



voice of focus Videofocus



JEANETTE GROENENDAAL
ALYSSE STEPANIAN
EVELIN STERMITZ
STEFAN LARSSON
BENJAMIN POINTER
JESSE RUSSELL BROOKS
TAKAHIRO SUZUKI
PAULA ALMIRON
HALE EKINCI
MALIN ABRAHAMSSON
JUNG CHUL HUR
DANIEL HOPKINS
EDWARD RAMSAY MORN
JIM DAVIS
TOBAN NICHOLS
CARL KNICKERBOCKER
JING ZHOU
RON DIORIO
SANDRA ARAUJO
JORDI PLANAS
AMELIA JOHANNES
ERIC HYNYNEN
LOUDWIG VAN LUDENS
BRANDON BARR
AZAHARA CEREZO
SOLIMAN LOPEZ
NAUREN WILKS
SAUSAN SAULAT



VIDEOFOCUS VIDEOFOCUS

STIGMART10
#VIDEOFOCUS 2013
SPECIAL ISSUE
MAY 2013



SUBMIT YOUR ARTWORKS TO
stigmat@europe.com



"And if from the point of view of the human eye, montage is undoubtedly a construction, from the point of view of another eye, it ceases to be one; it is the purest vision of a non-human eye, of an eye which would be in things."

Gilles Deleuze

STIGMART/10 is pleased to announce the list of artists selected for our special Issue **VIDEOFOCUS 2013**: more than 690 video works were submitted for this year's edition. We thank you all for your interest in our review. Our primary responsibility has always been not only to explore the most significant trends, in videoart and experimental cinema but also to stress the rhizomatic nature of the flux of contemporary-ness.

We strongly believe that the ever-expanding role of the curator should not be considered in terms of conflict with the role of the artist. Due to the advent of technologies like DSLR, Digital Bolex and

microbudget cinecameras, in the last decade it came a true revolution in the videoart field.

The *fusion* of two worlds, videoart and experimental cinema, is attested by the increasing number of videoartists cooperating with filmmakers in the last decade, though this synergy is not limited to the improvement of the overall quality in mainstream cinema terms, but shows *the great potential of a new generation of video artists able to renew the cinematographic language itself from the inside.*

Stigmat10 Team

ALYSSE STEPANIAN.....	4
EVELIN STERMITZ.....	9
STEFAN LARSSON.....	13
BENJAMIN POINTER.....	16
JESSE RUSSELL BROOKS.....	19
TAKAHIRO SUZUKI.....	22
MALIN ABRAHAMSSON.....	25
HALE EKINCI.....	28
PAULA ALMIRON.....	31
JUNG-CHUL HUR.....	34
DANIEL HOPKINS.....	37
AZAHARA CEREZO.....	39
LOUDWIG VAN LUDENS.....	42
TOBAN NICHOLS.....	43
CARL KNICKERBOCKER.....	46
JING ZHOU.....	48
JORDI PLANAS & ANNA DIAZ ORTUNO.....	51
AMELIA JOHANNES.....	54
ERIC HYNYNEN.....	57
BRANDON BARR.....	60
NAUREN WILKS.....	63
BRUCE HUMPRIES.....	67
ANTHONY MURRAY.....	70
SOLIMAN LOPEZ.....	73
EDWARD RAMSAY MORIN.....	77
RON DIORIO.....	81
SANDRA ARAUJO.....	86
SAUSAN SAULAT.....	89
JEANETTE GROENENDAAL.....	92
JYM DAVIS.....	95



EVELIN STERMITZ

*A still from **Votes for Women, 1901***

Your last work, /"Votes for Women"/ has been created for the project 100x100=900 (100 video artists to tell a century) curated by Magmart International Video Art Festival and deals with the women's suffrage movement of the first feminist wave at the beginning of the XX century.

The role of women in art history has intensely changed in the last years, not only in the contemporary scene, but also as concerns the recognition of the achievements of women artists of all periods.

In your opinion, what is the role of women in art today?

The video piece "Votes for Women" describes the year 1901, since each of the 100 selected artists received a year of the past century to work on in video art.

