



100x100=900 PROJECT

(100 videoartists to tell a century)

an international project to celebrate 50th of videoart

a project by
magnett
video under volcano

Google

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Fifty years ago, Nam June Paik - versatile Korean artist - realized in Wuppertal, Germany, that is considered the first videoart exhibition, showing the artwork '*Thirteen distortions for electronic televisions*'. Ever since, and for these fifty years, videoart doesn't stop to grow, as pushed onwards - maybe like never other form of art - by technological progression: VHS, handycam, digital...

Visual arts are all along intimately connected to life of peoples, since the sight is the sense that more immediately relates us to external world. At the same time, intrinsic nature of art has always seen that it simultaneously performs both a *reflective* role, of awareness of society, and an *advancer* role, of tomorrow anticipate. At this, videoart adds an extra element of *osmosis* with social universe; along 1900s, indeed, *moving image* has represented one of *characterizing* elements under cultural and social profile - cinema, television, web...

Videoart is therefore intimately close at languages of the state of being contemporary, at their grammar and syntax. And the progressive passage to digital of any expressive form by image, makes more thin the diaphragm that distinguishes the artistic use of *medium* by any other.

In this sense, videoart can be rationally considered like the more internal at XXI century form of art, and then provided with communicative tools more appropriate for a *contrast* on this *ridge* between the first two millennia. And for the same reason, is even - potentially - the form of art that in prospect can exercise a more significant influence on communication *shapes*.

To celebrate the 50th of videoart, **Magmart | video under volcano**, international videoart festival, has launched the **100x100=900 Project (100 videoartists to tell a century)**.

The idea at the base of project is that *to evolve is necessary to understand what in the past must be definitively archived*. In this sense, to call 100 videoartists to *interpret* each a year of past century, apart from constitute a real overall *tale* of 1900s, represent an attempt to elaboration of past, not accidentally committed to artists, and not accidentally to videoartists - for the reasons above.

Face through an artistic and *plural* gaze the story of 1900s, want be so - at the same time - a *choral and visionary tale* of century, its re-reading under an artistic key, its *interpretation* and *elaboration*. Shrinking from a historiographical or strictly political look, for its nature colored, and instead resorting at look of artists, subjective and incomplete but not *partisan*, the Project has the goal to stimulate a collective reflections on *near roots* of our present.

And the absolute freedom of each artist, with the only restriction to focus on their own work on a given year, brings itself a capability of *upsetting*, *throw into disorder*, and at the same time of *re-alignment*, of our vision of past century.

100x100=900 calls even to experiment a different context for artistic production; indeed, even if interpreting freedom has been strongly solicited, is clear - at involved artists *in primis* - that overall view of artworks determines a *meta-layer* of reading, that includes and goes beyond that of each artwork. This awareness - even if in unpredictable shapes - surely reflects itself on creative process. At the same time, this is the first time that a project like this is experimented, at least in videoart field, and then *is an experiment itself*.



100x100=900 / the Project

THIRTEEN, FIFTY AND 1900

With the absolute awareness of enormous differences, the *inspiring model* of Project should identify with *Terræ Motus*, the project of Italian gallerist Lucio Amelio that in the 80s called a group of international artists to intervene - in a total way - on the earthquake that has hit Naples. But even, once again, with the last show of Nam, the '*Moving Time: Tribute to Nam June Paik*' that calls 30 international artists exactly to celebrate the Master (New York, 2006).

The Project is born in strong contiguity with Magmart festival, that along the years has devised a *community* of videoartists - and a network of international organizations that are mainly focused on videoart. In this perspective, the more natural choice has been to invite the 100 artists selecting chiefly (but not only) between the winners of previous editions of festival.

By this *parterre* has been extrapolated a list of one hundred names, that includes - within the limit of possible - the maximum diversity of styles, but above all of cultures, that is able to assure a look the more various possible. In any way, indeed, the final outcome of project must be scarred by a specific marked cultural imprint - even if in the awareness that, in the globalization era, many differences draw to *blend*.

The Project, finally, has launched an innovative expositive formula too, beginning an international *partnership* program, through which - and along all 2013 - is led around the world. This program ensures that the Project will reach many and many nations.

On its way, and without arrogance, the Project targets to mark an important passage in the history of videoart, like was fifty years ago with the '*Thirteen distortions*' of Paik. And maybe, when will be celebrated the 100 years of videoart, even **100x100=900** will have its little part...

Enrico Tomaselli
Project Art Director



100X100=900 Project









Alysse Stepanian / Iran-United States

THE MAGICIAN KING & THE APPRENTICE | 1900



go to read the artist's bio / statement

Personal website:

manipulatedimage.com/partners.html#Stepanian



2013, black/white/sepia, stereo, 16:9, no dialogue

video by Alysse Stepanian (United States)

music by Philip Mantione (excerpt from 4Minus4, 2010)

performed by Alysse Stepanian & Nietzsche

Having lived in Iran and in the U.S., I have come to realize that dictatorships and democratic power structures have more in common than meets the eye. Patriarchal societies are built upon the hierarchical systems that they are designed to protect, holding economically advantaged human males in dominant positions. Borrowing from the cinematic style of the popular trick films produced around 1900, this work exaggerates and brings attention to power relationships such as master/slave, male/female and human/animal.

The Edison Company's trick films benefited from the innovations of the French filmmaker Georges Méliès also known as the first "Cinemagician". The light bulb and simulated electric currents in this video foreshadow Thomas Edison's 1903 attempt to discredit his rival, Nikola Tesla's alternating current system by demonstrating its dangers via the electrocution of Topsy the elephant and other animals. The background painting is part of my early investigations of the power of the flag, nationalism and patriotism as a means of control. The music is by my life partner, Philip Mantione (excerpts from 4Minus4, 2010). It was made from sound samples of antique music boxes and a Wurlitzer jukebox. Ordinarily I don't favor the use of nonhuman animals in art; however, Nietzsche the dog was not harmed in the making of this work and he received many treats, much praise and playtime.



Evelin Stermitz / Austria

VOTES FOR WOMEN | 1901



go to read the artist's bio / statement

Personal website:
www.evelinstermitz.net

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"Votes for Women" describes the beginning of a century within the women's suffrage movement of the first feminist wave. While the first Nobel Prizes were awarded in 1901 to men who achieved greatest benefit on mankind, women were neglected and their position has been far from being equal. Further, Queen Victoria passed away and the Victorian Era ended, Europe was in the process of new formations, while the anti-Semitic movement has been spread all over politics and in society. The images describe the dominance of male supremacy over public and intellectual life as well as a society in transition.

Credits

Sound, Hearth Dirge, Vocals and Electronics composed and performed by Elise Kermani, 2013.

Text Excerpts, Woman Suffrage or The Child-Bearing Woman and Civilization by M.M. Mangasarian, 1901.

Marius Leneweit + Rocio Rodriguez (Gruppefisch) / Germany

CONSTRUCTIONS | 1902



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Personal website:
www.gruppefisch.com



The film reels by Edward Raymond Turner, a British photographer and inventor, date back to 1902 and are considered the first realistic color impressions on film. Turner's additive color process in "Constructions" was modified into a manual animation. In the work, the forced separation of the primary colors red, green and blue are slowly compressed to a single visual entity in which the sequences of the film predominate.



Emily Alden Foster / United States

IN 1903 WE | 1903



go to read the artist's bio / statement

Personal website:
emilyaldenfoster.com

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In 1903 Marie and Pierre Curie were awarded the Nobel Prize for their work in Physics, but were too ill with radiation poisoning to attend the award ceremony.

In 1903 Orville and Wilbur Wright built and flew the first successful airplane.

Meanwhile, someone was flying a kite. Someone was constructing a new greenhouse. Someone was keeping track of different types of migratory birds. Someone was playing baseball.

"In 1903 We" presents a glimpse of 1903 using stop motion animation, miniatures, and recorded voices reading found texts describing the year. Marie Curie studies crystals under the microscope, handles dangerous chemicals, and has a vision of her body decaying. The Wright Brothers' airplane flies a glorious flight - a flight that lasted about as long in reality as it does in the video.

Danilo Stojic / *Serbia and Montenegro*
TEDDY BEAR CROWNING | 1904



go to read the artist's bio / statement

Personal website:
vimeo.com/user4259898



In the times where harsh reality and cruelty of industrialization plants seeds for even greater injustices that are on the way, and new exciting media of film is violated in service of monarchs and politics, there is a crack in human hope written on film in form of great imagination and techniques of people like Jules Verne and George Melies...



Marcia Beatriz Granero / Brazil
VON SUTTNER SALAD | 1905



go to read the artist's bio / statement

Personal website:
cargocollective.com/marciabeatriz



What times are these? Jaque Jolene finds a gap in time and proves the Theory of Relativity, transporting herself to the year of 1905. In the ceremonious room of the São Paulo State Pinacothèque she wins the Nobel Peace Prize.

Hervé Penhoat / France

TRACE | 1906



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Personal website:
www.art.penhoat.net

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"The future of dance lies in its past - a dance that was and will remain eternal" (Isadora Duncan)

Physical memory, from 1906. The dancer's body remembers this period, shifting the landscape in a sphere of the past. With this digital mutation on video, driven by the grace of choreographic movements, we come back down from the mountain (the one from Paul Cezanne who just died), to reappear through the light of Emmanuel Levinas (who is new born) when he wrote in 1979 that "Light is that by which something is other than me, but already as it came out of me". From the body of the dancer, transparent in filigree, zones of shadows, memory of the past, while the gesture aims to this contemporary light.



Silvia De Gennaro / Italy

JOIE DE VIVRE | 1907



go to read the artist's bio / statement

Personal website:
www.assaus.it



1907: we are in the "Belle Epoque", far from the last war and unaware of what is coming next. "Joie de vivre" is the motto that seems to pervade Europe, and especially Paris, its cultural capital. Licentiousness of manners and experimentation in the technical and artistic fields accompany this a little over the top year. In Vienna, Gustav Klimt is in the midst of his golden period, in Paris, Matisse throws scandal with his "Blue Nude" and Picasso paints "Les Femmes d'Alger", the painting that marks the birth of Cubism.

Time and space take on new dimensions and the car becomes the star of the year with the Beijing – Paris Raid, one of the first global media events in history. But, behind all this, the problems that prepare the tragic events of the future begin to take root: a major global economic crisis and harsh social conflicts. With the Anglo-Russian alliance the Triple Entente is born, determining the chessboard on which the Great War will be played.

To cast a further sinister shadow, it was in this year that it was decided to build the ship called "Titanic" in London.

And the 1907, bearing the splendor of the first class and discomfort of migrants in the hold, obviously meet its fate, as the Titanic did.

Ries Straver / Netherlands-Italy

THE ETHERIC CALL OF THE WILD | 1908



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Personal website:
www.riesstraver.com



Radio waves move outward from their source at the speed of light in the same way that waves move away from a pebble dropped into a pond of water. At some point the radio signals become equivalent to the ambient noise level through scattering and absorption. The data cross-breeds in a wild orgy of information and loses its original shape and meaning, evolving into something it was never intended to be.

On January 12th, 1908, Lee De Forest, an American inventor with Dutch origins, transmitted the first ever long-distance radio message from the Eiffel tower in France. A milestone in wireless communication and the beginning of an endless stream of advancing electromagnetic intelligence.



Alessandro Amaducci / Italy

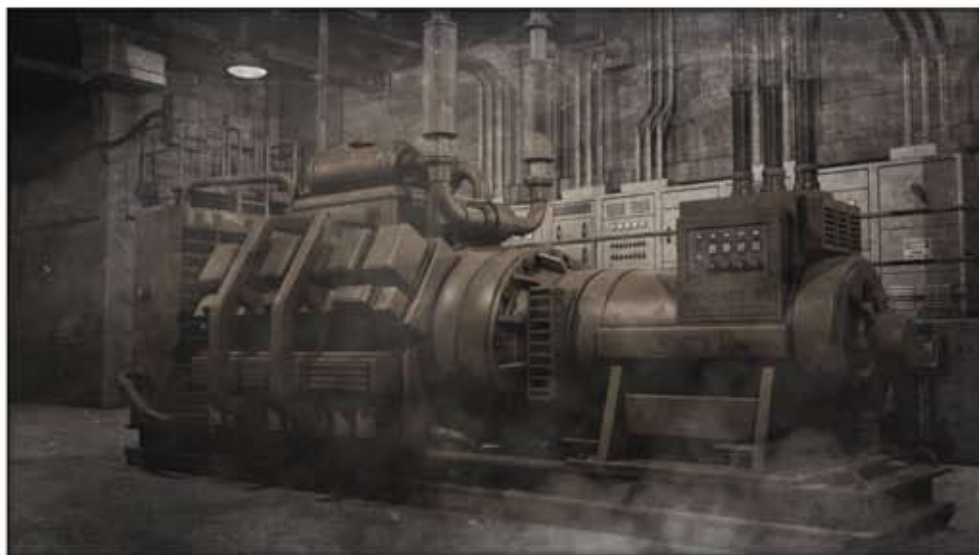
FUTUR-ISM | 1909



go to read the artist's bio / statement

Personal website:
www.alessandroamaducci.net

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The video is freely inspired by the publication, on the first page of the French newspaper Le Figaro, of the "Manifesto of Futurisme" by Filippo Tommaso Marinetti. The video depicts how the digital image can build different ideas of the future, taken from various imageries.

Carl Knickerbocker / *United States*

1910 | 1910



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Personal website:
www.carlknickerbocker.com

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My historical cues:

Halley's Comet

Jack Johnson v Jim Jeffries championship fight

Freud starts the International Psychoanalytic Association

Picasso's Girl With a Mandolin

Einstein writes paper explaining why the sky is blue

By the Light of the Silvery Moon popular song



Mauricio Sanhueza / Peru

PERSISTENCE OF TIME | 1911



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As a Peruvian I consider one of the most important passages of this year was the rediscovery of Machu Picchu. As the official story was Hiram Bingham, an American professor at Princeton University, who broke the news to the western world.

Always been a controversy about this "rediscovery" because it is said that the inhabitants of the area always knew of the ruins, but in Lima, the capital city of Peru, nobody cared about it. Someone had to come from a first world country to become an international event.

This is my tribute to a city that seems not to have aged and it can be there 500 or 1000 years, which is why the name "Persistence of Time". Something that refuses to die. They always been spoken about those ruins, but from personal experience, when I saw it for first time , I found an abandoned city.

David Cheung / *China-Canada*

ROCKY RAILWAY HIGH (PROC) | 1912



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Personal website:
www.energygallery.com/davidcheung

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While visiting Vancouver, Canada in 1911, with the assistance of Chinese railway workers who helped to build the Canadian Pacific Railway, Dr. Sun Yat-Sen (founding father and first president of Republic of China) raised the necessary funding for Xinhai Revolution, which eventually lead to overturning of the Qing Dynasty and the establishing of Republic of China in 1912.

Rocky Railway High is an interactive art project for commemoration of the 5,000+ Chinese railway workers who died during the construction of the Canadian Pacific Railway and symbolically returning them to Guangdong China, their homeland for permanent burial.



Arthur Tuoto / *Brazil*

A MUDDY ROMANCE (REVISITED) | 1913



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Personal website:
arthurtuoto.com

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"A Muddy Romance" is a silent film by Mack Sennett made in 1913. The video reorganize the shots from the film, creating a sensation of simultaneous actions, revealing a new arrangement from its cinematic experience.

Nara Denning / *United States*

DIVISION WWI | 1914



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Personal website:
naradenning.com



WWI begins. The division of consciousness and flowering of sadness.
Featuring Tin Sandwich and Kyle Merryman



Paolo Bandinu / Italy

1915 APRIL 8 | 1915



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The video present the atmosphere of Italy's entry in WWI, and offer an example of two opposing and parallel realities, that tell on one side the Belle Époque society between social gathering and valzer, with a clear movie refer to *A Birth of a Nation* by David Wark Griffith (1915); on the other side, a fantastic and out-of-focus proof of conflict, with some cross references to historic events of 1915 like naval battle (Gallipoli, 1915 february 9) and other plausible scenarios represented by a foxhole clash with guns and gas.

The two worlds, apparently so far, flow in a unarmonic bond, intertwining in one flow of images, passing from those rich of joyful suggestions, full of liveliness, dances and colors, to those more dark and desolate, reduced to essential and striking figures, that live in a symbolic dimension in destruction scenario.

Ulf Kristiansen / Norway

1916 | 1916



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Personal website:
www.ulfkristiansen.com



An animated musical film describing the terrifying reality of the battle of the Somme which took place in 1916. By the end of the battle, the British Army had suffered 420,000 casualties including nearly 60,000 on the first day alone. The French lost 200,000 men and the Germans nearly 500,000.

Adding that all up, the total death toll was 1,120,000.

Musical score arranged and performed by Michael Chang.

The song "1916" was written by Ian Kilmeister.



Piero Chiariello / Italy

THE WONDER OF SUN | 1917



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Personal website:
www.pierochiariello.com

theArtists



I have imagined to travel back in time until 1917 and I wondered myself at which event of that year I would intentionally have assisted. Without a doubt I have chosen the miracle of Fatima.

Ferrie Maaswinkel (ferrie = differentieel) / Netherlands

VIDEO ART PROJECT THE UNIMAGINABLE | 1918



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Personal website:
dailym.net



This short film tells a story about a long gone history.

In a apparently untouched landscape.

You need to find the unimaginable there.

And then you come to the opposite, deeply sunk in snow and frozen surfaces.

Almost the reality of then:

"This beauty, has a thin skin. Scratch the land, and imagine, if you can, what lies buried beneath today".

The Unimaginable, by Jimmy the Peach

Try to imagine the River Meuse...

A valley aims the river
from France in the south,
through Belgium and the Netherlands,
to the North Sea.

Its people tied together by the Meuse...
connected by riverbeds and rail beds,
deer paths, old trails, country roads,
and highways great and small.

Drive off the beaten path in the tracks
of those who came by yesterday...

Through soft hammocks of summer meadows,



Ferrie Maaswinkel (ferrie = differentieel) / Netherlands

VIDEO ART PROJECT THE UNIMAGINABLE | 1918



now winter-dusted,
a stark desert with cold dunes of fresh snow.
This beauty, has a thin skin.
Scratch the land, and imagine, if you can,
what lies buried beneath today.
The valley is a border between Empires,
the land itself, a barrier,
where great armies of flesh and bone
came together, were broken and bled.
More than nine million dead,
the earth and wood no protection
from the maelstrom of steel and lead.
Unimaginable, how they died...
blown to bits and maimed by mortars,
bombs and grenades.
Unimaginable...soldiers harvested
too young, by the thousands mowed
down by machine guns.
Unimaginable... the terrible sight and sound of
approaching tanks through the haze.
Unimaginable... the grim horror,
of trenches full of dead soldiers drowned
in their own lungs destroyed
by poison gas.
Unimaginable... the diseases -
typhus, malaria, influenza.
Unimaginable... the madness of men,
when this war ended, to think
it would never come again.
Unimaginable...
the madness of men.

This poem, *The Unimaginable* by Jimmy the Peach is licensed under a Creative Commons Attribution 3.0 Unported License.

idea, direction and sound | ferrie = differentieel

lyrics | Jimmy ThePeach (Aron)

camera, titles and editing | Jöran Maaswinkel

composer | Jorge Franganillo

voices | Jimmy ThePeach - Heribert Lindner - Hans Jansen - Pierre Serné -
Marc Wielaert - Steve Harlow

translations | Anneke van de Kasstele - Christine Stefan

special thanks to | Marieke Elsenga - Marlies Ottenberg

Barbara Agreste / Italy-United Kingdom

PICTURES BOOK | 1919



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Personal website:
www.bambee.org

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My films are experimental, I work very much with animation, but I often mix two dimensional successions of drawings and three-dimensional settings (animated using the "stop motion" technique) with real life shots. I like crossing over layers of different bits of film that were created with these different techniques. A lot of time based images in my films are abstract, I do not use narrative, action, or talking, and the narration is for me what happens through the succession of images and places that appear on the screen one after the other with their elements moving into and out of the frame. Very often I include figurative elements to the scenes that I construct: they could be objects created with clay carefully put in the right place to signify a particular concept, real human beings moving and conveying particular emotions, or falling plants and water to give to the viewer the sense that a change is in progress. I think the most important thing in a movie is the shape of the objects or their colors that alone can express a mood or send a message without the need of words.

It is useful for me to stop for some time working with the camera, and start dealing with materials like paper, water, glue, canvas and clay: my video work is very much connected to the making of art, I think more like a sculptor, or a photographer, I am much more a maker of shapes that when interlaced with time and sound make things happen, than a story teller. Barbara Agreste was born in Pescara, she first approaches art-making in the Art Lyceum of her town, and after completing the course she goes to Milan to attend a Scenography course in the Academy of Arts. At the age of 23 she moves to London where she begins working as a performer for "Rawhead Dance Theatre" Company. In 1996 Barbara enrolls in Kent Institute of Art & Design taking as her subject of study "Film & Video Production". After graduating in July 2000 she proceeds to the MA course in 'Fine Art' at Central St. Martins College of Art & Design in London where she is awarded the 'Master of Arts' in September 2004. Since then Barbara has continued producing film, photographs, and paintings, exhibiting and attending film festivals all around the world. Barbara lives and works in London although her visits to Italy are very frequent.

Agustin Sanchez / Mexico-Italy

THE GOLEM | 1920



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Personal website:
www.bitgeneration.org



The video focuses on the act generated by a ritual spell that will give life to anthropomorphic creature, a being in the service of its creator, but his uncontrollable strength is more difficult to control and only the removal of a pendant containing the word "truth" as applied by the wizard during the rite, making it inert reducing it to a pile of clay.

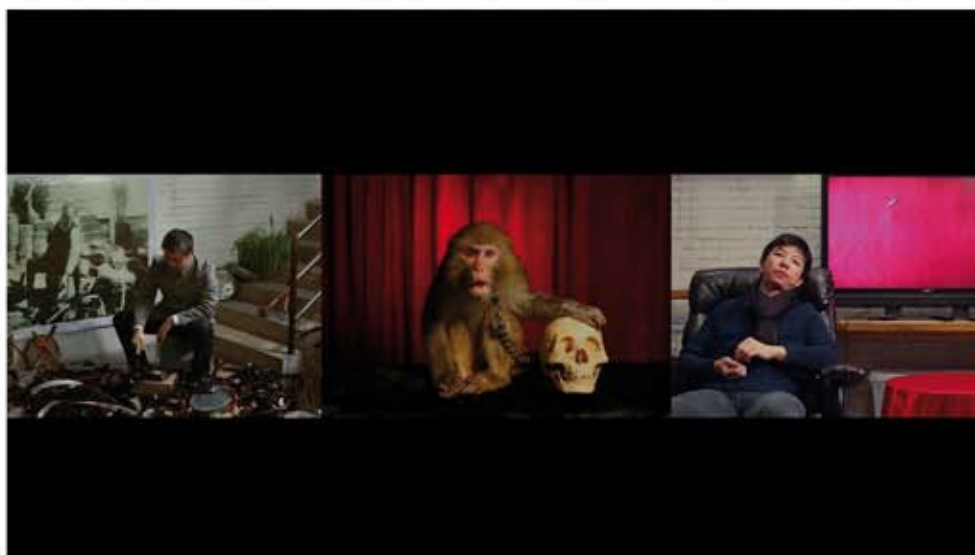
In the video, the magician blows of stick generates a series of events that happened in 1920 by Mahatma Gandhi with his proclamation of "non-violence", the official start of the League of Nations and continues with the first commercial radio through the proclamation of the prohibition to end with the creation of the Golem. All events take on an almost fantastic above human nature, events governed by men who have the power over man and as the Golem every event generated by man, good or bad, the solution remains in the actions of man.

