

Cinéma Féministe
Kino Udarnik, Maribor, Slovenia
<http://zavodudarnik.wordpress.com>

From the data base of the video programming online platform ArtFem.TV, a monthly selection of works is screened at the cinema Udarnik in Maribor, Slovenia. The selection of works is chosen each month on an issue of contexts in the feminist field by Evelin Stermitz. During the year 2011 also FemLink is invited to screen their International Video Collages within the Cinéma Féministe screening program.

Cinéma Féministe is a screening program curated by Evelin Stermitz and organized in collaboration with son:DA and Zavod Udarnik.

Program for February 2011

Screening Dates

Thursday, February 3, 2011, 8 PM

Thursday, February 17, 2011, 8 PM

FemLink The International Video Collage: FRAGILITY

32 Videos, 60 Min.

<http://femlink.org/>

Video index in order of screening the international collage:

1 ME, X ?

Marta Ares, Argentina, 1 Min. 40 Sec., 2006

This video is a commentary on how much has been done, with covert or overt violence, and throughout history, to frame women within the "condition of fragility".

CREDITS

Direction: Marta Ares

Model: Tamara Simcic

Clay figure modeled by: Tamara Simcic

Text, Editing, Photographs: Marta Ares

2 THANKS FOR MY FRAGILITY

Maki Horino, Japan, 2 Min., 2006

The point of view of an artist-video on the relationship between the significant language in the art of video: "the image and the sound and the maginary language": one duration with the particular image. The two images are formed a relative representation with a certain perceptible brittleness: it is where the artist (video) is...

3 FRAGILE

Anna Barseghian, Armenia, 2 Min., 2006

4 (W)

Anne Penders, Belgium, 2 Min., 2006

Every thing lays down (in between)

5 BOMBS R US

C.M. Judge, USA, 2 Min, 2006

"Bombs R Us suggests the fragility of human life, made all the more fragile by the culturally accepted notion that human life is dispensable. Planes filled with bombs are dropped on neighborhoods filled with children and their families. The end does not justify the means."

6 GLIMMERING LIGHT (ONE SECOND IN PARIS)

Esperanza Collado, Ireland, 1 Min. 30 Sec., 2006

Glimmering Light is composed of different black and white still pictures, all belonging to the same photograph, taken in Paris. There is movement though : this is provided by the glimmering light shown at the beginning of each change on the screen. Fragility may appear in that very moment : the luminous transformation; the change in the light properties. Frail, brittle instants accentuated by the contrast between solitude and mumble generated by the sound and the different situations that people create in relation with the others and the architecture.

CREDITS

Music: Somadrone

Shot in: Rancho relaxo (Marino, Dublin)

7 AMONG THE CARS

Marilena Preda Sanc, Romania, 2 Min., 2006

Among the cars is a video metaphor regard our city daily life. The video is focused on a city image mandala including my bodyscape projected on an aggressive background of cars.

CREDITS

Camera: Victor Velculescu

8 AND THEN, THE TOTAL BLANK

Véronique Sapin, France, 2 Min., 2006

When all is reduced to dust.

CREDITS

With Dominique Banoun.

9 SELF PORTRAIT

Alli Savolainen, Finland, 1 Min. 35 Sec., 2006

Self-portrait drawings during August 1998. At the time I was staying alone in a house, in a small village: Maze, north of Norway.

I could not speak norwegian language, there was no many people in the village at the time. No any places to go. Outside too many mosquitos to be. One little shop to buy food.

About the drawings: I was not used or practised to draw, the drawings are not well done, but from the idea: I made decision to make one drawing every morning, just to have some routine on my days, while staying - and I did not have anything else to do, only few papers and pen and an empty house, with me.

This video is a simple picture of the feeling - august 98.

CREDITS

Sound is the same kind of feeling:

Somehow - it is from nowhere.

extra:

(I had only one book with me: "There was nowhere to go", By Jonas Mekas.

Every day I was saving the reading and had it few pages by day....).

10 DETACHED

Vicky Betsou, Greece, 2 Min., 2006

A female figure is revolving in a repetitive, self-referential act, until her sudden encounter with the "Other" (the male figure). We follow the transition from the subject (person) to the crowd (collective body).