I found it interesting to articulate the issue of the right to vote for women, since it just was in process to be permitted to women at the beginning of the century, and of course women struggled for this permission. Now, for most of us, it is unimaginable not to have the right to vote, but actually it is not such a long time ago since it exists for everyone,

late adopters have been for example France in 1944, for the cantons of Switzerland it took until 1990, Kuwait in the year 2005, and Saudi Arabia probably in 2015!

This theme is in the foreground of the video piece, but other images include the end of the Victorian Era, the rise of the anti-Semitic movement, and the first Nobel Prize winners, to demonstrate the strong impact of male supremacy on culture, politics, public and intellectual life. When you are talking of women artists in art history of all periods, which periods do you mean?

There are mainly women artists mentioned since the 1960/70s in art theory and art history.

Since these years the women's liberation movement of the second feminist wave brought a late recognition to women artists. Earlier, women have been excluded from most

disciplines at art academies, for example nude drawing or sculpture has been too “dangerous” for them. It was rare for women to engage in art as an intellectual field, although there were a few within the male art circles, but their early history is not well documented and covered. Few women artists before the 1970s found late recognition also through writing art history and doing research nowadays in a feminist perspective.

Nowadays, for the younger generation of “contemporary” women artists, certainly the social and political changes have impact on their life and their life as an artist. But the achievements of the earlier feminist movements should not to be neglected, despite the much better situation for women artists nowadays. Within the third-wave feminist movement since the 1990s, and the shift to global new media, redefining media art and creation of the area of new media art, it came to a strong involvement of the technologic-digital aspect in art. Since the technical field always has been and is even nowadays gendered as male related, women artists have to face new challenges in this field today. Con-

cerning the role of women artists in art today, I think, that the role of a woman artist remains always to be the role of an individual artist and in addition to that seeking collaborative exchange with other women artists. That means to learn from each other’s history by providing a female gendered thread in art and expanding this thread, thus including the technologic fields of art. But, I cannot speak for all women artists in answering this question, since it is hard to generalize the role of an artist at all. Nevertheless, women artists have to be aware that their career as an artist is still gendered viewed and treated differently in many aspects.

Some questions in this field can be – where are the women artists and where is their representation and visibility in cultural institutions – how many women artists can you recall – what stereotypes exist about women artists – how do you view male greatness and male genius in the arts when subverting this to women artists – the relationship between gender and genre as well as between producer and consumer – images of women and women as cultural producer – procreation and

creation – object and subject in the arts? *

In your video /INTO THE CEILING/ we have been impressed by the way you create an astonishing balance between a pure emotional approach and sociopolitical themes. How do you achieve that?

The way I achieved to bring together emotion and socio-politics is somehow like we have to deal with situations every day since we are human beings. Sometimes I try to escape from reality in my pieces through seeing something that moves me and capturing this, but then there is always a real background to begin with the piece in its creation and bring it back again, to have associations, to have meaning beneath the only subjective emotional aspect. Since to deal in art only with emotions is not a very conceptual approach, it is also a way too romantic in our hyper-media-techno world. And who as a viewer is really interested in only emotions in art, guess this can be quite boring and is rather seen as non-art. Another aspect is that women are tied to

* For further reading see: Katy Deepwell, *n.paradoxa’s 12 Step Guide to Feminist Art, Art History and Criticism*, in: *n.paradoxa*, online, issue 21, September 2010. www.ktpress.co.uk/pdf/nparadoxaissue21.pdf



emotions as a gendered female label, while men are tied to the rationale, so it is maybe in interest to avoid the term "emotion" at all, as to see the piece as non-gendered. Was there actually once a historical art movement that dealt only with emotions? Guess this does not exist, since art is always a socio-political agenda, even in the age of the Romanticism the emotional aspect had its male reason.

While in Romanticism it came to a split of rational world and the elevation of the male individual soul as the male genius, here in "Into the Ceiling" both ratio and soul are united in a way that it comes to the insignificance of the individual over socio-politics. But indeed, it can be quite romantic and emotional to watch a rainy day when leaving the rest of the world behind.

Can you explain the influence of Lacan's theories on your works?

The Lacanian theory is interesting as a post-structuralist view on the constitution of our individual self in a sociologic context.

With the big Other as an alterity it distinguishes us in the symbolic order by language and law. In gender theory it can be interesting to analyze what forms this big Other and what forms us or our self through the Other, e.g. how is language and law forming and constituting a subject as an alterity?

