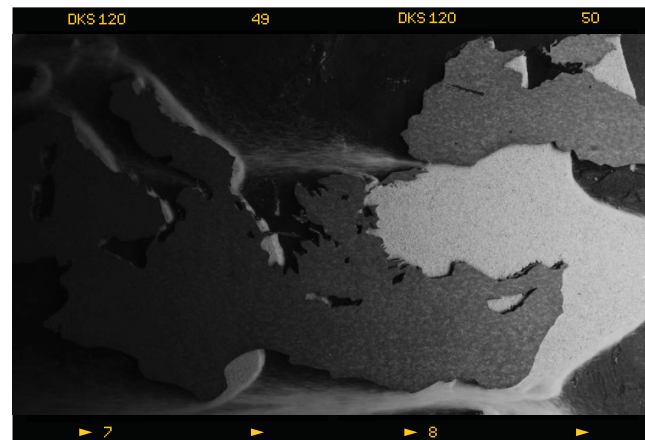
Powder Keg | The Quarries is a film study of Gettysburg Quarry and Norcross-West Quarry of Dorset, Vermont. These abandoned quarries provided the marble that gave rise to the New York Public Library and the buildings of the National Mall in Washington, DC, including the Department of Justice and the Smithsonian. What is extracted in one place rises in another; there is a reciprocity between our natural resources and the culture created from them. In this piece, I documented the interaction between nature and excavation – light on the quarry walls – and used the light patterns as a visual score for vibraphone, guitar, and repurposed percussion.

Land rights acknowledgement: This micro-documentary was filmed and edited on traditional Abenaki / Abénaquis, Mohican, and Wabenaki Confederacy territory.



55 “Property is theft lol” 10’01. Christopher Thompson (USA)

A group of young radicals band together armed with bongo drums and Molotov cocktails made from craft beer bottles. An act of extremism is replaced by aesthetic value. Mao’s Little Red Book is no longer in print. The mediated images of teen dystopian dramas galvanize the youth into new productions.



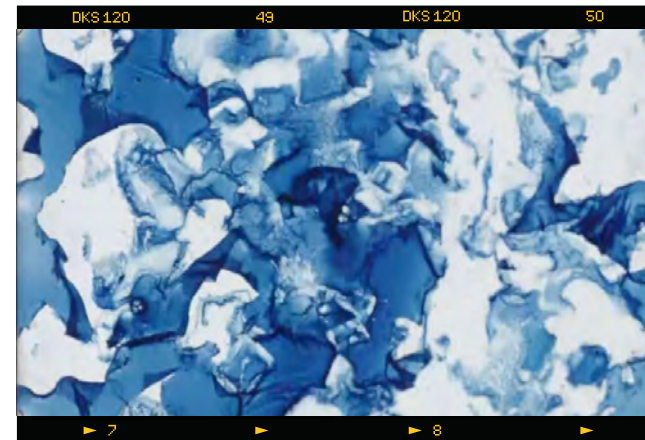
56 “Hypermigrations” 15’11. Mladen Bundalo (BIH)

"Migrations as a tectonic movement that constantly reshape cultural landscape." A 15 minutes long video essay by Mladen Bundalo.



57 “Klaüd” 03’18. Aurélia Mengin (REU)

The stigma of your absence covers my skin... What if this life of memories was just a strange and astounding carnival ?



58 “Cabanyal” 06’33. Yago Alcover Pujol (ESP)

A testimony by José Añó Marí about his survival on the bombings over the "Cabanyal", a fisherman's district in Valencia, Spain. His story following the oral tradition, confronts the inevitable extinction of the images. Memory loss and the brutality of those violent episodes from history are put in contact aiming to reveal the sensation or feeling of loss.



59 “Grief” 07’08. Florence Peyrard & Max Gozy (FRA)

A woman is drinking tea in a quiet winter garden.

Time and space around her become blurred, she dives in her inner world, a fantastic wild winter forest.

A place where the pain of grief will transcend her body and give voice to the ghost she carries.



60 “My land, my people” 07’08. Mathias Will (DEU)

A visit to my land. Learn how I am connected to the trees and the mushrooms



61 “Dear friend” 00’58. Luca Sorgato (ITA)

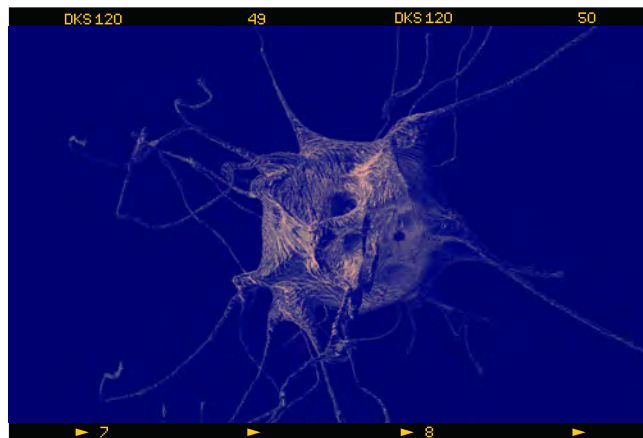
During the covid-19 pandemic, a man writes a letter to a dear friend.



