

Über die Haut / SKIN

Video Screening

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Curated by Anita Hofer and Evelin Stermitz

Festival queerograd Festival 2014

October 30 – November 1, 2014

Volxhaus Graz, Lagergasse 98a, 8020 Graz, Austria

http://kig.mur.at/queerograd_2014/

TOUCH ME REACH ME by Lili White

THE ART OF AGING by Evelin Stermitz

MULTIPLICITY by Marina Nunez

ENDOMETRIOSE by Judith Lava

LIKE ME by Liana Zanfrisco

TOUCH (SEE ME, FEEL ME, TOUCH ME, HEAL ME) by Elizabeth Ross

R1 REITERATION TO RESISTANCE by Amanda Egbe

POST PORN JOUISSANCE by Dozza & Lehmann

ECSTASY POEM by Kika Nicolela

NAKED SOUL by Nikola Jeremic and Iskra Bela

UNTITLED (MONSTERS, CARMEN) by Marina Nunez

BROKEN H-H-HEA... EGG by Zvonka Simcic

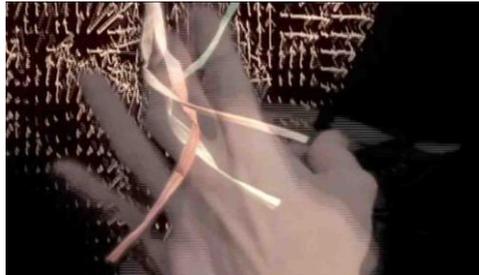
SILENCE by Evelin Stermitz

MIRROR, MIRROR ... by Eva Olsson

CONNECTION by Marina Nunez

INSIDE by Simone Stoll

english



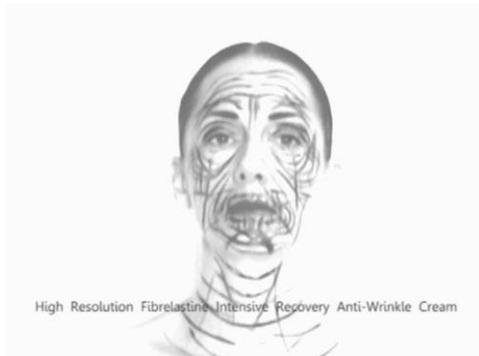
Touch Me Reach Me

Lili White

2014

1 Min. 41 Sec.

TOUCH ME REACH ME was a response to the sense of touch. Touching is the process of recognizing objects using exploratory procedures, such as moving the fingers over an object. The ribbon here is just decoration; the hand toying with it senses electromagnetism in its surrounding environs. This invisible recognition is given an image of prickly needle--like shapes that mirror the hand's gestural action.



The Art of Aging

Evelin Stermitz

Video Performance

2011

3 Min. 29 Sec.

Performance, Sound, Video by Evelin Stermitz.

This video work reveals the irrational use of anti-aging products in times of a youth-obsessed culture and its ageism. Even the sophisticated naming of cosmetic products are obscure and describe promises far from any reality. The world anti-aging products market stands enthused by the growing need for appearance-enhancing and age-defying skin cosmetics among the aging population according to a report by Global Industry Analysts. In addition to changes in lifestyles effected by modern consumers to increase their chances of longevity, changing practices in personal grooming is resulting in more time and money being spent on external grooming to minimize visible effects of aging.

Despite great demand, many such products and treatments have not been proven to give lasting or major positive effects. Researchers found out that the top-rated products smoothed out some fine lines and wrinkles by less than 10 percent over 12 weeks, which is barely visible to the human eye.



Multiplicity
Marina Nunez
2006
1 Min. 40 Sec.

Cloned iris that progressively occupy these eyes speak of a multiple identity, formed by different aspects or roles juxtaposed, and also reveal other possible look, unorthodox.



Endometriose
Judith Lava
2008/2010
5 Min. 5 Sec.
Konzept, Kamera, Schnitt © Judith Lava
Operationsaufnahmen: Dr. Rauter & Prim. Dr. Keckstein, LKH Villach
Unterwasseraufnahmen: Manfred Brückler & Michalis Tsirponouris
Gynäkologe: Dr. José Luis Baumann
Musikauschnitte aus "bang bang" by Nancy Sinatra

The video attempts to explore the autoimmune disease endometriosis, that monthly causes severe pain to many women. The camera moves from the gynecologist chair up into the body of a woman, emphasizes about the pain and traces small victories over the disease.

The origin of endometriosis is still unclear and treatments can only fight the symptoms.