Liang Zhao / China

1921 | 1921



[go to read the artist's bio / statement](#)



In 1921 was founded the Chinese Communist party. All that follow has been disasters and catastrophes for chinese society and culture.



Elisabetta Di Sopra / Italy

REMIX | 1922



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Personal website:
www.elisabettadisopra.com



1922 is a particular year, with one of must loved entertainment and show mode, the cinema, that not only accept charismatic and disturbing figures, and also able to manipulate minds, but make them prophetic, approaching at which of a political man that recall these figures.

Nosferatu and Doctor Mabuse born together with Benito Mussolini, a real crowd puller that well know how-to-use visual communication, becoming almost a show icon himself.

And if cinema coincide with show space, there the public become, with its comply, actor and victim in turn. Being not capable to distinguish the border between fiction and life, living like in a cabaret dance.

Venugopal V.G. / India

INTUITIVE VOICES | 1923



go to read the artist's bio / statement

Personal website:
www.vgvenu.in

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In the quest of freedom and democracy during the earlier part of 20th century, India witnessed a transitional phase in the socio-political scenario. When the world was embracing new scientific and technological developments, India was waking up for a new wave of change.

It was the time when Gandhi was detained and the agitation took many ups and downs; 'Swaraj Party' gathered steam by a group of people who sought a more aggressive approach. The voices were many, opinions varied, paths differed; yet the sense of determination and a specific destination kept everyone in a single thread.



Maria Korporal / Netherlands-Italy

THE GOD IS DEAD, LONG LIVE ... | 1924



go to read the artist's bio / statement

Personal website:
www.mariakorporal.com

theArtists



The deification of human beings is as old as the history of mankind. In worshipping dictators and kings people lose their critical sense and close their eyes to the crimes and atrocities committed on their leaders' behalf. While the death of a deified person puts an end to his earthly existence, his followers elevate their beloved god to the realms of eternity.

The beginning of the year 1924, from the end of January to the end of February, saw the death, rebirth and rise of three well known deified personalities. Lenin died on January 21 and his legendary funeral took place shortly after; on February 12 the granite lid of Tutankhamun's sarcophagus was raised, revealing the king's golden effigy; mid-February the young Mao Zedong arrived in Shanghai, the city saw him there in a crucial phase in his career: he was the organization secretary of the Chinese Communist Party and he became the Kuomintang executive.

In "The god is dead, long live ..." these events are documented in three short movies, composed by the artist from images, sounds and footage she found in several Internet archives. In the video two onlookers alternately watch the pieces: an animal (represented by one of the orangutans in the Roman zoo) and a human (represented by the artist herself). What do they see? Do they experience the magic influence? Do they know the naked truth that lies behind the scenes they watch? And you, spectators in 2013, what about you?

Dennis H. Miller / *United States*

1925 | 1925



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Personal website:
www.dennismiller.neu.edu



A long time has passed since 1925 - memories fade, recall is lost, 1925 slips away.
This single-channel work was created using Studio Artist software and a variety of sound sources.



Mario Raoli / Italy

THE BEGINNING OF A SWINDLE | 1926



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Personal website:
www.videoartfree.com

theArtists



On 26 January 1926 the Scottish engineer John Logie Baird, in his workshop in London, gave a public demonstration of his invention: the electromechanical television based on the principle of the transmission.

The television intended as tool/machine, over the years, has undergone numerous technological developments: the original 3.5-inch screen consisting of 30 vertical lines is arrived to the current LED projection models for a full HD resolution of 1920 x 1080 pixels; 3D technology is now also widely used for home use and will soon be marketed definition TVs 4K (3656 x 2664 pixels).

Even the modality of transmissions has undergone major transformations: the initial electric cable TV, which use to transfer the intensity of incoming light transforming it into electrical impulse, is now arrived to the transmission on the Internet, which is now the present and the future for television.

In a broader sense possible, but necessary to our discussion, we define "television" the technological units of shooting/transmission/reception that serves as a tool to convey the contents. We define "contents" whatever that is transmitted through the "television." Finally we define "broadcaster" as the corporate structure owning the infrastructure responsible for the creation, programming and transmission of "contents".

It would be easy to imagine that, over the years, there has been an improvement of the quality of "contents" transmitted in the same way of the enormous development of television's technology.

This did not happen: the educative intent of the first radio and television transmissions has been quickly replaced by "contents" with the aim of the control and manipulation of the people that in the West capitalism caused the conforming of the consumption, the ghettoization of artistic expression and the trivialization of visual research. (...)

THE BEGINNING OF A SWINDLE | 1926



Moreover the "television" influenced in a negative way the sexual imaginary by playing on the woman's figure. It invented a strange form of unhappiness in people that, en masse, they want to adhere to the patterns they are receiving and accepting no more as they really are. The people, because of the "television" are often frustrated, not fulfilled, less educated, less intelligent, less curious. From the comparison with a work of art people get richer; while from the comparison with the "television" often people are impoverished. They become afflicted: want to buy something and to satisfy materially their desires.

The "television" is just an interesting invention attributable, in fact, to the Scottish engineer John Logie Baird. The thing that makes it disgusting to me is linked to the "contents" that the Broadcasters decide to transmit: I trust in the creative process of content that should not stimulate primitive impulses, but that should enrich the imagination of people and communicate intelligent and sincere emotions.

I, though suffering, I live in this model of society and can not get out of it completely. I work, I travel, I buy, but I find my space of ultimate freedom in creating an image that encapsulates my thoughts. And this is done by hand with patience. Without speed. Thinking a lot, doing research and experimentation. In this way I feel to create a work of art designed to stimulate thinking and perception of the people who receive it. Therefore, "The beginning of a swindle" is a video dedicated to people who think.

This video has been shot with a Canon 650D (Lens Canon 50mm 2.1). For the creation of the shot has been used the exemplary of electromechanical television based at the National Museum of Science and Technology in Milan (rebuilt in agreement with the principles of the Baird TV by Alberto Dani in collaboration with Massimo Temporelli). The performer in the video is Angela Fiore. The director of photography of the video is Antonino Valvo.



Antonello Novellino / *Italy-Spain*

1927 | 1927



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Personal website:
www.noviceyoung.com



Antonio Machado was one of the forgotten poets of Spain. in 1927 he became a member of the Real Academia Española de la Lengua, but never took possession of his chair. This video is to commemorate him.



Adrian Michael Westbrook (Ouestbrouq) / United States-France

1/2 SOLD | 1928



go to read the artist's bio / statement

Personal website:
ouestbrouq.com



1/2 Sold {1928} : A brief encapsulation of a past not far removed from our present [or] An homage to Surrealist film and the social absurdity it rode in on. Featuring a cast of artists, pioneers, totalitarian dictators and other overachievers. Unidirectional temporality not included.



Didier Feldmann (VIDEOPAPER) / France

WALL STREET CRASH | 1929



go to read the artist's bio / statement

Personal website:
www.videopaper.net

theArtists



In 1929, the plane of "Capitalism Airlines" crashes.

Pasquale Napolitano (soundbarrier) / Italy

DAS KLEINE WELTEN | 1930



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Personal website:
vimeo.com/pasqualenapolitano



audio and video samplers from: L'Age d'Or, Luis Bunuel, 1930 and: Der Blaue Engel, Josef von Sternberg, 1930, produced by: Soundbarrier from december 2012 to january 2013

In the midst of climate Bauhaus, Wassily Vasilyevich Kandinsky in 1930, painted in Dessau "Das Kleine Welten", literally: small worlds.

In this little known but vital and visionary masterpiece, the soviet master constructs a kind of "social network analysis" before its time, a kind of representation bright and evident of the contemporary condition in which, the grand narratives represented as a whole unit is replaced by a rhizomatic mosaic, made of fragmented microcosms that between them have relations of different nature. It is 1930.

It is this cognitive mode open, unstructured, in which the work is a link to the world outside himself, which was designed the work of reflection audio-video on the year 1930: drawing imaginary universe and shared more popular of the period, such as the cinema, that are chosen the two most memorable scenes of the two most important films produced that year (in terms of illustrations, historical and aesthetic): L'Age d'Or (the movie-surrealist manifesto signed by Luis Bunuel, with, among others, Salvador Dalí and Max Ernst) and the Blue Angel (Der Blaue Engel, Josef von Sternberg, with Marlene Dietrich). Each of these sequences has been exported to individual frames, and, for each frame, have been associated, thanks to google search options, the twelve images in the network most similar in terms of configuration. Finally the original sequence is flanked the sequence so processed, composed of "enne the twelfth" frames per second.

The result is just what fragmentary, synchronous and hypermedia provided by Kandinsky with his masterpiece, every image, in every parameter, it's a link, a reference in space and time to countless worlds, for countless "small worlds" in which lurk monads of meaning within this universe polysemic.

Khaled Hafez / Egypt

(ONCE UPON A TIME IN) 1931 | 1931



go to read the artist's bio / statement

Personal website:
www.khaledhafez.net



Four stock footage sequences intertwine to tell a satire narrative that mingles fiction with reality of four different spots in the world in 1931: Cairo, Transylvania, London and Hollywood. I rare stock documentary footage of Cairo describes the life and times and struggle of the Egyptian population then against poverty, illiteracy and colonialism. During the very same time Dracula –the fiction-- makes his first appearance from Transylvania to the silver screen, while another Hollywood screen tale –the secret six—describes the secret gang wars in 1931 and consequently becomes one of the first banned/censored movies in film history. The three tales are held together by an ironic fourth tale's timeline of some rare footage of the British featherweight boxing championship of 1931, where the declared champion wins the title by cheating and carefully hitting below-the-belt three consecutive times far from the eyes of the judges.

Maarit Murka (Murka) / Estonia

SURFACE | 1932



[go to read the artist's bio / statement](#)

Personal website:
www.murka.ee

theArtists



The artist is focusing on not the historic facts from 1932, but is applying them on a modern form. The video "Surface" demonstrates the abuse of children. Back then, the topic was extreme taboo, being one of the first adult type films published, starring Shirley Temple as a baby burlesque star. Up to this day, this kind of abuse has been popular with child molesters, to toddlers being dressed and covered with make up and presented in public by their parents in order to be awarded or humiliated. They satisfy their personal need for fame by showing off their children, often forcing the child to exit the innocence of childhood and enter into the harsh adult life. Artist is playing with the model, dressing her up, doing her hair, covering her in fake tan - resulting in a devastated personality, who refuses to model or even to finalise the photo shoot. Murka herself has been always hiding in the background, being afraid of being put in the spotlight. As a child she was constantly put on a pedestal, resulting an insecure personality, physical disorders and fainting.



Roelof Broekman (Evo Preisner) / Netherlands

1933 | 1933



go to read the artist's bio / statement

Personal website:
www.evopreisner.com

theArtists



The video 1933 reflects the construction of a new order, and so deconstructing the old one. One topic specified is the book-burning: where intelligent reason fails to stand up against the rise of primitive sentiments. Eventually, all that is left are prayers for the horrors to come...

Loredana Raciti / Sudan-Italy

DÉJÀ VU | 1934



go to read the artist's bio / statement

Personal website:
www.loredanaraciti.it

theArtists



Déjà vu, the video moves deliberately within an artistic and stylistic "citatory".

A collage of images that make up a story, an urban legend pulled out from the most beautiful film movies made by the great Masters of international cinema, who created through historical events artistic masterpieces, able to report many facts of history in its many facets: from chronicle to irony, fantasy inspired by reality, assumption, and from the grotesque to dramatic. Every point of view is taken from "camera film" unequivocally inviting to reflection. Art was created as an expression of cultural and social life, it cannot be detached from this objectivity, it is like saying that a water spring does not become a river or tributary that eventually finds its way to gush into the sea.

Déjà vu looks into the shadows of the past, inevitably for a succession of events of spiral paths and "circular", these "shadows", similar to ghosts, again, become body and materialize in our contemporary space-time, we bring into question, in comparison with something already seen, experienced by other generations but not yet metabolized and processed as if we were not capable of a historical memory that allows us finally to get out from repetition of life and attitudes that are always the same. Not taking into consideration that through the spirit of time without understanding and respecting is an act of violence towards ourselves undermining our very existence. Déjà vu is and remains a video / art but with all his natural passion and predisposition of seeing life as a social and cultural need, the source, the spring, the life that flows in the wide sea. It has often been said that the only thing that does not change in the world is change itself. Life is constantly changing, evolving, dies and reborn. All opposites play a part in this vast circular pattern. If we cling to the outer edge of the wheel, we feel a sense of vertigo! Let's move to the center of the cyclone and just relax, knowing that this too shall pass. Life repeats itself forgetful of events, if we do not become aware, it will keep repeating like a wheel.

100X100=900 Project



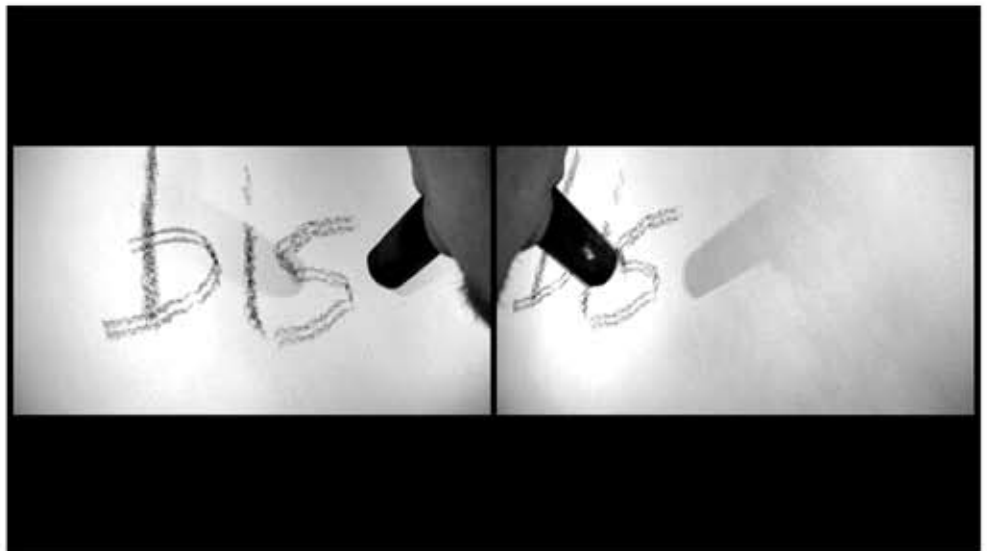
Robert Ladislas Derr / United States

ATTEMPT AT A MISTAKE | 1935



go to read the artist's bio / statement

Personal website:
home1.arts.ohio-state.edu/derr34//



There are no slips of the tongue according to Sigmund Freud in his 1935 essay, *The Subtleties of a Faulty Action*. A slip of the tongue, or to use Freud's term, a *parapraxis*, reveals some repressed motive. With chalk held by my lips, rather than my fingers, I write out that sentence that discovered *parapraxis*. In favor of my mouth, over my hands, I perform a slip of communication, or a slip of the tongue, writing Freud's sentence. Freud wrote the following as he prepared a birthday gift of a gem to be inserted into a ring for a woman friend, "Bon für einen Goldring bei Uhrmacher L. anzufertigen bis für beigelegten Stein, der ein Schiff mit Segel und Rudern zeigt." Translated from German to English, the sentence reads, "For a gold ring with watchmaker L. to for the enclosed stone bearing a ship with sail and oars." In the course of writing this sentence, Freud mistakenly used the word "bis", that also has a Latin meaning of twice, and then crossed it out. According to Freud, this "slip of the pen" may have been an unconscious inclusion because of the grammatical sloppiness of using the word *für* twice in the sentence. But then, after speaking with his daughter, Freud found that his use of "bis" was not because of using the same word twice in a sentence, but because he had given this same gift to this woman before. He discovered that his repressed motive was not merely poor grammar, but rather, the indecorum of giving the same gift twice. Freud was particularly fond of this gem, and after his discovery, was able to keep it.

Ora Kolmanovsky / *Russian Federation-Israel*

I WAS BORN IN 1936 | 1936



go to read the artist's bio / statement

Personal website:
www.ofmuzar.com

theArtists



With audio composition by Daniel Baranov & Dmitry Vtol Morozov

An old woman, 1936 born, is sitting in desert, surrounded by foxes and crows and listens to speeches by leaders of several countries such as Stalin, Hitler and others recorded at 1936.



Cleantho Viana / Brazil

DEGENERATE ART | 1937



go to read the artist's bio / statement



Digital assemblage. Astonished Nazi audience during the exhibition of Modern Artworks confiscated from museums and art collections throughout the Reich, deemed degenerated, or subversives. web's appropriation : Buck and Bubbles Varsity Show (from Youtube) and by Julien Bryan (from US Holocaust Memorial Museum collection's).

Iñigo Orduña & Claudio Molinari Dassatti / Argentina-Spain

TOTAL LOGIC | 1938



go to read the artist's bio / statement

Personal websites:

imaso.net / claudiomolinari.wordpress.com

theArtists



Humanity can go through a bad phase; it can even be in a bad mood. Depression and joyfulness go hand in hand, especially in 1938.

So, as a society, how can we overcome this bipolar disorder? Should we look for answers in psychology, in prescription drugs? Or must we just drink, be merry, and Duchampize it all?

Our conclusions might not be as lucid as we expect them to be. The deformity of our vision might result in madness, in cult, or even worse: in the nightmare of Total Logic.



Marina Fomenko / *Russian Federation*

LOOKING FOR A FATAL DYSTOPIA | 1939



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Personal website:
www.marinafomenko.com

theArtists



The main event of 1939 is the beginning of the World War II.

In my video I have tried to transmit the peculiar inconsistent state of that year – state of peace and war going on simultaneously. Documentaries of that time show us an utopia of peaceful life with aeronauts conquering stratosphere, and everyday life with athletic parades and military exercises. Meanwhile nearby real fightings are already happening, and tension is growing everywhere on the threshold of the global war. 1st of September 1939 when Germany invades Poland, the world begins to sink into chaos of the most ruthless, cruel and bloody war in the history of mankind.

The materials of the Russian State Documentary Film and Photo Archive (RGAKFD) for 1939 were used in the film.

Lino Strangis / Italy

DREAM ON '40 | 1940



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Personal website:
www.linostrangis.it

theArtists



One year of history (1940) in a dream of 5 minutes.

The memory, personnel and historian as a neuro-physiological process , as phenomenon of dream activity. Building a video-animation of casual associations beginning from a series of photographic images of the epoch found on google making searches on the year 1940 (happened me in casual way) I have tried to re-discover, discover otherwise the events and the characteristic subjects of that period.

This work is a dream of the today's collective imaginary about the year 1940.



Juanma Carrillo / Spain

NINETTEN FORTY ONE | 1941



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Personal website:
www.juanmacarrillo.com

theArtists



In a year in which Marlene Dietrich was breaking all stereotypes as an actress and as a woman by becoming a US citizen and Orson Welles was presenting the best allegation on the loss of power in his masterpiece *Citizen Kane*, Europe was drained in an all-out war led by big dictators in which treason, death and violence corrupted all layers of society. Nineteen Forty-one is a tribute to one of the hardest years in the history of the twentieth century.

Debra Fear / United Kingdom

WE MADE IT | 1942



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Personal website:
www.debrafear.co.uk

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The omnipresent shadow of World War Two and Anne Frank wrote in her diary 'Countless friends and acquaintances have gone to a terrible fate' and so her family go into hiding.

Motion pictures include classics like 'Casablanca' the famous song played by Sam - 'As time goes by' - and 'Holiday Inn' when 'White Christmas' is sung first on film by Bing Crosby. The animation 'Bambi' premieres and, I in the 1960s, a young child was taken out of the cinema howling with shock when his mother got shot. In Great Britain Winston Churchill gives a speech "Now this is not the end...". On radio 'Desert Island Discs' – still aired today - started with its famous intro music and holds the following years together.

Through all of this the number '42' resonates like some numbers do, and further along the century it is the backbone of Douglas Adam's radio series, then TV and later a Hollywood film 'Life, the universe and everything'. Somehow part of its script fits back to 1942 in textual echoes for me so I intertwined and put them into time's distorting filter. Those words mutate in arrangement and change, amplifying context and meaning. One out of the three visuals is by a war artist who was lost on a flight to Iceland, whilst the other images are fake future or advertisement promises or the battle that never was (Los Angeles).

So long ago yet the thread of continuity is us: for all our truths, failings and humanity.

"For old time's sake Forsake

A kiss is just a kiss Kiss

Never out of date

Out never

Each and all join in the march of death

Join the march each

Now this is not the end

Now this end"

100X100=900 Project



Tal Lotan / Israel

SZCZAKOWA | 1943



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Personal website:
www.studiopolygon.com



1943 is a chaotic year, in which light battles darkness. A family loses their home. The sky is full of airplanes in Szczakowa's ghetto. Bombs from above threaten to destroy the town. As the war goes on hardly no one survives.

Based on a true story.

Alejandro Ramírez / Spain

PERIPHERAL HISTORY | 1944



go to read the artist's bio / statement

Personal website:
www.alejandroramirezariza.com

theArtists



Through careful reedition of archive documentaries on the 1944 allied landing at Normandy, "Peripheral History" formulates an alternative account to the historical discourse. The resultant video focuses mainly on the periphery of images. This historic images have been altered and re-framed in order to show fragments of landscape normally rejected or forgotten by the eye. In an attempt to reach further than the conventional narrative, the images stripped of all political and ideological load, divert onto a conceptually pictorial level. We are not looking at reality through the camera's perspective, we are actually facing a synthesis of the very image. A reality willing eagerly to contemplate the surrounding fringes, where we find the auxiliary, the non happening action but still there in its own right: the anecdote, the mere transient nature, the unimportant, and yet, standing on their own merits.



Eli Souaiby / Lebanon

DE-CONSTRUCTION | 1945



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A photograph from 1945 is fading into overlapping images of construction, destruction, renovation, reconstruction then deconstruction of a city all along with ongoing noises of a never ending 'under construction' stage. Is the 'chameleon city' arising throughout its history?

Manuel Díaz / Mexico

THE COMMUNION | 1946



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Personal website:
www.manueldiaz.org

theArtists



One symbolic action about find the time in the nature and to be in communion with the past.



Gennaro Cicalese / Italy

ON DA LINE | 1947



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Personal website:
www.cicalese.it



A wave of energy fills the dark space forming images and characters that come from his movements and changes. Fluctuations of the line between white, black, positive and negative, generated forms and entities that live, relate and dissolve cyclically in the space-time continuum of a graphic cosmogony.

Ann Steuernagel / United States
WHERE ARE WE GOING | 1948



go to read the artist's bio / statement

Personal website:
www.boyrunning.com



In 1948, the numbing resonance of WWII still hung heavy over the world as governments continued to rebuild infrastructure and individuals continued to rebuild their lives. This piece is composed from found sound and film footage as well as quotes from work created in 1948 by filmmaker Vittorio De Sica and composer John Cage.



Henry Gwiazda / *United States*

NOTHING HAPPENS... TWICE | 1949



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Personal website:
www.henrygwiazda.com



When I began thinking about doing a work on 1949, I first thought of what political/social international events occurred. But are those our most important human accomplishments?
Samuel Beckett completed *Waiting for Godot* in January 1949.

Caroline Koebel / United States
FLYING SAUCER DRONE | 1950



[go to read the artist's bio / statement](#)

Personal website:
carolinekoebel.com



Flying Saucer Drone posits contemporary American aerial war technology in the context of the Cold War pursuit of ever better weaponry as self-protection, despite the reality that it was the US that dropped A-bombs on civilization. 1950 sources: The Flying Saucer (Mikel Conrad), Rabbit's Moon (Kenneth Anger), and Flying Disc Man from Mars (Fred C. Brannon).