62 "Looking for Adorno" 14'04.
Ira Konyukhova (RUS)

In response to an invitation to an exhibition about Adorno, the author tries to trace the aftermath of the works of the German philosopher in today's society obsessed with new media. Since due to her private life situation she's unable to create easily a new artistic work, she speaks to two friends of hers about Germany, protest movements, media influence and jazz. In these conversations, she finds the only refugee from the loneliness of contemporary consumerist society.

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63 "Tunable mimoid" 07'12. Vladimir Todorovic
(AUS)

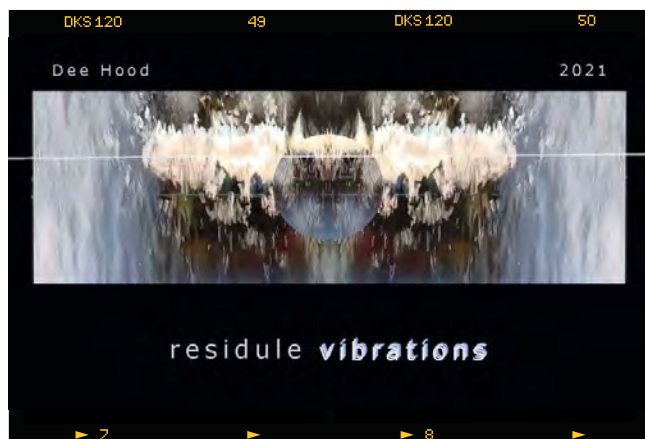
This video demonstrates the most recent research achievements of the Centre for Mimoid Studies (CMS), a group from the Gieseian Institute of Solaristics.

According to their recently published paper, the scientists have discovered that tissue of the extraterrestrial organism (mimoid) regenerates after being exposed to the harmful effects of both ionising and non-ionising radiation. For the experiment, mimoid samples were cryogenically transported from Solaris to Earth. In a noninvasive live-cell imaging solution, the mimoid's tissue was bombarded with the real-time customizable metamaterials and exposed to the time-varying electromagnetic fields. The researchers claimed that "mimoid samples not only behaved as tunable living systems, but they also exhibited self-organizing behaviour while mimicking patterns of the controlled electromagnetic fields." This video was produced for the general public in order to promote the benefits of extraterrestrial studies on the Sustain Earth initiative. The research results have opened up new myriad pathways, options and possibilities for modern science and its recent Sisyphean efforts in saving us from the sixth mass extinction.



64 "Fluxus" 00'54. Reinhard Hoelker (DEU)

A young man has been thrown onto a bridge as if by magic, trying to find support. This seems difficult as perspectives change. The uncontrolled balancing act is supported by the sounds of space.



65 "Residual vibrations" 03'38. Dee Hood (USA)

Some people believe that consciousness doesn't end with death but continues on in another realm. I'd like to believe that's true. I imagine the slightest perceivable vibration as evidence of our continuing connection.



66 "The curve of the Earth" 06'03. Lorenzo Benítez (URY)

Nearly four years after befriending on Facebook someone with the exact same name as him, Lorenzo Benitez ventures to South America to meet the friend he had come to know in writing, but had yet to meet in-person. Over the course of a few weeks in August 2018, what began in jest evolves in sincerity as the two appraise the surprising significance of their serendipitous friendship.



67 "Muria" 03'59. Ismael Aveleira & Marina Díez
(ESP)

A path through a waste land where culture is manifested between two worlds of opposites and the nature of cinema is revealed as a new fertility. Muria seeks a permanent moment within the cycles of life. A dream that is born with the self-awareness of the human being and that does not stop with the invention of writing. In Muria the limit of interpretation is at the same time its condition. The illusion of the moving image transforms a funeral rite into an invocation of fertility. In the province of León (Spain) and surroundings, a muria is a set of stones that can be used to divide terms.



68 "May 7th, 2020" 03'49. Sohee Kim (KOR)

A sister writes a letter to her older brother after a phone call. She confesses how she felt when their seemingly diverged lives intersect again through psychological pain.



