



BIDEODROMO 2019

NAZJOARTEKO ZINE ETA BIDEO ESPERIMENTALEN JAIALDIA
FESTIVAL INTERNACIONAL DE CINE Y VIDEO EXPERIMENTAL
INTERNATIONAL EXPERIMENTAL FILM AND VIDEO FESTIVAL

BILBAO. BilbaoArte. IRAILA SEPTIEMBRE 16-24

www.bideodromo.com



BIDEODROMO jaialdiak, fikzio eta ez-fikziozko lan esperimental, ensaio, dokumental, arte eta animazio lanei zuzendua dago, iraupena edo grabaketa formatoa kontuan izan gabe.

BIDEODROMOren helburua euskaldun entzuleei lan garaikide esperimental mota ezberdinak ikusteko aukerada ematea da. Bikaintasun artistikoa gailenduz eta estilo, forma eta herritartasun ezberdinak barneratuz.

Gure Jaialdia mundu osoan zehar dauden zinema esperimental sortzaileen nodoa da Euskadin. Bere helburua ikasketa, bilera eta kultura-trukea sustatzea da arte zinematografikoaren bitartez.

BIDEODROMO is an international festival, open to experimental films of all kinds. Documentary, narrative, animation, video art and other genres are welcome.

BIDEODROMO has the aim of being the node in the Basque Country for an international network of experimental film and video. Our intention is to promote meeting, learning and cultural exchange through cinema.

BIDEODROMO es un festival abierto a obras de carácter experimental de ficción, no-ficción, ensayo, documental, arte y animación cualquiera que sea su duración o formato de grabación.

BIDEODROMO tiene como objetivo proporcionar al público vasco la oportunidad de ver una amplia variedad de obras contemporáneas de carácter experimental, primando la excelencia artística, abarcando diferentes estilos, formas y nacionalidades.

Nuestro festival es el nodo en el País Vasco de la red mundial de creadores de cine experimental. Su intención es fomentar el aprendizaje, el encuentro y el intercambio cultural a través del arte cinematográfico.

Todas las proyecciones y actividades son en BilbaoArte, Urazurrutia 32. Bilbao, salvo la exposición **“De la nube a la pared” de Isabel León** que es en el escaparate de Arkitektura SF38. (San Frantzisko kalea 38. Bilbao). Todas las proyecciones y actividades son gratis.

All projections and activities are free of charge. All the festival will take part in BilbaoArte. Urazurrutia 32. Bilbao (Spain), except for the exhibition **“De la nube a la pared” Isabel León** that will take place at the window of Arkitektura SF38. (San Frantzisko kalea 38. Bilbao).

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Art House Zinema. BilbaoArte. Urazurrutia, 32. Bilbao

www.bideodromo.com

HIGHLIGHTS / Ekitaldi nabariak / Eventos destacados:

Exposición: “De la nube a la pared”. Isabel León

2019/09/17-24

136 mini video performances.

Arkitektura SF38. (San Frantzisko kalea 38. Bilbao)



Presentación del libro “De la nube al papel” Isabel León

2019/09/17. 18 h

DE LA NUBE AL PAPEL. Isabel León

136 minivideo performances. Tres años online.

Publicación bilingüe limitada de 200 ejemplares. 336 páginas que recogen las tres series de minivideo performances (una por año) que Isabel León ha realizado entre 2016 y 2018 y que fueron compartidas por Internet. El libro incluye textos de Bartolomé Ferrando, Shannon Cochrane, Nieves Correa, Antonio Gómez y Pancho López. En él se muestra una captura y el enlace a la página de vimeo de cada uno de los 136 vídeos que las conforman. Incluye un dispositivo USB con todos los vídeos con las tres series en alta calidad y editados especialmente para esta publicación.

Isabel León.

Artista visual, dinamizadora cultural independiente y docente. Su obra ha evolucionado desde la fotografía y el vídeo al arte de acción, práctica a la que se dedica desde el 2007 casi de manera exclusiva, participando numerosos festivales, encuentros de arte de acción y residencias tanto en España como en el extranjero. Co-coordina el proyecto EXCHANGE Live Art junto a la artista Ana Matey, en el que investigan sobre la Comunicación tomando el arte de acción como principal herramienta y tema. Imparte talleres en diferentes contextos e instituciones como centros de arte, universidades y espacios independientes.

www.isabelleon.com

Inaugurazio-Cocktail / Cocktail inaugural

Euskalko zinema esperimental

Cine experimental vasco

2019/09/17. 19 h

Proyección especial / Proiektzio berezia.

Cocktail y Encuentro internacional de cine arte y experimental

Selección de films de:

Pugnant Film Series. Atenas. Grecia

AVIFF. Cannes. Francia

2019/09/19. 17.00 h

Pugnant Film Series. Atenas. Grecia

International Program:

Landscape becoming Landscape by Pamela Breda ~3'

Ferroada by Adriana Barbosa and Bruno Mello Castanho ~25'

Ulaanbaatarization by Zulaa Urchuud ~3'



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Lick Every Drop by Moira Lacowicz & Leonardo Zito ~6'

Volcano Bathtub by Jorge Nunez ~10'

Greek Program:

My birthday's sky by Makis Faros ~8'

θα φάμε πάπια. [We will eat duck] by Marina Fragkioudaki ~2'

Kioku Before Summer Comes by Kostis Charamountanis ~18' Varas

Harmana by Fokion Bogris ~2'

Chrappa Chroupa by Fokion Bogris ~2'

La jalousie by Jacqueline Lentzou ~6'



AVIFF. Cannes. Francia

Programme:

- "City Crush" Mia Forrest. Australia. 2015. 13'24"

<https://art-film-festival.com/portfolio/mia-forrest-city-crush/>

- "Welcome. In Emptiness" Karolina Nieduza. UK. 2016. 4'41" <https://art-film-festival.com/portfolio/karolina-nieduza-welcome-in-emptiness/>

- "Atlas" Eeva Siivonen. Finland. 2015. 22'00

<https://art-film-festival.com/portfolio/eeva-siivonen-atlas/>

- "A Dad" Robert Cambrinus. Austria. 2016. 11'21"

<https://art-film-festival.com/portfolio/robert-cambrinus-dad/>

- "Dream Logic" Amanda Macchia. Canada. 2017. 5'

<https://art-film-festival.com/portfolio/dream-logic-by-amanda-macchia/>

- "Regained Bathers" Ludivine Large-Bessette. France. 12'45 <https://art-film-festival.com/portfolio/regained-bathers-by-ludivine-large-bessette/>

- "Cuban Queens" Warren Bass. USA 2018. 6'

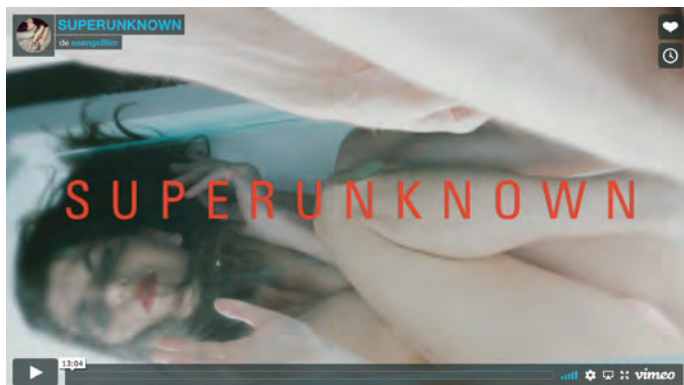
- "Are you holding me, or am I holding myself?" César Brodermann. USA/Mexico. 2017. 11'47"

<https://art-film-festival.com/portfolio/are-you-holding-me-or-am-i-holding-myself-by-cesar-brodermann/>



Finalistas / Finalistak Bideodromo 2019. Cocktail
2019/09/24. 17 h

“Siksa. Stabat mater dolorosa” 1h00’43. Piotr Macha & Siksa (POL)
 “Beautytudes” 19’49. José Ramón da Cruz (ESP)
 “Black, red, white diaries” 09’45. Ninni Korkalo (FIN)
 “Graffiti” 01’00. Rick Niebe (ITA)
 “The heralds” 07’11. Markus Hanakam & Roswitha Schuller (AUT)
 “La surface et la substance” 03’10. Marie-Pierre Bonniol (FRA)
 “Artificial respiration” 02’12. Mahshid Mahboubifar (IRN)
 “The path she walks” 06’20. Marloes ten Bhömer (NLD)
 “Chairs” 11’54. Avner Pinchover (ISR)
 “E.N.T.” 10’45. Annick Dragoni & Charlotte Serrus (FRA)
 “An excavation of us” 11’11. Shirley Bruno (FRA)
 “Superunknown” 13’04. Angela Christlieb (AUT)



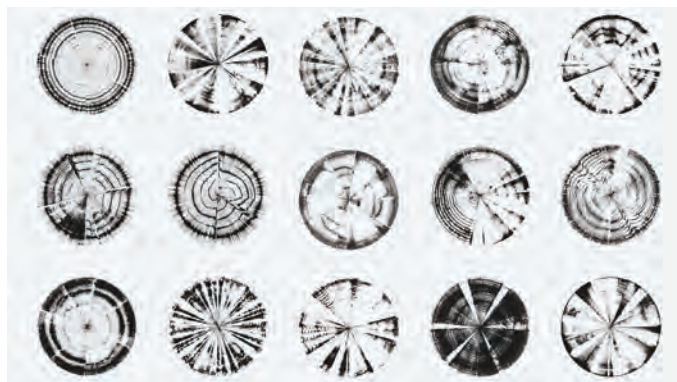
FILMS AND DATES

2019/09/16 17:00 h.