This fact and the aspect that it is an autoimmune disease, lets the artist look deeper into the self-destruction of women's wombs.



Like Me
Liana Zanfrisco
2009
1 Min. 28 Sec.
Sound: Videodrome

Recourse to cosmetic surgery to erase any signs of the passage of time on the face is a very common use. Like me, highlights this practice.



Touch (See Me, Feel Me, Touch Me, Heal Me)
Elizabeth Ross
2014
2 Min. 30 Sec.
Author: Elizabeth Ross (MX/SP)
Music: Kaneng Lolang

Nightmare, anxiety, longing, rage, violence.
I want to touch it, then I better not.
Destruction makes me furious.



r1 Reiteration to Resistance

Amanda Egbe

2006

9 Min. 45 Sec.

Camera: Amanda Egbe, Rastko Novakovic, Adela Santana

Performers: Sadia Ahmed, Maureen Egbe, James Prices, Dawn Skerritt, Emmanuel Tella

Additional Voice: Sara Baile

Music: Logonaut

Texts: Medea, Euripides / The Blacks: A Clown Show, Jean Genet / The Dutchman, LeRoi Jones / The Constant State of Desire, Karen Finley / Une Tempete, Aime Cesaire

r1 Reiteration to Resistance uses performance as a strategy for pushing the limits of using the camera to document how we iterate our own histories of racism, sexism and homophobia.



post porn jouissance

Dozza & Lehmann

2009

11 Min. 9 Sec.

At first glance the video post porn jouissance is reminiscent of a porn video, but breaks with an often inherent normalization and disciplinization of bodies and pleasurement. Rather than to repeat gender differences and normative desire once more, it intends to be understood as an intervention in the environment of heteronormative sexual representation.

We observe the sensual play of a human with a gurgling, slime-forming animal body, which changes in the perception of the from an object of desire to the imaginary extension of the human body. In the resulting hybrid body gender differences seem dissolved – the multiple sexual organs facilitate the extension of sexual desires and enable to penetrate as well as to be penetrated. Therefore, it is a "queer" task in every sense – neither a sexual nor a gender identity of the sexual subject is tangible. The subject of satisfaction appears as ambivalent as sexuality itself – but, in this case, is it masturbation or satisfaction of others? And to what extent do these two coincide with each other?

The work's title refers partly to the queer "post-porn" movement and the feminist philosophy of Julia Kristeva. The term "post-porn" was established by the sex worker and performance artist Annie Sprinkle, afterwards acquired by queer theorists to theorize representations of sexuality, beyond the scope of commercial heteronormative representation regime.

In her analysis about disgust, Julia Kristeva argues that the greatest benefit, the largest "jouissance", would be accomplished, if the body boundaries would dissolve and body fluids were exchanged seamlessly. At this moment everything that is usually judged with disgust, could be integrated. The desire, which is created by the combination of bodies and the exchange of usually disgust-occupied body fluids and excretions is presented in this work in a post-pornographic manner.



Ecstasy Poem
Kika Nicolela
2006
2 Min. 46 Sec.

Side by side, two faces of the same woman looking at the camera are in an extreme slow motion. All nuances of her expressions can be perceived. In one portrait, she's young, at the peak of her beauty. On the other one, she's about 60 years old. The woman is the actress Liv Ullman, acting in two different films by Ingmar Bergman.



Naked Soul
Nikola Jeremic and Iskra Bela
2008
1 Min. 38 Sec.

Music and editing: Nikola Jeremic
Movement and performance: Branka Zgonjanin (aka Iskra Bela)



Untitled (monsters, Carmen)
Marina Nunez
2005
1 Min. 17 Sec.

Everyday grimaces are fixed in a face, metaphorically representing an identity in process, built into every social practice, in every daily interaction.



Broken H-H-HEA... Egg

Zvonka Simcic

2000

1 Min. 13 Sec.

This is a short video about a woman whose tender erotic play with a yolk metaphorically symbolizes the creation of the universe. The womb of the universe is a female womb; therefore the universal body is a female body. The work is about powerful techniques of disciplining the body, depicting, in front of our eyes, the methodology of pure pleasure and social restrictions. In the work with the egg, scrolling down the skin, being presented here as the ultimate projection canvas, Simčič inserts doubts into the subversive force of the politics of performance that »plays« within pre-fixed gender roles.



Silence

Evelin Stermitz

Experimental Performative Video

2009

1 Min.

Sound by Elise Kermani, Ear Music, 2001.