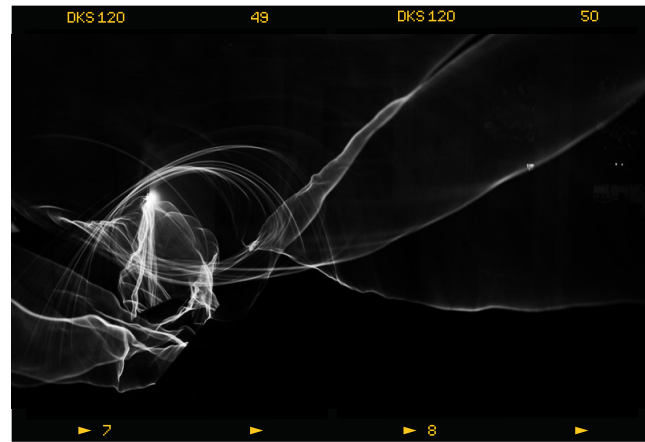
69 “Een weefsel van licht” 10’41. Bram Ruiter (NLD)

Prompted by an undeveloped super8 cartridge of unknown origin, six individuals of varying age and background are asked what they want to see on the film once it is developed. This might be something they need to get through the day or someone they haven't seen in a long time. The resulting film is a free association based on those conversations. The original cartridge will, however, remain undeveloped. Each of the six episodes is preoccupied with perception and being perceived, the infinite, that which does not exist (yet), and the limitations of visualising imagination.



70 “Rodentia” 13’44. Elisa Gleize (CHE)

My aunt is 60 years old. She is about to undergo a series of injections of cells taken from a heterocephalus -- an animal of great longevity that is immune to all cancers. Speaking to the camera, she describes a very peculiar ritual intended to preserve her body, and potentially induce a change Rodentia examines the fears and fantasies of the timeworn female body steered by the beauty industry and scientific promises.



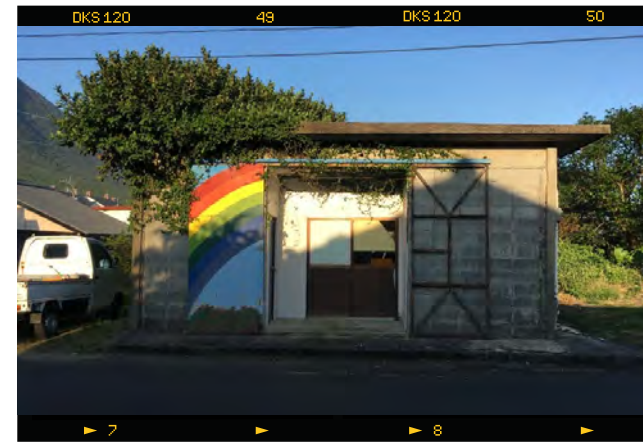
71 “Displacement” 08’53. Maxime Corbeil-Perron (CAN)

An expressionist composition exploring illusion, fear and wonder, through flickering stop-motion animation, electroacoustic music and analogue video synthesis.



72 “Hypervigilance” 07’12. Michèle Saint-Michel (USA)

HYPERVIGILANCE is an experimental documentary piece by Michèle Saint-Michel. Part of her PTSD Suite, an experimental documentary collection that includes seven individual films. Each film explores a specific symptom (or grouping of symptoms) of Post Traumatic Stress Disorder. Borrowing a narrative storytelling approach from director Lizzie Borden, Saint-Michel shares vignettes, allegories, poetry, and sometimes dictionary entries, to create a liminal world where the center of many Venn diagrams overlap.



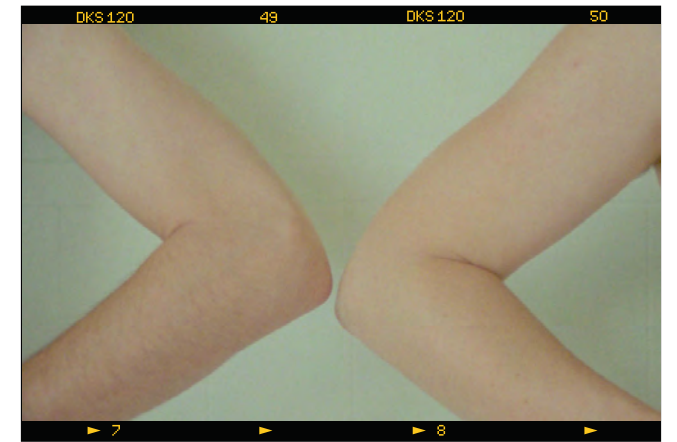
73 “Yakushima mon amour” 13’44. Jennifer Revit (USA)

Yakushima Mon Amour is a movie composed of text messages and footage taken on a typical digital camera. Messages exchanged comment on the geography and culture of Kyushu, Japan. These texts are incorporated into the visual documentation of the experience. The result may be considered a combination of home movie, travelogue and the choreography of movement and sound.



74 “La caída” 09’33. Dora Mejía (COL)

In the middle of the Pandemic of the 20th year of the 21st century, the brutal death of an American citizen, George Floyd, by the police, captured live and broadcast on social networks, triggered a chain reaction of protesters around the world for several days, demolishing symbols of racism and oppression, and in general, of the violation of human rights. A succession of historical events that resignify the urban landscape, even slightly in the material but powerfully in the symbolic, is evoked in The fall



75 “Special dark glass somewhere” 04’49. Charlotte Clermont (CAN)

Darkness never emerges but it is present. Some kind of teenage wasteland feel, unexpected storms and inviting landscapes are intermeshed together. In a bewitching atmosphere, proximity and distance are revealed through a thoughtful structure where images and sounds confuses both the imagination and the real. Sensuality and desire are seen as forbidden, somehow, like facing a glass wall. And only by looking back, there is an understanding of finding yourself on a moon-like space/place.