01 “Expanse” 04’27. David Anthony Sant (AUS)
 Notably disparate Sydney localities. A threaded expanse of color expands and/or contracts within each portion of footage. The displaced perimeters of the images redefine their discernment whilst whimsically disclosing their underlying digital fabric.



02 “Hate in-situ” 03’30. David Mrugala (KOR)
 Hate In-Situ explores unique patterns of hate and anger through vocal expressions and generative design. Recorded during the Hate Festival in Korea, each audiovisual is an isolated circular artifact of hate and critical to the interpretation and, consequently, of the culture and the experiences of the people that formed it. The series is in progress and based on discussions regarding the definition, expression and aesthetics of emotions through audiovisuals. The visuals are made with code (Processing).



03 “Ich bin der übermensch” 09’27. Joacélio Batista (BRA)
 Utopías están apoyadas sobre estructuras fragilizadas que surgen de las profundidades de nuestros deseos.

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04 “Hänsel und Gretel” 05’56. Eri Kassnel (DEU)
 Referring to the famous German fairy tale “Hänsel und Gretel” by the Brothers Grimm. We see ourselves in a haunting experience of disorientation, discomfort and anticipation. This is not a fairy tale, but a surrealist short.



05 “Otolitos” 03’06. Patricio Ballesteros Ledesma (ARG)
 Benign Paroxysmal Positional Vertigo occurs when the calcium crystals (otoliths) of the inner ear detach. The main symptom is that everything rotates at bedtime. It is much worse than dizziness from a drunkenness. The first episode, unexpected, without knowing what it is, is desperate.



06 “WX706_Mont3” 05’00. Ralph Klewitz (GBR)

The video shows the left wing of a plane in the sky flying from London to Zurich. During the recording, physical cabin vibrations distort the video. In the post production, short sequences of flicker light are randomly included to additionally interrupt the moving image flow.

The audio comprises a transition from a rumbling to a hissing sound. During the playback, the pitch occasionally jumps up and down, evoking wind and jet engine sounds, perceived in outdoor and indoor spaces.



07 “BA#3” 03’47. Jhouyu Hsieh (TWN)

Video Installation series BA are based on my residency experience in Pune, India. When I live here, the traffic noise impressed me the most, which shows the energy but still peaceful personality of indian people, so I create this video installation and shoot it beside the street.



08 “Haches” 01’05. Nathalia Heim (ARG)

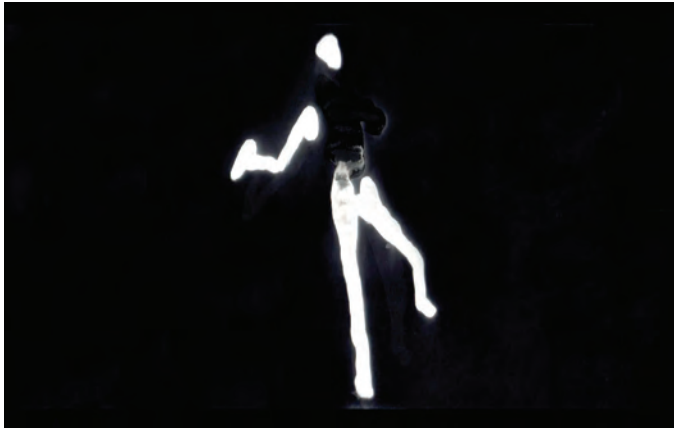
HACHES es una obra compuesta por una serie fotográfica que surge de un proceso de experimentación poética. En ese proceso, elementos supuestamente antagónicos se encuentran, se vinculan y conviven por un instante en una masa acuática cambiante. Esta suspensión no es tensa: es una pausa calma que encubre la poética de quien mira. Para crear esta serie, me inspiré en la transformación de los objetos de la naturaleza a lo



largo del tiempo. En los gestos, en el poder del silencio y en el poder que adquieren otros mínimos sonidos cuando el silencio habita. El resultado deviene en paisajes surrealistas que invitan al espectador a recorrerlos hasta refugiarse imaginariamente en ellos. HACHES en paralelo afirma: ni la H es muda, ni el silencio es muerte, ni la transparencia es invisible.

09 “Ghost dance” 04’36. Emilia Izquierdo (GBR)

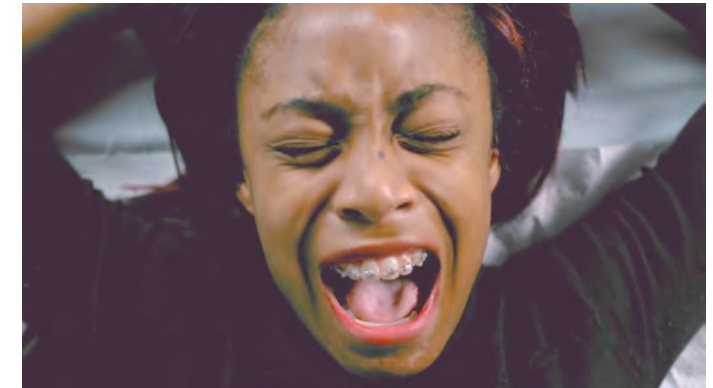
Ghost Dance (2019) Using as base Thomas Edison’s 1894 filming of the Sioux American Indian ‘Ghost Dance’ the piece explores dance as protest, dance as a form of resistance against injustice and the imposition of foreign powers, such as the 1894 Sioux Indian Ghost dance used as resistance against the white settlers in North America and protest dances in Gaza , South Africa, Peru, Jerusalem, Armenia among others. The piece explores power, resistance and the clash of cultures using hand drawn animation and archival footage combining this way the tactile and the digital touch exploring the cosmic, the magical, technology and politics.



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10 “Y.Y.Y” 03’50. Salomé Bazin (ARG)

Y.Y.Y es un video experimental de found-footage que cuestiona los roles asignados a las mujeres a través de una recopilación de imágenes que representan históricamente los valores “femeninos” vinculados en los medios, dentro de la cultura occidental. Estas imágenes entran en diálogo con una voz que se repite constantemente, formando la única banda sonora del video: “en caso de emergencia... rompa”. Estimando que estamos en un caso de emergencia cuando hablamos de la violencia de género - violencia física pero también simbólica, entendiéndose en su más amplio sentido- el video pregunta: ¿qué romper? ¿cómo? ¿qué proponer en su lugar?



11 “Doppelgänger” 03’12. Telemach Wiesinger (DEU)

The short film shows the swiss artist Werner von Mutzenbecher in a double exposure.

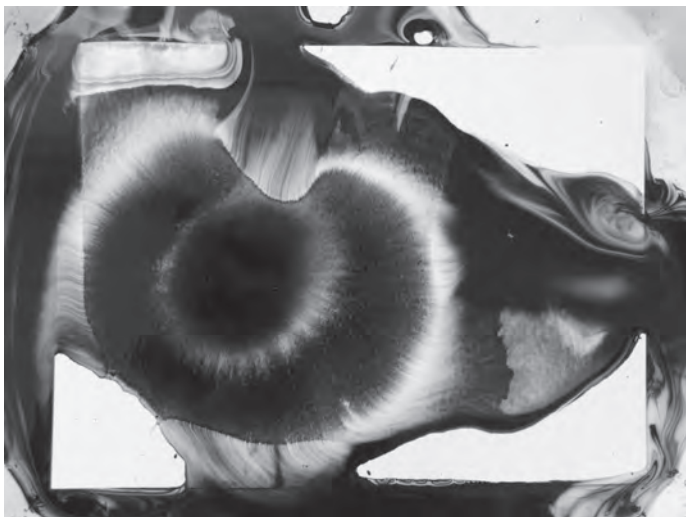
The soundtrack is written and performed by Martin Bergande for a hurdy-gurdy.

The work should be also performed live or is only available on 16mm with optical sound.



12 "Desire on the surface of the skin" 02'41. Sunny Stanila (CAN)

Desire on the Surface of the Skin is an abstract visual poem exploring desire and touch. The images focus on the viscosity of ink staining paper, flowing and troubling the clarity of water. The film compares paper to the surface of skin and studies the textural experience of touch by the bursting of colour. The extreme enlargement in the animation creates an intimate relationship with the pigment and textures. The director embraces unpredictability and investigates the physicality and tangibility of the materials and their transition into motion. The soundtrack includes field recordings done by the artist. Approaching film as sensation the author investigates physiological bodily responses that are deeper than reason.



13 "Chairs" 11'54. Avner Pinchover (ISR)

A man hurls chairs at a wall for 12 minutes in what seems to be a holy-rage attack. This expressive performance-for-camera fluctuates between satisfaction and futility while simultaneously creating compositions of destructive beauty.



14 "At first sight" 00'58. Arshia Zeinali (IRN)

An important moment that can be turning point in life, especially when keeping a ring in hand kneeling in front of a woman.



15 "What does she see when she shuts her eyes" 09'00. Dana Berman Duff & Sabine Ortt (USA)

One side of a two-screen video installation that turned the room into an Icelandic lava tube/ice cave containing hurtling lava balls, spiraling haiku, and an ecstatic passage to the sea. Tentatively conceived with artist Sabina Ott six months before she died of cancer, the piece was executed by Dana Berman Duff for a gallery installation in Chicago, then mounted at Alchemy Film Festival in Scotland. Ott's siege of the body was extended by Duff into a liberation through watery upheaval. The video can be viewed as a single piece or paired with its partner video on two screens.



