

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

From the data base of the online video programming platform ArtFem.TV, a monthly selection of videos and films is screened at the cinema Udarnik in Maribor, Slovenia. The selection of works is chosen each month on an issue of contexts in the feminist field by Evelin Stermitz.

During the year 2011 also FemLink is invited to screen their International Video Collages within the Cinéma Féministe screening program.

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

Program for December 2012

Screening Date

Thursday, December 27, 2012, 8 PM

Video Art from Norway **Curated by Margarida Paiva**

The Foreignness of Her, by Iselin Linstad Hauge **2011, 4'**

The Foreignness of Her consists of text and moving images, that show a waterbuck calf trapped inside a structure of high concrete walls. The calf shifts between standing completely still to walking back and forth, as if trying to find a way out, while the camera follows her every move closely. The walls are all too high, and there seems to be no exit. She gets increasingly restless while examining their height. The Foreignness of Her speaks of human self-knowledge and our relation to living beings, other than ourselves. It is about the potential understanding of something familiar that lies within the emotional closeness with the animal.

Lost in the Woods, by Ingeborg Stana **2011, 4'**

In Ingeborg Stana's film Lost in the Woods the perspective is strange, at an angle, upside down. We see the treetops, the horizon lines and the lake as we have never seen them before, and in this way Stana makes us see them afresh.

City Heart, by Kristina Kvalvik **2011, 5'30''**

The urban space is the scenery for a woman's journey in the film City Heart. The woman in the night and the city in the dark draw an eerie atmosphere. Through an unresolved story the film examines how we are seen in the public space by asking questions about who are looking at whom.

Help by Teresa Puig **2008, 2'40''**

In Ciudad Juárez (Mexico), at least one woman disappear every week. Her body will appear in the dessert surrounding the city after a while, with clear proof of having been brutally tortured, raped and mutilated, or perhaps only a cadaver or a few bits of bone will appear, the only witnesses to vicious and cruel murder.

Darkness at Noon, by Mariken Kramer

2010, 2'23"

The title of film is borrowed from Arthur Koestler's book from 1940 of the same name, which depicts the madness behind the Stalinist purges and Moscow show trials. In his book Koestler shows how Rubashov, the main character, becomes a victim within the ruthless logic of the same system in which he once acted as a perpetrator. This paradox as well as the inherent contradiction of the title (darkness at noon) serves as a starting point for this work. The film is a visual reflection of the potential for evil that lurks within us all, and my fear of who I, as a "moral" subject, can allow myself to become. "Darkness that Noon" is a personal, mental and emotional journey, a Captain Marlow's quest up the river. The film is a collage of Super8 film, dv and stills.

Motholic Mobble part 1, by Kaia Hugin**2008, 3'40"**

On the top floor of a dark apartment building, a woman stares into the wall. There is a sound of dripping water. Suddenly her head falls onto the table, the chair gets ripped away and she falls to the floor. Her body glides backwards, down the stairs, out of the door, it doesn't stop until it reaches the ocean..

House of Stairs, by Margarida Paiva**2004; 2'35"**

A woman is trapped in a house of endless stairs, and as she tries for an escape she repeatedly finds herself back at the same place.

Who lives in my head?, by Margarida Paiva**2009; 4'**

Who lives in my head? is an experimental video which, with the use of repetition, explores the compulsions of madness and the sense of fear. Vaguely inspired in the fictional character of the madwoman in the attic, the video looks into the role of the rebellious and insane woman in certain film representations.

Nightfall, by Margarida Paiva**2006; 5'**

Nightfall is a fragmentary montage of night shots recalling feelings of loneliness and melancholy. Its photographic quality and the flowing rhythm of images turns narrative into an enigmatic atmosphere and dreamy mental states.

Untitled Stories, by Margarida Paiva**2007; 11'30"**

A female narrator is telling about her fears and memories. As she expresses herself to an imaginary friend, mental images of enigmatic interiors of buildings, streets and landscapes flow through the story. The characters remain unknown, seen only in glimpses or heard only through fragmented sounds. The video explores mental and emotional disorders by reflecting on questions such as the need to change the present but remaining in the past and the difficulty of expressing one's feelings.

Every story is imperfect, by Margarida Paiva**2012; 9'10"**

Every Story Is Imperfect is an interrupted narrative which deals with the fictionalization of news reports and fragmented stories. The film starts as a common story, we hear news on the radio about a missing woman, but soon there are breaks, interruptions, unfinished actions, an unraveling of places and voices. The characters remain emotionally distant and unavailable, wondering around in trains or empty rooms, absentminded. The stories touch on themes such as loss, murder, abuse and rape. Between the fictional and the documentary, the film approaches the inability to communicate when confronted with random acts of violence.