Christin Bolewsky / Germany

SEVENTEEN-POINT PLAN | 1951



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Personal website:
www.christinbolewski.de

theArtists



After the Chinese invasion of Tibet the Tibetan government signs the Seventeen Point Agreement for the Peaceful Liberation of Tibet with the People's Republic of China on March 23, 1951. Chinese sources regard the document as a legal contract that was mutually welcomed by both governments and by the Tibetan people. Tibetan exile sources consider it invalid and as having been signed under duress. It is estimated that one million Tibetans have died as a result of the Chinese occupation, through imprisonment, torture and executions and over 6,000 monasteries and shrines have been destroyed. But the people of Tibet have not given up hope of somehow driving out their oppressors even after 63 years of occupation and re-establishing their proud nation.

Chiara Mazzocchi / Italy

1952 | 1952



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Personal website:
www.chiaramazzocchi.com



My father was born in Italy in 1952.
I was born in Italy in 1952.
One day my father said to me:
"You are the way you are because I am in this way. I know you."



Cláudia Melo / Portugal

LOST IDENTITY | 1953



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DNA-molecular structure

The end of Korean War

First color television set

First color television broadcasting

The past is our contemporary.

Based on these assumptions this work explores critical reflections on identity: an identity belonging to the individual yet not being individual.

A cultural identity thus imagery becomes of who transforms it without an option.

A cultural identity that becomes contemporary of the contemporary also by the similitude of the heterotopic place where it manifests itself. The battle space. The personal space of another reality. The secluded place of survival, lost and failure.

It's a beginning and an end. The end of a war, the end of a perception of reality. The end of a transmission. Some images are found. Others are captured. When manipulated they revert time, space and order.

Their time is the reverse of the entrance in that heterotopy.

The image is soluble, a proposal of unintelligibility, it reinforces the idea of the existence of a veil that prevents the scope of identification, understanding and intended meaning. Now the meaning is another.

Roßbacher Gerald & Weingärtner Michael / Austria

11TH OF APRIL - THE DAY NOTHING HAPPENED | 1954



go to read the artist's bio / statement

Personal website:
www.masinka.net | www.trans-forming.com

theArtists



According to a team of Cambridge scientists, the 11th of April 1954 is the least important day in the 20th century. Within a dataset of 300 million facts, this sunday was revealed as the least eventful.



Joe Hambleton / *Canada*

RECUR RING | 1955



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Personal website:
www.joehambleton.com

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Inspired by Stan Brakhage's 1955 film *Wonder Ring*, I wanted to create a work that was void of sound and all modern digital video techniques in an attempt to explore the fundamentals of the moving image. *Recur Ring* gradually strips itself of all digital techniques and audio, eventually leaving only raw video to utilize within its narrative. Due to this process, I lost the ability to add to my narrative by altering aesthetics through colour correction, cropping and transitions. I could no longer rely on sound to dictate my pacing and to shape the experience of my images. Because of this, I had to look deeper into the imagery I was left with. I began to see the narrative already within the images. I became more aware of how they could be cut together to form narrative through their relation. Through this attempt to capture the roots of experimental film, I created a genuine reflection of my environment's maturation.

Alessandro De Vita / Italy-Germany

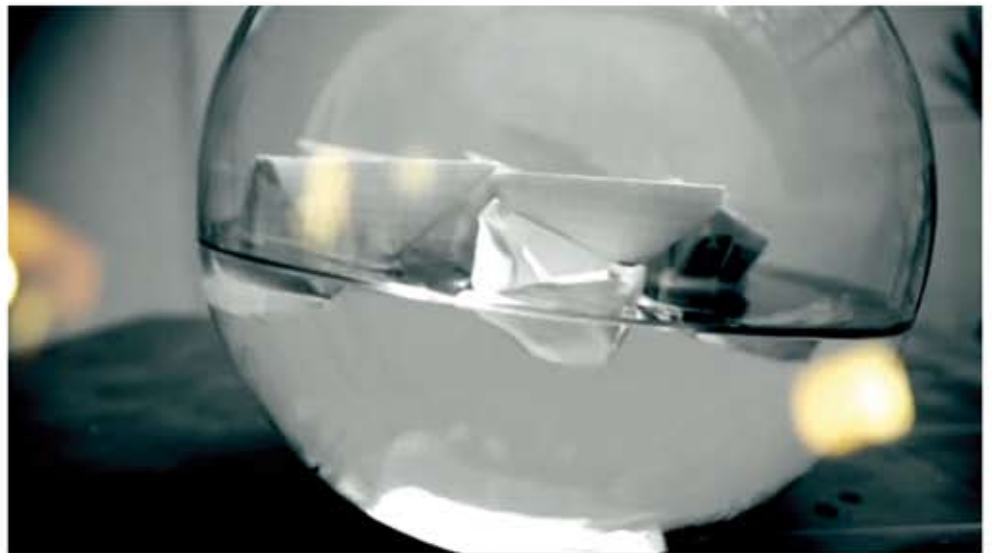
CRY-STAL | 1956



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Personal website:
www.alessandrodevita.tk

theArtists



The crystal radiate a dull sound if touched with wet fingers. The same sound that the mouths of those people has, before sink. Before sleep on deep of a too great and unknown ocean. The wreck of Andrea Doria - never recover - lie on right-hand side even now, at a deep of 75mt in the hearth of ocean.

With this artwork, we have want to give voice, and rediscover, a case that remain full of misterys even now. On 1956 july 25, leaving the coast of Nantucket and direct to New York, Andrea Doria clash with swedish ship Stockholm, of Swedish America Line, in one of must famous and debatable marine disaster of history.

Concept/Video/Editing/Music: Alessandro De Vita

Performance/Photography/Editing: Serena Scionti



Emilio Rizzo / Switzerland-Italy

TALES | 1957



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The Soviet Union launches Sputnik 1, the first artificial satellite to orbit the earth.

The first extensive TV Interview with Martin Luther King on The Open Mind "The New Negro"

In Italy makes its debut on the market, the Fiat 500.

Castro guerrillas attacked a police garrison at the mouth of the river La Plata, in the Sierra Maestra. It is the first military victory of the rebels.

The first edition of Jack Kerouac's On the Road goes on sale.

Born between the mountains of Mexico Subcomandante Marcos, Mexican revolutionary, spokesman of EZLN

The Soviet Union launches Sputnik 2, with the first animal to orbit the Earth (a dog named Laika) on board.

Thorsten Fleisch / Germany
X-RAYED CAMERA | 1958



go to read the artist's bio / statement

Personal website:
www.fleischfilm.com

theArtists



Failing to identify with a year never experienced the artist indulges in an experiment of his own choosing. The empirical wins over the hypothetical.



Arnaud Brihay / Belgium-France
IT WASN'T A DREAM | 1959



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Personal website:
www.brihay.com



I was not alive. My parents did not even met. Watching the city through the window of my home, I see other windows and I dream, often. Windows of homes built on that year. And I dive, deep to the street, walking up, trying to see what is on the other side of the moon, the other side of intimacies. Jerky images floating like on a Nouvelle Vague. Nothing happened but so many things were born on that year. Freedom might come from the other side of the curtains. Might. That wasn't a dream. It was in 1959.

Wong Pak Yin / Hong Kong-France

UNREST AT REST | 1960



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Personal website:
www.wongpakyin.com



In the movie "Psycho" (1960, a film by Alfred Hitchcock), the facial expression of Janet Leigh's scream is still very impressive till today, her face expressed her emotion more than her voice. The facial expression is a kind of message, feeling, emotion, a language that we don't need to learn. The woman in this video, she is in a super quiet resting situation, but she feel extremely restless instead. She didn't talk, even groaned, but her face, action, expression were describing how her unrest at rest.



Tania Antoshina & Artur Muradyan / Russian Federation

THIS DAY | 1961



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Personal website:
antoshina.com



This film is about the moment when, perhaps for the first time, all of Earth's people shared a common joy in the waking of a common dream.

The first man in space.

Although the 'space race' was co-opted in service to the Cold War, it wasn't a war in people's hearts, even then. Like the screaming baby who grew to be an artist, space programs have grown out of the 'race' and 'contest' phase to become glorious examples of international scientific cooperation and profound expressions of a global hope for humankind's future.

Fernando G. Tamajon (Malaventura) / Spain

SWAN SONG (OR HOW A CUT-UP CAN LEAK THE FUTURE) | 1962



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Personal website:
www.malaventura.net

theArtists



"Swan song" is a video Cut-up created entirely with films produced in the year 1962 and in the Public Domain. Cutted in a random way and re-arranged it aleatory, this cut-up seems that anticipate the future, like Burroughs used to say about this technique "When you cut into the present the future leaks out" so cutting the 1962 materials seems that the aftermath it's a kind of prophecy of what's going to happen next year: 1963, when Kennedy took a ride in car accross Dallas avenues and Zapruder was filming it.



Andreas Mares / *Austria*

DREAM | 1963



go to read the artist's bio / statement

Personal website:
www.andreas.mares.at



Dreams can inspire, destroy, move, incapacitate, change or burst.
Dreams have the power to lift you up - yesterday, today and tomorrow.



Erika Matsunami / Japan-Germany

EXISTENCE OF RISK | 1964



go to read the artist's bio / statement

Personal website:
www.art-identity.de

theArtists



This video and the sound are constructed around the world topics/events of the year 1964 and the personal accounts from memory of the year 1964 by relatives of mine that are still living in the city of Hiroshima. It is a point of view and a short review of the ideological, philosophical and political meaning of human life, complex social systems or events and the consideration given to individual life at that time (history the year 1964) in history.

The year 1964 was a leap year starting on Wednesday of the Gregorian calendar, it is a benchmark of the time on earth.

I was one year old and lived in Hiroshima city in 1964. I interviewed my relatives in Hiroshima in 2013 about the year 1964. We talk about what was happening, what changed regionally, nationally and internationally and the technology that was developed day by day, however communication and correspondence were not as fast and closely linked as they are now.

Jean-Paul Sartre was awarded the 1964 Nobel Prize in Literature and he'd refused it...

The year 1964 was ending on Thursday of the Gregorian calendar which means in Middle English "Thor's day (Norse mythology)".



Francesca Fini / Italy

WHITE NOISE | 1965



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Personal website:
www.francescafini.com

theArtists



written and directed by Francesca Fini
starring Letizia Lucchini
photography Jurek Kralkowski
director's assistant Federico Trimarchi
photography assistant Emanuela Head
music by Rosecroft Mews

We see a woman immersed in a neutral white. The woman sits in front of a television that transmits static. But then we see something sticking out from the screen, a red woolen thread. The woman grabs the thread and pulls it; at that point the TV starts transmitting a series of images of the '60s in America: propaganda films and old commercials, the journey of a man in space and a nuclear testing site. It's like the red thread that she is now beginning to knit is the thread of time, as if in its unraveling it is unraveled the history of that period, in a web of contradictory images. The '65 is a symbolic year that summarizes all the contradictions of the world recovered from the Second World War: there is a feverish push towards the future accompanied by hysterical terror for the present threatened by the Cold War and inflamed by the spread of the civil rights movement. So while the two superpowers challenge each other on Earth and in space, with the journey of the Soviet astronaut Aleksei Leonov and the achievements of the NASA Gemini project, while the world watches the moon with dreamy look, in the U.S. the first combat troops leave to Vietnam and the infamous Bloody Sunday is consumed, the first march from Selma to Montgomery when 600 civil rights activists were violently attacked by the police. While industrial design, fashion, art and literature are projected to futuristic scenarios, and all

Francesca Fini / Italy

WHITE NOISE | 1965



around ideas of freedom and equality are spreading, blind ancestral violence seems to dominate every day life. The images in the TV continue to run while the woman continues to knit as if she is some kind of divinity that weaves the plot of Time. For this reason the images end on the words of Malcolm X, which I chose as the emblematic image of a stage so intense and contradictory in human history. In 1965, Malcolm X was killed in a climate of intoxication and violence in which the highest aspirations of the human spirit seem to struggle to break free from the shackles of the lower impulses. The woman assists, inert, while the woolen thread is finished. The time is up. The images wrapped in the red woolen thread became a bandage with which she covers her eyes.

theArtists



Zlatko Cosic / *Bosnia and Herzegovina-United States*
NOT YOUR USUAL TV DINNER | 1966



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Personal website:
www.zlatkocosic.com



Sitting in front of the television, eating dinner, watching the news...it is 1966. The war in Vietnam is on. Governments and media intrude into the lives of others. Don't change the channel. Bon Appétit.

Ezra Wube / *Ethiopia-United States*

TIZITA | 1967



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Tizita is inspired by short interviews with neighbors from the alleyway where I grew up, recounting personal events that occurred in the year 1967.



Hernan Apablaza / Chile

MATENO | 1968



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Personal website:
www.apablaza.net

theArtists



Mateno in the Esperanto language makes reference to tomorrow, and that was precisely the concept that all those who participated in the demonstrations that claimed individual freedoms, dignity of all human beings and the ability to dream, dreamed of.

The Prague Spring, The Paris Commune, or a rising fist in the Mexico Olympic Games might have been the most visible face of endless everyday acts in the battle against the established power.

This is how Mateno allows us to remember and also dream again of a different future .

Marcus Shahar / Israel

THE KITCHEN CABINET | 1969



go to read the artist's bio / statement

Personal website:
www.shaharmarcus.com



In this video we see the artist dressed up as Golda Meir, The only female prime minister of Israel who was nominated in 1969.

The Kitchen is a term used in Israeli politics to describe the collection of senior officials, as a narrow forum of 'Inner Security' group which decides on top secret security issues.

The first appearance of the term in Israel comes from the cooking activities associated with former Prime minister Golda Meir custom of calling such consultations at her home, in preparation for her full cabinet meetings the following day. Meir became known for her custom of serving the attendees with a cake that she had just baked, and thus the image of a debate around her kitchen table naturally arose

Standing in the small kitchen while baking a cake she gives a speech about the relationship between Israel and Arab states. The text is based on a speech she gave in 1969 called "peace among equals".

The dissonance between the feminine act and the aggressive speech creates disturbing moments in the kitchen.



Loredana Antonelli / Italy

THE RED BRIGADE GENERATION | 1970



go to read the artist's bio / statement

Personal website:
www.antonelliloredana.com

theArtists



Violence is the only thing you understand, therefore we will use your own language

In 1970, in a tavern in Pecorile, a small town located in the mountains between the central Italian regions of Tuscany and Emilia, a few men meet in front of a plate and a bottle of wine, together they found the first nucleus of the Red Brigades, the armed organization that would become the leading figure of the ten-year period of violence also known as "Gli Anni di Piombo" (literally, the Years of Lead). During that year, the Red Brigades became politically active in some of the largest industries in Northern Italy. Their first actions look quite tame when compared to the ferocity that characterized their future activities. Their primary aim was to oppose to the "legal" violence of the State apparatus, yet they did so in a way which today looks as naïve.

In 1970, for instance, the Red Brigades set on fire the car of Giuseppe Leoni, a manager of the Sit-Siemens in Milan. They also organized a number of robberies in order to fund future actions. The strategic killings and the attacks to the safety of the Italian State which characterized their coming actions was still not in sight.

1970 is also the year in which large students protests were still taking place. That is also the year in which Saverio Saltarelli, a student of modest origins, got killed by the police during a demonstration commemorating the bomb attack of Piazza Fontana (which had killed the year before 17 victims in central Milan) and the killing of anarchist Pinelli. Saverio got hit in the chest by a tear gas canister that smashed his heart.

This video explores the first meeting of Pecorile, the demonstrative attack against Giuseppe Leoni's car and the murder of Saverio Saltarelli. Such exploration stems from actual events that carry the germ of the reason of State. It also follows the ideologies, existential conditions and, more generally, the social and political contingencies that marked the "Anni di Piombo".

THE RED BRIGADE GENERATION | 1970



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The video is indeed full on contradictions. It is a provocative work aiming to present the good intentions which urged these young individuals to enter clandestinity in the name of the revolution and of social justice. These young revolutionaries, I suggest, pursued what seemed to them to be the only escape from a future world marked by poverty and exploitation (a world so similar to that in which their parents or grand-parents had grown). They were looking for a decent life. They had been victims of State violence since they were born and had decided to render back to the State that same violence they suffered.

Personally I do not know what it means to arm oneself at age 20. However, I tried to understand what this may mean while also bringing back to life the atmosphere of those years and find a film rouge in such a complex and controversial story. After all "we are history" and even if we did not live the events in person, it is our duty to confront ourselves with such delicate subjects.

The history of armed struggle in Italy, (regardless whether left or right winged), is still a open wound which testifies to the cruelty of the political, economic and social system. Despite its local character, this story joins together people who, at different latitudes and in different times, decide to react to oppression.

Our video pays tribute to those years. It is tribute to those individuals who made mistakes that we still do have the duty to understand also for the purpose of not repeating them again.

The video was produced by the Ex-Asilo Filangieri of Naples, a production centre that on March the 2nd 2012 was liberated with the help of a symbolic occupation. Since then this building hosts a community of artists and workers who claim, and experiment with, new rules of coexistence and self-determination between citizens and the State. This is an attempt of learning from history while avoiding to commit the same errors that were made in the past.



Margit Nobis / Austria

2013 | 1971



go to read the artist's bio / statement

Personal website:
www.margit-nobis.at

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What did the future of the past look like, if we try to figure that out now?

The hippie time however fits perfectly for fantasising a fantastic time – from the loge of the neoconservative 21st century so far.

"2013" shows the year 1971 from the sight of princess Lucy in the Sky with Diamonds: mad, queer, sexual, pop and a bit uncanny.

Recep Akar / Turkey

MISDEED | 1972



go to read the artist's bio / statement

Personal website:
www.recepakar.net

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We almost did not believe in light,
That quickly the darkness was growing within us.
C.Yucel, Summer '72

1972, a dark year in the shadow of assassinations, martial law and courts, is remembered with the most embarrassing executions in Turkey's history. Misdeed is a video-performance made in memory of those who resisted against the darkness at the cost of their lives.



Alexandra Mitlyanskaya / Russian Federation

YEAR 1973 | 1973



go to read the artist's bio / statement

Personal website:

manipulatedimage.com/partners.html#Stepanian

theArtists

World Series, defeating the New York Yankees 4-3.
October 26 The Yom Kippur War, is called
the United Nations recognizes the independence of Guinea-Bissau.
October 27 - The Canon City, Colorado, is called
program chondrite type 3, Kingdom, The
Fremont County, Colorado, is called Mark Philli

I was fifteen in 1973, and as is well known, a teenager's perception of reality is especially keen.

That's why for me it was natural to show the year 1973 from my personal point of view.

1973 was during the time of stagnation. On television and radio we listened to endless reports about the achievements of the Soviet people in all branches of life. Only by listening to the so called "enemy voices" -the BBC and Voice of America- could we get a real picture of the events taking place in the world.

My visual impressions of the time: school, girls in dark brown uniforms with white collars, pupils on duty with red arm bands, ten minutes of political information in our English lessons every Monday and lines of texts printed by a typewriter for a wall newspaper.

In my video, the monotonous process of ironing white collars and red arm bands and the lines of texts with current events accompanied by a speech by Leonid Brezhnev, the General Secretary of the Communist Party which he made in 1973 at The World Peace Congress, provide the atmosphere of that time.

Paola Luciani / Italy

XA | 1974



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Personal website:
paolaluciani.blogspot.it/

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A film by Paola Luciani.

The music that accompanies the images is Antonio Rodà. The sounds are derived from a Chinese folk song, two ocarinas in terracotta and a zhangu, traditional drum used in war.

Xi'an is the eastern terminus of the Silk Road and home to the Terracotta Army.

I wanted to represent the discovery of the Terracotta Army.



Gérard Cairaschi / France

M.O.V.I.E. | 1975



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For the story, one of the major events of 1975 will end the war in Vietnam. For the cinema, experimental film and video art, the year 1975 was rich in works of major filmmakers and artists that I particularly admire: Andrei Tarkovsky, Artavazd Pelechian, Stanley Kubrick, Jonas Mekas, William Wegman and artist Michel Journiac, inventor of body art, the most famous performance is a Mass during which the rod makes with his own blood was used for communion instead of bread.

The idea to gather and talk to these works in 1975 has naturally imposed on me for this project. Embed images of these works with the intuition to find or create the magic of editing, links and secret passages between these works. I discovered that all these works had a wonderful relationship with each other. Works so huge that I never dared me to divert appropriate, with infinite respect, no chance and the opportunity to work on this proposal in 1975. A constraint that has become a gift, a real pleasure.

Serendipity also working on a 1975 project video art celebrating because this is the year that I've had for the first time in the hands of a video camera. The first exhibition of artworks videos of French artists in Paris took place in 74 and I am therefore part of the first generation of video artists French.

The music that accompanies this set is for me one of the most powerful and original musical creations of the 70s, the sublime "concert in Cologne" (Köln concert) that Keith Jarrett recorded in 1975.

Noriko Okaku / Japan-United Kingdom

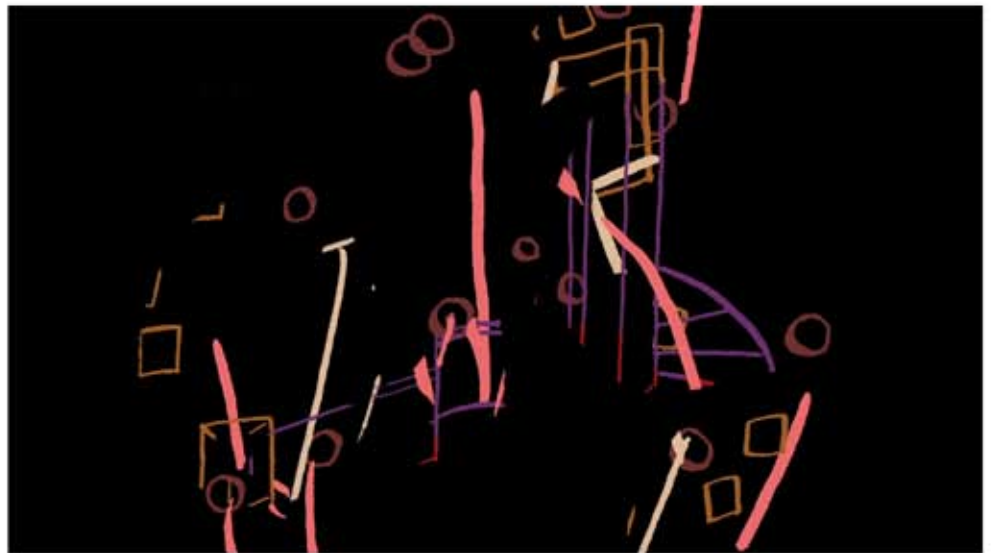
THE GREAT INTRUDER OF MEMORY | 1976



[go to read the artist's bio / statement](#)

Personal website:
norikookaku.com

theArtists



It represents how we read memory - Memory is always abstract and ambiguous. How memory forms into visuals always depends on how the observer reads it. After this procedure, it became the perceiver's personal memory. One of the great benefits we receive from computer technology is it reinforces our memory. But at the same time, I wonder if we tend to forget our ability of imagination.



Salvatore Insana / Italy

WHITE RIOT | 1977



[go to read the artist's bio / statement](#)

Personal website:
salvinsa.blogspot.it

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Full of dissenting and dislocated souls, probably 1977 is the last year with hope in freedom of conscience, the last attempted palingenesis, the most violent or, maybe, another revolutionary fiction. Taking over or taking orders, remembering Joe Strummer, but with an Eraserhead and in the spirit of Suicide' Frankie's teardrop, trying to sabotage the visual-grammar's cages. While Elvis dies the punk rises up with nihilist rage and in Italy a joyful carnivalesque subversion of power ends in armed struggle.