16 "Seeming symmetry! Etud in a park" 02'30. Nəno Bəlcəv (BGR)

17 "STLLR: Anthology" 46'14. Damian Marhulets (DEU)

STLLR: Anthology is an abstract and poetic grimoire touching upon themes of primordial nucleosynthesis, interstellar extinction, ancient



mystical astrology and celestial geometry, linking these with mental phenomena and cognitive disorders. The experimental 3D animation movie consists of five main chapters.

This collection of vertiginous philosophy-fiction essays makes use of innovative, mostly procedural 3D visualization techniques to create a visual metaphor for the seamy side of sensation: an uncanny domain inaccessible for human thought. Channeling the work of such thinkers and visionaries as Johannes Kepler, G. W. Leibniz, Athanasius Kircher and French psychiatrist Gaëtan Gatian de Clérambault transports ST-LLR: Anthology its audience into a radical alien space aiming for artistic expression of the limit of experience.



18 "Flag of eden" 13'05. Pyotr Frontov (RUS)

It's been 5 years since Ukrainian Crimea was annexed by Russia. The film is exploring Crimean life in the post-truth era, when the voice of common people is overlaid by governmental propaganda.

5 heroes express their opinion on the situation in Crimea under the Russian flag, talk about their hopes and fears. Real lives of characters are hidden under the official Russian position, full of enthusiasm, bravado and imperial pride. Moreover, propaganda romanticizes militarism and imperial expansion, making it desirable and «sexy» for Russians.

While Crimean «homecoming to Russia» as media call it, is considered

as the main Russia's achievement of the century, «home-comers» themselves don't feel that confident about their future.



19 "Tu materia es la confluencia de todas las cosas, fase 1" 17'47. Francisco Navarrete Sitja (CHL)

A video essay that addresses the duplication of landscapes scenarios and affective xenopolitics as a territorial exploitation and strategy in the construction of national identity in Chile. Exploring the colonial representations and geopolitical associations between "identity", "nature", "barbarism" and "instrumentalist senses of materiality" as rhetoric of belonging. The starting point for this exploration is the current construction of an inner chapel named "Nuestra Señora de los Ángeles" (Our Lady of the Angels), at Rancagua City in the south of Chile. This chapel will be a replica of the inner chapel of the famous "Sagrada Familia" church in Barcelona. Working with graphics and sound archives as a visual narrative, the video essay analyses the ideological meanings assigned to this chapel and replicated architecture. The video essay examines the impact of colonialism and globalisation strategies to create national identity through different materialities (Chile's raw materials) that will cover the architectural surface of this chapel. By transforming different archives found on the Internet such as 3D models, soundscapes from mineral surfaces and interpretations of interviews with historians, geographers, philosophers, anthropologists, architects and other citizens from Chile (in the Global south) into a video essay.



20 "We are waiting for a train" 13'06. Mark Tholander (DNK)

A club owner, a house pianist, a guest at a restaurant and a waiter are having several conversations, talking about a train they were waiting for. In each of these dialogues, connected in a disruptive narrative, we are told by an incident which both has occurred and are yet to occur.

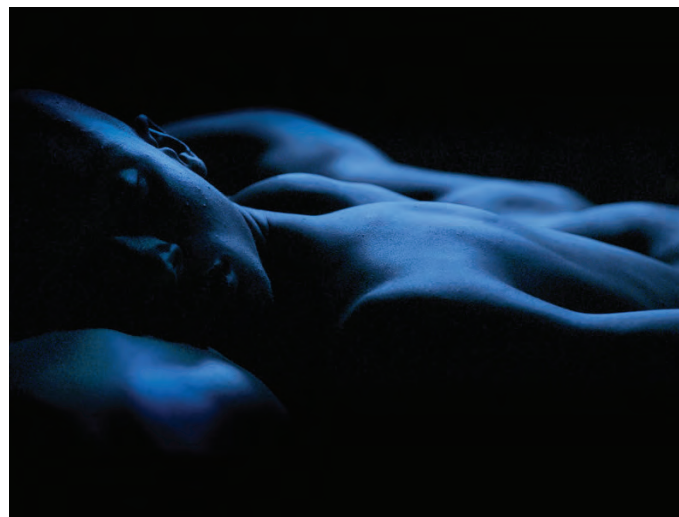
In Tholander's movies, we often meet characters in waiting positions. At the train station, in the rowboat or at the diner, conversations are balancing between the intimate, unseen, latent and public small-talk.

'we were waiting for a train' is concerned with phenomena which are incomprehensible but which are still close to our everyday experience - in other words: that, which cannot be experienced, but which effects all of experience.



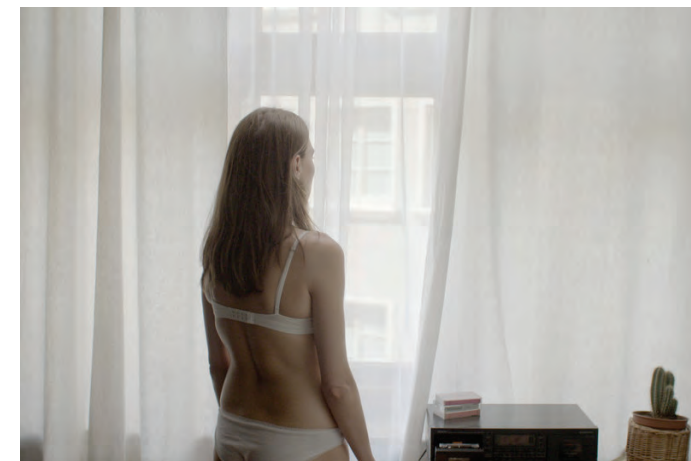
21 "Salt water" 05'54. Abe Abraham (USA)

Dance-film set to the seismographic recordings of the earth's vibrations.



22 "Jeden sen" 11'48. Zofia Sawicka (POL)

Tomas and Tereza found themselves in a never-ending trap of doubts and unvoiced accusations. Despite the lack of any kind of understanding for one another and their unfaithfulness they remain in their relationship. How will the fantasies of a different love, or perhaps a different life, affect their fate? Tereza tries to unveil this mystery through a reoccurring dream.



23 "Moonlight people" 14'15. Dmitri Frolov (RUS)

Two young men and two girls on a moonlit night confess to each other in their strange fantasies and loves that go beyond the usual standards. The impetus to making the film was the book of the same name by the Russian religious philosopher Vasily Rozanov, who died 100 years ago. His treatise was devoted to the study of sexuality and its denial in Christianity.



The film was made in the style of experimental films of the 1920s with a non-linear narration full of strange surrealistic images. He is black and white and devoid of dialogue. Filmed on film 16 mm of firm "Svema", released in the USSR. This added to his exoticism. The image was put to the music of Alexander Scriabin "The Poem of Ecstasy" (1907).

24 "Estranho animal" 05'02. Arthur B. Senra (BRA)

Strange animal, the dictatorship: men without wings, birds without feet.



25 "Adieu, corpus!" 08'06. Alexander Isaenko (UKR)

'Adieu, Corpus' is a short film about versatility of human body. Body is the flesh, the corpus, the frame for organs, the assembly of limbs, the collection of rules, and the limits by which we define ourselves. The film shows the body as a place, and not as a subject. It is travelling along its borders, groping the way in time through events, rather than linearly, balancing at the edge of the rules, until once...crosses its own limitations and steps out of the frame. The body physically dies converting into virtual one.



26 "Dense future perfect" 04'58. Jessica Scott (AUS)

The reality of densification is here, and it's ugly. Imagining a dystopian streetscape where speculative developments have replaced every bungalow, Dense Future Perfect visualises the changing streetscape in the era of the real estate bubble we have all been living through. Drawing on collages of real estate imagery and expanding upon Scott's The Coburg Plan archives, Dense Future Perfect takes an even more unsparing look at the new Australian Ugliness cropping up in our suburbs daily.

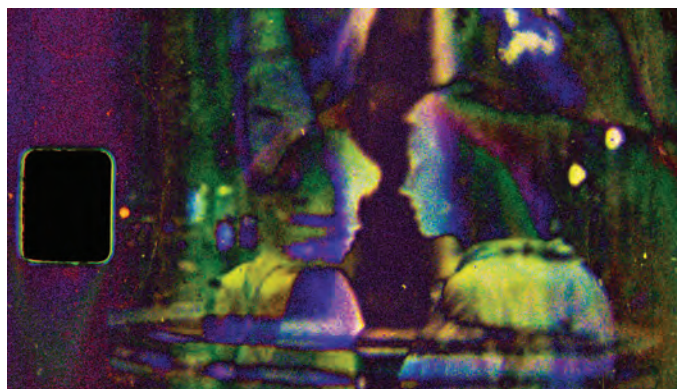


2019/09/17

17:00 h.

27 "Confluencia" 15'19. Felipe Bellocq (URY)

CONFLUENCIA addresses the concepts of time, encounter and circularity. Putting in relation the experimental cinema and the ambient music.



28 "Şeyleşme" 03'52. Hakan Abdi (TUR)

As a philosophical term "reification" is the last phase of a commoditized, alienating person. The dilemma of this; while the things that human-created becomes a fetish and determines their social relationship,

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the relationship between them becomes commoditized. Hereupon man is a stranger to his creation, to society and to himself. His essence and his being are now in an uncompromising contrast. Man is no longer a man.