CREDITS

Direction, Camera, Editing, Sound: Vicky Betsou

Actors: Mairy Bouga, Zacharias Kefalogiannis

11 THE THIRD CHILD

Cathy Vogan, Australia, 2 Min. 15 Sec., 2006

It's about the third-world child: a begging scene. A plan-sequence where an A to Z of "isms" and other influential words fall into an ever-empty food bowl.

CREDITS

Adapted and animated by Cathy Vogan

Original Press document: Hien Lam Duc/Vu (Ajiep village, Bahr El Ghazal, south Sudan, 1998)

12 INVISIBLE

Daniela Kostova, Bulgaria, 2 Min., 2006

These suits allow me to explore issues of silence and absence, integration and estrangement in different political and cultural environments. While drawing from theoretical concepts like the "subaltern" and the "double consciousness", through this work I am also exploring the space between the objective and subjective points of view.

CREDITS

Performance-video made in collaboration with Galina Kumanova.

13 RAID LINE

Rokhshad Nourdeh, Iran, 2 Min., 2006

Walking on the dangerous line of the life. "As a woman, I decide walking on the "Red"- "Raid"- "Line"!

CREDITS

Direction, Sound / Réalisation, Son: Rokhshad Nourdeh

Editing / Montage: J. M. Viotti

14 LIGHTPAINTING

Antonella Bussanich, Italia, 2 Min., 2006

Onto a burning red screen, a dark shape sways forward, makes its way, little by little on to the frame and spreads across it. Darkness covers the brightness ; only showing through at a few points, here and there, in minute irregular rings of incandescence. Visibility is dependant on the obscurity of other in necessary and inseparable interconnection. The dark figure performs an embracing dance, then slides out beyond the screen as it first arrived. Hardly a few seconds have gone by, deep and poetic. This video piece takes the work of Antonella Bussanich into shapeless and diffuse presences, an interplay of light and shade, appearance and metamorphosis, leaving the viewer to project his own imaginary.

15 IN THE TEETH OF OPPOSITION

Cagdas Kahrman, Turkey, 1 Min. 24 Sec., 2006

A man in front of his self consciousness between attraction and repulsion

16 FRAGILITY

Maria Papacharalambous, Cyprus, 2 Min., 2006

A visual essay on fragile equilibrium.

CREDITS

Direction: Maria Papacharalambous

Kids: Nefeli Kentonis, Antonis Kentonis

Technical Support: Achilleas Kentonis

17 MATHILDE

Sandra Kogut, Brasil, 2 Min., 2006

For Mathilde Lajta: January 1905 - October 2005

18 DOPPLEGANGER

Kinga Araya, Poland, 2 Min., 2006

The technologically constructed self challenges the limits of self-portraiture by problematizing the notion of personal and cultural hybridization. The visual layering of a turning head is complemented by a simultaneous narration in Polish and English. Two Arayas talk to and against each other. The sentence "Self-portrait exhausts its meaning when it erases itself" is audible and layered throughout the entire video.

CREDITS

Copyright: Kinga Araya

Camera: François Bélanger

Sound: Olivier Girouard

Editing: Kinga Aray, François Bélanger

19 TAIN

Evgenija Demnievska, Serbia, 2 Min., 2006

"Tain" silvering (for mirrors); foil, tain, glace sans makes the image possible

Between the real and the reflected images we are experiencing the fragility of the situation, the fragility of the information, and the fragility of our perception. The totality is fictive as we can experience only the parts.

CREDITS:

Performance réalisée avec François Riou

et les membres du Collectif Co-RESONANCE:

Alix Pereira da Cunha

Bertille de Baudinière

Georges Nadra

Gérard Breviere

Jean-Blaise Lazare

Katarzyna Wojnarowska

Paul de Larminat

Pierre Vivent

Tatiana Stolpovic

20 TEDI IN WHITE

Natasha Dimitrievska, Macedonia, 2 Min., 2006

Fragility of the bad experiences, stories that hurt us but we carry inside, they fade but never gone.

21 ABOUT ME

Prilla Tania, Indonesia, 2 Min., 2006

This video is actually telling about how I live my life. I see life as a fragile path, therefore I need to be careful in taking steps although I know my path will end one day. I describe this thought with this video of me peeling apple.