Performance and Video by Evelin Stermitz.

Textual structures on body fragments as inscriptions on the female body of metaphorical injuries by rape violence are merging into an image of speechless suppression by male supremacy. Rape remains as a silent terror and global transgression, as a silent field of unspoken reality, because the afflicted women are broken.



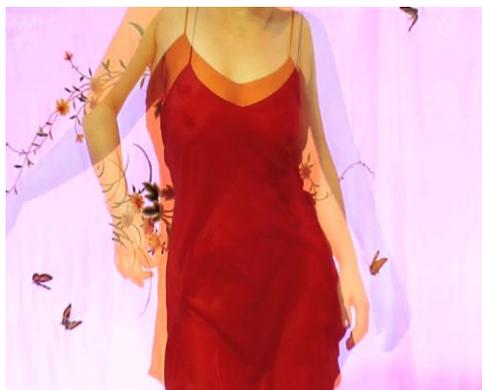
Eva Olsson
2006
2 Min. 11 Sec.

Through impossible ideals we are constantly kept occupied,
as apathetic standardized dummies.



Connection
Marina Nunez
2006
1 Min. 45 Sec.

Some amoeboid shapes approach a female face, which eventually incorporate them, making them part of herself;
the boundaries between subject and world are diluted, the subject is empathetic with otherness.



Inside

Simone Stoll

2010

5 Min. 22 Sec.

Production: Advance Pictures

Performance: Simone Stoll

Sound, editor: Simone Stoll

A poetic divergence of body and mind.

The camera is focused on the body of a woman in a red, silky dress; the video is multi-layered, doubling her tentative moves. Her head is out of frame; it is with her body that she demonstrates uneasiness, nervousness. At first, her doubled movement appears to be out of synch; the image splits into two only to melt into each other again, as if the body inhabited too many minds. The dress is skin, her story, her self she cannot escape from. The sound creation enhances the tension expressed by the winding, the pulling and twitching of her body. Water is a refreshing but foremost a cleansing element. One might want to wash off memories, bad experiences to free the subconscious mind. The sudden moment of silence interrupts the frenzy, holding ones breath allows to become aware of the moment and the self.

'Inside' evinces the attempt to heal after a distressing life experience and to become One again.

Artists' Biographies

Amanda Egbe is an artist, film-maker and researcher, her work often uses archive materials and fuses documentary and fiction to create experimental moving image works for single screen, online and installation. Her work is concerned with the ethical interconnection of film-maker, material and viewer in our mediation of experience in the world, confronted by social, cultural, political and aesthetic dimensions. Her research interests are concerned with the history of the moving image, archives, issues of representation, the technology of the media, art, science and technology collaborations, and the potential of the moving image outside of the realm of arts and entertainment.

www.amandaegbe.co.uk/index.html

Dozza & Lehmann

Margarit Lehmann is an artist who works with paintings, photography and video. She has participated in various international exhibitions.

From 1985 to 2012 she worked and lived in Barcelona. Since 2012 in Basel.

www.margaritlehmann.eu

Dozza is gender theorist and always involved in art and cultural-political initiatives and institutions. In collaboration "Dozza & Lehmann" her special interest is to handle academic ideas of gender studies using various media (photography, video, installations).

ACTIVITIES IN ARTS AND CULTURE (SELECTION)

Dozza & Lehmann (since 2008): series of video and photographic works on "the abject", (exhibition e.g. at BAC!Festival 2009, CCCB, Barcelona; video screenings at 5th Pornofilmfestival 2010, Berlin; Querspur, internationales Videokunsthfestival 2010, Linz; Queere Filmtage, Traumschicht Kollektiv, 2012, Zürich)

Dozza: video 'little piggy' at 6th Pornofilmfestival 2011, Berlin; Pervfestival 2012, Sydney

Elizabeth Ross (México City) is an artist, art projects manager, socio-cultural agent, curator, and journalist with an international presence. She has pioneered sociocultural processes involving art, research, journalism and community development, persistently searching the intersection between art, environment, memory, feminism, politics and society, aiming to empower people. She founded and presently directs two non-profit organizations that link art and different communities, be this in México with 5célula or in Europe with 3Multiverse. Since 2003 she prefers to show and make art in the public realm.

She's a member of the SNCA, Art Creators National System.

www.elizabethrossmx.com 3multiverse.org / 5celula.org

Eva Olsson is a Swedish artist who works with contemporary art where moving image is my major way of expression. I'm reconstructing familiar situations to create new insights in short animations, by working with reflections on everyday life.