29 "Déjà vu" 11'31. Atefeh Khademolreza (CAN)

When an immigrant Kurdish family set to pack their belongings and return to their homeland, they find themselves trapped in a nightmarish circle of events.



30 "Fragila dream" 20'00. Isabelle Hayeur (CAN)

This video was filmed in Australia, in the Greater Blue Mountains World Heritage Area. The title refers to "Dreamtime" as the central theme of Aboriginal culture. In their conception of the world, all forms of life are part of a dynamic system of complex interactions. The earth, men, animals and plants are only parts of the same whole. Plunged into an unprecedented environmental crisis we know that this ideal remains an abstraction, a distant dream. Perhaps it is the Western worldview that has caused the imbalances that are now leading to disaster.



31 "Circumference" 03'01. Dee Hood (USA)

We are surrounded by uncertainty, from global and environmental threats, to personal unknowns. It's not easy to stay sane on this ever-shifting ground, but we can try to embrace some of those moments as mystery and wonder.



32 "Each one another" 07'51. Hiroshi Wakamatsu (BEL)

You need me I need you He needs her She needs him We need you You need us Each One One Another Each other

"Each One Another" is an experimental dance film, which shows our continuous necessity to keep seeking someone or something in order to survive. When you find it, you will believe it. The question is : Is that real? When it vanishes, our shadow stands alone. Even oneself is gone.



2019/09/17 19:00 h.

33 "Eta gertatu izan balitz?" 16'06. Khuruts Begoña (EUS)

En el 2003 y tras el cierre del periódico vasco Euskaldunon Egunkaria, la Guardia Civil española se dirigía hacia la Basílica de Arantzazu, símbolo religioso, arquitectónico y cultural de los vasc@s. ¿Y si hubiese ocurrido?

In 2003, after the closure of the EGUNKARIA Basque newspaper, the Spanish Civil Guard went to the basilica of Arantzazu, an aesthetic, cultural symbol of the Basques. And if it had happened?



34 "VD01.6" 09'58. Kepa Landa (EUS)

The central theme of this work is the the search for knowledge and practice of art without the possibility of conclusion. A road without end. We work continuously from the formula of exposure and variation without reaching a final conclusion, integrating the error, the accident, as an essential part of the creative process. This approach responds to a fragmentary vision of reality constructed by the sum of multiple points of view. The repetition emerges as a compositional structure that alludes to the process of search, of progress, the way to Ithaca (by Kavafis)... moving without advancing, seeking to build your own rest, trying to generate your own space with the body in dialogue with the non-place constructions (Auge) that surround us.



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35 "Polaroids. El almacén de la memoria" 14'14. Josu Venero (EUS)

As Luis Buñuel said, 'Memory is constantly invaded by the imagination and dream world, and since there is a temptation to believe in the reality of the imaginary, we end up making truths of our lies'.



36 "Video choreo N°4" 06'41. Mikel Otxoteko (EUS)

The work focuses on the systematization of movement and the indoctrination of social rhythms, technically resorting to processes of replication and distortion of actions through audiovisual software.



37 "Jauzi bat eta prixt" 07'39. Maitane Eyheramonho (EUS-FRA-GBR)

This personal, experimental short by Basque filmmaker Maitane Eyheramonho explores questions of heritage, culture, feminism and family through the mediums of dance and film.



2019/09/18 11:00 h.

38 "Siksa. Stabat mater dolorosa" 1h00'43. Piotr Macha & Siksa (POL)

Musical based on SIKSA's "Stabat Mater Dolorosa" is a performative

dream of making a movie come true, where both the dream and the movie are like chewing gum that has been tasteless for too long. A nostalgic invitation to a dancing story about a girl returning to her childhood, when she dressed up as different women using her mother's wardrobe, and all the roles she played were to please herself. This film is a tool for reconstructing the scenes from the youth, as well as a baroque farewell to all the glitter and unicorns. Stabat Mater Dolorosa is like a bayonet slashing through modern times. She gives us micro-performances with all her body, and at her own risk. SIKSA's music is the scenario rejected, grinded, spat out, negated and intensified by the characters. Piotr Macha's camera is one of the murder weapons that SIKSA would like to use to fuck up the modern reality. It's a language of art that SIKSA has been using almost unnoticed since 2014. A gun, a girl and death – those are the times we live in.



39 “Sounf of Vladivostok” 05’55. Marios Joannou Elia (CYP)
Founded in 1860 as a military post, Vladivostok, Russia’s gateway to Asia in the Far East, has a turn-of-the-century charm. After it had been cut off from the rest of Russia and the world for decades, to protect the Pacific Fleet, the ending of the Cold War allowed the city to open in 1992. Ranging from the modern landmark of the city, the Zolotoy Bridge, to the tiny musician’s apartment reminiscent of Soviet era and the Tokarevsky Lighthouse at the end of the world where the land ends and the Japan Sea begins; the entire city is the scenery and the stage on which the music is performed and the city’s voice is heard.

Seasonal changes affect the acoustic and visual scenery of the city, especially from winter to spring. The project’s recordings were made in severe weather conditions of up to -20° Celsius at the frozen surface of Peter the Great Gulf and hazardous situations across the icy sea and at the prow of a moving naval vessel.

A wide variety of 350 musicians take part, amongst others, a theremin player, a rapper, eight conductors and 13 music groups encompassing a symphony orchestra, a brass band, Russian traditional instruments, diverse percussion ensembles and choirs. In addition, recorded sounds that represent the distinctive character of the city are harmonically incorporated into the music. Among those, the Siberian tiger, Varyag’s engine, ship’s foghorns, cannons, fighter aircrafts, industrial machinery, and underwater active streams.



40 “La Sabina” 04’47. Ana Baer & Rocío Luna (MEX)
La Sabina is an exploration of contemporary surrealism. Loosely based on the tales of Maria Sabina, a female shaman from the depths of Mexico who exposes the connections between the human and the spiritual worlds. This short screendance is inspired by Claude Cahun’s constant discourse of multiplicity as well as Remedios Varo’s androgynous quality of oneiric vulnerability.



41 “You wipe your lips, I do too” 03’54. Bianca Caderas (SWE)
Deserted playing fields, trees and vacuum cleaners. Koi ponds. Squats. A visual and poetic exploration of melancholy and love in the time of restlessness.

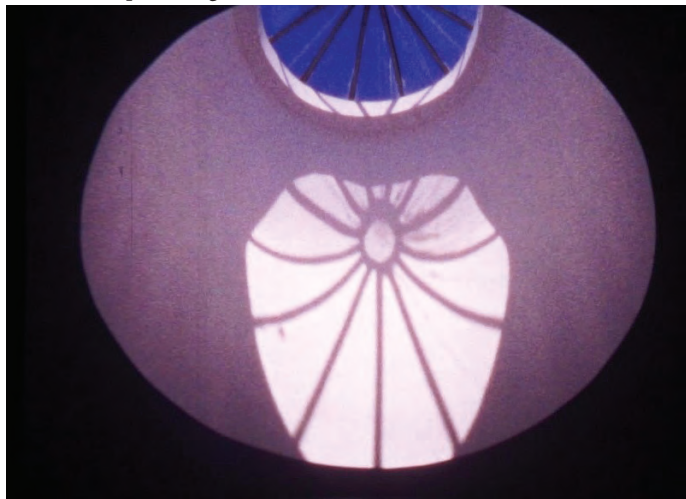


42 “The God of Infinity” 19’57. Ravi Nimbalkar (IND)
‘Keshav’, expecting his first child find himself within conflict of practical and spiritual world. He find there is always spiritual reason behind his practical problem. Ancient myths and stories moving around every men just like keshav and there struggle to overcome that. But struggle is for infinity with no start and no end just like ‘Ananta’.



43 "Clarabo'ia" 01'30. Michael Lyons (CAN-JPN)

A poetic look at a Porto skylight filmed over three days using three different Super 8 film stocks. One of the stocks is decades-old Kodachrome, hand-developed using coffee and vitamin C.

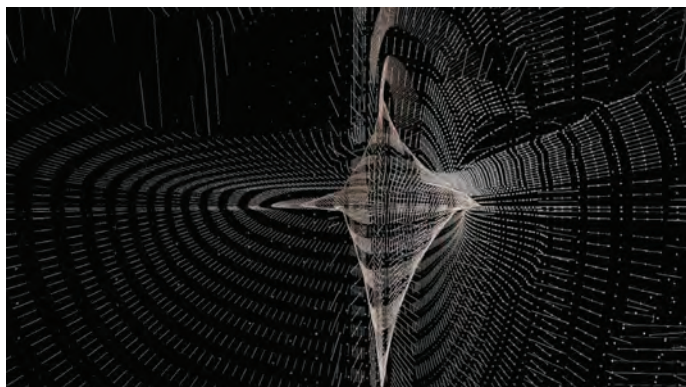


44 "Schmuziges Licht (Lichtphon Art-Avant X)" 07'35. Schahram Pour-soudmand (DEU)

The visual, tonal union and view of transcendent embodiment. A symbiosis of micro-coded, floating light-dust particles, interconnected in cracked soundscapes, layered sound cells/levels, residual impulses and dissecting short-time cuts in noise structures. A self-born symbiotic being - alive through dissolution and constant change in time.

Metamorphoses - time, form, image- and sound-transformation in existence

Schmutziges Licht (Lichtphon Art-Avant X) is transformation in the beauty of decay and nonexistence. In the change of sight and hearing, reality and the levels of being resonate. Form and formlessness become inseparable. The unknown emerges, moves, penetrates into the observer, into us - becomes conscious and existent.