Khalil Charif / Brazil

THE END | 1978



go to read the artist's bio / statement

Personal website:
www.kcharif.blogspot.com.br

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Revisiting 1978 through the use a sound image that lead us directly to that year, by taking extracts of the soundtrack from a movie that became -even by itself- a remarkable reference of that time. "The end" also explores the signs of Hollywood as visual image, investigating elements that might invite to a further reflection upon our current days as well. For the past years, as in this work, the artist has been conducting a research project about transterritoriality and possibilities of intersections and tangencies between video art and cinema.



Boldizsar Csernak (Boldizsar) / Hungary-United Kingdom

AZA KILLER | 1979



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Personal website:
www.boldeazy.com

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AZA Killer is a tribute to Abel Ferrara's low budget horror film "Driller Killer" (1979). The tribute is made on multiple levels: by using amateur cast with a similar sociological background as in the original. Musicians from a current alternative scene who are casted as themselves. In my case a scene thriving, interesting but probably too dark and self-destructive to be popular enough to bring success and peace for its makers. Even though using contemporary digital technology instead of film I am also referring to aesthetics similar to the era. Low lit/naturally lit scenes, unpolished camera work, raw editing style. The reason why I wanted to comment on the year 1979 with this film is because I love the original movie's authenticity and documentary feel and it is definitely an outstanding achievement from the time. I can also relate to the circumstances of the artist living on the edges of society, being isolated and financially hopeless in a massive metropolis. Ferrara's film is coming from the guts and really shows something about our dark side. It is art and entertainment at the same time without trying to have an agenda or being pop.

Resmi Al Kafaji / Iraq-Italy

2 AGOSTO | 1980



go to read the artist's bio / statement

Personal website:
www.resmiarte.eu



The twentieth century saw great advances in technology, science and economics, meanwhile during the same period two world wars took place, both driven by an ideology based on hate and racism. The terrorist attack on Bologna railway station is one of the consequences of that ideology.

This video shows the heartlessness of the terrorist attack and looks to bear witness to this tragedy, which should never be erased from our memory.

All those who enter, or even pass the waiting room in the station, cannot but be struck, even unconsciously, by this human tragedy.

The video is to honour the memory of the victims of the terrorist attack on Bologna station in 1980 on August 2nd.



Eleonora Manca / Italy

1981 SKIN | 1981



go to read the artist's bio / statement

Personal website:
vimeo.com/eleonoramanca

theArtists



Skin_1981 takes the cue from Francesca Woodman's last work, *Some Disordered Interior Geometries*, which was conceived in the same year of her suicide, 1981. Starting from this thought my video intends to inspect what seems to like be a parallel between my project about the body, understood as a border, and certain artistic (mostly photographic) outcomes that, in 1981, had the exploration of the body as their theme. The me-artist growing up (displayed as I was in 1981 at the ending of the video) and the me-artist of today, confronted with the bodies that preceded me.

Azahara Cerezo / Spain-United Kingdom

THE LAST BATTLE | 1982



go to read the artist's bio / statement

Personal website:
www.azaharacerezo.com

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Experimental approach to the year 1982 that combines current images shot at the Santiago Bernabéu stadium (host of the 1982 football FIFA World Cup final match) and the voice of Margaret Thatcher, Prime Minister of United Kingdom from 1979 to 1990, talking about a real final battle fought that year: the end of the Falklands War.



Kevork Mourad / Syrian Arab Republic-United States

1983 | 1983



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Personal website:
www.kevorkmourad.com

theArtists



1983 is the year of the massacre of Sabra and Shatila. For many of us, especially those of us in Syria, images of the event were not broadcast. The horrors could be well imagined, though, and they have been joined in my imagination with ideas of the events taking place today in the Middle East. In this video, a victim-like figure is shown bound, crossing the space as if in flight. By the end, he is shown unshackled. In the space that he leaves, a new city is built.

Eden Orion / Israel
UNTITLED | 1984



go to read the artist's bio / statement

Personal website:
www.edenorion.com



1984 was the birth year of the Apple Macintosh. This machine changed my (and a lot of others) life. Most of the things that got out of my head went through this machine.

The movie is a tribute to all that were involved in making this machine to be the best expression tool on the planet. I believe that video art should be an extension to a picture without a plot.



Vladimir Todorovic / Serbia and Montenegro-Singapore
1985 | 1985



go to read the artist's bio / statement

Personal website:
tadar.net



(no one sinopsys for this video)



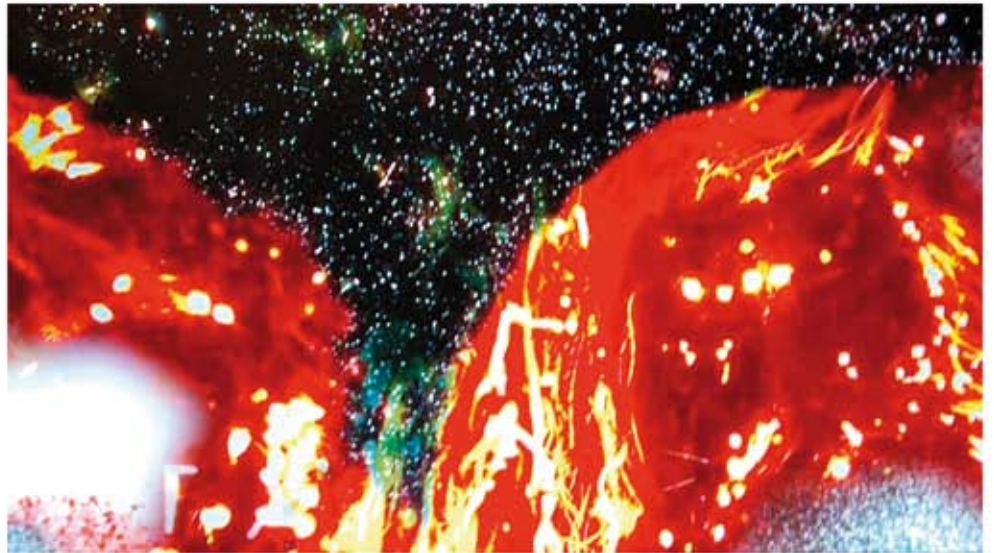
Agata Chiusano / Italy

RED FOREST | 1986



[go to read the artist's bio / statement](#)

theArtists



assistant at photography: Marco di Niscia

assistant at shooting: Pina Meriano

assistant at addition of a soundtrack: Marco Coppola

1:23:00 h April 26, 1986, the Chernobyl nuclear power plant reactor 4 exploded, contaminating water, soil and air with an impact 200 times greater than the atomic bombs of Hiroshima and Nagasaki. Next to Chernobyl there was a big forest. The fall-out from nuclear hit the forest, which became suddenly red copper and then died. Over the years, thanks to removal of man, life is taken up in the forest with a wide variety of animal species and botanical also caused by genetic mutations.

In the video, the chemical reactions are shooting and used in the language of videopittura, illustrate the transformation of the molecular microcosm of the forest, and its rebirth in mysterious woods.

Chernobyl even before they an environmental disaster and a human catastrophe, it was a mutation chemistry, a physical transformation and a biological revolution. What I meant to convey with this video is: the concept of beauty goes beyond by the human being, and life does not depend on our species, and often the balance is compromised by human presence. If the man is removed after a disaster, as happened in the red forest, life begins again. The human being is not the master but a guest. Until 2015 guaranteed the sarcophagus that seals the reactor 4. For the time has not yet done anything concrete to prevent further contamination.



Matías Montarcé / Spain

THE FLIGHT OF THE CESSNA | 1987



go to read the artist's bio / statement

Personal website:
www.matiasmontarce.com

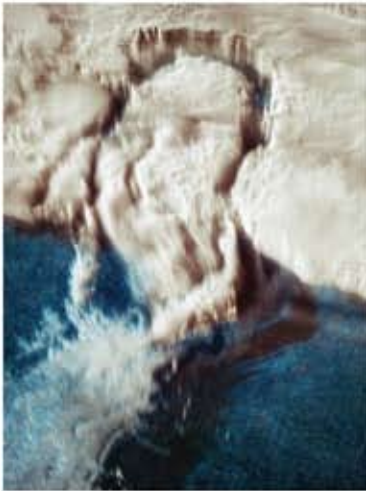
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The Flight of The Cessna is a five minutes flight over the year 1987. In this year an amateur German pilot, Mathias Rust, flew from Finland to Moscow, illegally landing near Red Square on May 28th. An act of freedom that helped to bring an end to the Cold War.

Igor Imhoff (iliant0) / Italy

PORPHYRA TENERA | 1988



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Personal website:
www.igorimhoff.eu

theArtists



The Nobel Prize for chemistry in 1988 was attributed to the studies on the determination of the three-dimensional structure of a photosynthetic reaction center, which is the protein complex where light reactions occur in photosynthesis.

The Porphyra Tenera is a red alga whose proteins were subject of these studies. The red fluorescence is the characteristic of these proteins.

This little story is a strange photosynthesis, where a small body is saturated by the light of some media (movies, games, images, works of art), united by the year of realization.

This succession of images becomes increasingly syncopated to dissolve the small body.



Laurel Beckman / *United States*

FROM RED TO RAINBOW | 1989



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Personal website:
www.laurelbeckman.com

theArtists



1989: From Red to Rainbow, set against a score that mixes music from the 1989 premiering musical, "Miss Saigon", and 'ping' noise compositions, features the humble potato in a shape-shifting role as a screen to the past, a food staple, an exchanged vegetable, and finally, an allusive object of desire.

1989 was a pivotal year that saw enormous shifts in global politics in addition to the deployment of critical technologies that have changed our lives: GPS and html (facilitating the internet)- both technologies facilitating an idea of ourselves and each other through locative and associative information. Well historicized revolutions in China, Germany, throughout Eastern Europe, and in South Africa, where citizens pushed against repressive communist states, coalesced in a forceful world-wide argument for increased popular control. The defacto turn from communism towards the radiant western promise of capitalism signaled faith in the redemptive potential of a free market.

Our reductive view of history- exacerbated by what we watch and do on a screen, overlooks the necessary messiness of human desire and action. The video inserts moments of virtual re-purposing among historical footage as it acknowledges red as the color of both communism and revolution, and the spectral rainbow representing freedom, optimism, and a kind of dreaminess that defies containment.

Rona Rangsch / Germany

NEUNZEHNHUNDERTNEUNZIG | 1990



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Personal website:
www.rangsch.de

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In 1990 Germany was reunited after having been divided for 41 years.

The video was shot in the Harz region at the former german-german border. It stages the 'Kolonnenweg', the concrete track where the eastern german state police used to patrol and which – after the removal of walls and fences – remains as some sort of unintended monument. To the East and West of the Kolonnenweg, young pioneer woods have reclaimed the once mined, paved or cleared grounds. Today the former German border stretches like a green ribbon of unspoiled nature through Germany, from the Czech border to the Baltic Sea.

The actors are young people from the Harz region all born in 1990. They visualise the time that has passed since the reunification. First they are standing on one side of the former border and looking across this once massive and now virtual barrier to the other side. Then they start walking towards and across this once impenetrable line. The scenes with two persons are meant to represent the delicate phase of the mutual approach of the once divided people.

While the reunification is a happy end it will at the same time remain a relic of all the cruel and sad times that preceded.



Francesca Leoni / Italy
(NINETEEN)91 | 1991



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Personal website:
www.leonimastrangelo.com

theArtists



1991 was for me a year of transition: I passed from the teenage years to the adult's. It was the last year of school, the end of the "childhood" games. At the same time, 1991 had some important historic facts that affected my life in the following years: the Gulf War, the war in the Balkans, the fall of the Soviet Union, the invention of internet, the first GSM call. In a desert road, which symbolizes life, I decided to remember what 1991 was for me through a childhood game, mixing my memories (photos and my old diary) with the world's events. A year that certainly marked my life but also the entire contemporary world.

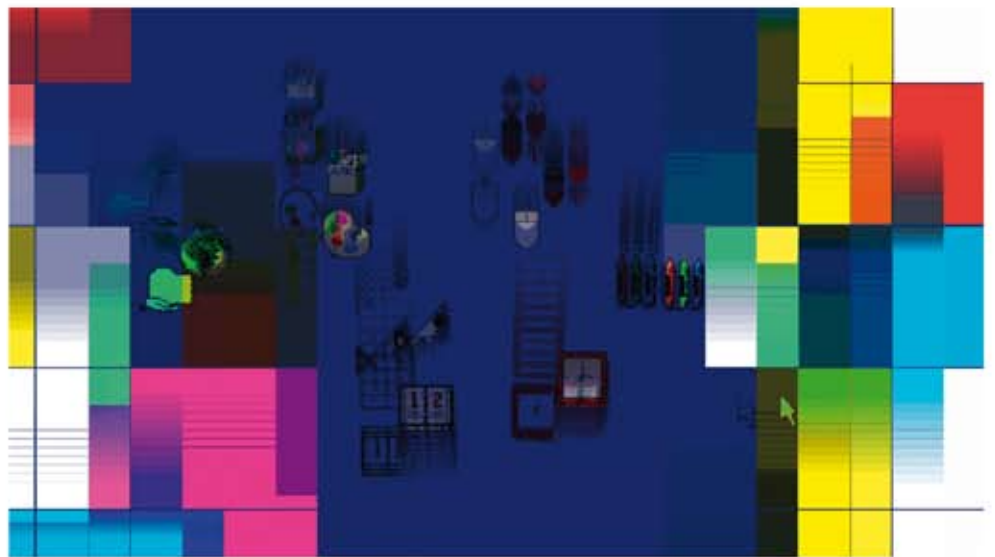
Nida Fatima Khan / Pakistan-Canada

A FANTASTIC YEAR | 1992



go to read the artist's bio / statement

Personal website:
www.nidafatima.com



1992 – A Fantastic Year, highlights the major design, fashion and technological trends of that time. Featuring windows 3.1 interface, tape cassettes to Nintendo in a playful and retro treatment.



Colette Copeland / *United States*

BOBBITMANIA | 1993



go to read the artist's bio / statement

Personal website:
www.colettecopeland.com

theArtists



In researching the events of 1993, I found it curious that despite natural disasters (10,000 people died in an earthquake in India) as well as civil wars in various countries, the Bobbitt case garnered more International attention. Historically significant, it was the first time that marital rape was considered a crime in the U.S., setting the precedent that both men and women could be considered victims of domestic violence.

Philip Sanderson / *United Kingdom*

INSOLUBLE | 1994



go to read the artist's bio / statement

Personal website:
www.psouper.co.uk



Through the power of video transubstantiation, a form is created out of liquid.

I looked at the year 1994 and some of the key events that took place then such as the death of Kurt Cobain etc and thought about making a video about that but that seemed a little too documentary so instead I thought about video technology and in particular how 1994 marks a real transition from analogue to digital video with the introduction of devices such as the Connectix Quickcam, the first commercially available consumer webcam.

I started to think how to reflect this transition from analogue to digital video in an interesting way and then remembered an idea I had had for reversing the footage of a shot of a headache tablet dissolving in water so that it starts to appear from out of the liquid.

The process of form created out of small particles or bits is in some ways similar to the creation of the digital image from bits of data and yet at the same time there is also an approximation to a detuned TV screen as the glass fills up with white particles before resolving into the tablet. So somehow in an enigmatic way it seemed to capture the spirit of 1994 and the transition from analogue to digital.



Emeka Ogboh (Emeka) / Nigeria

0730HRS | 1995



go to read the artist's bio / statement

Personal website:
www.14thmay.com

theArtists



The video explores a tragic moment in the history of Nigeria, when the country's military rulers ordered that the execution of 9 Ogoni activists should go ahead at 0730hrs, on 10th November 1995. The execution by hanging which was seen as 'judicial murder' was subsequently carried out, and was vehemently condemned by the world at large. This heinous act eventually led to the suspension of the country from the Commonwealth, coupled with other sanctions by the world powers that accumulated into a dark and restive period for the nation.

0730hrs revisits this tragedy through the time-based media of experimental video and sound.

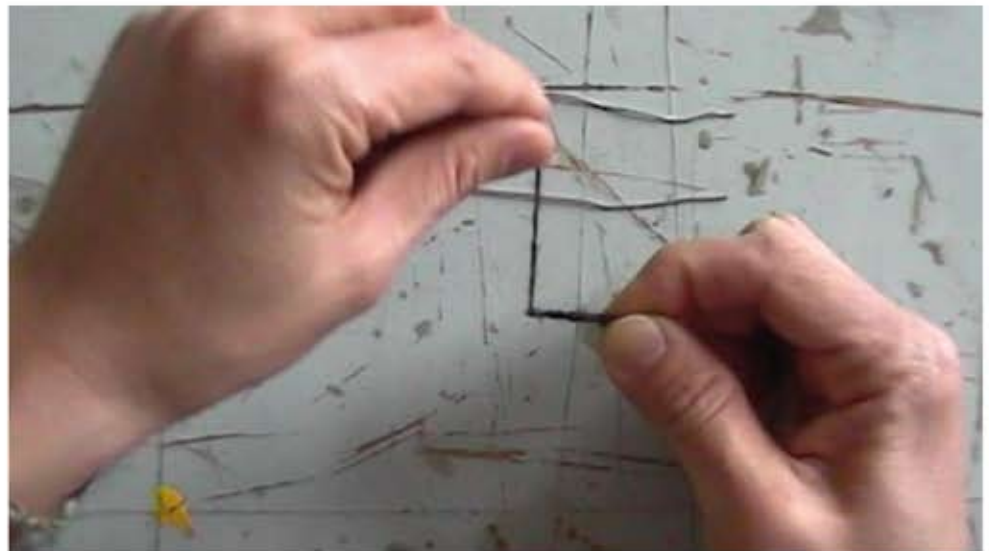
Ishii Jun'ichiro / Japan-France

C | 1996



go to read the artist's bio / statement

Personal website:
www.reart.net



1996 is the year mankind reached to beyond the mystery of copyright.

100X100=900 Project



Giang Nguyen Hoang / Vietnam

TILT | 1997



go to read the artist's bio / statement

Personal website:
vimeo.com/user9712833

theArtists



In 1997, one of the worst financial crisis broke out in South East Asia, throwing Indonesia, the most populous country in the region into chaos. Lee Kuan Yew, senior prime minister of Singapore recalls " ...property prices collapsed, companies collapsed, the social fabric collapsed,...churches have been burned, mosques have been attacked, they killed each other...and it's all fallout of an economic crisis."

Living in Vietnam, a country which was safe during the 1997 crisis, I just remember of the crisis from TV news. For me, the sounds and images from bad TV transmissions somehow describe the chaos and fear of those horrified days.

Nisrine Boukhari / Syrian Arab Republic-Austria

1998----- | 1998



go to read the artist's bio / statement

Personal website:
nisrineboukhari.com

theArtists



"The massacre took place just as the inhabitants of the hamlets around the town of Relizane, 180 miles west of Algiers, were breaking their daily Ramadan fast at sunset. Until dawn the next morning the militants slit people's throats, cut off their heads and beat children to death against walls, villagers said".

"The Independent / 04January 1998"

"Wilaya of Relizane" on 1998 - - - - is one atrocities massacre of endless numbers of massacres happened around the world. Always the same terrible violence in the same kind of mask but in different faces and different places.



Russell J. Chartier + Paul J Botelho / United States

DECONSTRUCTED | 1999



[go to read the artist's bio / statement](#)

theArtists



A central component to the video aspect of this piece will be allowing it to be open. It will not attempt to lead the viewer to a conclusion. Instead it will attempt to create psychological cues the trigger reactions as diverse as the viewers. Layered, often opposing images that are representative of my experiences in the year 1999 will be interwoven. These images will in no way try to depict a story rather create a skeletal structure of components for the viewer to "fill in the blanks", recall their own experiences and come to their own conclusions. The piece will not rely on cognitive dissonance to create a point or intentional reaction by the viewer. The desired outcome is to create a unique experience based on the perception and psychology of the individual viewers. "Cognitive dissonance is central to many forms of persuasion to change beliefs, values, attitudes and behaviors. The tension can be injected suddenly or allowed to build up over time. People can be moved in many small jumps or one large one." This method, has in the past, proven to be effective in my work. The musical component which acts much in the same manner adds markers which are intended to psychologically trigger recollection, experiences and perception of the individual. The desired outcome is that both Botelho and myself would be able to experience the piece as though it was not our own and draw our own conclusions through the collective and elective subconscious through which it was created. The video aspect will seek to exploit the inherent technological flaws in the medium by deconstructing the medium itself. The piece will be done in opposition of the commercial uses of the medium and explore the intrinsic beauty of the medium by dissecting its properties and stand as a tribute to the medium itself. Various methods of deconstruction will be applied including varying frame rates, aspect ratios, rescanning of video and enormous feed back loops achieved through satellite manipulation. The imagery will be representative of my own recollec-



tions and completely open to interpretation by those who watch it. I have been experimenting with interlacing video formats, creating a single unified piece layered in NTSC, PAL and SECAM. The desired effect is to create a single video that will appear differently depending on where in the world it is being viewed. These concepts will be explored in this piece. "From the earliest commentaries on the new medium to debates about digital technology today, theorists have contemplated the essential nature of the film experience. While film is perceptually immersive—almost hallucinatory—in a way that other media are not, the social dimension, that is, the experience of a mass audience consuming a mass entertainment, cannot be ignored." We seek to delve further into these principals and differ in the sense that a mass audience would not be led to conclusions by a narrative. It would instead seek to invoke the inner thoughts and memories of the viewer creating a unique experience for each viewer. "The method by which movies stimulate mental functioning is of primary concern to recent writers working at the intersection of philosophy and film. Two approaches that have emerged in recent years include cognitivism and phenomenology. David Bordwell, a profound influence on the former approach as well as on contemporary film studies more generally, understands film style as affording particular cues to viewers who then, through cognitive functioning, respond to those cues by assigning meaning and forming impressions." Our piece will play off these principals only varying in the sense that we are not seeking to have viewers respond to cues in a predetermined way with a desired outcome. The cues in this case are used as almost random suggestions which can be interpreted in as many ways as it has viewers. It shall not be created in a linear fashion delivering you to a pre packaged conclusion. "Mental imagery is thought to share properties with perception. To what extent does the process of imagining a scene share neural circuits and computational mechanisms with actually perceiving the same scene?" - 2009 Elsevier B.V. The aforementioned principles are concepts which I will attempt to explore in this piece. By design and as always Mr. Botelho and myself will have no knowledge of one another's component. We will create 2 completely separate and independent pieces of a predetermined duration. There will be no discussion between us of the piece to assure that we will not accidentally feed off of each other's ideas and keep the pieces purely separate entities. The two independent pieces will then be combined to create a unique piece of an unknown outcome.









Italy

ENRICO TOMASELLI



Project Art Director and main curator

EXHIBITS

Video Video giallo: collective Giallo, Salerno (Italy), and collective Akkamentamento provvisorio, exIDAF, Salerno (Italy)

Video Sexual obsession: at Digital Clip Festival, GNAM (Galleria Nazionale d'Arte Moderna) Torino (Italy); on Mediahexa; Web Biennial 2003 - Istanbul Contemporary Art Museum (Turkey)

Video reality_is_multiple: CD compilation ACCA

Video Memories are the heartbeat of the time: exhibit Time on Digital Submit

Video But my name is not Cyrano: exhibit Lovemedesigner on lovemedesigner.com

Video Darkness...: exhibit Darkness on AbleStable.com

Video [S]A[C]O[S]P[I]: exhibit Scomponi Picasso, Salerno (Italy); exhibit WebBiennial 2005 - Istanbul Contemporary Art Museum (Turkey)

Video uanlav-uantaun: screened at Città della Scienza, Naples (Italy), within a workshop on videoart, and within a seminar on 'Web and VideoArt, Communication and... Business', at Università di Salerno (Italy)

Video Scai(r): screened in occasion of AIRSAL (Campania Airlines) bureau open

Video Colors: exhibit Identity of colour, on VideoChannel

Video Videopoetiche surrealiste: Romapoesia 2005 DOCTORCLIP

Video Digital mirror: exhibit Non biennial, Bernardo's House, Portugal, organized bya FONLAD.