It can be interesting as an artistic practice to view the differences and also to question the big Other as a necessity, since as alterity this can be quite suppressive and not reached by identification. Women artists who are dealing with gender aspects use Subversion and Appropriation as an artistic strategy to disclose gender imbalances occurring in the symbolic order of our society. Through this the imaginary as the field of images, imagination, and deception can be redefined and restructured.

The imaginary order is constituted by alienation of the Ego and the reflected image (of one's body) while the symbolic order with its linguistic dimension structures the visual field of the imaginary. Lacan's theory is a way too complex to explain it

in brief, but it is interesting to analyze art, or to create art with it as a psychologic theoretical basis. This can involve to analyze for example - Who possesses the gaze, who is forming the subject, who is defining language and law and its images, who is forming the regalia of power over the subject and constitutional processes? - and so on.

Since I always have been very interested in socio-psychological relations, I found Lacan's theory very appropriate when dealing with text, language, body, image, identification processes, self, object and subject, power, differentiation and distinction.

What experiences have you had exhibiting in different countries?

What is the difference between exhibiting, for example, in Spain and exhibiting in France, or Italy or in the United States?

There are many differences in the organizational and communicational aspect; for example, organizations in Italy or Spain are looser while the American's are more business like and precise.

It is of advantage to know at least minor language skills of the different countries, even within Europe, and at least it is of great advantage to understand the different cultural aspects that lead to the different experiences when exhibiting in various countries and continents. It is interesting to understand the process of exhibiting art still as a non-globalized issue, when viewing different exhibitions and festivals in different countries with their unique cultural organizational backgrounds. But actually all depends on the professionalism of the organizer, venue and host, but also on their time and budget, beneath other aspects.

You are a photographer too. We have been impressed by the series *Siegrid tanzt / Siegrid Dancing* focused on movement and body, showing a very cinematic feel, reminding of the words "to mount a camera on the body, introducing it into a glass cage" (Gilles Deleuze). The body itself

is a central theme in your artistic work.

Actually, I don't call myself a photographer, I rather use photography as a way of artistic expression and therefore I would rather say that I work with photography and images. "*Siegrid Dancing*" describes as a series how a woman is struggling and liberating herself as a metaphor. After a dance jam session, I spontaneously asked a friend, if she would dance in front of the white wall, so that I could capture her movement.

The images turned out in abstract structure in a visible, literal and metaphoric sense. Through the longer exposure time and experimenting with this, she as a figure painted through her body motion movements that would not have been visible when viewing her dancing as a direct spectator. But since the camera can hold the vanishing body movements, the series became quite abstract until the real vanishing of a figure.

With this, the vanishing aspect is important for de-subjectifying the character of an image, as to provide no immediate subject. When a body is involved in image making, it immediately becomes gendered and objectified. In particular, the women's body is strongly commodified and objectified in visual culture, whereby the image becomes narrow for the spectator and is already pre-formed.



Through the vanishing abstract depiction, the body is liberated from its original form and can find new traces, as to pass the everyday body into something liberated, as to find the non-captive elevated soul and "... until at last the disappearance of the visible body is achieved" as Gilles Deleuze finally tells it.

"In this performative video work, a gendered communication role model is directed to an imaginary male opponent and describes how the usage of language can be defined as a relation and structure of power between the two social sexes."/
(*Table Talk, video performance, 2008*). Could you comment this statement?