76 “The oneiroid” 02’50. Natalia Alfutova (RUS)

This video is the first part of the series starring Oneiroid, a worm-like robot with an AI-driven personality. There is no CGI, no post-processing; it’s a good old honest documentary even if the video does not look like one. This video star is the robot controlled by the artificial neural network processing the visual input from its camera eye. AI controls every movement of the Oneiroid’s body, and at the same time, we can observe how this AI sees the surrounding world through the interface that demonstrates the robot’s vision on the external screen. We watch how his biased perception makes a lady scientist look almost like another worm-like creature. Unknown is scary. The unnamed unknown is even scarier. We give it a name; we call it Oneiroid, but does it really help? Do we better understand its nature? Is it a result of natural mutation or a human mistake? Can we coexist, and if yes, who poses more danger to whom? Very similar questions worry people for more than a year now: pandemia has changed the way we live and our relationships with everything other and alien. Oneiroid embodies the alienness, looking strange and perhaps dangerous. In the world of social distancing and do-not-touch behavior, the girl caressing Oneiroid breaks the rules and seems almost criminal. This scene makes us experience tactile sensations of slimy skin under our palms; of course, we identify ourselves with a neat scientist. But what if we are wrong, if we are aliens occasionally caressed by a passing scientist? Why does the scientist care about the robot’s memory, and how personal and emotional can the robot’s memory be? Can Oneiroid be missing a human touch -- and why in the final seconds we feel compassion towards the robo-monster left alone?



77 “Hear me sometimes” 14’13. Sofia Theodore-Pierce (CAN)

The monarch migration and an unearthed cassette tape correspondence form a storm speaking towards motherhood, loss, expectation, care and legacy. An elegy. An ode to uncertainty. A cry for radical optimism and a reordering of splendor. An incomplete container for obsession and wonder. A mixtape for a trip still in progress.



78 “Deepest darkness, flaming sun” 09’52. Ella Morton (CAN)

Deepest Darkness, Flaming Sun (2020) is a short experimental film about the Svalbard Archipelago in the Norwegian Arctic. Narrated by wilderness guide Marte Agneberg Dahl, the film features altered Super 8mm film footage of the region. Dahl speaks about her travels in the Arctic, climate change, walruses and the region’s history.



79 “Ophélie” 04’00. Muriel Montini (FRA)
Words kill again and again.



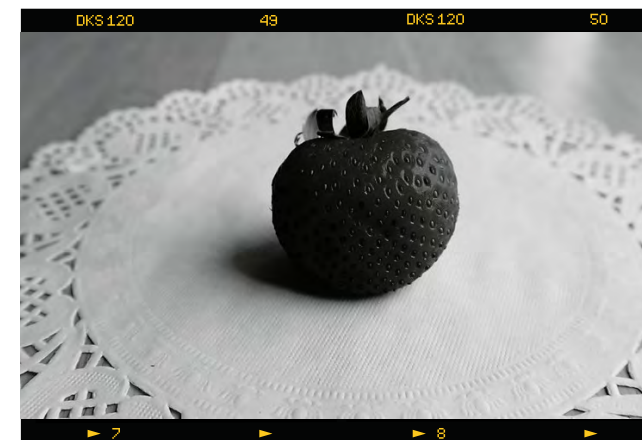
80 “Lumen” 01’54. Sarah Seené (FRA)

Lumen (meaning light in Latin) is a sensorial film shot in Super 8 that paints a portrait of an adolescent with albinism. The hypersensitivity that this genetic condition engenders and the lack of pigmentation in her skin and eyes lend her an extraordinary aura. This film echoes a series of photographs entitled Fovea, which takes as its subject visually impaired young people.



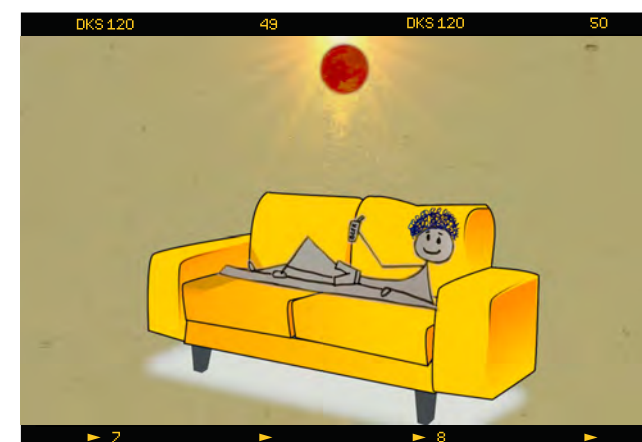
81 “Houbout” 02’24. Chantal Partamian (CAN)

To be queer and to linger between states, between nation-states. A poetical essay that very briefly explores fragments of a long distance relationship, when two lovers meet, when they are caught in transit.