Video Lorrore: exhibit CAMpania Senses, CAM Casoria Contemporary Art Museum, Casoria, Naples (Italy), 36th Biennial of Venice

CURATORSHIPS

Screening The best of Magmart, Trip, Naples (Italy) (2007)

Screening NapollnVideo, Lanificio25, Naples (Italy) (2008)

Screening Neapolitan Videoart - Magmart @ NFF, Castel S.Elmo, Naples (Italy), within NapoliFilmFestival (2009)

Screening L'occhio elettronico, Trip, Naples (Italy) (2010)

Screening Neapolitan Videoart - Magmart @ NFF, Castel S.Elmo, Naples (Italy), within NapoliFilmFestival (2010)

Screening of videoarte in animation, Castel S.Elmo, Naples (Italy), within COMICON (2011)

Screening Neapolitan Videoart - Magmart @ NFF, Castel S.Elmo, Naples (Italy), within NapoliFilmFestival (2011)

Screening Women's glance, PAN Palazzo delle Arti Napoli, Naples (Italy) (2011)

Screening Neapolitan Videoart - Magmart @ NFF, Castel S.Elmo, Naples (Italy), within NapoliFilmFestival (2011)

Screening Norse Video, PAN Palazzo delle Arti Napoli, Naples (Italy) (2012)

ART DIRECTIONS

Art Director of Magmart | video under volcano, international videoart festival (VIII editions, from 2005)

Personal website:
www.9hundred.org

theCurators





Iran

SHADI AFSHAR



Shadi Afshar is a curator, multimedia and fashion artist. She received an MA at the Goldsmiths University of London in Design Critical Practice. She is the co-founder and art director of the East Art Gallery in Tehran. She has curated "Costume Design Festival" in the context of contemporary art for the first time in Iran. Her focus is on performance art, video art and fashion design. She lives and works in Tehran and London.



Personal website:
www.tehraneastgallery.com/shadi-afshar



Spain

TXEMA AGIRIANO



Born in Bilbao, Spain. Live in Gijón, Spain /Male

Txema Agiriano is a researcher and curator from the Basque Country. Now he lives in Gijón (Spain) where he is artistic director and curator of Espacio AVAart gallery.

For 11 years he has been artistic director of MEM experimental arts international festival. He is also art critic. He has extensive experience internationally as a curator working for museums, institutes and galleries in Spain, Belgium, France, Denmark, Turkey, USA, Germany, and more.

theCurators

Iran

FERESHTEH ALAMSHAH



Fereshteh is a curator, video artist, painter, and an environmental artist; she is the founder and director of Video Artist Festival as a platform for video artists not only in Iran but also all around the world. She is the member of WEAD (woman environmental artist in America) and also Yatooi (Art in nature's group) in Korea. She has been the organiser and curator of several exhibitions and festivals in environment and video environment art in Iran and many other countries. Currently, she is working on production of a space in east desert of Isfahan for research and artist residencies, dedicated to environmental art.



Personal website:
writeart.ir/blog/en/



Italy

CAMILLA BOEMIO



Camilla Boemio is a writer , University consultant for special projects of Art/Science (eg: ISWA European Project with Politecnica University of the Marche) and curator.

Usually she writes for art magazines.

Among exhibitions curated: MNEMOSYNE – L'Atlante delle immagini (group show) Centro Arti Visive Pescheria 2009, CITIES – Places Visionaires (group show) Auditorium Arte Parco della Musica preview of the Festa dell'Architettura Roma 2009, CABBAGE show 2010 e 2011 (Macerata/Modena), SENSATIONAL ARCHITECTURE (group show) mostra della Festa di Architettura of Roma 2010 – Auditorium – Parco della Musica, 'Right Here, Out There (Nowhere)' show to NEON Campobase Bologna 2010, CRITICA IN ARTE 2010 MAR, ISWA European Project of Art/Science – 'After the Crash' (group show) Orto Botanico Museum, Rome 2011 and 'Before the Crash' (group show) Exeter UK 2011, "CITIES" (group show) TAM California, Natural/UnNatural for Co/Lab to ART PLATFORM - LOS ANGELES 2012, AMERICAN CITIES exhibition to the Casa dell'Architettura – Roma 2013, Associate Curator at Maldives Pavilion to 55° BIENNALE DI VENEZIA.

Personal website:
www.camillaboemio.com

Italy

MARIA ANGELA BRION



Maria Angela Brion works with communication, set design, interior design.



Canada

ANDREW BUTKEVICIUS



Curator for Centre 3 exhibition of 100x100=900 Project.

Andrew Butkevicius is an Artist, Photographer, and Curator living and working in Hamilton, Ontario, Canada. He has a B.F.A. from Queen's University at Kingston, and an M.F.A. from the University of Windsor. Currently he is the Vice Chair of Centre 3 for Print and Media Arts and is the Chair of various sub committees. In the past Andrew has also been involved with The Factory Media Arts Centre in Hamilton, and The Art Gallery of Windsor, Artcite Centre for Contemporary Arts, and the House of Toast Film and Video Collective in Windsor.

Andrew's works often utilize Infra Red photography and layering to act as metaphors to contemporary themes. His works have been exhibited internationally and are in various public and private collections.



100X100=900 Project

United States

RUSSEL J CHARTIER



Russell J Chartier is a video artist and owner of an alternative new media arts venue "Galerie Chartier."

Chartier attended the College of Santa Fe. He went on to study Broadcast and Electronics Engineering at a graduate level at The Cleveland Institute of Electronics and received an MA at the University of Canterbury in Media Arts. He has also studied at Caltech, Stanford, Penn St, Duke University and NYU.

He has spent many years working in Broadcast Television for various networks including A&E, The History Channel, YES Network and several others.

His work in the Video Art Medium explores multiple layers and focuses heavily on texture and color. Many of the images in his works are distorted and manipulated in various unorthodox in an attempt to create a visual depth where recognizable images will appear within the collage of manipulated images and textures.



Personal website:
chartieranartsvenue.org



United States

COLETTE COPELAND



Colette Copeland is a multi-media visual artist and cultural critic/writer whose work examines issues surrounding gender, death and contemporary culture. Over the past 8 years, her work has been exhibited in 13 solo exhibitions and 54

group exhibitions/festivals spanning 18 countries.

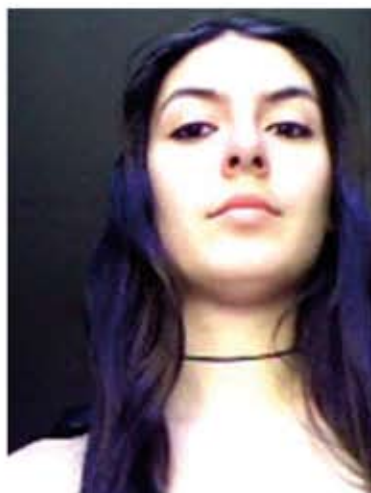
She teaches art and digital media at University of Texas, Richland and Collin Colleges in Dallas, Texas as well as writes for Glasstire, and Ceramics: Art and Perception magazines.



Personal website:
www.colettecopeland.com

Italy

VERONICA D'AURIA



Veronica D'Auria is Chief Curator of C.A.R.M.A. - Centro d'Arti e Ricerche Multimediali Applicate, live in Rome, Italy, and by many years works on electronics and digital arts, with particular attention to new audiovisual languages.

She holds a degree in Historical Artistic Science, curriculum like Curator of artistic and cultural events, at University of Rome "Sapienza" with a thesis on electronic Public Art.

Between founders of curatorial group Le Momo Electronique, by 2006 organize events with young artists and international famous authors, creating interaction between local and international artistic research.

Along fall 2009 become co-founder of C.A.R.M.A., devoted to realization of shows and events in range of intermedial arts, in collaboration with influential critics (Marco Maria Gazzano, Andrea Balzola, Bruno Di Marino, Lorenzo Taiuti) and artists (Robert Cahen, Studio Azzurro, Elastic Group of Artistic Research, Lino Strangis, Igor Imhoff e Piero Chiariello), as well as in collaboration with renowned institutions, festivals, associations and distribution firm (University of Rome "Sapienza", University Roma Tre, KINEMA, Fish Eye, Magmart, Heure Exquise!, CologneOff, VisualContainer) and prestigious spaces (MACRO – Museo d'Arte Contemporanea Roma, muBA - Museu Belas Artes de São Paulo, White Box Museum of Art di Pechino, MLAC – Museo Laboratorio d'Arte Contemporanea, Sala 1 – Centro internazionale d'arte contemporanea, Nuovo Cinema Aquila).

Between more relevant activities:

On 2009 december with Marco Maria Gazzano mind the "Open event of C.A.R.M.A." and the conference "Metamorphosis of video art... From Sixty to this day".

On 2010 realize for C.A.R.M.A. "InsideOut, show-event of sino-italian Multimedial Arts" (along Mariagrazia Costantino and Frine Beba Favalaro), "Re-Habitat" and "Videonight" (along Valentino Catricalà and Lino Strangis).

On 2011 curated "Arte Video Roma Festival Final Tour", that has bring a selection of "Arte Video Roma Festival" artists in different spaces of Rome (MLAC – Museo Laboratorio d'Arte Contemporanea, Sala 1 – Centro internazionale d'arte contemporanea, Nuovo Cinema Aquila, Galleria Gallerati). Along the group Le Momo Electronique has curated: "Presenze video-soniche" (Castello della Cervelletta, Roma, 2006), "Schio Glocal Digital Fest" (Palazzo Fogazzaro, Schio - VI, 2009), "Arte Video Roma Festival 2010" (Casa dei Popoli-A.I.A.S.P., 2010), "Arte Video Roma Festival 2011" (Cinema-Teatro Volturno), "InsideOut Step2" (White Box Museum of Art di Pechino, 2011), "Giovane Videoarte italiana d'oggi" (muBA - Museu Belas Artes de São Paulo, 2012) and with Lino Strangis "ARTE VIDEO ON THE ROAD" (Piazzale del Verano, 2012) and "Audiovisioni Digitali – video e ricerca artistica oggi" (MACRO – Museo d'Arte Contemporanea Roma, 201).

Personal website:
www.carmaweb.org



Argentina

SILVIO JAVIER DE GRACIA



Silvio De Gracia is an independent curator, writer, visual artist, performer and theoretical based in Buenos Aires, Argentina. Between 2002 and 2010 he was director and curator of several events of video art and performance art en Argentina, among others: PLAY – International Video Art Festival (2004/2006); INTERFERENCIAS – International Action Art Encounter (2005/2007); man in transit - International Video & Performance Festival (2008) and Transvideoplay Festival (2010).

In 2004 he founded Videoplay project, an international platform for the dissemination of video art, initiating an intensive activity of collaborations and exchanges with several international galleries, museums, private foundations and public institutions around the world. He is also curator of The Videoplay Digital Video Library, an archive of different genres of video art by renowned and emerging artists, which the main concept is to create a basis for interchange and cooperation between curators and organizations voted to diffusion of video.

As specialist and researcher in performance art, De Gracia has been co-curator of the First International Biennial of Performance DEFORMES, in Santiago, Chile (2006) and "Performance Presente Futuro", in Rio de Janeiro, Brazil (2008). In 2012, he was one of curators of the most important event dedicated to video art in the Collateral Program XI Havana Biennial, in Cuba, with the project "In excess - FLYERS".

Currently, he is focused in collection and diffusion of video-performance genre, specially from Latin American artists.

His theory production includes articles and essays that have been published in specialized magazines, in different websites and books. Also, he is member of international committee of magazine Inter art actuel, a publication from Canada, specializing in performance and action art.

As artist and curator he was guest in the XI Havana Biennial, Cuba (2012); 3th Thessaloniki Biennale, Greece (2011) and X Havana Biennial, Cuba (200).

Personal website:

www.silviodegraciaperformance.net

Russian Federation

MARINA FOMENKO



Marina Fomenko is an artist and curator, founder and director of International Video Art Festival "Now&After" that takes place in Moscow Museum of Modern Art, PhD in Economics.

Main curatorial projects:

Zones of Alienation, Moscow Museum of Modern Art, 2009, LOT gallery, Lexington, USA, 2010

Transit (co-curator Malgorzata Sobolewska), "Qui Vive?" II Moscow International Biennale for Young Art, 2010

Defragmentation of Memory (co-curator Daria Chapkovskaya), 4th Moscow Biennale of Contemporary Art, 2011

Now&After &Gallery, gallery Victoria, Samara, Russia, 2011

Now&After &Art Museum, Vyatka Art Museum, Kirov, Russia, 2012

Since 2005 she has been participating as an artist in numerous exhibitions and video festivals nationally and worldwide.



Personal website:
www.marinafomenko.com



Italy

CECILIA FRESCHINI



Cecilia Freschini is an independent curator currently based in Beijing. In 2009 she was Director and Curator of the Chinese Pavilion at the 4th Prague Biennial, with the project "China Box". After working partnerships with cultural institution and private galleries, in 2005 Cecilia moved to China. Fascinated by the dynamic environment in China she has curated several cultural projects between Europe and China. She has specialized in contemporary Chinese visual and performing arts, succeeding in organizing several exchanges and collaborations with international galleries, institutions, biennales and art fairs. Her writings on contemporary art and market appear regularly on magazines, websites, books and exhibition catalogues both in China and world wide. Cecilia Freschini has graduated from the International Finance & Economy Department of Bologna University, with a specialization's degree in Contemporary Art Management in 2004.

In 2010, she founded Lab-Yit | The Italian contemporary art Platform in China, an independent art organization that aims to bring Italian and Chinese art community closer each other, in order to support, promote and give visibility to the Italian contemporary art scene in China.



Hungary

SZOLGA HAJNAL



Studies:

2002-2009 University of Pécs - Faculty of Philosophy and Aesthetics
2002-2008 University of Pécs – Department of Communication and Media-science Department

2001-2002 Bálint György Journalism Academy

1996-2000 Ady Endre High School – Department of Drama

Scholarships:

2011: „Sounds of the Surround” - land art residency – Lanzarote, Canary islands

<http://www.art-aspects.de/>

2008 - 2009 „Culturmanagers from East and Central Europe” Scholarship of the Robert Bosch Foundation, Practise by the Hardware Mediaart Association in Dortmund, Germany

2007 „Erasmus” Humboldt University, European Ethnologie Berlin

2007 UDK, Berlin, Video Department

Memberships:

From 2012 Founder and Member of “A KLUB” open community place, Pécs

From 2012 Member of Hungarian Contemporary Photo Foundation, Pécs

From 2010 Member of Pécs-Baranya Artists, Pécs

From 2010 Member of Studio Association of Young Artists, Budapest

From 2010 Cultural LABOR Social Cooperative, Pécs

from 2008 Member of the Mitost Association, Berlin

from 2006 Member of the Approach Art Association, Pécs

from 2004 Member of the Smart Association, Pécs

Research, study:

From 2010 Image in the age of the computer

From 2007 Hungarian contemporary media and videoart

2005-2007 Valve. Balázs Béla Studio's experimental films in the 70-Year Cycle.

From 2006 Schelling's artphilosophy

Publications:

2012 Szolga Hajnal: Ytongtól a nyugányig. Európai utasok – critic - <http://exindex.hu/index.php?l=hu&page=3&id=862>

2010 Egyenletes Közéletés – <http://exindex.hu/index.php?l=hu&page=3&id=750>

2010 Szimpla.Dupla. Texts of catalogue

2010 PechaKucha – presentation of „szimpla.dupla” exhibition

2009 transmediale09-Deep North (critic), exindex online art magazin of the C3 Foundation - Center for Culture and Communication

<http://exindex.hu/index.php?l=hu&page=3&id=622>

2009 I beleive in the art (critic) , Balkon Art Magazin, Sommer, Budapest

2009 Contemporary Photo Bienale, (critic) , Balkon Art Magazin, Sommer, Budapest

2008 Nam June Paik Award (critic), exindex online art magazin of the C3 Foundation - Center for Culture and Communication

<http://exindex.hu/index.php?l=hu&page=3&id=604>

Curatorial or art manager activities:

2012 A KLUB. open community place – founder, project manager



Hungary

SZOLGA HAJNAL



2012 Synoptic.festival – curator http://www.sosemart.hu/synoptic_3.html
2012 PortfolioPoints, Pécs, (HU) - artist
2012 Szász János photo album and exhibition, Budapest (HU) – curator, editor
2011 Szász János retrospective exhibition. Pécs, (HU) - curator
2011 Jorinde Voigt. Exhibition. Pécs, (HU) – curator asistent
2011 Utopia & Reality – Istanbul, Pécs, Ruhrgebiet. Exhibition and magazine – co-organiser
2011 This was.This is. international photo competition. – co-organiser
2011 'I know no weekend' Socially Committed Art in Eastern Europe, Pécs, (HU) – curator, organiser
2011 Secret Capital. International artist exchange program and exhibition, Pécs, Banka Luka – co-organiser
2011 Videocracy international video festival, Pécs, (HU) – curator, organiser
2011 PortfolioPoints, Pécs, (HU) - artist
2010 Synoptic2010. tracking, Pécs (HU) – curator, organiser http://www.sosemart.hu/synoptic_2.html
2010 European Accents in Perm, (RU) – „New Land” – artist, performer <http://www.perm-duisburg-pecs.eu>
2010 „New Land” performance (DE), (HU) – artist, performer
2010 Subjective meadow. Exhibition of statues in Nagyhasány on the Ördögkatlan Festival – curator http://www.ordogkatlan.hu/index.php?option=com_content&view=article&id=189&Itemid=25
2010 Alchemists. Group exhibition in Kisharsány on the Ördögkatlan Festival – artist http://www.ordogkatlan.hu/index.php?option=com_content&view=article&id=189&Itemid=25
2010 „Circle” audiovisual dance performance, Pécs, (HU) – art director
2010 Szimpla.Dupla. Hungarian group exhibition in Dortmundban, (DE) – curator http://www.kh-do.de/en/exhibitions/exhibitions2010/simpla_dupla_en.html
2010 Magic Garden Festival and National art workshop, Pécs, (HU) – coordinator <http://www.varazskert.kulturlab.org/>
2009 „Synoptic” Art Meeting, SmArt Association, Pécs, Hungary – art director, curator
2009 „TransForma” Exhibition and Performance, Halle, Germany – curator, art manager
2009 „Awake are only the spirits – On ghost and their media”, HMKV Association, Dortmund, Germany - assistant
2009 „Synoptic” mediaart workshop – „Twilight Zone” multimedial exhibition and performance, Dortmund, Germany – curator, leader, art manager
2008 „Waterfeast”, Bazis Galery, Pécs – curator and creator
2008 artworkshop in Porto – leader
2007 artworkshop in Lyon – creator
2007 „Szemlétek” Visionaudial Filmreview and Artmeeting, Pécs – head of the festival, art director

Hungary

SZOLGA HAJNAL



2007 „Open workshop”, Pécs-Baranya Művészek Társasága, Pécs, Hungary – creator
2006 „Remembrance City” group exhibition, Pécs, Hungary - creator
2006 „Heritage Factory”, „Space-dinner” installation, Pécs, Zsolnay Factory, Hungary - creator
2006 „Market platform”, Approach Art Association, Pécs, Hungary - creator
2005 „Szemlétek” Experimental Shortfilm Review, SmArt Association, Pécs, Hungary – festival director
2005 Filmworkshop, Sopron, Hungary - leader
2005 „Karneval” fotoexhibition, PTE-BTK, Pécs, Hungary - curator
2005 „Culturwindow”, Zsolnay Factory, Carbothronic Art Association, Pécs, Hungary – creator
2005 „The City is ours” group exhibition, SmArt Association, Pécs, Hungary – creator and curator
2004 „Szemlétek” Experimental Short Film Review, SmArt Association, Pécs, Hungary – art manager
2004 „Fun-fair” - Art Festival, Pécs, Hungary – creator and organizer
2004 Documentary film workshop, Szuhafő - creator
2003 „Mediafactory- Visual workshop”, Pécs, Approach Art Association, Pécs, Hungary – art manager

Personal website:
www.rhiz.eu/person-73012-en.html



Romania

ELŐD IZSÁK



Lecturer at Partium Christian University Oradea, Fine Art Department, DLA candidate at the Hungarian University of Fine Arts in Budapest.

His artistic work is mainly concerned with intermedia and video art as well as organizing cultural events. The most important events from the last couple of years: Experimental Art Meeting 2012 (Oradea), Creativity camp and exhibition at Szentendre (Hungary) (2009 -2012), Documenting In Between Natures - exhibition of the Şinteu Art Camp (Oradea, 2010), Media-workshop 2009 (Şinteu).

Most important group exhibitions:

2012 - MAYBE 3, Világok vége (End of Worlds), group exhibition of fine arts, MAGMA Contemporary Medium, Sfântu Gheorghe, Romania

2012 - Egyetemek Kollokviuma (Colloquial Meeting of Universities), exhibition of the Lazarea Art Colony, Lázár Castle, Lazarea, Romania

2012 - Kirakat Art Attack (Storefront Art Attack), exhibition of fine arts, Debrecen, Hungary

2012 - Feltételezések és Evidenciák (Assumptions and Evidences) - Experimental Art meeting 2012, group exhibition of fine arts, Sonnenfeld Palace, Oradea, Romania

2012 - Sign Out - Video Art Event, Oradea, Romania; Milano, Italy

2012 - Közös ismeretlen (The Common Unknown) exhibition of HUFA DLA faculty, "Lábas Ház" (House with arches), Sfântu Gheorghe, Romania

2011 - Foglyul ejtett személyes idő (Captured Private Time), group exhibition of fine arts, Gallery of Art, Târgu Mureş, Romania

2011 - Egyetemek Kollokviuma (Colloquial Meeting of Universities), exhibition of the Lazarea Art Colony, Lázár Castle, Lazarea, Romania

2011 - Kirakat Art Attack (Storefront Art Attack), exhibition of fine arts, Debrecen, Hungary

2011- exhibition of "Communitas Alkotói Ösztöndíj" (creativity scholarship of "Communitas" NGO), University of Arts, Târgu Mureş, Romania

2010 - Magma gyűjtemény (MAGMA collection), group exhibition of fine arts, MAGMA Contemporary Medium, Sfântu Gheorghe, Romania

2010 - Documenting in Between Natures, exhibition of the Şinteu Art Camp 2009, Gallery of Visual Arts, Oradea, Romania

2010 - A Művészet Születésnapja 2010 (The Birthday of Art) - exhibition, "Lábas Ház" (House with arches), Sfântu Gheorghe, Romania

2009 - BEAUTY, exhibition of fine arts, ALTUS Contemporary Art Club, Municipal Cultural House, Sfântu Gheorghe, Romania

2009 - Egyetemek Kollokviuma (Colloquial Meeting of Universities), exhibition of the Lazarea Art Colony, Lázár Castle, Lazarea, Romania

2009 - Fresh Art 2009, Competition exhibition of young artist including industrial art, fine art and fine photography, Mű-Terem Gallery, Debrecen, Hungary; Gallery of Visual Arts, Oradea, Romania; Hungarian Academy of Rome, Rome, Italy

2009 - Természetművészet (Nature Art), exhibition of the 6thKépes György International Art Colony, "Kis Zsinagóga" - Contemporary Gallery of Eger, Eger, Hungary

United States

KRISTIN JUAREZ



Kristin Juarez is a writer and curator in Atlanta, Ga. She is a PhD student of Moving Image Studies at Georgia State University and co-curates the Sunday Art Salon—a monthly series of video, objects, and texts investigating land.