45 "Black, red, white diaries" 09'45. Ninni Korkalo (FIN)

One has hair black as ebony tree, other skin white as snow. Video art piece about Cross-generational experiences, gender, sexuality, black and white. How can Snow Whites rewrite, reinterpret and mess -up the messed up story.



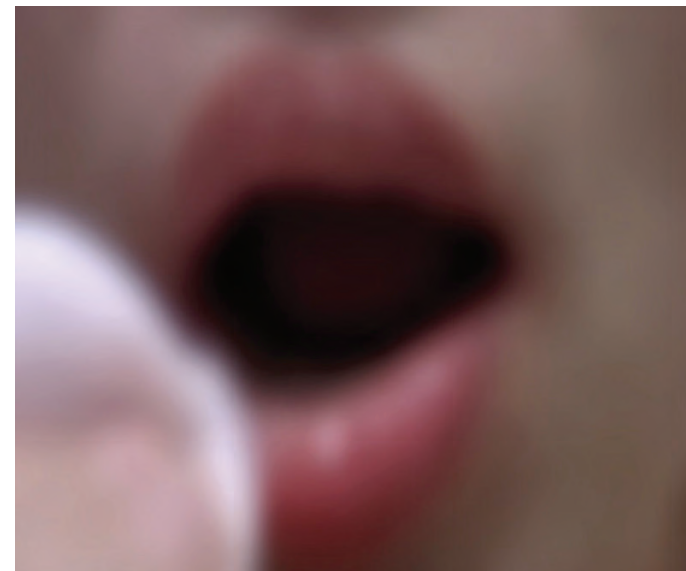
46 "It's not what you think" 02'06. Teresa Leung (HKG)

The body is perceived as an object that needs control. The female body in particular needs extra control and is more powerless, at the same time perceived as a source of physical pleasure and a "penetrable" object subjected to "standards" and beautification.

While resistance sometimes seems to be of no avail as such perception stays, one can't deny that the female body is still a subject—no matter how it's perceived as fragile, powerless—and such subjectivity points to the power that creates the subject's trajectory and boundary, alongside the struggles a subject encounters.

The body—lying down on its back on a surface and being surveyed by the camera—is vulnerable, while the hexagonal reflection from glossiness echoes not only the hexagonal reflection from objects that serve as transitions between the verbal phrases in the latter part of the video but also the perception that the body is an object subjected to beauty standards.

All such vulnerability, fragility exist with the body's power to assert its subjectivity, to get beyond control and limits. Those eight phrases*—partly my own experience and reminders for myself and partly what I remember from conversations with others—matter to me as an embodied individual who treads through different types of spectrums including that of power and fragility.



47 "The act of breathing" 06'47. Hana Yamazaki (JPN / HUN)

The concept of the film is based on the physical and emotional behaviour of breathing. This vital living function is manifested in an artificial and yet organic material, plastic, as well as in a human body. The film questions physical existence and movements as dance on screen, through the metamorphosis of a body.



48 "Blue mirror" 12'06. Marius Bonfeu (CMR)

OGAN jeune photographe d'art est confronté aux questionnements de deux modèles au sujet de son masque. Le départ imprévu et successif de celle-ci remet en question.

Comprendra-t-il le rôle du miroir offerte par Mabah?

Ce film remet en question les masques sociaux auxquels se confronte beaucoup d'Africain au sujet de leur tradition et culture.



49 "Comments" 04'58. Jannis Alexander Kiefer (DEU)

"Comments" casts a glance at the German digital legacy of our society and is devoted to digital words: Real commentary from YouTube is interpreted and presented afresh in different chapters. (Amateur) actors embody the protagonists of the virtual conversations and give them human form thanks to the semi-documentary style adopted. This brings the true, yet bodiless events into a reality that the camera can then cover.



50 "Věčnost" 03'52. Yeaen Jang (KOR-CZE)

The story follows a point of view of God or inanimate beings, and by that, it shows a human life with a third party perspective. We all, human beings, experience very similar things repeatedly in life:

Birth: A beginning of everything

Development: Human grows from mother nature.

Violence: Brutality is repeatedly going in a human eternity

Power of the Pyramid: Caste and Slavery.

Lightness and Heaviness: Yin and Yang, and Plus and Minus.

Imagination: Experience, knowledge, consciousness, and unconsciousness.

Emotions: Happiness, anger, sadness, and depression.



51 "A universal love story" 08'56. Natalie MacMahon (DEU)

"A Universal Love Story" is a sci-fi drama in Esperanto about the possibility of finding love in an impersonal world in the distant future, where everyone is so focused on himself, that it seems almost impossible to connect to another person. All that's left is the memory of love and the hope to experience it one more time. It seems that sometimes it takes a miracle from a different universe to start a revolution.



52 "Winner's bitch" 05'58. Sam Gurry (USA)

I like objects, I like things, I like people. When working in Antiques in Philadelphia, I stumbled upon this archive of over 350 photos of Virginia Hampton purchased blind at auction. I began researching her and was able to get in contact with various friends, peers, and family members. Each person had a radically different insight into who she was and how she affected their life and the world of competitive dog judging. Using Virginia as a conduit with which to explore the nature of subjectivity, I hired a pet psychic and had her read the photos for Virginia's energy. I then provided actors with short character dossiers and interviewed them as though they knew Virginia. This resulting soundtrack is a mix of fact, fiction, fancy, and fallacy. A Winner's Bitch is "the class bitch who has defeated all other class bitches of that breed at that show is the ONE female of that breed to be awarded points towards her championship". She is our Winner but the rest is up to you.



53 "Danaé" 30'00. Yasha Vetkine (RUS-FRA)

Original version of the film «Danaé» has been destroyed by a computer virus. Current edition of the film is an attempt to create reconstruction. Characters are forced to outlast a certain regeneration. And actors to revisit the concept of the film. «Danaé Reborn». Inhabitants of the film are tortured by some fragmentary memories of their existence in the previous generation of «Danaé». This project reveals for the spectator a concept of hybrid cinema, synthesizing contrary methods. Combining in a specific proportions fiction and reality, sequence and chaos, color images and those black and white. A project that holds semi position in-between genres, in order to offer for a viewer a role of an interactive participant. A story line told by a non-narrative film, only to emphasize that that story is of an archetypal nature. Instead of linear narration, «Danaé» is focused on a tension raising between characters, follows closely their mental conditions. Images are only to create visual intertextuality, and to place there both character and a spectator. So both can rediscover their flickering identity first on a basis on ancient myth of «Danaé» and later on the grounds of a classic drama by Chekhov. And so exile becomes immanent for both Danaé and Ranevskaya...



2019/09/18 17:00 h.

54 "Dominus dixit" 17'22. Evy Schubert (DEU)

Dominus Dixit is a surreal and fantastic portrait of five people and a fluffy toy that all happen to take part in the same service in a church, that goes all but the traditional religious way and culminates in an unforeseen resurrection.



55 "Lechones Sangrientos. Corpo" 01'42. Pablo Benjamín Nieto Mercado (MEX)

We are hunters and prey to our thoughts. We stop hunting to get ourselves involved in motives that sublimate our innate need to kill. We eat everything, what animal have we not cooked? , stones, plants, water, air we have mixed everything.

Fire encapsulated in batteries, which a thousand flashes of miniature bonfires provide, a state of self-inflicted shock that recognizing the pain of others, shows the illusion of this and springs the potential of the murderer who delves into his own guts, finding in the bloody journey, the force that remains asleep. Kill the illusion of your "image" to live.



56 "Fuego en el sótano" 07'56. Eva Vázquez de Reoyo (MEX)

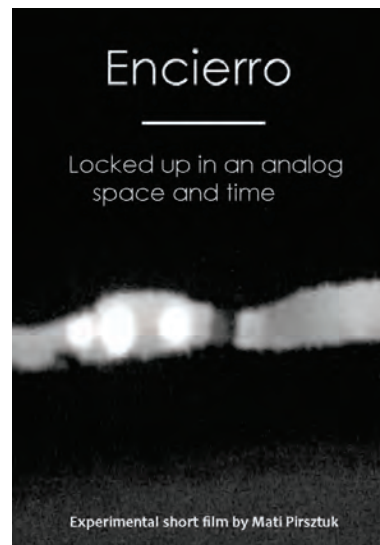
Elisa, Leo and Ramos are students in 1968 in a Mexico City on the verge of hosting Latin America's first ever Olympic Games. They bond over a shared love of great coffee and great books, in particular the political writings of Marcuse. When the army bursts onto their Campus, there is a huge strike and the three young friends get involved in the burgeoning student protest movement, focusing their efforts on the design and production of propaganda. They join thousands of their friends and colleagues in a march demanding peace and the immediate withdrawal of the army from the University; however, the government responds by slaughtering hundreds of protesters, bringing the march to a swift end.



57 "Encierro" 01'05. Mati Pirsztuk (ARG)

Represent the feel and the daydream of being locked up in a room and watch the world through the shutters.

That's what the name Encierro means, Locked in spanish.



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58 "The will" 20'15. Sungeun Kim (KOR)

"The Will" is a visual experiment dealing with a political rupture namely "the candlelight revolution" in S.Korea in the winter 2016-2017. Instead of narrativising the revolution the film focuses on the repetitiveness of images of revolutions in order to deliver the affects of 'negative utopia' present at the square. Performance and pre-enactment were employed as new documenting tools, as the film creates dialogues between the past archive and the newly constructed scenes. The work is largely inspired by Nagisa Oshima's 1970 film "The Man Who Left His Will on Film" from which the excerpts were also used.