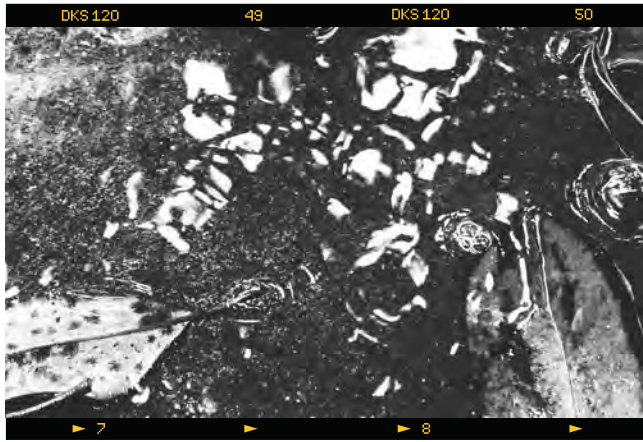
82 “Odehemin” 02’45. Kijâtai-Alexandra Veillette-Cheezo (CAN)

Odehemin is reconnecting with oneself and relearning to love oneself



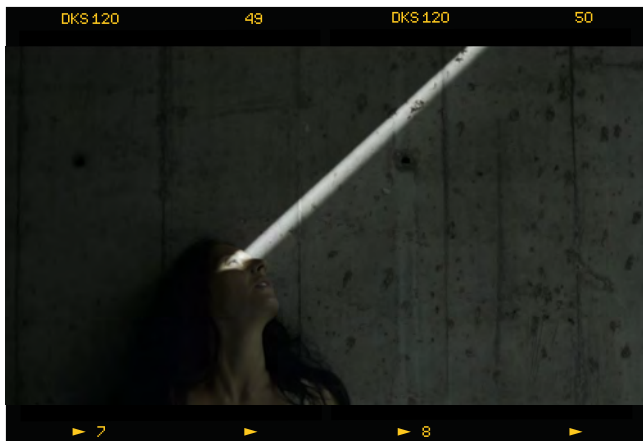
83 “Procrastinators unit!!! ...tomorrow” 03’28. Chandni Srivastava (IND)

A lazy man is delaying doing the household chores that should have been done long back and instead questioning the definition of the word “Procrastination” that has been described in the Merriam Webster dictionary. He is explaining his own perception of the word and justifying the delay. He believes in changing its meaning for the world.



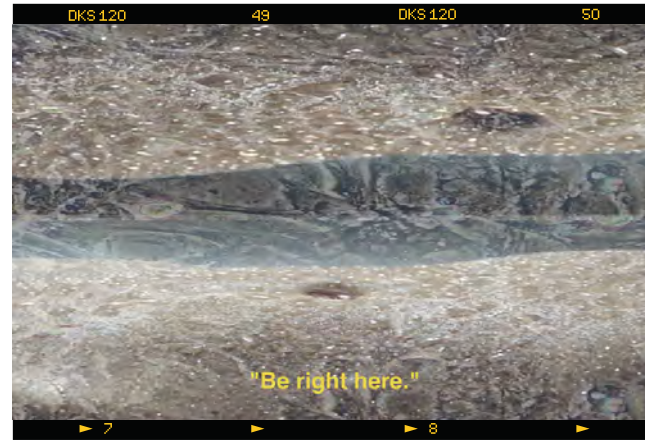
84 “Miles and kilometres” 02’01. Sonali Gulati (USA)

A lingering haiku poem of migration, separation, dislocation, and exile.



85 “Epifanía” 13’43. Gabriel Torres Morandi (VEN)

Epiphany is a video-art in which the body, nature and metaphors form a visual, sound and poetic story. Our artists are shamans, sorcerers, healers, alchemists, contemporary researchers of the cities, using the wisdom and power of the body manage to expand the states of consciousness, elevate the spirit. May he look back upon us and expand the richness of our existence. A tribute to the teachers Juan Carlos Linares, Carolina Avendaño and Karl Bertelsen in dedication to the philosopher and writer Jonuel Brigue. Epiphany



86 “Lilies” 09’10. Joni Renee Whitworth (USA)

“Lilies” is a queer love story set during 2020’s COVID lockdowns. In quarantine, the personal and political collide and come together, forcing one woman to interrogate birth, becoming, class, femme health, and gay sufficiency against a backdrop of farm simulator games, archival agricultural footage, b-roll, domestic scenes, and psychedelic abstraction.