Hungary

DORKA KAPOSÍ



I am currently working in Budapest, Hungary, as an art director assistant and individual curator in Szatyor Gallery and in Holdudvar Gallery, where I am organizing cultural programs (literature, art, cinema and theater) from the research of partners and the preparation of tenders to the management of the events. In art exhibitions I have had organization competency from May 2010, when I was co-curator in An American photographer exhibition co-organized with Illinois Institute of Art - Chicago at Holdudvar Galéria. From that time I have been cooperating with progressive artists (Hungarian and foreign) of high level to organize contemporary exhibitions (IRA I TRA I TARTARI, Szatyor Gallery, 2013; Boldizsar CR's LONDON HARD DRIVE, Holdudvar Gallery, 2013)

I studied art history at Università di Roma - La Sapienza and at ELTE Budapest, and in 2012 I have been an intern at the Peggy Guggenheim Collection in Venice, Italy, therefore I speak fluently English and Italian. I am interested in modern and contemporary art, of what I published several articles in a Hungarian Art Historical Journal.

theCurators

Albania

VALENTINA KOCA



Education

1986-1990 Academy of Arts, Faculty of Fine Arts. Speciality: Painting, Scenery, Tirana.

Artistic High School, "Jordan Misja", Speciality: Painting, Tirana.

Experience at work

2007- Actually works as Director and Curator of exhibitions at Zeta Center/Gallery, Tirana.

1991-1996 Painter – illustrator at the Editing House of the Scholar Book, Tirana.

Artistic activity

2007- Manager of Curatorial art projects and exhibitions at Zeta Center/Gallery, Tirana.

1997-2007 Free Creativity / Open studio

1991-2007 Participation as artist in collective exhibitions in Albania and abroad.



Personal website:
www.qendrazeta.com



Italy

DONATELLA MEROPIALI



Donatella Meropiali works with communication, video, photography. She has worked for TV institutions and production agencies as freelance.



United States

JASMINE MOORHEAD



Jasmine Moorhead, owner and director of Krowwork, is the daughter of two artists, a photographer and a sculptor. Moorhead grew up in Oxford, Mississippi. She attended Yale and received her degree in art history. From September 1996 to April 1997 she lived in a small village in central Cote d'Ivoire, West Africa, studying pottery making. Moorhead has worked in numerous galleries and museums, including The Museum of Modern Art, New York, and the Dia Center for the Arts, New York. Her wish for Krowwork is that it provide an instinctual, intellectual, and poetic framework within which to examine the mediums of photography and video in a larger art/historical context.



Personal website:
www.krowwork.com



United States

ADRIENNE OUTLAW



Adrienne Outlaw is a socially engaged, interdisciplinary artist, writer and curator. She founded and runs Seed Space, a lab for artists, writers and curators in Nashville, TN, where she lives. An internationally exhibited artist, Outlaw holds an MLAS from Vanderbilt University and a BFA from the School of the Art Institute of Chicago.



Personal website:
www.adrienneoutlaw.com

FERNANDA PEQUENO



Fernanda Pequeno (Rio de Janeiro, Brazil, 1983). She lives and works in her hometown. She is in her final year as a PhD student in the Visual Arts Program at Universidade Federal do Rio de Janeiro (UFRJ) developing her thesis on Brazilian contemporary art. She was awarded a scholarship by Faperj (Fundação de Amparo à Pesquisa do Estado do Rio de Janeiro) to develop her research in London in 2012. She teaches Art History and Visual Arts at Colégio de Aplicação / Universidade do Estado do Rio de Janeiro (UERJ). From 2010 to 2012 she worked as a consultant for Galeria de Arte IBEU in Rio de Janeiro, curating several exhibitions, including "Novíssimos 2012", "Gatilhos" (Anton Steenbock, 2012), "Novíssimos 2011", "Escuta da Imagem" (a group exhibition with Analu Cunha, Deborah Engel, Rafael Adorján, Ricardo Villa, Rodrigo Braga and Siri) at FotoRio 2011, "Minhas Pequenas Vitórias" (Júnior Suci, 2011), "A casa em festa" (Flávia Junqueira, 2011) and "Novíssimos 2010". In 2011 she curated "Superdose", Louise D.D.'s solo exhibition at Cosmocopa Arte Contemporânea in Rio de Janeiro. In 2010 she curated "Aqui jaz: ausências", Danielle Carcav's installation at Amarelongro Arte Contemporânea in Rio de Janeiro and "Possibilidades do Ateliê Contemporâneo", a seminar held in Parque Lage with Funarte's sponsorship (Prize winner FUNARTE Rede Artes Visuais 2009). In 2009 she co-curated "Vida longa ao Vila Longuinhas!", a group exhibition with Bianca Bernardo, Bruno Jacomino, Carlos Contente, Elisa Castro, Elvis Almeida, Pontogor and Rafael Adorján at Museu Murilo La Greca in Recife (Prize winner Amplificadores 2009). In 2009 she conducted research and curatorial assistance for the exhibition "Cálculo da Expressão: gravuras de Goeldi, Segall e Iberê Camargo" at Fundação Iberê Camargo, Porto Alegre and at Museu Lasar Segall, in São Paulo. In 2006, she conducted research for the book "Anna Bella Geiger – Territórios, Situações, Passagens". In 2005 she co-curated "Ecos" (a group exhibition with Carlos Contente, Daniela Mattos, David Ribeiro, Fernando de La Rocque and Roberta Condeixa), Centro Cultural Paschoal Carlos Magno, Niterói. She has reviews and critical texts published in magazines, websites and exhibition catalogs.

Personal website:
arturfidalgo.com.br



Italy /United Kingdom

NADIA PERROTTA



Born in: Italy / Lives in: United Kingdom / Female

Nadia Perrotta was born 1975 in Paola (Italy)

She is a multimedia artist and an independent curator exhibiting internationally since 2006.

For more than 10 years she worked in her mother art-lab, where she learned visual art techniques.

1995 She attended the European Institute of Design in Naples.

2007-2010 Project coordinator of international video art events with the no profit organization International ArtExpo (www.lucacurci.com/artexpo)

2007- 2008 Video art events curator for HeArt Gallery in Verona (Italy).

2011 Art director of the First Affordable Fair of Italian Art and Design in UK: The Kicking Boot. All the details at this link: the-kicking-boot.jimdo.com

2011 - 2012 Opens her studio in a riverboat moored at West India Dock, London and starts a cooperation with Naomi Oduse, italian artist living in London. Together they create NaN for the organization of art events on water surface.

Nadia is now part of variuos groups and art's organizations such as:

Southwark Arts Forum, London

Newham New Deal Partnership, London

Le sorelle, London

Art Marines Studios, Margate

She lives and works between London and Kent (UK).

Exhibitions (selection 2010 -2013)

ITALIAN ART FAIR, VIBE Gallery, London 2013

TRANSFORMATION, Selma Feriani Gallery, London 2013

ART OF THE BOOKS, The Hub, London, 2012

TRANSFORMATION, Italian Embassy, London 2012

IN&OUT board project, Le Sorelle MV, London 2012

THE KICKING BOOT, Le Sorelle MV, London 2011

HUMAN RIGHTS 2011, Rovereto, Italy 2011

SUMMER SQUALL FESTIVAL – Ramsgate, 2011

ARTMART – Marine Studios – Margate, 2011

THE NEWHAM ART SHOW – Grassroots Centre, Memorial Park, London 2011

DIVIETO DI AFFISSIONE – Numen Gallery, Rome, Italy, 2011

CONTAMINAZIONI 2010 – S. Chiara Museum, Cosenza, Italy, 2010

HUMAN RIGHTS 2010, 18 September – 18 October, Fondazione Opera Campana dei Caduti, curator: Roberto Ronca - Rovereto (Trento) – ITALY, 2010

stARTup 2010, Palazzo Birolli, Verona, (Italy), 2010

The Night of Museums, SOUNDS AND VISIONS, National Gallery, Cosenza (Italy), 2010

FIFE 2010 Festival de la poesie, by La Traductiere Magazine, videoscreening Cinema Balzac – Paris, 2010

Personal website:

nadiaperrotta.jimdo.com

India

ARCHANA PRASAD



Archana Prasad, is an artist from Bangalore, India. Her work is a particular conjunction of visual art, technology and urban community art, steeped in design and research methodologies. She is a Video Performance artist and has worked with bands like LoungePiranha.in. As Founder & Director of Jaaga.in, Archana has a unique artist-activist role.



Personal website:
www.archanaprasad.com



United States

MAX PRESNEILL



Max Presneill is a Los Angeles based artist and curator, originally from London, UK.

Currently he is the Head Curator for the Torrance Art Museum as well as Curatorial Director of ARTRA Curatorial (www.artrala.org), an independent curatorial projects management team who organize the CO/LAB art fair for alternative spaces. He has extensive experience internationally as a curator having organized exhibitions for museums, institutes and galleries in the US and UK, the Netherlands, Japan, Mexico, Turkey, Australia, and more. He was the Founder and former Director of Raid Projects (1998 - 2009) - an artists initiative space with global reach - www.raidprojects.com - and Director of the Mark Moore Gallery (2005-8). He was also the founder of Durden & Ray, in 2009, and the Ntopia Group in 2004 (both artist collectives).

As an artist he has shown throughout the world including New York, London, Amsterdam, Istanbul, Sydney and Tokyo and is represented by the Garboushian Gallery, Beverly Hills, as well as the Durden & Ray collective.

Besides giving regular lectures on professional practices at universities and other venues he has also sat on the panels for the California Community Foundation Fellowship for Visual Artists Grant 2012, the California Association of Museums Annual Conference in 2012 for "Civic Intimacy", the American Association of Museums Annual Conference 2010 for 'On the Road: Ephemeral Exhibits and The Visitor Experience', the Contemporary Art Roundtable, organized by CERA, at Pasadena Museum of California Art in 2010 and the City of Los Angeles Public Art Selection Panel for the Metro system, for the same year.

He has worked briefly as an art critic, still writes essays occasionally for artist's catalogs as well as for each TAM exhibition catalog and was previously Professor of Fine Art at several universities in the UK and the US - he holds 4 degrees, 3 of which are advanced degrees - teaching on various Bachelor and Master of Fine Arts courses. He has also sat on the Selection Committee's for NOVA Young Art Fair (Chicago), PULSE Art Fair (New York/Miami/London), the PILOT program and publication (London), and for the McColl Center's Artist-in-Residence Program, North Carolina amongst others. He has lived in Los Angeles since 2001.

Personal website:
www.maxpresneill.com

Iran

AMIR RAD



Amir Rad is an art theorist, curator and multimedia artist from Iran. He is one of the key figures to introduce contemporary art to Iranian society. He is the co-founder and senior curator of the East Art Gallery- A platform for contemporary art practices- in Tehran. He is also the founder of "Research Association for Oral History of Iranian Contemporary Art" as well as "A4 multimedia magazine". He has curated "30 Performances, 30 Artists, 30 Days Festival" and "What We Talk About When We Talk About Videoart" project which are the first and most important in their kind not only in Iran but in the middle east region. His focus is mostly on contemporary art especially performance art and video art. He lives and works in Tehran and London.



Personal website:
www.tehraneastgallery.com/amir-rad



Philippines

CLARO RAMIREZ



Claro Ramirez Jr. is a multimedia artist whose paintings, sculptures, photographs, sound works and mixed media installations have been exhibited in China, Japan, Bangladesh, Denmark, Poland and the United States. Ramirez is a former apprentice of the Philippines' National Artist for Visual Arts Cesar Legaspi, and a graduate of the University of the Philippines and University of Santo Tomas. Ramerirez has worked as a consultant for artistic direction of exhibitions and new media projects at several museums and international cultural institutes, including the Goethe-Institut. Ramirez recently curated the Sungdu-an National Visual Art Exhibition at the National Museum of the Philippines in 2009 and is now working on "Art Video Exchange at Smallprojects Troms" and the 14th Jakarta Biennale as well as on exhibitions at Finale Art File and Mo Space Gallery in the Philippines.



Italy

VITALIANO TETI



Vitaliano Teti was born in Catanzaro. Lives and works in Ferrara in the field of electronic and digital videoediting and as director.

For eleven years he taught at the Faculty of Letter and Philosophy of the University of Ferrara in the degree course in "Audiovisual Communication and Multimedia Technologist".

Two major projects are made with the Municipal Theatre of Ferrara in the field of video-dance and a very complex and arduous involved the processing of 3 dvd video painting opera "The Motezuma." Excellent product video art have recently been made by his students as part of an experimental project called "Fast Video Art".

From 7 years is the art director of the international video art festival "The Scientist" held each year in October in Ferrara, an historic and exemplary city for Electronic Arts.

As indipendant videoart Curator he screened his selection at the Eight eleven multimedia party in Los Angeles, the Loop festival in Barcelona, the Ship Spacial in Seville, at the Aferro Gallery in New York (USA), Visual Container and Arte Accessibile in Milan and other Italian cities.

theCurators



United States

JILL TREADWELL



Jill Treadwell began her interest in interactive media at the College of Santa Fe in Santa Fe, New Mexico studying with video pioneers Woody and Steina Vasulka. She is currently working on a multi-media installation piece for Woody and Steina Vasulka writing prose, dialogue, lyrics, poetry, and philosophical noetics with author and publisher Melody Sumner Carnahan. Treadwell also worked in collaboration with Russell Chartier and Paul Botelho on their video piece Devil On a Dam which features her writing which is being shown internationally. As Treadwell enters into her late '30's she has been inspired to attempt something more mainstream than her usual experimental investigations into language with her memoir *The Molecules That Surround Us* which is in the process of being published. Her other publications include collaborative works with Botelho and Chartier regarding contemporary and video art, *A Collection of Modern Video Artists From the Permanent Collection of Galerie Chartier* and *Galerie Chartier Presents a Collection of Cutting Edge Artists of All Mediums*. Treadwell's professional career in both Contemporary Art and Global Advertising has led her to her current endeavor, co-owner, curator and Gallery Manager of Chartier an Arts Venue located in Derby, CT.

theCurators

Personal website:
chartieranartsvenue.org

Russian Federation /Peru

VERA TYULENEVA



Museum and contemporary art curator, lives and works in the town of Cusco, Peru. BA in art history, MA in anthropology, PhD in history. Since 2003 president of the "Charlie Quispe & Co" Cultural Association. Since 2004 curator of the Saint Dominic Priory - Qorikancha Museum. Since 2008 museum curator of the Saint Catherine Monastery of Cusco. Since 2010 museum curator of the Saint Dominic Convent of Lima. Since 2010 general coordinator of the VideoBabel Festival.



Ukraine

KATERYNA VASHTALOVA



Curator of experimental media art program. Projects: "Open archive", "Recollection space", "Embodied memory".

Artist, participant of the international exhibition "Inside Out: Conceal and Reveal" at London Tate Modern Gallery (2006).

Art curator, curator of the International video art and short film festival "VAU-Fest 2011"; coordinator, interpreter ("GogolFest" International contemporary art festival, "KROK" International animated film festival, etc.).

Author of scientific publications on media art and philosophy of silence in contemporary English literature and independent cinema, lecturer at Taras Shevchenko National University of Kyiv.



Ukraine

YAROSLAV YANOVSKY



1965: was born in the city of Ivano-Frankivsk;

1977 – 1981: studied in the Youth School of Arts in Ivano-Frankivsk;

1982 – 1988: studied at the Trush's Lviv College of Fine Arts;

In his work Mr. Yanovsky mostly uses post-modern art strategies: mass print imitations, inserts and décor pieces in sculptures, work series on "Absolute" boards. These works go beyond limitations of style and forms. In most of his works the artist aims at crystallization, and outer subjective metaphors. Some surrealistic parallels have in themselves subtle gukul* meaning to the whole theme.

Since 1989 the artist has actively participated in most of the events of the current art projects of Ukraine. He partook part in all of the "Impreza" festivals that took place in the city of Ivano-Frankivsk and related exhibits in other countries. Mr. Yanovsky takes active part in international planners and programs by organizing art performances; he is successful in realm of photography, video, painting, video installations and multimedia at the whole. Specific project under the name of "Donumenta" in Regensburg, Germany, was organized and directed as a couple-day-long program of different varieties of art forms.

theCurators



VENTSISLAV ZANKOV



Ventsislav Zankov (1962) a National Academy of Fine Arts graduate (1988). Has launched series of artistic initiatives and curator projects since then, among them:

the Close-up Discussion Club (2004-2008);

the 39 grams Newspaper (2005-2008);

the Modern Art Foundation 'Ventsislav Zankov' (set up in 2009);

the Iron Medal for Modern Art (established in 2010);

the All about Him project (2004-2008);

the 10 Years of Video Art project, inspired by Adelina Popnedeleva (2006);

the White, Male, Straight project (2002);

the [Zet_maG] e-zine for art and culture (set up in 1999);

the [Elektrik_BG] mailing list for art, culture and communication (running since 1999) etc.

Between 1997 and 2008 he was an adjunct lecturer and since 2009 a full time lecturer at the Fine Arts Dept, New Bulgarian University. Had a sculpture class at the National Academy of Fine Arts in 2009/2010 academic year. Participated in series of group exhibitions and other artistic events. His most recent individual projects feature:

The Last Boudoir: sculpture, blood, video, the Raiko Alexiev Gallery, Sofia (2011);

New Ghost-like Paintings: now we've all turned into ghosts, Rakursi Gallery, Sofia (2011);

Post-Romanticism Reloaded, Bulgarian Cultural Centre, Berlin (2011);

Possible/Impossible. A Concept towards an Urban Aesthetics, supported by the 2011 Culture Municipality Program, The Strategic Development Fund of the New Bulgarian University and in partnership with the Red House for Culture and Debate (2011).

Regular contributor to electronic and print art media.

His interests lie in modern painting, sculpture, video art, art installations, art performances and the new media. An active Bulgarian artist, who made a name for himself during the past 2 decades.

Culture Weekly, Issue 1 (2663) of January 13, 2012

Personal website:
zankov.info

Bosnia and Herzegovina / United States

ZLATKO COSIC



Zlatko Ćosić is a video artist born in Banja Luka, Bosnia and Herzegovina. Ćosić earned a Master of Fine Arts in Visual Art from Washington University and a Bachelor of Arts in Video Production and Interactive Digital Media from Webster University. Ćosić's work spans from short films, video and sound installations to theater projections and live audio visual performances. The themes of Ćosić's work often relate to issues of identity, immigration, and the complexity of living in a new environment concentrating on the necessity to embrace cultural differences and establish dialogue among people. His artwork was shown in over twenty countries for which he has received a variety of recognition. Ćosić currently lives in St. Louis and works as a multimedia producer, professor and artist.



Personal website:
www.zlatkocosic.com



Mexico

MIGUEL ANGEL SANCHEZ ROMERO



He studied music at the National Institute of Fine Arts (INBA), Has BA in Communication from the University of Colima. Currently, he works as Coordinator of Social Communication in the Public Security Bureau of Colima State and he is journalist contributor at Ecos de la Costa.

The last five years has been developed at video and photography documentary, which has allowed him to stay active in cultural diffusion in Mexico and especially in the state of Colima.







Argentina

VIDEOPLAY

VIDEO  PLAY

Videoplay is an Argentina-based international platform for the dissemination of videoart over the world. This is an initiative started in 2004 by the visual artist and curator Silvio De Gracia, who is an artist-run with an extensive experience of organization and curating international festivals and events in videoart. Currently, Videoplay is focusing especially on the gender of the videoperformance and other works which, though not clearly framed within the category of art-action, reflect a deep anchorage in the performatic sphere. The main purpose is to spread the videoperformance made by artists from around the world, especially Latin American artists.

thePartners

Official website:
www.videoplay-platform.net

100X100=900 Project



Italy

NAPOLI FILM FESTIVAL



napoli**film**festival

The Napoli Film Festival, organized by Napolycinema in collaboration with the Superintendence for the PSAE and the Museums of Naples, is now in its fourteenth edition and returns with many intense days of cinema for movie fans, with evenings devoted to an auditorium with Incontri Ravvicinati with the great protagonists of the film.

thePartners

Official website:
www.napolifilmfestival.com



Lab-Yit, is an Italian Art Point based in Beijing that comes from the clear need to establish a foothold and reference for Italy in China.

Lab-Yit turns to Italian audience that wants to be active in China, as well as to the local one who wants to know about Italian contemporary art.

Lab-yit supports, promotes and gives visibility to the Italian contemporary art scene in China, through the organization of art events, meeting, conferences, residencies and several services.

Lab-yit also collaborates together with international art communities and organizations.

Forther more, Lab-Yit also specifically provides a consolidated knowledge and different services, including: a library, a video library and an art deposit, available for free.

The main purpose of lab-yit is the activity of supporting and promoting Italian young art generation in both national and international environment. Thanks to different kind of synergies and interactions aims to favor and develop site-specific Italian art project, deeply connect to the local scene and linked with the Chinese and International cultural environment.

Lab-yit is specially interested in taking art out of museums and galleries, working in a social local context in order to create innovative links between artists, individuals and communities.

Official website:
www.lab-yit.com



Italy

C.A.R.M.A.



Cultural association C.A.R.M.A. - Centro d'Arti e Ricerche Multimediali Applicate, born in Rome along 2009 by the encounter of critics, curators, artists, cultural brokers, graphic and web designers, and works in Italy and overseas organizing shows, events, art seasons, festival, concerts workshop and talks within multimedia arts. The association offer itself like structure for research, production and promotion of contemporary arts, with a special attention for digital and electronics arts (videoart, videoinstallations, computer art, sound art, intermedial theater, avantgarde cinema and experimental electronic music).

Goal of C.A.R.M.A. is to offer with constance an exhaustive panorama on multimedial state-of-arts, offering wide selections of authors, from international pioneers to local promises, through a constant work to monitor and collect, even between international calls and by constitution of audiovisual arts and research music archive.

Official website:
www.carmaweb.org

United States

GALLERIE CHARTIER



Chartier An Arts Venue is a progressive and experimental media gallery and exhibition space displaying Contemporary video art, experimental music and performances and traditional mixed media works from a wide array of regional and international artists.

Video Art by Russell Chartier & Paul Botelho, Lani Asuncion, Dither Doom, Pipilotti Rist, prOphecy sun, Sylvia Toy and many, many more.

Photography by Joe Basil, Matthew Heste and Katherine Williamson.

Paintings by Outsider Artist Kreg Van Hoesen, canvases by graffiti artist Keith Jive and large format canvases of video stills by Russell Chartier. We are currently running 6 looping hours of video artists with multiple projections, LCD and Plasma Screens and indoor as well as outdoor sound. Please see our newsletter for a complete lineup.



Official website:
chartieranartsvenue.org/index.html



Greece

ATHENS VIDEO ART FESTIVAL



Athens Video Art Festival (AVAF) is an annual digital arts and new media festival taking place in Greece, mainly Athens. Being part of an international art network, it reflects a wide range of ideas and developments in the art world.

It aims at bringing together experimental projects of contemporary artists and at promoting free expression, exchange of ideas, and creative interaction while exhibiting new media and new technologies application in arts. Through a variety of creative forms, it presents alternative ways of "viewing" urban landscape and of perceiving art, and new codes of interaction between art and contemporary societies.