In 2000 I took my MFA degree at Norwich School of Art & Design in the UK.

www.evaolsson.net

Evelin Stermitz, M.A., M. phil., studied Media and New Media Art at the Academy of Fine Arts and Design, University of Ljubljana, Slovenia, and holds the degree in Philosophy from Media Studies. Her works in the field of media and new media art focus on post-structuralist feminist art practices. In 2008 she founded ArtFem.TV – Art and Feminism ITV (<http://www.artfem.tv>) and received a Special Mention for the project at the IX Festival Internacional de la Imagen, VI Muestra Monográfica de Media Art, University of Caldas, Manizales, Colombia, in 2010.

Her works have been exhibited and screened at various venues such as the MMoMA Moscow Museum of Modern Art, Russia / Vetlanda Museum, Sweden / Centro Nacional de las Artes, Mexico City / Museum of Modern Art, Buenos Aires, Argentina / PAN Palazzo delle Arti Napoli / CAM Casoria Contemporary Art Museum, Naples, Italy / Museum of Contemporary Art of Vojvodina, Novi Sad, Serbia / Fundació Joan Miró and CCCB Centre de Cultura Contemporània de Barcelona, Spain / Museum of Fine Arts, Florida State University, USA / MAC/VAL Musée d'Art Contemporain du Val-de-Marne, France / Chelsea Art Museum, New York, USA / International Museum of Women, San Francisco, USA.

www.evelinstermitz.net

Nikola Jeremic was born 1980 in Serbia. Since 2000 Jeremic is working as free audio/visual artist, musician, sound designer, sound engineer and programmer. He was working with many artist and musicians on the stage and in the studio. His works include electro-acoustic music, videos, theater and contemporary dance music, film music and sound design, and he is also programming audio applications and software.

Jeremic was working with Orchestre Philharmonique du Luxembourg, performance group Roadside Company, Teatar Mimart, and he is part of different music projects like Sonik Theater, Sarsaparilla, J Moon and many other collaborations. From 2006 to 2012 Jeremic was working in cooperation with Echoplex-Sounddesign studios based in Berlin, where he did multitude of project including film music, music and sound design for games, corporate sound design, and audio post-production projects. Currently living and working in Tübingen, Germany.

<http://njeremic.ecobytes.net/db/>

Branka Zgonjanin (a.k.a. Iskra Bela) is a choreographer, performer, teacher and poet. She was born in 1980 in Belgrade, currently based in Amsterdam. Branka is creating performances and pieces in the fields of performance art, physical theatre and contemporary dance. Branka's works deal with the (im)materiality of the body and different bodies one possess and proximity of the audience. In her current work she is working on "physicalization of image and pictorialization of movement". Some of her most recent works include: Stereo-politics (Pogon, Festival Platforma.hr, Zagreb, 2013), Body That Matter (AWA/OT301, performed on I Like To Watch Too at Juli dans, 2012, Amsterdam), One Double Body (Theater Frascati, 2011, Amsterdam) and Proven en Spelen (Edelsteen, Cinetol, Stads Kantine, 2011, Amsterdam). Branka holds a MA degree in choreography (Amsterdam Master of Choreography, 2011) and an MA in anthropology (Faculty of Philosophy, Belgrade University, 2005).

www.brankazgonjanin.com

Judith Lava, born in Klagenfurt, Austria, lives and works in Vienna and Zurich. Independent artist since 2000.

Diploma at the Academy of Fine Arts Vienna, master class sculpting with Michelangelo Pistoletto. Videoart-works at videocompany.ch, and currently at Pipilotti Rist. She works with video and installations, objects, modelling material and cartoon.

Various exhibitions in Germany and abroad, including Kro Art Gallery Vienna, ausstellungsraum.at, gallery Šikoronja, city culture center Chernivtsi - Ukraine, artfem.tv, femlink.org, Animateka Festival Ljubljana, Künstlerhaus Vienna, Gallery AREA53, K3 Short Film Festival, National Museum St. Pölten, MMKK Carinthia, Kärnten House of Artists, Cittadellarte Pistoletto Foundation and drafts Zurich.