59 "Dream song – The tao of Bobo" 02'02. Daniel Appleby (USA)

"Being present sometime lovely, exquisite, perfect.

But mostly, none of those things.

The great Descartes say "I think, therefore, I am".

Bobo say "I think, there for I am not here, not entirely.

I am, wherever my imagination needs me to be."



60 “Lowland hundred” 23’21. Sam Christie (GBR)

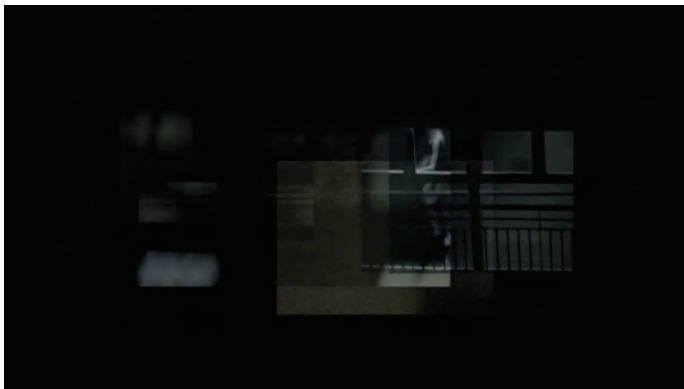
The sea appears in this video from the start. In fact it appears at 0’17” in and is rarely out of shot. The film is about the sea, specifically the boundary of the flooded, dark age, Welsh mythical landscape of Cantre’r Gwaelod. In English this place is referred to as The Lowland Hundred. I walked the boundary of the myth looking for evidence of rising sea levels. As I walked the boundary I spoke to people about what they thought about climate change and specifically anthropogenic climate change. The walk is 250 miles between Ramsey and Bardsey Island. Making a film this way is great for a subject like climate change; you are out walking your subject and all that it throws at you.



2019/09/18 18:30 h.

61 “Mirada robada” 04’55. Isabel Pérez del Pulgar (ESP)

Alguien que observa camuflado en la oscuridad y la distancia. Descubierta. En un instante un cruce de miradas llenas de sorpresa, de inquietud, de preguntas.....



62 “Highly sensitive person” 04’55. Sofia Bertomeu Hojberg (ESP)

Highly Sensitive Person es una pieza de vídeo arte que retrata el proceso del “sentir” de las personas altamente sensibles. La música que le acompaña es una composición de arte sonoro que fue creada en enero de 2017 y titulada con el mismo nombre.

En el transcurso de una ducha, la persona que se encuentra dentro de la bañera experimenta una serie de sensaciones con el agua que fluye por su cuerpo hasta que acaba por disiparse por el desagüe cuando dicha protagonista decide sacar el tapón de la bañera.



63 “Europa soñolienta” 03’04. Ausín Sáenz (ESP)

A raíz de la crisis económica mundial, no dejan de surgir brotes secesionistas en Europa. Son potenciados por ciertos políticos con intereses ocultos. Integro el pataleo (representa la protesta sin la obtención de resultados) con el flamenco representado una España cuyo concepto de nación se está replanteando. A su vez lo integro con el resto de Europa y su posible desmembramiento.



64 “Beautytudes” 19’49. José Ramón da Cruz (ESP)

A beautytud (biutitud) is an ironic portrait: an image (in movement) of images (without movement) that become narratively in a small plastic satire.

A beautytud (biutitud) is a piece of “montage montage” where the expression is articulated by the rhythm of the visual and sound montage of some computed images as “burst stories”, the mix of divergent human

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elements in situations absurd or not to the text and music. The texts are bio-historical emulsions and reflections of the author and are encrypted: Let nothing be very clear!

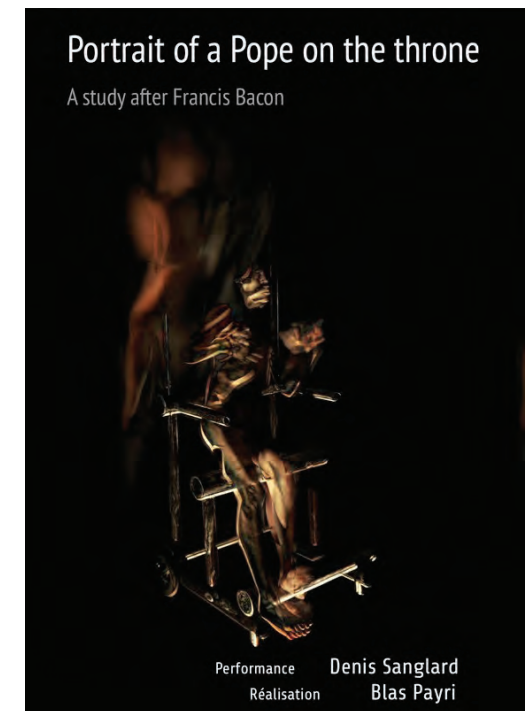
Each piece or beautytud (biutitud) reifies and uses any element of our social memory in the form of foremen or situations that interact to create an argument (usually ironic)

BEAUTYITUDES (biutitudes) is the album of these pieces.



65 “Portrait of a Pope on the throne” 05’35. Blas Payri (ESP)

Expressionistic portrait after the variations by Francis Bacon on Velazquez’s portrait of Pope Innocent X.



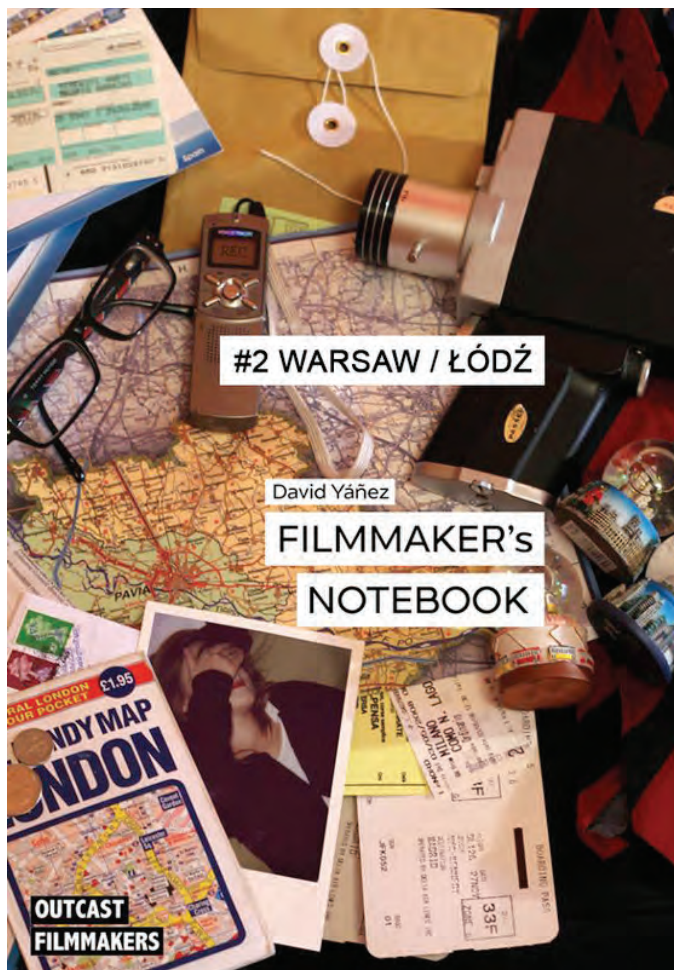
66 “La memoria de un oído” 03’01. Ursula San Cristóbal (CHL-ESP)
What is memory made of? Stories, memories, fictions, images and sounds clinging to our skin The memory of an ear is a music-visual reflection inspired by Paul Ricoer and Leonor Arfuch’s approaches on memory.



67 “Janela” 21’11. Left Hand Rotation (ESP)
Lisbon. Through a window the city manifests itself, distracted from its industrial past. The exterior is meticulously renovated, preparing for the big arrival of visitors. A documentary filmed from home, as far as the zoom reaches.



68 “Cuaderno de cineasta 2 – Varsovia / Lodz” 10’00. David Yáñez (ESP)
Poland is the color of Tarkovsky’s forests. Future memories between non-fiction and the logbook by apprentice filmmaker David Yáñez.



69 “Free” 05’30. Alvaro de la Rosa Blanca (ESP)
In this video you see how loneliness looks and sounds.



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70 “Breaking rules” 04’18. Victor Claramunt San Millán (ESP)
Rules are necessary for the development of a society, if they did not exist we’d miss the pleasure of breaking them.



71 “Iceberg nations” 04’21. Fernando Martín Borlán (ESP)
Nations are liquid and ephemeral but, what is a nation?



72 “Aliens” 23’29. Luis López Carrasco (ESP)
This world has always seemed to me to be somewhat strange, somewhat alien to all of my emotions?. Tesa Arranz, a key figure in the 1980s Madrid scene and the lead singer of the Zombies, has painted over 500 portraits of outer-space creatures.



73 "Lo siento, mi amor" 07'20. Eduardo Casanova (ESP)

A marriage that represents the American dream is immersed in a personal crisis. Jackie is tired of pretending, but the responsibility is a lot and being consistent is complicated. In the middle of the cold war of the Kennedy marriage, an unexpected third party appears. A third that will change the story, or how they told us.