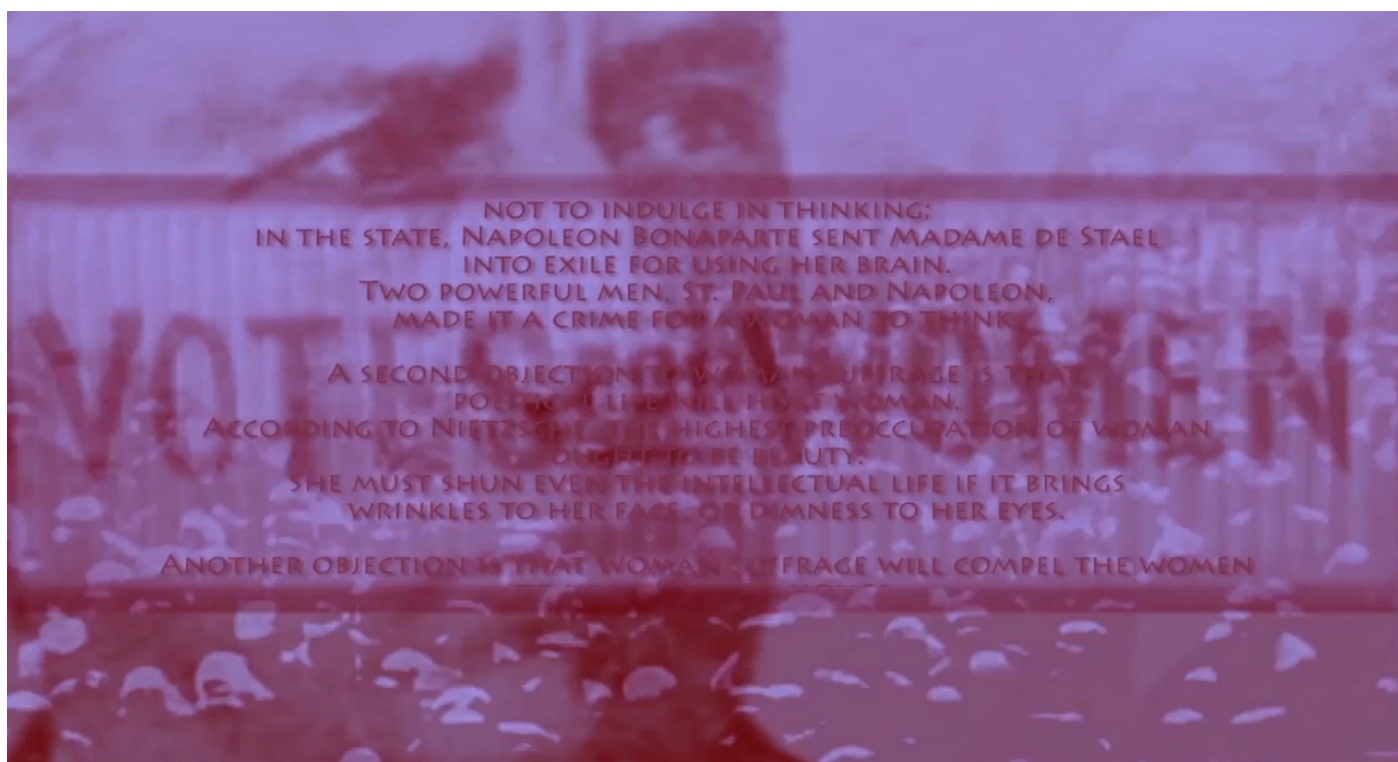
Well, our societal structures provide a social behavior that is not gender balanced, and in communication between the sexes, it is obvious that the woman always encourages and pampers the man. But it is not to blame the man with this, rather we are raised in these structures since childhood, and this video provides a parody on it like in a digitized 21st century slap stick comedy. The question is rather when leading a dialogue - How much attention is given to whom and what kind of attention and for what purpose? Unless women don't get the same attention than men's voices, there is a need to think about it. Actually also men compliment this video because they dislike this biased gen-

dered communication behavior, find it rather boring, artificial, and uneasy to deal with in a real dialogue.

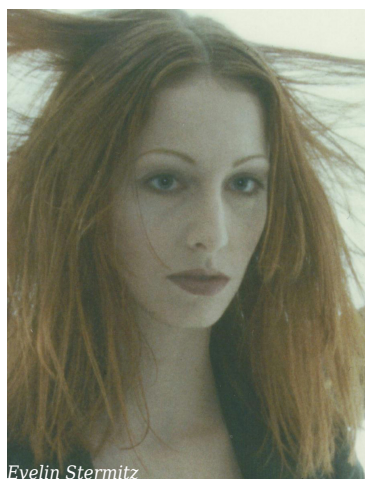
What are your next projects?

I hardly tell anything about any future or current projects, because I think, that it does not bring good luck. So, when I am working on something everything is silenced until it is finalized. But I adopted this strategy also in a sense, that I can change the projects, alter and amend them.

For me, it is just easier to talk about works that have been created, than about current occupation, because I want to keep the freedom of creation as a personal matter.



A still from *Votes for Women, 1901*



Evelin Stermitz

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 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