Athens Video Art Festival supports contemporary artistic trends, within the frame of the urban culture out of which it originated.

By using as a primary tool its diverse program, it pursues within this frame a multitude of goals. It welcomes projects in seven official categories, collaborates with festivals, agencies, institutions and organizations throughout the globe, incorporates art history by way of special tribute shows, and in parallel stages music events. Its first priorities are: high aesthetic quality of projects shown, and dialectical interaction with the international art community, and the Festival's visitors.

Athens Video Art Festival began in 2005 thanks to an initiative by Multitrab Productions that invited more than 100 video artists from all over the world to show their work to the Greek audience. The first show having been a success, four more shows followed that took place at Technopolis of the City of Athens, each adding a new official category to those of the previous one (2006: Installations/Video Installations; 2007: Performance Art; 2008: Web Art; 2009: Animation και Digital Image).

Official website:
www.athensvideoartfestival.gr

Russian Federation

NOW&AFTER



Now&After

International Video Art Festival Now&After is an annual event taking place in Moscow.

Now & After started in 2011 as an initiative of artist and curator Marina Fomenko.

It focuses on presentation, development and promotion both Russian and international video art, getting together emerging and established artists from around the world to present their works to general audience. Now&After shows its programs in the whole space of integrated video installation at venue of Moscow Museum of Modern Art. During the festival along with the total show, all videos of its program are displayed as one-day video installations Video Now.

thePartners

Official website:
now-after.org/eng





For 40 years, Richland College of the Dallas County Community College District has focused on teaching, learning and community building. In recognition of these efforts, the White House and the Dept. of Commerce named Richland a 2005 recipient of the Malcolm Baldrige National Quality Award, the only community college to have received this award. Richland helps students build their future through courses that can be applied to the first two years of a baccalaureate degree, one- or two-year certificates in a number of career fields, and training in the latest technology for students who want to advance in their current careers. The student body of approximately 20,000 college credit students and about 5,000 continuing education students at Richland is internationally and ethnically diverse, speaking more than 79 first languages. Richland College also offers students living in contiguous counties the opportunity to enroll in Richland Collegiate High School (RCHS), one of the first junior-senior dual credit charter high schools administered by a community college. The TEA Exemplary-rated RCHS has capacity for up to 900 students who may simultaneously earn a high school diploma and an associate degree.

Multimedia Learning Center

Mission Statement: The Multimedia Learning Center Lab provides tools and applications for successful development of multimedia skills and projects. The lab supports web design, animation, digital imaging, digital video, interactive simulation, audio editing and multimedia programming.

Official website:

www.rlc.dcccd.edu/multimedia

Spain

PROYECTOR

6TH PROYECTOR 13



PROYECTOR is a international videoart festival, with 6 years of experience, that we realize in Portugal and Spain with the collaboration of curators and festivals of all over the world.

We show video-instalations (monocanal, multicanal, interactive), interventions, projections in public space, performances, conferences, workshops, residences...

We try to create a dialogue between emerging artists, and viewers, putting year by year, more pieces in the streets, not in closed spaces, and working with all kind of spaces, from ateliers, independent spaces, and also with institutions.

And of course all the activities that we made are free. Enjoy videoart.

Curated by Mario Gutiérrez Cru

Official website:

proyectorvideoartfestival.blogspot.it



Perù

VIDEO BABEL



VideoBabel International Festival

Video Art + Experimental Audiovisual Creation

The VideoBabel Festival is a project with an international reach, founded in 2009 by Jorge Mora Fernández (Spain), and based in the city of Cusco, Peru. It is a project focused upon the democratization, dissemination and promotion of audiovisual and digital culture in Peru and other regions of the world. More than 500 audiovisual works from different countries have participated in the three annual events held since 2010. In 2012 the festival attracted the participation of 252 videos. A total of 9 cash prizes were awarded by an international jury to Peruvian and foreign film makers in different categories.

Since 2011 the organization and coordination of the festival has been entrusted to the non-profit "Charlie Quispe & Co" Cultural Association, based in Cusco. The presentations, talks and workshops are held in the facilities of the Saint Dominic Priory – Qorikancha, which is currently the leading and most active cultural center in the city of Cusco, and which has provided its unconditional support for the festival since its inception.

Beginning with the 2013 event, the festival will be focused upon innovative expressive languages and include video art and experimental audiovisual production. While the competition is open to all those who wish to take part and is oriented towards artists in Peru and Latin America, a collaboration and exchange program is being developed with events and organizations that share our objectives in different regions around the world. The main goal of this program is, on the one hand, to provide a broader international platform for the diffusion of Peruvian and Latin American audiovisual production, and, on the other hand, to showcase in Peru the latest achievements and experiments to emerge from other parts of the world.

Official website:

www.festivalvideobabel.org

Italy

THE FORMAT

THE FORMAT
CONTEMPORARY CULTURE GALLERY

Contemporary Culture Gallery shows as a contemporary cultural container harder than the past and it goes beyond the physical object showing poly-semantic identity.

The arts are an everlasting becoming multiform, representing languages, signes, references, various instruments, energy, models and materials. The economies today articulated heterogeneous producing inside and outside a cultural and artistic space ask different actions.

The project named THE FORMAT has a different broad pluralist prospective able to present the contemporary. The three designs (cultural informative and functional) has to integrate in every part of the project sharing the start and the end of the vision and the race that includes.

thePartners

Official website:

theformatcontemporaryculturegallery.4format.com



Colombia

INTERNATIONAL IMAGE FESTIVAL



The International Image Festival, conducted by the Department of Visual Design of Universidad de Caldas in Manizales (Colombia), is a meeting and debate space on issues related to electronic arts, digital audiovisual creation, digital and electro-acoustic sound, and rising relationships among art, design, science and technology.

The International Image Festival, held since 1997, is considered an event of international importance, due to the fact that it is the only one in Latin America that encourages the construction of debate environments in the areas of digital creation by integrating art, design, science and technology through personal encounters, scientific and specialized seminars, national and international invitations, discussion forums, concerts, workshops, exhibitions and webcasts, among other activities.

From April 15 to April 19 2013 will take place the XII version of the International Image Festival, where the main subjects will be:

Transmedia

Interactive Textiles

Data + Visualization

Videogames + Augmented reality + robotics

Design + Interaction + environment

Gastronomy + Visual

Art + Technology

Official website:

www.festivaldelaimagen.com



AVAart: a space for art, innovation and culture in Gijón (Spain)

Espacio AVAart is a private institution dedicated to the promotion of art and creativity. Our basic objective focusses on working with both well-known artists and emerging talents on a national and international level, fostering and providing impetus to their work and their creations.

Espacio AVAart offers art collectors and enthusiasts, both public and private, a wide-ranging catalogue of works that may be purchased or acquired on hire. The artists involved in our artistic initiative come from several different countries and parts of Spain; their work provides a varied, multidisciplinary overview of artistic creation in Europe today.

Espacio AVAart believes that innovation and technological experiment should form an integral part of the art world, and thus attempts to stimulate their introduction into the process of publicising artists' creations, exhibiting and promoting their work by using different on-line applications (virtual resources and tools, QR codes, Augmented Reality?, etc.) and social networks (Pinterest, Twitter, Facebook, etc.) and by forming virtual artistic communities so that artists themselves can share experiences, motivate creativity and work together on joint projects.

Espacio AVAart also proposes as an objective to build a network of contributors open to the participation of artists, educators, cultural management, researchers, etc. to conceive, develop and jointly put into practice new, quality artistic projects. In short, we aspire to become a centre for dynamizing art and culture in Asturias, not just by setting up installations and exhibitions of nationally and internationally known artists but also by means of programming joint artistic and cultural events in our multifunctional space.

Official website:
www.avaart.es



Iran

VIDEOARTIST IRAN



Videoartist is an annually festival take places in Iran. It also holds conference and exhibition in domestic and international level. Videoartist aims to create novel spaces to nurture video as an art form. It provides a platform for young artists to present their experiments, besides it is an opportunity for the well-known and pioneer video artists. The videoartist website tries to provide papers, thesis and all kind of information related to video art and make a progressive space for artists to exchange their ideas and art works. Director: Fereshteh Alamshah (www.writeart.ir)

International advisor: Samira Hashemi (www.samira-hashemi.com)

Video artist will hold the 100x100 in conjunction with two of its partners Takesh gallery in Isfahan and Raf gallery in Tehran.

Takesh Gallery Address: 43, Kakh Sa'adat-Abaad St., Noth Chahar-Bagh St., Isfahan (Iran) takeshgalleries.com / takeshartgallery@gmail.com

Raf Gallery Address: 229 Fatemi St., Tehran (Iran)



Official website:
www.videoartist.ir

Germany

INSTITUT FÜR ALLES MÖGLICHE



Institute for Everything Possible / All Kind of Things

We run several tiny art spaces in Berlin, create projects and offer spaces to artists from around the world to collaborate.



Official website:
www.i-a-m.tk

100X100=900 Project



Iran

EAST ART GALLERY



East Art Gallery



East Art Gallery is an independent art gallery that exhibits and presents contemporary art and artists within a progressive curatorial framework, founded in October 2010. Its mission is to provide a platform for new approaches to visual art production, curatorial discourse, theoretical frameworks and critical thinking, and is dedicated to the presentation, interpretation, documentation, promotion, and enrichment of the arts through culturally diverse artists.

Its programme is comprised of curatorial based projects, and it facilitates an annual international artist residency programme providing artists with the opportunity to form a trans-cultural dialogue between the artist and the general public in Iran. East Art Gallery values interdisciplinary art practices, emerging and established artists, risk-taking and experimental work, meta-curatorial strategies, discussions, collaboration, and cultural exchanges.

Board of Directors:

Taraneh Khosrowshahi, Shadi Afshar, Amir Rad

Official website:

www.tehraneastgallery.com

Albania

ZETA GALLERY & ART CENTER



Zeta Art Center & Gallery started its activity in 2007. It is a non-profit center focused on visual arts that promotes collaborative, professional practices between the artists and curators, critics, researchers and other art professionals in order to contribute to the establishing of an active contemporary art scene in Albania.

Zeta's goal is to cultivate public and promote contemporary art we consider an inherent characteristic, of emancipated societies through; exhibitions, presentations, collaboration projects in local, regional and international level as well other cultural activities.

Zeta Art Center / Gallery uses a very equipped space of 150 m2 located in the heart of "Blloku" the most attractive area of Tirana.

The gallery/space opens the door for the public in 2007, with "The Undisclosed Drawings", a personal exhibition of prestigious Albanian artists Edi Hila.

Zeta aim is to offer to the Albanian public, artistic values of the Albanian and international artists and support and promote artists and projects which help to achieve this aim it has.

Up to now, we have hosted solo exhibitions of Albanian and international artists and have been partner of important contemporary art events in Albania.

Official website:
qendrazeta.com



United States

TORRANCE ART MUSEUM



The Torrance Art Museum is the premier contemporary art venue in the South Bay area of Los Angeles and encourages all people to develop and increase their understanding and appreciation for modern and contemporary artwork via a variety of exhibitions offered in its two gallery spaces, as well as educational programs, artist talks, lectures, and symposia.

Through its emphasis on contemporary artistic expression in Southern California and globally, the Torrance Art Museum brings together visual artists and community members; fosters personal and civic well being by inspiring understanding and appreciation of the visual arts; promotes meaningful experiences in the arts to strengthen creative and critical thinking skills; and builds bridges between the visual arts and other disciplines in the humanities and sciences.



Official website:
www.torranceartmuseum.com

Italy

XX.9.12 FABRIKARTE



XX.9.12 FABRIKA was founded in December 2004 as an alternative art space with the intention of promoting contemporary art.

Started in an ex industrial sheld, one year after took census of one of the most interesting cultural industrial archeology of the area.

In January 2008 was founded the Cultural and Artistic Association XX.9.12 FABRIKArte in order to promote socio-cultural projects and artistic and cultural events such as exhibitions of visual art, happenings, festivals.

XX.9.12 FABRIKArte works in cultural management, dedicating in innovative projects and collaborating with other operators and spaces to promote transnational mobility of artists and culture workers.



Official website:
www.xx912fabrika.com



Spain

FESTIVAL MEM

MEM



MEM, is an alternative festival oriented to audiovisual arts that take place in the city of Bilbao, in the Basque Country, Spain, the city of Guggenheim Foundation in Europe.

MEM explores experimental and industrial electronic music, performance, video, dance, cinema, actions, installations, exhibitions and conferences.

MEM is a festival that search to join artists and art works that share a philosophy of multidisciplinary and conceptual and aesthetic transgression.

MEM supports transgressor projects in a moment in which creation don't take many risks, works that combine high technology with a counter-culture view, punk heritage, "do it yourself", and thought and criticism.

MEM combines international and local views, looking for a fruitful dialogue among all different participant artists.

MEM states a Bilbao between two worlds, a reminiscence of industrial pollution and a new Bilbao of the information era and new technologies.

Each year MEM makes a presentation of the festival with basque artists, in a different town in the world, places like London, Bruxelles, Copenhagen, Washington DC, New York, Marseille, Pärnu.

Official website:

www.festivalmem.com

India

JAAGA



Jaaga, based in Bangalore, India, seeks to nurture innovative endeavors by providing space, core infrastructure, and a diverse social environment to artists, designers, geeks and activists. Jaaga is an example of a rack supported building. It is built primarily from heavy duty warehouse shelving components called pallet racks. We focus on art and culture that use digital technology in new ways - from cross-continental real-time poetry readings to installations seeking to manifest the coming Internet consciousness.



Official website:
www.jaaga.in



France

DIMANCHE ROUGE



Dimanche Rouge has rapidly grown into one of the largest monthly experimental performance festivals in Europe, presenting the work of over 600 artists from more than 60 different countries since February 2011.

Dimanche Rouge captures the pulse of experimental performance, pushing boundaries and producing work from a wide-array of different disciplines. The festivals have showcased groundbreaking performances including multimedia, performance art, dance, video, sound, street art, spoken word, installations and other disciplines usually not included in art festivals.



Official website:
dimancherouge.org

[lectio]



LECTIO Cultural Association based in Oradea (Romania) is a private legal person, without any lucrative aims, in reference to achieve the following purposes:

- organization and support of cultural, artistic and scientific programs and activities
- establishing and support of those institutions which are compatible with the nature of activity of the association
- editing, printing and distribution of teaching materials and publications with a cultural and scientific character
- charity programs and support of the youth in the educational, cultural and scientific domain
- any other activities similar to the association's object of activity

In order to reach this purpose, the association follows the following objectives:

Organizing seminars, conferences with different cultural and scientific themes, helping the young people to develop their need for more cultural and scientific knowledge, organizing shows, didactic activities, study-circles, supporting the talented, all for supporting and helping young people to develop their skills and knowledge.

Another major aim to be reached is to establish a proper collaboration with the different educational institutions, from primary schools to universities, in order to promote the different modern methods of teaching in the education, these by organizing training courses and professional courses.





AAC An international nomadic platform for Contemporary Art

AAC: When we started, we didn't consider AAC an alternative space, but an international nomadic platform for realize unpublished projects.

The team is the heart of AAC. The founders are Camilla Boemio and Fabrizio Orsini.

Where is the alternative movement? We began to care about that, and became increasingly interested in challenging the 'system' through unconventional shows that unsettled basic assumptions about art and its relationship to the market and to the public.

The gradual emergence of a culture and a growing interest in contemporary art, from photography to installations, to video - art, creates a partnership between the users a new way to set purposeful leisure and blended the tradition to innovation.

The collaborations are with: University, museums, fairs and festivals.

The last projects are: Natural/UnNatural show for Co/Lab to Art Platform – Los Angeles and Troubling Space – A Marche session of exhibitions.

Official website:

www.camillaboemio.com/associazione.html

United Kingdom
NEWHAM NDP



Newham NDP is a regeneration and development Charity, with two community buildings in Newham, London. As part of wider strategy of community regeneration, Newham NDP has a rolling programme of arts, which includes exhibitions, courses, activities, and classes, for varied ages and abilities. This programme is developed across both buildings, as well as in partnership with other organisations, and arts spaces. Newham NDP is dedicated to providing innovative and diverse programming which benefits the wider community.

Light and airy, vibrant, and innovative, The Hub is an award winning building located close to Canning Town.



Official website:
www.newhamndp.co.uk



Armenia

ARMENIAN CENTER FOR CONTEMPORARY EXPERIMENTAL ART



NPAKINO, the Cinema-Theater-Video department of ACCEA promotes independent film production in Armenia. It is the production basis for "ONE SHOT" International Short Film Festival (Yerevan, ARMENIA) which is held since 2003. The program sharing and creation of network among partner organizations and "one minute" and "short film" festivals is one of the most important objectives of "One Shot".

NPAKINO supports projects in pre-production, production and post-production.

Technical support, locations for shootings, lights, digital editing, recording, presentations, discussions.

More than 50 short films, 3 feature films-fiction and documentaries. About 500 one minute films. All the directors/technical group are present in database.

NPAKINO production is creating an archive-documentation of all the events taking place in Armenian contemporary art scene since 2001, and has experience in producing several hundred films. NPAKINO also supports Video Art in Armenia, and has done a lot to stimulate its progress.

Armenian Center for Contemporary Experimental Art (NPAK in Armenian acronym) was found in 1992: co founders are Sonia and Edward Balassanians.

The mission is to support Armenian contemporary Art Stage. The works of contemporary young filmmakers are here presented with no ideological restrictions; discussions and debates are also held.

Official website:
www.accea.info

United States

KROWSWORK

krowswork

a video & photography gallery and project space

thePartners

Krowswork was founded by Jasmine Moorhead in December of 2009 to provide a space to highlight two mediums she feels are at the zeitgeist of artistic consciousness: video and photography. As we navigate an increasingly mediated world, these art forms ideally serve as informed and inspired guides, reminding us of their unique transcendent and ritual possibilities. Cited as the Best New Innovative Gallery in its initial year, Krowswork has proven itself to be one of the Bay Area's most consistent venues for experimentation among both emerging and established artists. The gallery's exhibition DocumentO was selected by KQED Arts as one of the Top Ten Bay Area Art Experiences of 2012. Krowswork is named for crows, genus *corvus*, which, like video and photography at their best, are observant and fearless messengers, whose unique viewpoint helps to bridge the earthly and the divine, reconnecting the known with the unknown.

Official website:
www.krowswork.com

100X100=900 Project





The SmArt Cultural Association, founded in 2004, based in Pécs, Hungary, is a group of young artists, aesthetics and philosophers. The aim of it is to organize several programs and conferences in the field of arts, culture, interdisciplinarity, and sciences. The goal is to create a room for self-expression, discuss, colloquy and deliverance. We focus particularly on young people, their (sub)cultures in urban surroundings, their forms of expression. We consider it relevant to bridge between the mainstream- and the subcultures, to potentiate and to boost the communication between different age-groups.

Synoptic Visionaudial Art Meeting is an audiovisual happening in Pécs, which has been going on for five years now. It deals with recent cultural and political issues through video- and media arts. It shows the freshest contemporary works of art, be it film, video, interactive installation, public art, digital music or a multimedia performance. The event elaborates on a given topic annually, there is an exhibition, multimedia presentations and a discussion based on this.

Official website:
www.sosemart.hu

Italy

THE SCIENTIST



International Videoart Festival

Ferrara – Italy

Art Director: Vitaliano TETI

Between the 70s and 90s thanks to the work of VideoArt Center of the Municipality of Ferrara (in the north of Italy), this city has produced video and collaborated with famous artists such as Andy Warhol, Marina Abramovic & Ulay, Gianni Toti, Fabrizio Plessi and many others.

The international videoart festival "The Scientist" of Ferrara is the seventh edition this year. Creating synergies construction capabilities, artistic sensibilities and new projects have started again on an artistic conceptual video and electronic arts in Ferrara, prestigious city for the production and distribution of video art.

The best Italian video artists of the new digital generation participated in The Scientist: Masbedo, Alessandro Amaducci, Laurina Paperina, Alterazioni Video, Botto&Bruno, Bianco-Valente, Marinella Senatore, Gabriella Ciancimino, Alice Cattaneo, Giovanni Tutti, Canecapovolto, Alice Guareshi, etc.

Art directed by Vitaliano Teti, the festival is organized by the cultural association "Ferrara Video&Art" with curators and international partnerships. Are favored video works that come from the universities, academies of Fine Arts, Art school and show a conscious use of contemporary audio-visual language.

The seventh edition of "The Scientist" international videoart festival, will be held in Ferrara 11 to 13 October 2013 and will be dedicated to young artists under the age of 35 with patronage of the Presidency of the Council of Ministers, Department of Youth.

Official website:

www.thescientistvideo.net



Italy

GLOWARP



gloWArp.com is a visual communication studio based in Puglia in 2010, understood in the most modern of the term. Add an extra dimension to the communication that is emotional, seducing with the illusion of the third dimension, turning any surface into a dynamic display through the technique of videomapping. We offer great communicative potential, ranging from an aesthetic point of view-concept as a function of location and history of the place. We are also a place of research and testing and re-enter as independent of Independent Cultural Production Center in accordance with the mapping of the GAI (Young Italian Artists - www.giovaniaartisti.it).

Our fields of application are: videomapping indoor / outdoor, video art, audio / video performance, interactive installations, virtual sets for theater companies stable. We offer our know-how for all those who want to communicate in new ways. Finally gloWArp is always active in the field of digital arts and innovative research in multimedia field.

Official website:
www.glowarp.com

Brazil

ARTUR FIDALGO GALERIA

Artur Fidalgo galeria



Artur Fidalgo galeria celebrated thirteen years in 2013, combining two apparently contradictory terms: continuity and change. Made up of opposites, this biorhythm reveals the crystallization of a path over time: that of renewal. With this in mind, Artur Fidalgo exhibits the most vital contemporary art of various generations and provenances. With the characteristic malleability of renewal, its space has housed exhibitions by emerging artists such as Danilo Ribeiro, Deborah Engel, Derlon, Fernando de La Rocque, Flávia Metzler, Flávio Cerqueira, Gabriel Centurion, Khalil Charif, Malu Saddi, Nino Cais, Rafael Carneiro, Sergio Allevato, Sofia Borges as well as by renowned artists who do not often show their work in Rio de Janeiro, such as Albano Afonso, Carlos Bevilacqua, Edgard de Souza, Ernesto Neto, Hildebrando de Castro, Iran do Espírito Santo, José Damasceno, Paulo Climachauska, Rosana Palazyan, Sérgio Sister and Victor Arruda.

To this wide-ranging cast may be added names from international contemporary art such as that of North American video artist Bill Lundberg.

Since its opening as Escritório de Arte in 1987, Fidalgo has been working with artists such as Amílcar de Castro, Artur Barrio, Carlos Vergara, Mira Schendel, and Tunga. Inaugurated in 2000, Artur Fidalgo gave a new form to the work he had already begun. Expanded in 2005, the growth of the physical space has been accompanied by the growth of its importance on the Brazilian and international art scenes alike.

This path has been built with exhibitions by Anna Bella Geiger, Artur Barrio, Antonio Dias, Eduardo Sued, Fernanda Gomes, Franklin Cassaro, Ivens Machado, Marcos Bonisson, Marcos Chaves, Marta Jourdan, Ricardo Basbaum, Rosângela Rennó, Vicente de Mello and Waltércio Caldas, among other important names in Brazilian contemporary art. A step-by-step path corresponds to a face-to-face mode of relationship. A personality of this nature, and its link with experimentalism, have provided exhibitions by artists like Cláudio Paiva and Umberto Costa Barros, whose work rarely appears in commercial galleries.