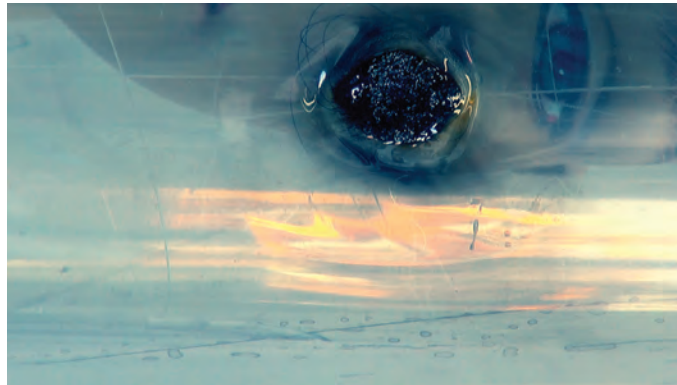


74 "Nabilon" 05'30. Pablo Uriarte Bravo (ESP)
From Darkness.



75 "Transmutaciones" 10'11. Laura & Sira Cabrera Díaz (ESP)

This video originates in the desire to return to life after death, present in many cultures and religions. As in a game, there is a search towards life that relates us to Nature, to the mineral, vegetable, animal state ... By an irrational path, with dissonances and excesses, trial and error.



76 "Bestiari" 05'10. Albert Merino (ESP)

In Bestiari we observe a big city where all the human presence is replaced with animals. We associated these spaces to a human behaviour, but we can't find this presence anywhere. Otherwise this space is not empty, is habited by the 'other' and the unknown. That remains us a kind of postwar landscape or the result of a collapse... Images that we know for the imaginary of Mass Media and Cinema. Live goes on without any sing of destruction. The replacement of the human by the other ask us about the relation with the 'other'. The human being is showed by the absence establishing questions about a world without his presence, his traces and the border between humans and animals.

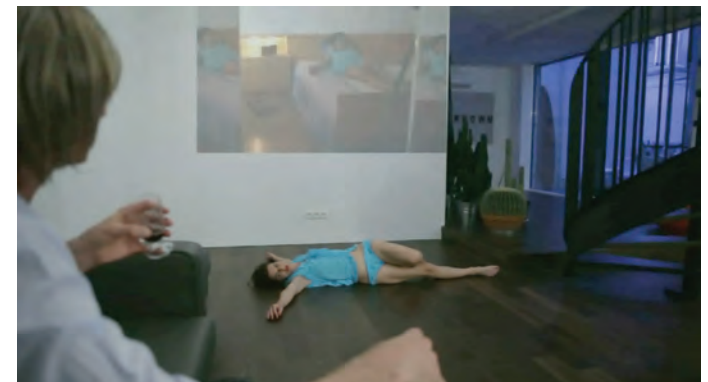


2019/09/19

11:00 h.

77 "Superunknown" 13'04. Angela Christlieb (AUT)

A dreamlike journey through shifting layers of consciousness. A man living in cold, sparsely furnished opulence is visited by images of a woman who may or may not be his lover. She takes the form of a hallucinogenic surface for his paranoia and isolation.



78 “A margen da margen” 07’48. Rose Mara Kielela (BRA)

The margin of the margin deals with the vicious cycles of marginalization that affect the lives of black women around the world, which in the intersectionality of social disparities are triple affected by racism, gender and classicism. With a non-linear composite script, the video performance seeks to place the viewer in the space/interior time of the character, where vertigo, uncertainty and discontinuity are constant. Although it is a very dense and complex subject The margin of the margin places the question in a poetic way, with an aesthetic itself and using the intersection of artistic languages, involving the audiovisual, the performance, the dance, the urban architecture and the Poetry, forming a whole communicating generator of provocative metaphors.



79 “Tengang kawali” 04’20. Arjanmar H. Rebata (PHL)

A man who has a strong hearing & realization to the world but gives no actions to real happenings.



80 “En boca de todas” 04’28. RAMA (ARG)

Collective work done simultaneously by twenty-five women animators using the “exquisite corpse” method, expressing each one’s emotions freely, using different techniques, materials and motivations. Filmmakers chose the possible interaction between “mouth” and “communication” concepts as a starting point, developing a wide diversity of ideas or points of view while completing each animated segment. Media used: drawing, painting, digital 2D, stop motion, clay, pixillation, cut outs, fabric.



81 “White obsession” 02’00. Flavio Sciolé (ITA)



82 “From the outside” 12’46. Liliana Resnick (HRV)

If we find ourselves in the famous Plato’s caves today would that trigger us to question ourselves and our world? Or would we neglect the possibility for answers Plato’s caves could give us and instead hope to assign our own values to the caves?



83 “Joy ride” 00’59. Michael O’Donnell (USA)

Would you like to take a joy ride? it’s exhilarating! It’s dangerous! It’s lots of fun. And it takes less than a minute!

A poor quality archival film was stabilized and modified manually, frame-by-frame over a thousand times due to the incessant jitter, unstable tracking and various visual distortions that software was unable to correct. Yet due to the nature of the film, a high degree instability of the right kind was definitely desired.

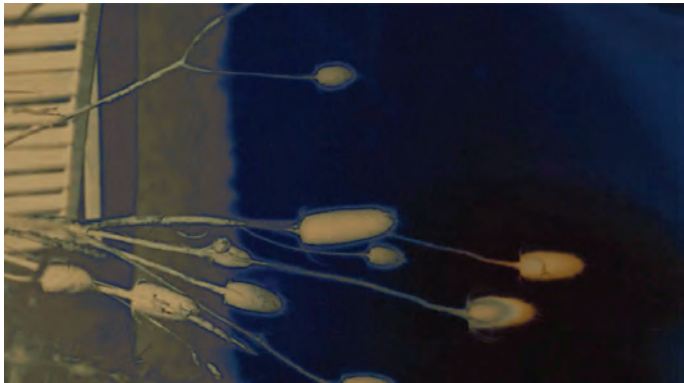
Conventional smooth motion was avoided to create an out-of-control sense of tension and edginess. Moreover, the cinematographic convention of stable film frames constrained by the arbitrary boundary of a rectilinear screen was radically rejected.

Joy Ride is a front-seat bundle of thrills flying through a background of chaotic audiovisual intensity.



84 “Mer Bleue” 03’50. Cecilia Araneda (CHL-CAN)

A pathway through time captures the changing of seasons and the evanescence of love.



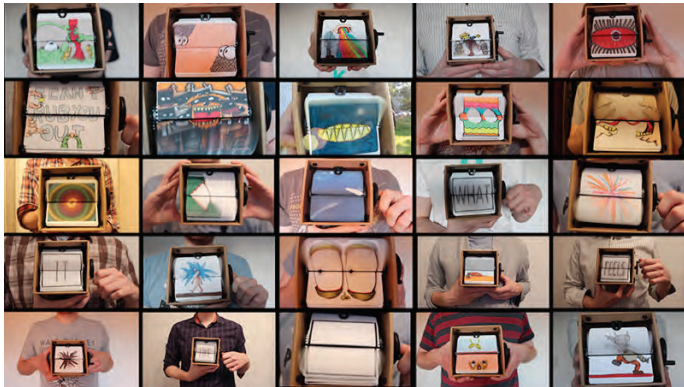
85 "What it feels like" 02'59. Steven Fraser (GBR)

What It Feels Like is short animated documentary that investigates voice hearing.

Small boxes that contain flip book style animation are presented to show the emotion that people who hear voices feel.

The documentary is experimental and expressive in its approach, where the positives and negatives combine to fully express the subversive nature of a misunderstood affliction.

What It Feels Like was made with assistance from Anidox and Creative Scotland.



86 "Laterate athrolyse" 12'18. Michael Steinhauser (DEU)

My biographical experiences as "hook holder", working for protheses-surgeries in a hospital located in Hamburg, germany.

Laterale Athrolyse (removing bone-material from the outer side of knees-joints) is a fotografic movie, my black and white photographs were shot during 4 surgeries.



87 "Digits of π " 03'14. Tom Bessoir (USA)

A transcendental film inspired by Duchamp's "Anemic Cinema"!

Inspired by "Anemic Cinema," I set out to create a film composed within a circular frame. This circular composition led directly to using the number pi for the underlying structure.

Having the digits of pi sung on the soundtrack is an homage to "Einstein on the Beach" by Philip Glass.



88 "La quinta notte" 17'43. Valentina Ghiringhelli (ITA)

Human destinies are the consequences of his choices and actions.

Fossil fuels, petroleum, atomic energy, religious radicalizations, weapons for everyone, pedophilia, corruption, dictatorial and fiscal countries: They are all reflections of a not so cheerful present and presages of a near future.

Increased of the life expectation worldwide, almost free healthcare, food nearly for everyone, eco-friendly cities, freedom of movements, affordable knowledge and information: they are the reflection proposed by an action aimed to positivity.

In both cases it's human beings who decide which way to go.

What do we want to meet? Will be the positive or the negative actions that determine the plan of our future?

Claire lives a near future reality in which the positive actions of the human being seem to have prevailed. His friend Leonardo makes a change to Claire's "Dream Machine" a device that she uses to relax through lucid dreams.

Traveling through the dreamlike world she discovers the existence of another reality determined in a very different way from the one that she always believed to be the only one.