judithlava.com

Kika Nicolela is a Brazilian artist, filmmaker and independent curator. Her works include single-channel videos, installations, performances, experimental documentaries and photography. She has participated of over 100 solo and group exhibitions in Argentina, Austria, Brazil, Bulgaria, Canada, Chile, China, Finland, France, Germany, Italy, Poland, Portugal, Slovenia, South Korea, Spain, Sweden, UK and US. The artist was the recipient of several prominent Brazilian grants and awards, including the 2012 Award to Visual Arts Project by São Paulo Arts Council in 2012 and 2006, 2011 FUNARTE Contemporary Art Award, , 2010 Exhibition Abroad Award by the Biennale Foundation and the Brazilian Ministry of Culture, 2007 Production Grant by the Recife Arts Week and the 2006 Exhibition Grant by the São Paulo Cultural Center. Her videos have been screened and awarded in festivals of more than 30 countries, such as: Kunst Film Biennale, Milan International Film Festival, Uppsala International Short Film Festival, Bilbao International Film Festival, Oberhausen International Short Film Festival, Japan Media Arts Festival, Videoformes New Media & Video Art Festival and International Electronic Art Festival Videobrasil. She has received artist-in-residences stipends at the Sumu AIR (Finland), Rondo Studio (Austria), Künstlerdorf Schöppingen Foundation (Germany), Gyeonggi Creation Center (South Korea), Casa das Caldeiras (Brazil), Objectifs (Singapore), Route Fabrik (Switzerland), LIFT Liaison of Independent Filmmakers of Toronto (Canada) and Residence en Lycee Agricole en Region Auvergne (France).

www.kikanicolela.com

Liana Zanfrisco lives and works in Rome, Italy.

EDUCATIONS

2001-2004 KUNSTHOCHSCHULE FÜR MEDIEN Postgraduiertes Studium, Media Art, Abschluss-Diplom, Cologne, D

2000-2001 ACCADEMIA DI BELLE ARTI, Painting, Abschluss-Diplom, Rome, I

www.eineartbuero.com

Lili White has been making films since the 1980's. Her films are "impressions" of what lies beneath the surface. She is founder and curator of ANOTHER EXPERIMENT BY WOMEN FILM FESTIVAL (AXW for short) that GIVES WOMEN'S WORK A REAL TIME & SPACE IN NYC!!

www.liliwhite.com

Marina Núñez represents in her works beings which are different, aberrant, monstrous, those who exist outside or against the canon. The anomalous bodies that populate her paintings, digital images or videos tell us about a metamorphic, hybrid, multiple identity. She recreates a destabilized and impure subjectivity for whom otherness is not something alien, but basically constituent of human being.

She has shown individually in spanish public centers and museums as Espacio Uno, Reina Sofía Museum (Madrid), La Gallera (Valencia), Fundación Pilar y Joan Miró (Palma de Mallorca), Iglesia de Verónicas (Murcia), DA2 (Salamanca), Casa de América (Madrid), Cervantes Institute (París), La Panera (Lleida), Musac (León), Centre del Carme (Valencia), Sala Rekalde (Bilbao), or Patio Herreriano (Valladolid).

www.marinanunez.net

Simone Stoll, born 1967 in Frankfurt/Main, Germany; she trained and studied theatre design in Berlin and in London where she also organised Live Art and performance events. In 1994 the City of Reykjavik and the Kjarvalsstadir Museum invite her to an artist residency of 5 months in Reykjavik, Iceland. The following year she moves to Marseilles, France. For two years, she was artist-in-residence with an art centre situated on the premises of a psychiatric hospital in Aix-en-Provence. In 2011, she receives an invitation from the Akademie der Künste Berlin to a one-year residency. There, as well as later back in Marseilles, she became also artist-in-residence with laboratories in the neurosciences. Since 2009, she lives again in Frankfurt/Main.

Simone Stoll's work can be found in private and public collections. She has participated in video festivals, group and solo shows in Europe, Canada, Australia and the USA. In 2007, she was part of the Biennale of Québec and received the Pollock Krasner Foundation Grant. In 2011, she took part in the Bienal Internacional de Fotografía de Tenerife and was given the Fotonoviembre Award.

www.simonestoll.com

Zvonka T Simcic finished the study of painting at the Academy of Fine Arts at the University of Ljubljana in 1994 where she also completed her postgraduate study in 1996. She has been exhibiting regularly since 1988, operating through installations, video, performance and photography. All her works show a distinguished and strong social foundation, stemming primarily from her own life experience. Thus the human life itself and the contemplation into the consequences of the human social status and political position have significant importance in her opus. Zvonka Simčič often adopts a role of an actress – performer in her works. She is a founder of the CCC Institute, established in 2001. It is an institute for multimedia art and projects in social research, working in the field of contemporary art with an aim to connect artists among themselves as well as to connect and research art in a broader social space.

www.zavod-ccc.org