87 “And so we may feel echoes” 10’56. Nina Barnett & Jeremy Bolen (USA)

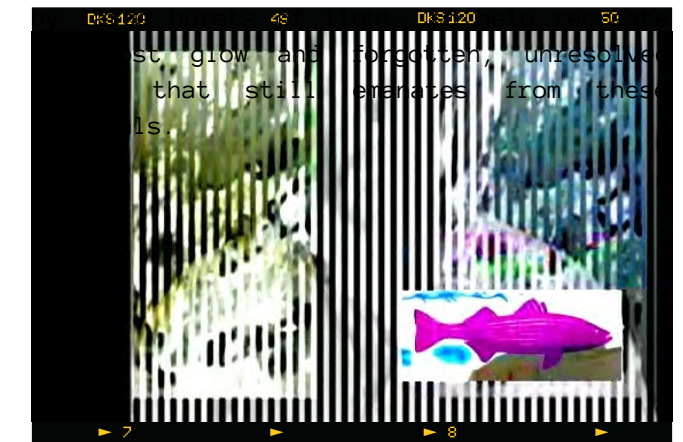
And So We May Feel Echos explores how particulates, such as dust interact with humans, non-humans and landscapes. This short experimental film offers a meditation on Pollen, Neutrinos, Johannesburg Mine Dust and the Saharan Dust Plume. How do we detect these particles and what do they have to offer? How do they travel and what impact do they have on the humans and non-humans they interact with? Do particles have a memory?



88 “Undark” 03’52. Jeremy Bolen (USA)

Between 1922 and 1936, the Radium Dial Company & U.S. Radium Corporation hired thousands of young women in Ottawa, Illinois to paint the faces of watches, clocks and other instrument dials using a new glow-in-the-dark radioluminescent paint made of phosphorus and radium. The name of the paint was "Undark". Famously, the girls worked in an old high school building. They had been told the paint was safe. Picture them licking the paintbrush to make a perfect point for a particularly detailed job, even painting their teeth with the stuff when they got bored at work. Picture them painting their fingernails with it, looking at them under bedcovers at night. The women-- there were four thousand of them-- have been memorialized as the Radium Girls. The stories of how the corporations convinced doctors to cover up their deaths are appalling but not surprising. The Radium Girls have captured our cultural imagination at different times, where they have stood for labor rights, the human cost of technology, and the toxicity of the unknown. What hasn't captured our imagination is what became of the actual place of Ottawa, Illinois, where the radium still lingers, though invisibly in daily life. The Radium Dial Company was demolished and used as a landfill, and like any other substance in a landfill, radium has leaked into the ground and the nearby Illinois and Fox Rivers.

Today Ottawa is a sea of National Priority List toxic sites, all in various states of remediation, all still contaminated. Undark includes footage of the Fox River filmed from National Priority List Site 7 in Ottawa; a collection of clocks that were painted with "undark" paint at the radium dial company; and various sections of cement, tile and brick from the radium dial company that were found on the banks of the fox river. Seeking to reignite and understand these artifacts they are ignited



89 “Tercera regla de cálculo fonético” 01’51. Alberto Roblest (USA)

En español todas las palabras son masculinas y femeninas. En tiempos de reivindicaciones de género, "La tercera regla de cálculo fonética" es un divertido juego visual en torno al arte y todas sus posibles conjugaciones. In Spanish all the words are masculine and feminine. In times of gender claims, "The Third Phonetic Slide Rule" is a fun visual game around art and all its possible conjugations.



90 “Parallelwelten” 08’52. Demmler & Friedrich & Koch & Schneid (DEU)

A virus is taking over the world. A global turning point. A historical moment. And we are right in the middle. As a society. And as individuals. It affects all of us. Without exception. But not equally. While some enjoy the deserted silence of the lockdown, others suffer from social and physical isolation. It creates parallel worlds and keeps us in the dark about the outcome. In this context Eva Demmler, Axel Friedrich, Carolin Koch and Sabrina Schneid are realizing a collaborative movie. In four worlds. Isolated from each other. An experiment with an open ending. The film was created during the first lockdown in the spring of 2020.



91 “Outputs” 03’00. Teresa Marcos Blanco (ESP)

An inner courtyard, seen as a video wall formed by windows whose inhabitants activate according their own lives rhythm.



92 “4:14” 10’38. Liviu Macovei (ROU)

4.14 PM is a 10-minute movie presenting a dialogue between a human and a virtual assistant. During the dialogue of the movie, the fragile state of the world is visually illustrated with symbols and objects mounted on a canvas. The keywords from the artefact, audio and visual language: consumerism, war, poverty, climate change, pollution, media mass control, financial crisis, fashion, religion, social media, internet, politics, money, time, freedom, introspection.



93 “Family origin” 03’49. Roberto Flores Muñoz (PER)

Sensory journey to memories related to the cultural imposition, racism and classism to which my family, like many in my country, has been exposed. A family with Andean roots and great aspirations succumbs to cultural imposition. Words, colors and images try to prevail in order to prevent from being forgotten.