His personal style is reflected in the originality of his gallery's location: in the Cidade Copacabana shopping center, designed by Henrique Mindlin, one of the most important architects of the 1960s, with its great retro-futurist circular ramp and its past of memorable shows in the Arena, Tereza Rachel and Opinião theaters, the building is part of a cultural history which the gallery renews. Artur Fidalgo's motivation and that of the art he exhibits are one and the same: to go beyond.

Official website:
arturfidalgo.com.br



United States
SEED SPACE



Founded in 2010, Seed Space is a lab for site-specific installation, sculpture, video, sound and performance-based art in Nashville, Tennessee. We support our program in three specific ways. We bring in nationally recognized art critics to write our exhibition essays. We host regularly scheduled public talks. We facilitate meetings among artists, critics and curators. Through these means we aim to foster an exchange between a growing network of local and national artistic communities, which we believe is one of the best ways to support the careers of emerging artists.



Official website:
www.seedspace.org

BS1 / BACK TO SQUARE JUAN - PWU



Made up of artists and cultural workers who bring their own specific competencies in art production, education and research, curation, artistic direction, and art management unto the table, Back to Square 1 (BS1) is a broad attempt to make connections as opposed to the further defining of territorialities in the artworld. It occasions a recurring confluence of both high-profile and comparatively modest art projects across the Philippines to celebrate creativity and the artists' capacity to do work that engages various publics. In a deliberate moving away from the clichéd image of the artist as alienated and alienating, BS1 hopes to find multiple entry points into various sites of existing as well as emergent art practice to facilitate exchanges and the sharpening of thinking and doing in these spaces. Projects include visual art exhibitions, multimedia—live performance, film, music, installation, and new media collaborative initiatives, and public workshops and fora, among other activities, which underline the idea that individuals, how ever different and independent, make up a social whole. This year, BS1 activities will run from February to October 2013 at venues such as Lopez Museum, the Metropolitan Museum of Manila, UP Los Baños Sining Makiling Gallery, and the Philippine Women's University, as well as in artist-run spaces such as 98B Escolta and selected galleries and pocket spaces not traditionally identified with the circulation of art. BS1 programs are intended to run every four years in partner venues.

The Philippine Women's University (PWU) has remained a steadfast institution. Turning almost a hundred years old, it has withstood the test of time from its early beginnings in 1919, being able to adapt to growing demands in the education system. What started out as Asia's first university for women founded by Asians, has now grown into a co-educational university. It is also non-sectarian and multicultural. PWU's holistic approach aims to cultivate leaders for national development and global competency. Nurturing young minds, PWU's core values are fostered through a curriculum focused on academic excellence, character formation, respect for cultures, family solidarity, professionalism and a service to the community.

Official website:
backtosquarejuan.com





Magma is acting in two directions. On the one hand, it is boiling, forming under the surface, on the other hand, it comes to the surface from time to time, erupting. Niklas Luhman's description of autopoietic may be considered as valid as the (self)-definition of being a collective action. Magma is autopoietic in the sense that it perpetually sustains, resuscitates itself, without considering any kind of formal or thematic restriction. Paradoxically, however, it cannot be perceived as a circular gesture, originating from and returning to itself. It is rather a collective manifestation of a self-functioning unit. In the following we offer a presentation of consecutive eruptions, which trace the movement of Magma, led by Ágnes Evelin Kispál, Barnabás Vetró and Attila Kispál.

Official website:
www.magma.maybe.ro/about.php

Bulgaria

THE RED HOUSE



The Red House
Centre for Culture and Debate
Цервената Къща
Център за Култура и Дебат



The Red House Centre for Culture and Debate organises and presents socio-political, artistic, cultural as well as socially engaged and educational programmes. The organisation stimulates the development of independent sector of the contemporary art in Bulgaria, provides training in less known fields and methods in the arts, culture, social activities and practices in Bulgaria, contributes pluralism in the aesthetical and organisational forms in arts and culture in Bulgaria, develops group culture and processes, through presentation of various social topics creates environment for adequate publicity, develops critical thinking and public speaking, stimulates the development of various communities and the dialogue between them, stimulates politically-social debate.

Official website:
www.redhouse-sofia.org



Mexico

REGIONAL MUSEUM OF HISTORY OF COLIMA



Consejo Nacional
para la Cultura
y las Artes



Instituto Nacional de
Antropología
e Historia



thePartners

The Regional Museum of History of Colima is located in the city center, in an old nineteenth century colonial mansion located in the Portal Morelos and Reforma street.

It is part of the architectural heritage of the city and is one of the museums frequented by many tourists throughout the year.

In his 14 rooms (6 archeology, 8 history) provides an overview of regional history from pre-hispanic times to the post-revolutionary times.

One of the most interesting examples is the full-scale reproduction of a tumba de tiro that exemplifies the pre-hispanic burial system practiced in the region.

The University Cinema, located on the top floor of the Regional Museum of History of Colima, is one of the areas designated in this building to the delight of the cinephile community, while growing the state's cultural offer.

The place even with her young age of four years, has hosted major events such as the International Film Festival Latinoamericano Ternium and the International Week of the Brain.

The room seats 103 spectators who are comfortably seated in armchairs, stereo sound, 6,000 lumens projector and air conditioning, surround the user in the perfect theater environment.

Official website:

sic.conaculta.gob.mx/ficha.php?table=museo&table_id=962

Italy

MURATCENTOVENTIDUE

MURATCENTOVENTIDUE

a r t e c o n t e m p o r a n e a

Muratcentoventidue is a cultural association created in 2007 in Bari thanks to the initiative of Emanuele Gonnella, Angela Gonnella and Lello Gelao with the aim of promoting the artistic research and spreading the knowledge of contemporary art. Particularly it would offer a broader space to young artists and to experimentation, with the purpose of supporting the growth of a young artistic reality by exhibitions aiming at experimenting the potential of new artistic ways in the art languages. It would also promote artistic experiences by using new techniques and materials such as videos, video installations, digital photography, computer art, sound art.



Official website:
www.muratcentoventidue.com

100X100=900 Project



Italy

ACADEMY OF CARRARA OF FINE ARTS



Accademia Carrara
di Belle Arti

thePartners

Born in 1796 by the will of Count Giacomo Carrara, the Academy of Carrara of Fine Arts in Bergamo is among the most ancient academies in Italy. The Institution of high education in art, managed by the City of Bergamo and legally recognized since 1988, is part of the Alta Formazione Artistica, Musicale e Coreutica (AFAM) pertaining to the Ministry of Education, University and Research. From 2002 it is in association with the University of Bergamo, implementing with the university an exchange of courses and credits. The connection of the school with the Pinacoteca dell'Accademia Carrara - with which they shares the eighteenth-century origin - and with the GAMeC - Gallery of modern and contemporary art - gives life to Bergamo to a national center of artistic culture.

Since the academic year 2008-2009, the Academy adapting to the new ministerial regulations of course of study, has activated two, three-year courses for the attainment of the academic diploma degrees in first level in Painting and New Technologies for art.

Official website:
www.accademiabellearti.bg.it

Bulgaria

NEW BULGARIAN UNIVERSITY



New Bulgarian University was established on September 18, 1991 by decision of the Grand National Assembly. On July 5, 2001 NBU received institutional accreditation from the National Agency for Assessment and Accreditation for a maximum 5-year period, and in December 2006 received institutional accreditation for a maximum period. Since 2004, the NBU has been approved by The Open University in the UK, as an appropriate organisation to offer higher education programmes leading to Open University Validated Awards. The University in Bulgaria introduces first credit system, the teaching of professional degrees, bachelor's and master's degree, distance and continuing education. Personalities of world renown are honorary professors and honorary doctors of the NBU, including - Richard Rorty, Vera Mutafchieva, Julia Kristeva, Jean-Pierre Vernant, Milcho Leviev, Robert Young, Raina Kabaivanska, Lord Ralf Dahrendorf, Terry Eagleton and others.

Official website:
e-edu.nbu.bg/?lang=en



Canada

CENTRE3 FOR PRINT AND MEDIA ARTS

centre[3]

for print and media arts



Centre3 for Print and Media Arts is an artist-run centre that is dedicated to promoting print and media arts in contemporary artistic discourse for practicing artists and the community at large. As a production, exhibition, education centre and animator of community arts, Centre3 supports both traditional and experimental print media and media art practices. The centre encourages research and innovation and provides forums for discussion and examination of critical and theoretical issues. Centre3 supports artists in the development of their professional endeavours and acts as a resource centre for the visual and media arts community. Centre3 strives for artistic professionalism and inclusiveness in all of its programming and contributes to the local, regional and national discourse of contemporary print and media arts through our exhibition schedule, educational programming and community arts.

Official website:
centre3.com

100X100=900 Project



Ukraine

VIZII INTERNATIONAL FESTIVAL OF VISUAL CULTURE



VIZII 2013 (Visions 2013) aims to create a platform for dialogue between the viewer and the artist. The festival brings together traditional, contemporary, and experimental art, providing the audience with an opportunity to enrich their aesthetic experience and to become directly involved in cultural transformations in society.

It is a nonprofit cultural initiative of PhotoCULT Centre and the result of a close collaboration between several cultural and art institutions.

The Festival program includes photo exhibitions, video installations, screenings of media projects, video art and films.

Discussions, book fair, lectures, workshops, portfolio-review are an important educational part of "Visions 2013".

Meetings with the authors, art historians, cultural studies theorists and other specialists in humanities will introduce the most up-to-date results of visual culture and memory research.

The theme of "VISIONS 2013" is "Visual Archive".

The projects presented at the Festival deal with the searching for visual traces of the past and their value for the future generations. It is an attempt of personal and collective memory archiving.

The Festival will show about forty international art projects!



Official website:
photocult.com.ua



Hungary

HOLDUDVAR GALLERY



**HOLDUDVAR
GALÉRIA**

thePartners

Our Holdudvar Gallery presents you with the works of young and more well-known popular contemporary artists as well. For the art management of the Holdudvar Gallery is very important to create an open cultural workshop because the building of the old Casino - which was built in the 19th Century and has changed its names several times - has been always a community space. The management is convinced that such aThe great building with its community functions has to take in the contemporary art. Holdudvar Gallery has been cooperating with innovative galleries, artists, curators on high niveau, and organized a plenty of exhibitions, competitions so we have become an interesting space of arts. The Holdudvar Gallery awaits its visitors with the newest and most up-to-date works of the fine arts.

Holdudvar Gallery devotes the season of 2013 to the new visual-media art and aims to present artworks of young Hungarian fine artists, video artists and filmmakers month by month.

Holdudvar - restaurant.bar.garden.gallery.open-air cinema

Budapest, Margaret Island, 5 minutes walk from the Margaret Bridge, in the building of the old Casino

Official website:
www.holdudvar.net

United States

WEBSTER UNIVERSITY FILM SERIES



The Webster University Film Series, St. Louis' cinematic alternative since 1979, is a nationally known and recognized year-round film exhibition program. The Midwest's premiere hosting venue for American and foreign features, documentaries, classic and experimental cinema, and national and international artist presenting their work, the Film Series represents a genuine cinematic alternative in the St. Louis community. Additionally, the Webster University Film Series has become the location for many national tours of international cinema, often acting as the only such venue in Missouri. The Series is host to speakers and visiting artists who address the pertinent issues in films presented. In an effort to further integrate film with education, the Film Series provides workshops with artists and experts.

thePartners

Official website:
www2.webster.edu/filmseries



United States

DIGITAL ARTS ENTERTAINMENT LABORATORY



The Digital Arts Entertainment Laboratory (DAEL) is an experimental entertainment research and production facility located on the campus of Georgia State University in Atlanta, Georgia. Through industry and university partnerships, DAEL facilitates the creation and testing of digital media content. DAEL fosters emerging media arts, trains graduate students and engages in user-centered media research.

Developed by DAEL, the Window Project is a curated outdoor, new media installation space that allows artists to project multi-channel video work to the public in downtown Atlanta. The screening room and the Window Project is located at One Park Place South, Atlanta GA 30303.



thePartners

Official website:
www.daelab.com



100X100=900 Project

Italy

ITACI ART&CULT



The association ITACI Art&Cult operates in cultural mediation between Italy and China in the fields of culture and arts. Founded in 2012 by Frine Beba Favalaro and Valeria Noli, ITACI Art&Cult promotes cultural mediation, communication and supports education activities within events and/or for public and private bodies operating in Italy or China, under a joint perspective between the two countries.

Amongst its main activities, ITACI Art&Cult contributed to the documentaries "Musica dell'Altro Mondo", scheduled in 2012-2013 on Babel Tv (SKY). In cooperation with C.A.R.M.A., ITACI Art&Cult directs InsideOut 2013, an artistic and cultural platform which focuses on Italian and Chinese videoart and on Nüshu, with events in Rome and Beijing.

ITACI Art&Cult collaborate with 100x100=900 Project for relationship with chinese artists.

Official website:
zhong-it.net

Itaci Art & Cult has collaborate with 100x100=900 Project for relationships with china artist.

100X100=900 Project





THE ARTISTS, THE VIDEOS

theArtists

Alysse Stepanian (Alysse Stepanian) [F] [Iran] - THE MAGICIAN KING & THE APPRENTICE [1900] - [3', 34"]
Evelin Stermitz [F] [Austria] - VOTES FOR WOMEN [1901] - [3', 6"]
Marius Leneweit + Rocio Rodriguez (Gruppefisch) [G] [Germany] - CONSTRUCTIONS [1902] - [4', 0"]
Emily Alden Foster [F] [United States] - IN 1903 WE [1903] - [2', 7"]
Danilo Stojic [M] [Serbia and Montenegro] - TEDDY BEAR CROWNING [1904] - [2', 37"]
Marcia Beatriz Granero [F] [Brazil] - VON SUTTNER SALAD [1905] - [4', 40"]
Hervé Penhoat [M] [France] - TRACE [1906] - [1', 58"]
Silvia De Gennaro [F] [Italy] - JOIE DE VIVRE [1907] - [4', 1"]
Ries Straver [M] [Netherlands] - THE ETHERIC CALL OF THE WILD [1908] - [2', 8"]
Alessandro Amaducci [M] [Italy] - FUTUR-ISM [1909] - [2', 32"]
Carl Knickerbocker [M] [United States] - 1910 [1910] - [1', 48"]
Mauricio Sanhueza [M] [Peru] - PERSISTENCE OF TIME [1911] - [3', 21"]
David Cheung [M] [China] - ROCKY RAILWAY HIGH (PROC) [1912] - [4', 9"]
Arthur Tuoto [M] [Brazil] - A MUDDY ROMANCE (REVISITED) [1913] - [5', 0"]
Nara Denning [F] [United States] - DIVISION WWI [1914] - [3', 4"]
Paolo Bandinu [M] [Italy] - 1915 APRIL 8 [1915] - [1', 40"]
Ulf Kristiansen [M] [Norway] - 1916 [1916] - [3', 38"]
Piero Chiariello [M] [Italy] - THE WONDER OF SUN [1917] - [4', 20"]
Ferrie Maaswinkel (ferrie = differentieel) [M] [Netherlands] - 1918VAPTU - VIDEO ART PROJECT THE UNIMAGINABLE [1918] - [4', 55"]
Barbara Agreste [F] [Italy] - PICTURES BOOK [1919] - [5', 0"]
Agustin Sanchez [M] [Mexico] - THE GOLEM [1920] - [3', 14"]
Liang Zhao [M] [China] - 1921 [1921] - [5', 17"]
Elisabetta Di Sopra [F] [Italy] - REMIX [1922] - [2', 6"]
Venugopal V.G. [M] [India] - INTUITIVE VOICES [1923] - [1', 57"]
Maria Korporal [F] [Netherlands] - THE GOD IS DEAD, LONG LIVE ... [1924] - [5', 6"]
Dennis H. Miller [M] [United States] - 1925 [1925] - [2', 31"]
Mario Raoli [M] [Italy] - THE BEGINNING OF A SWINDLE [1926] - [3', 53"]
Antonello Novellino [M] [Italy] - 1927 [1927] - [1', 2"]
Adrian Michael Westbrook (Ouestbrouq) [M] [United States] - ½ SOLD [1928] - [3', 21"]
Didier Feldmann (VIDEOPAPER) [M] [France] - WALL STREET CRASH [1929] - [1', 20"]
Pasquale Napolitano (soundbarrier) [M] [Italy] - DAS KLEINE WELTEN [1930] - [3', 12"]
Khaled Hafez [M] [Egypt] - (ONCE UPON A TIME IN) 1931 [1931] - [4', 26"]
Maarit Murka (Murka) [F] [Estonia] - SURFACE [1932] - [2', 17"]
Roelof Broekman (Evo Preisner) [M] [Netherlands] - 1933 [1933] - [2', 44"]
Loredana Raciti [F] [Sudan] - DÉJÀ VU [1934] - [5', 10"]
Robert Ladislav Derr [M] [United States] - ATTEMPT AT A MISTAKE [1935] - [5', 13"]
Ora Kolmanovsky [F] [Russian Federation] - I WAS BORN IN 1936 [1936] - [2', 37"]
Cleantho Viana [M] [Brazil] - DEGENERATE ART [1937] - [1', 3"]

THE ARTISTS, THE VIDEOS

theArtists

Iñigo Orduña + Claudio Molinari Dassatti [M] [Argentina] - TOTAL LOGIC [1938] - [3', 20"]
Marina Fomenko [F] [Russian Federation] - LOOKING FOR A FATAL DYSTOPIA [1939] - [4', 52"]
Lino Strangis [M] [Italy] - WAKE UP FROM THE DRIFT [1940] - [4', 55"]
Juanma Carrillo [M] [Spain] - NINETTEN FORTY ONE [1941] - [5', 22"]
Debra Fear [F] [United Kingdom] - WE MADE IT [1942] - [3', 15"]
Tal Lotan [F] [Israel] - SZCZAKOWA [1943] - [2', 0"]
Alejandro Ramírez (Alejandro Ramirez) [M] [Spain] - PERIPHERAL HISTORY [1944] - [2', 15"]
Eli Souaiby [M] [Lebanon] - DE-CONSTRUCTION [1945] - [3', 52"]
Manuel Diaz (Manuel Díaz) [M] [Mexico] - THE COMMUNION [1946] - [2', 59"]
Gennaro Cicalese [M] [Italy] - ON DA LINE [1947] - [1', 22"]
Ann Steuernagel [F] [United States] - WHERE ARE WE GOING [1948] - [4', 22"]
Henry Gwiazda [M] [United States] - NOTHING HAPPENS...TWICE [1949] - [3', 42"]
Caroline Koebel [F] [United States] - FLYING SAUCER DRONE [1950] - [4', 24"]
Christin Bolewsky [F] [Germany] - SEVENTEEN-POINT PLAN [1951] - [3', 0"]
Chiara Mazzocchi [F] [Italy] - 1952 [1952] - [4', 12"]
Cláudia Melo [F] [Portugal] - LOST IDENTITY [1953] - [4', 94"]
Roßbacher Gerald + Weingärtner Michael [M] [Austria] - 11TH OF APRIL - THE DAY NOTHING HAPPENED [1954] - [1', 7"]
Joe Hambleton [M] [Canada] - RECUR RING [1955] - [4', 57"]
Alessandro De Vita [M] [Italy] - CRY-STAL [1956] - [5', 20"]
Emilio Rizzo [M] [Switzerland] - TALES [1957] - [3', 47"]
Thorsten Fleisch [M] [Germany] - X-RAYED CAMERA [1958] - [4', 45"]
Arnaud Brihay [M] [Belgium] - IT WASN'T A DREAM [1959] - [2', 50"]
Wong Pak Yin [M] [Hong Kong] - UNREST AT REST [1960] - [5', 0"]
Tania Antoshina + Artur Muradyan [F] [Russian Federation] - THIS DAY [1961] - [4', 59"]
Fernando G. Tamajon (Malaventura) [M] [Spain] - SWAN SONG OR HOW A CUT-UP CAN LEAK THE FUTURE [1962] - [2', 19"]
Andreas Mares [M] [Austria] - DREAM [1963] - [5', 17"]
Erika Matsunami [F] [Japan] - EXISTENCE OF RISK [1964] - [3', 35"]
Francesca Fini [F] [Italy] - WHITE NOISE [1965] - [5', 10"]
Zlatko Cosic [M] [Bosnia and Herzegovina] - NOT YOUR USUAL TV DINNER [1966] - [5', 1"]
Ezra Wube [M] [Ethiopia] - TIZITA [1967] - [4', 57"]
Hernan Apablaza [M] [Chile] - MATENO [1968] - [3', 19"]
Marcus Shahar [M] [Israel] - THE KITCHEN CABINET [1969] - [5', 9"]
Loredana Antonelli [F] [Italy] - THE RED BRIGADE GENERATION [1970] - [4', 58"]
Margit Nobis [F] [Austria] - 2013 [1971] - [2', 40"]
Recep Akar [M] [Turkey] - MISDEED [1972] - [5', 12"]
Alexandra Mitlyanskaya [F] [Russian Federation] - YEAR 1973 [1973] - [4', 44"]
Paola Luciani [F] [Italy] - XA [1974] - [3', 20"]
Gérard Cairaschi [M] [France] - M.O.V.I.E. [1975] - [5', 0"]

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Noriko Okaku [F] [Japan] - THE GREAT INTRUDER OF MEMORY [1976] - [1', 18"]
Salvatore Insana [M] [Italy] - WHITE RIOT [1977] - [2', 53"]
Khalil Charif [M] [Brazil] - THE END [1978] - [3', 47"]
Boldizsar Csernak (Boldizsar) [M] [Hungary] - AZA KILLER [1979] - [5', 12"]
Resmi Al Kafaji [M] [Iraq] - 2 AGOSTO [1980] - [4', 51"]
Eleonora Manca [F] [Italy] - 1981 SKIN [1981] - [1', 34"]
Azahara Cerezo [F] [Spain] - THE LAST BATTLE [1982] - [2', 14"]
Kevork Mourad [M] [Syrian Arab Republic] - 1983 [1983] - [5', 0"]
Eden Orion [M] [Israel] - UNTITLED [1984] - [2', 19"]
Vladimir Todorovic [M] [Serbia and Montenegro] - 1985 [1985] - [3', 46"]
Agata Chiusano [F] [Italy] - RED FOREST [1986] - [4', 51"]
Matias Montarcé [M] [Spain] - THE FLIGHT OF THE CESSNA [1987] - [5', 0"]
Igor Imhoff (iliani0) [M] [Italy] - PORPHYRA TENERA [1988] - [5', 10"]
Laurel Beckman [F] [United States] - FROM RED TO RAINBOW [1989] - [3', 12"]
Rona Rangsch [F] [Germany] - NEUNZEHNHUNDERTNEUNZIG [1990] - [4', 53"]
Francesca Leoni [F] [Italy] - (NINETEEN)91 [1991] - [3', 44"]
Nida Fatima Khan [F] [Pakistan] - A FANTASTIC YEAR [1992] - [1', 13"]
Colette Copeland [F] [United States] - BOBBITMANIA [1993] - [4', 42"]
Philip Sanderson [M] [United Kingdom] - INSOLUBLE [1994] - [3', 12"]
Emeka Ogboh (Emeka) [M] [Nigeria] - 0730HRS [1995] - [2', 34"]
Ishii Jun'ichiro [M] [Japan] - C [1996] - [3', 0"]
Giang Nguyen Hoang [M] [Vietnam] - TILT [1997] - [1', 26"]
Nisrine Boukhari [F] [Syrian Arab Republic] - 1998---- [1998] - [4', 8"]
Russell J. Chartier + Paul J Botelho [M] [United States] - DECONSTRUCT-ED [1999] - [4', 17"]





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