22 DOUBLE EXTENSION

Jacqueline Wachall and Klaudia Stoll, Germany, 2 Min., 2006

The arms are one of the most flexible and agile, the hands are one of the most expressive and the fingers are one of the most delicate and sensitive parts of our body. Not by accident we would refer to somebody who is gesticulating vividly as 'talking with hands and foods'.

The Video shows silent continuous changing pictures of four arms and hands which seem to outgrow a single female body. You will see a changing choreography of slow - but at the same time meaningful and descriptive movements between ornament and body function.

23 A SILENT EARTHQUAKE

Nicoletta Stalder, Suisse, 2 Min., 2006

Though this Earthquake can't turn solid buildings into fragile piles of bricks, it rocked the foundations at my nicely settled lifestyle thoroughly.

24 KARMA

Chantal du Pont, Canada, 2 Min., 2006

From video images taken between 1999-2000, Chantal duPont re:visits a difficult past. She swivels a shiny metal ball in view of the future which she takes within her hands. She is identifying the Buddhist concept of Karma, synonyme of 'action', as the transformation process that she had gone through while fighting for her life.

25 REFUGE

Rachida Azdaou, Algerie, 2 Min., 2006

A curtain shows a long corridor.

A small light reveals lines, shapes, graphics of indefinable space.

A small light which guide us towards an angel

We are inside the cathedral of the holy heart!

The sound track is a recording of religious and sacred song of an area of Kabylia.

The superposition of these two elements gives shape to the wealth of the Algerian culture.

In fact, the two religions are en counterling like the Arabic and Berber languages which are found in the holy songs.

This wealth is that of history and memory which are absent.

The one which shows me shadows where the light does not entel.

The one which makes me hear laughs when no echo is resound.

The fragility that between the past and the time being there is me.

What removes me from the path leading to them*

Being an artist, an Algerian woman....

May be am I the dream of one of them

And by that time, I have a glimpse, behind the pictures I have created, of the narration of those who had given birth to this wonder!

Here! Yesterday!

Suspended in the air

As thou, nothing had changed!

Here! To day!

We bury a friend

We don't know him

However every body is there

We don't see him

However every body weep for his absence

Here I well never be alone!

The yesterday's echo is not far away

The songs of the ancients resound again

In the blackened stones by ashes

In the look which asks the present

That present, that jail, my refuge

*them, they are my grand mother, my grand grand mother and all of you.

26 CHILI GREETINGS FROM PALESTINA

Claudia Aravena, Palestina, 2 Min., 2006

"Part of a larger work titled Palestina Project, Greetings from Palestina deals with mobility of cultural identities, or transculturation problems. Greetings from Palestina (postcard n°3) is based on the dynamic of souvenirs and postcards, which is carried to a precarious situation and finally parodied. In this case is tried to show one of the cliches that hide after the figure of the woman arabe as a seductive and exotic woman."

27 BEAUTIFUL BOY

Dalia Al Kury, Jordanie, 2 Min., 2006

by filming my bed, i tried to portray an intimate relationship between myself and my beloved Adam whom i lost to the highest form of fragility : sudden death. He is long gone but to this day i can not beleive i am still breathing.

CREDITS

Director: Dalia Al kury

Editor: Eyad Hamam

Music: Yousif Kawar

Special Thanks: Adam Katagiri and Abeer Seikaly

28 FLOATING TIME

Yun Aiyoun, Coree, 2 Min., 2006

29 MELANCOLIA

Anna Malagrida, Spain, 1 Min. 34 Sec., 2006

CREDITS

Thanks to Marta Bakowski, Alexis Cassin and Hugo Bost.

30 IMAGES OF A FILM FESTIVAL

Petra Bauer, Sweden, 2 Min., 2006

This is a short film about the relation between the production of images and the constructio of truth (or rather the fragilithy of truth).

CREDITS

Translation by Maurice Mechan.

31 BIRD FLUE

Sandra Sterle, Croatia

A video recording of a woman emptying the pillow full of feathers is edited in reverse. This video plays with the idea of everyday magic, cycles of sickness(death) and health (life) in the nature.

CREDITS

Dan Oki, camera.

32 THE TRAGEDY OF A SWING AND A CHAIR

Nirveda Alleck, Ile Maurice.