94 “Loess” 07’55. Marise Maués (BRA)

“Loess”, de Marise Maués de Pará. La actuación fue producida en 2015, en la isla ribereña de Maracapucu Miri, en el municipio de Abaetetuba, de donde proviene, en la que se proponía permanecer, esta vez con su propio cuerpo, durante siete horas ininterrumpidas en el lecho de un arroyo, para recibir exposición al regímenes de inundación y reflujo. Para ello, se vistió de blanco, un color sujeto a cambios por la influencia de las características aguas de la región y el clima que las rige. “Entrar en un arroyo en un acto escénico, sujeto a la acción de agentes naturales, posibilitó la materialización imaginaria de tener mi cuerpo tejido en capas que se superpusieron en el tiempo, usando como telón de fondo el lugar que me vio nacer, crecer y con quien aún hoy Tengo estrechos lazos de convivencia, por lo tanto un lugar de cariño ”, dice. Llamó a la obra “Loess”, concepto traído de la geología para definir un tipo de suelo arenoso, inconsistente, sedimentado, como referencia al cuerpo actual y una reflexión sobre la fragmentación del hombre contemporáneo como “ser Loess” – formado por múltiples identidades en constante proceso de modificación.



95 “Amuamas” 09’42. Juliana Notari (BRA)

After her first artistic residency in Belém/PA during the year of 2014, the “pernambucana” visual artist Juliana Notari returned to Belém only in 2018 to present Amuamas video performance. It’s a persistence gesture, laden with mystic power, in which the artist gets into the Amazon rainforest dressed in white, like some kind of nurse. Inside her bag she keeps instruments such as: stainless steel speculum, scopes, a hammer and her menstrual blood – collected for nine months – searching for “Sacred Forest Mother”, the centenary Samaúma tree. From this meeting with the big tree on, the artist brings up a ritualistic and intrusive action, making an ingrown mark in the forest. Amuamas video performance was accomplished at Piriquitaquara stream in Combu Island, in Belém, Pará.

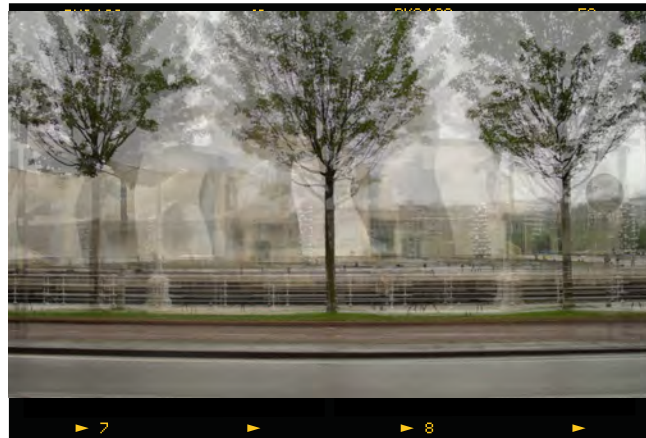


96 “All she likes is popping bubble wrap” 17’28. Ioanna Paraskevopoulou (GRC)

The screen is split in two. One side shows a montage of archival film images: three girls fishing at a lake, a zombie chase scene, a woman in the bath. The other side shows the performer in dialog with the images: using various material resources and/or her own body to devise, create, and produce a new soundtrack to accompany them, thus orchestrating the images aurally and bringing them to life. Because “All She Likes Is Popping Bubble Wrap” is a sound and image performance, a diptych of parallel actions: a screen divided into two in order to amplify the sound and visual impressions made by selected extracts of archival film footage.

Seeking to create a kind of audio-visual choreography composed of micro-movements and objects, the artist explores the correlations between sound, image, and the body, as well as the potential to exchange information across two moving images screened in parallel. This process leads to a playful experiment: a designated dramaturgical act on the part of the performer enters into discourse with the archival material to nurture non-synchronous realities, pushing them into unique new perspectives and dimensions. How do two parallel activities affect the viewing process? How can the different temporalities of two images lead to multiple performative correlations and/or abstractions? What correspondence discovery mechanisms are activated in attempts to formulate a virtual fake entity?

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97 “Hirian ibiltzeko jarrabideak” 08’00.
Hauazkena Taldea (EUS)

Recorremos Bilbao a la deriva, entre imágenes de la ciudad que nos llegan de forma difusa y confusa, restos de una pandemia que no hemos dejado aún atrás. Lo haremos mediante fotos tratadas y animadas digitalmente que rememoran las imágenes veladas que creó Joseph Turner a primeros del siglo XIX. Éstas reflejaban, en su momento, las consecuencias de otra catástrofe, la explosión del monte Tambora en Indonesia en 1815 y que cubrió y oscureció todo el planeta con un manto de cenizas y polvo de azufre. Mientras paseamos, escucharemos, entre los sonidos de las calles de la ciudad, fragmentos del poema de Miren Agur Meabe “Instrucciones para recorrer la ciudad” recitados en varios idiomas.



98 “Memories on the road” 03’38.
Víctor González Rubio (EUS)

Memories woven on time, travel, letters, postcards, dialogues, fragments to build a memory.



99 “Deia” 12’22. Khuruts Begoña (EUS)

Based on a story by Ray Bradbury. A new planet has been discovered in 2019. Habitable, if not for its unbreathable atmosphere. In 2020, the Basque Space Agency (B.S.A.) sends a human being to study its habitability. This planet is called Divoc.



100 “The room” 03’49. Laida Aldaz Arrieta (EUS)

Confined in a room. Where routine becomes infinite habit for the body, space becomes for the soul a gateway to enter, or to exit...



101 “1 to 1” 30’00. Telemach
Wiesinger (DEU)

1:1 // a sonic-stereoscopic film poem by Telemach Wiesinger (cinematography) and Alexander Grebtschenko (music) A wooden stereo viewer, which already impressed people with "3D" in the pioneering days of light drawing, inspired the German artist Telemach Wiesinger to create the half-hour film poem 1:1. The wide-screen image, composed on 16 mm black-and-white film, consists of two individual images each, between which – amazingly different from a stereoscope – a third dimension unfolds. In dialogue with the soundtrack designed by Alexander Grebtschenko, 1:1 becomes a unique audiovisual experience. Woven from staged scenes and images collected on journeys, the film poem tells about being on the road with open eyes. The frame story shows a young couple in front of a country estate on the French Loire; while she plays table tennis, he sets off to go fishing... The pictures lure the viewer from a quiet angler's paradise to busy harbor landscapes and a broad ocean horizon – perhaps a daydream, memories of the young angler, populated by the surreal figures of his mind?



102 “The cellular life of Stella Chondriac”
15’52. Liz Charky & Catherine Correa (USA)

The Cellular Life of Stella Chondriac intimately follows the essential rhythmic behaviors and meta-domestic routines of Stella Chondriac, a woman undergoing an existential reckoning amid her life's many chromatic and microscopic menaces.



103 “3 x shapes of home” 07’00. Elisabeth Brun
(NOR)

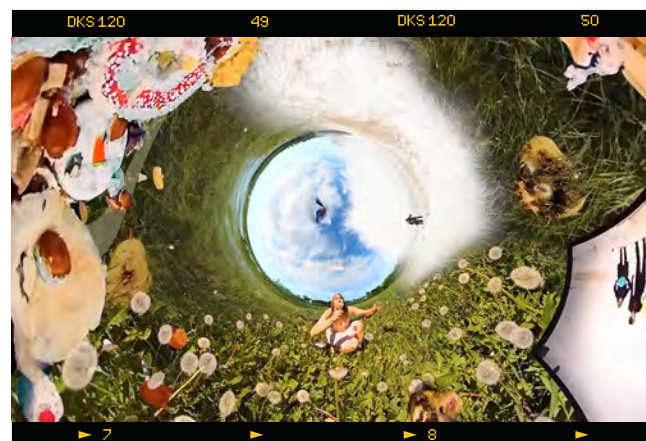
3xShapes of Home (2020) is a 7 minute experimental video in the intersection between an essay film, a structural experiment and a visual poem. In this video, the filmmaker revisits her place of origin, the small village of Strengelvåg in the Arctic North of Norway. Over a period of two years, she explores through her camera, how the architectures and topographies of that place, that is: the mountains, oceans and built environments, has shaped the filmmaker's attachment to her childhood place, as well as her thinking.

Hunting for insight beyond the subjective, she renders her experience through three sets of film techniques, such as camera position, superimposition and algorithm, and tests her relation to place, against the agency of the camera, the agency of the algorithm and the subjectivity of other creatures, such as a fish and a crab. We hear her voice-over shift from poetic, to analytical, to playful, and numb, as she responds to the way her village is portrayed through the formal operations of the moving image.



104 “Affluence” 08’14. Isabelle Hayeur (CAN)

This video was created from stock footage. It explores the themes of overpopulation, overconsumption and pollution.



105 “The land of milk and honey” 11’00. Lisa Birke (CAN)

A 360 degree video space of plenty starts to break apart to reveal the messy constructs (and special effects) holding the illusion together. The Land of Milk and Honey grapples with fertility, loss and the physical, poetic and psychological complexities of the human body.



106 “Du vivant” 09’37. St. Jean & Lauzier & Normand (CAN)

Pinhole music-photographic film. Stealthy illusions or ghostly fragments. A poetic investigation of the territory of a farm frozen in time



107 “Soprichastie” 1h02’01. Liliya Timirzyanova (RUS)

The conductor (Anna) suddenly leaves the city and lives alone in the northern forest on the seashore. One day a chorister (Aglaya) comes to her in the hope of returning Anna to her destiny, but herself remains there, where the understanding of time, the line between reality and dream is erased. Gradually the voice of the chorus girl becomes the inner voice of the silent conductor.

2021 BIDEODROMO

NAZIOARTEKO ZINE ETA BIDEO ESPERIMENTALEN JAIALDIA
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