89 "Fathoms. The weight of smoke" 05'44. Chris Myhr (CAN)

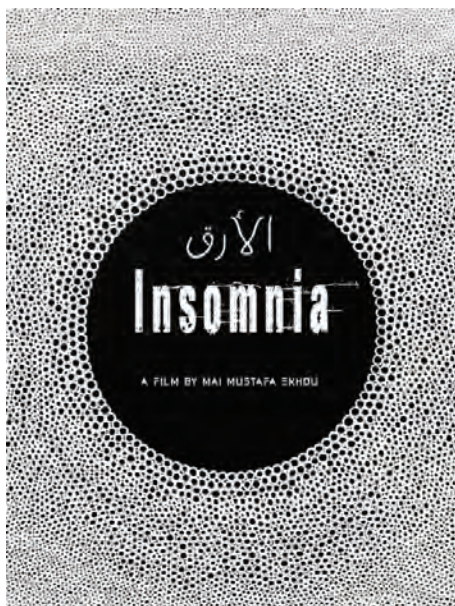
Fathoms: The Weight of Smoke explores the complex interrelationships between the spheres of land, water, living things, and air. The work ruminates on the idea of water as a medium through which organization and entropy operate simultaneously. The Ocean acts as both a generative/constructive influence, as well as an agent of immense and unpredictable destructive power - it is from this medium that all things originate, and will eventually return.

The film features layered imagery of the camera moving through clouds of underwater sediment hovering above the seafloor off the coast of Nova Scotia, Canada. Motion-graphic elements trace vector drawings of Gulf Stream currents - approaching, receding, and shifting in and out of focus.



90 "Insomnia" 00'31. Mai Mustafa Ekhou (MRT)

Dark monster called insomnia.



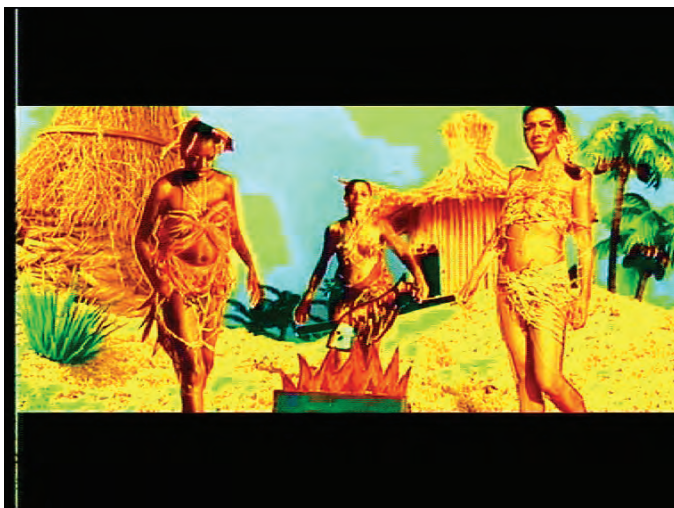
91 "Pixel frio" 15'16. Rodrigo Areias (PRT)

They manage a cultural venue. He believes in technological evolution. She believes that love is static. One last exhibition and one last show.



92 "Lisboa-boa 345 D.T" 10'18. Edgar Pêra (PRT)

The short film Lisbon-Bon 345 Years after the Earthquake can be seen as a subversive glimpse of the future: Lisbon, 345 years after the earthquake. The film is shown as a very different city from the one we know. Using the elementary techniques of animation cinema, Edgar Pêra takes advantage of the state of ruin - the 1755 cataclysm is, although on another scale, a prototype of the 1988 fire in Lisbon's Chiado district - to devise an absurd Utopian city, halfway between a garden of Eden and an unbearable hell, rebuilt on the ruins.



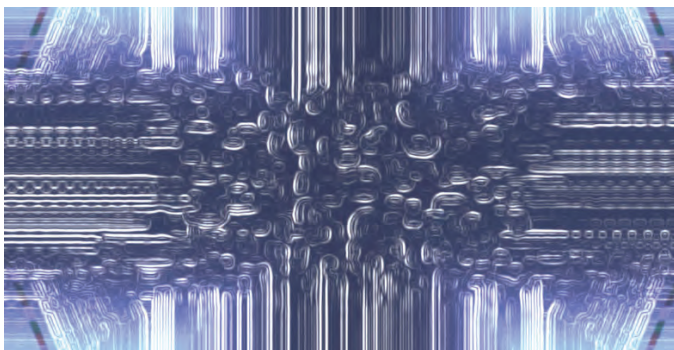
93 "Waves" 02'27. Sami Ala (FIN)

It is hard to get up and ride on a wave. This is a visual metaphor for life, subconsciousness, death and consciousness.



94 "+" 02'33. Max Hattler (DEU)

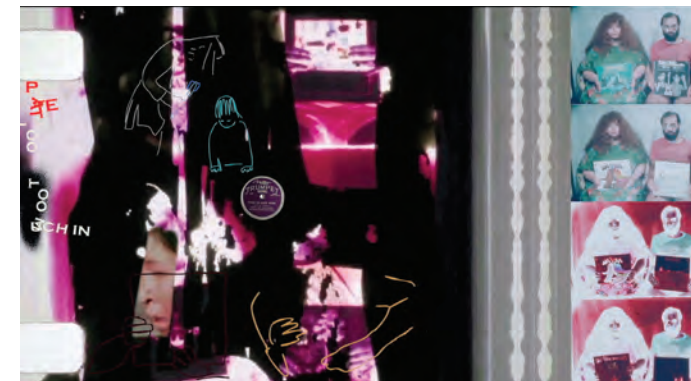
A symmetrical matrix of generative synthetic growth iterations of varying frequency intensities.



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95 "Pattern recognition" 04'51. Dirk de Bruyn (AUS)

Flipping through a series of record covers at breakneck speed forces the eye to sample the images it receives. Today in public space mobile technologies have moved from the transistor radio to the mobile phone. Here images no longer behave according to the laws of perspective. This is what Marshall McLuhan refers to as an Acoustic Space where images with speed perform according to the laws of pattern recognition. This film recycles sound from an 1960s Melbourne Radio Show: Newsbeat which chronicled car accidents to access the kind of immersion and immediacy now delivered by the mobile phone.



96 "The future" 01'00. Iryna Iurchenko (UKR)

The future... It can be different.

Our attitude, approach and actions reflect our future.

Because we are the ones to create history with our own hands. And we alone determine our future.



97 "Passage" 03'45. Farid Yahaghi (IRN-CAN)

This film is part of my experimental practices on the representation of time/movement in moving images. With a retrospective look at early cinema, the "Passage" represents my interest to take multiple takes from an action that takes place at different times. The main movements in the two sequences are recreated after interlacing the frames of the multiple shots.



98 “The sea swells” 16’15. Amir Gholami (IRN)

The War is surrounding an old man's life who lives in middle of the Sea. (world without land)



99 “Seer (KOR)” 03’47. Aaron Oldenburg (USA)

This is documentation of interactive software that attempts to represent aspects of the experience of the chemical salvinorin A on the brain's Kappa Opioid Receptor. It proceduralizes a dysphoric time-stutter.



100 “Bear with me” 04’46. Daphna Awadish (NLD)

A short animated documentary on immigrants who left their home and crossed borders for love.



101 “The quietness of the other things” 01’28. Finn Harvor (CAN-KOR)
An ambient videopoem based on footage shot around the area of Bath, England.

The English landscape in some areas is very populated by farm animals — especially sheep. These change one's own perception of being-ness, since they are sentient beings but with their own perceptual universe.



102 “The pearl of Moldova” 17’35. Silvia Amancei & Bogdan Armanu (ROU)

“The Pearl of Moldova” is an experimental documentary that investigates the recent history of Slanic Moldova, town and spa resort from the Moldova region of Romania. An important touristic attraction since the 19th century, after the fall of the socialist regime, the town, its properties and infrastructure have been privatised through suspicious methods by some of the wealthiest and most influential Romanian politicians / entrepreneurs, transforming public property in private capital.

BIDEODROMO 2019



103 “Ultrarot – Machine gun girl” 03’06. Thomas Jordan (DEU)

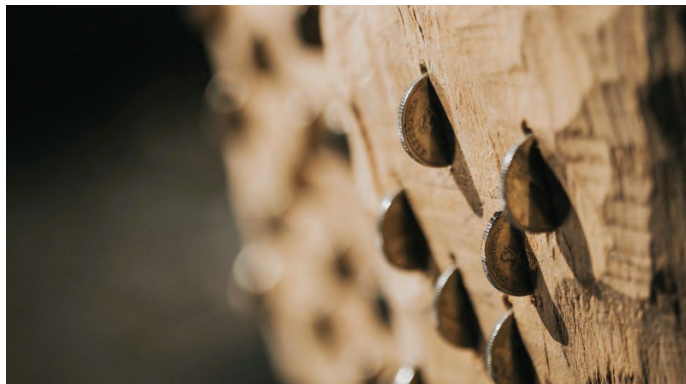
A mysterious road-movie about Machine Gun Girl and strange robots that invade the Earth.



104 “Tragovi” 08’20. Antun Balog (HRV)

The film was founded on following the creation of a multi-medial work of the artist Mario Matoković, and the realisation of the idea of the city, which in post-war times, instead of progress, faces an uncertain future. The reason for this, to a great extent, lies in the forceful privatisation of large companies which today we perceive as the devastated, derelict factory complexes and, as the logical result of the stated situation, we are faced with the continuous decline of population, dissatisfaction, and resignation. Today some new sounds appear in these spaces that have

nothing to do with their former function, but if we follow them closely maybe we realise that these are spaces of infinite potential for some new life.



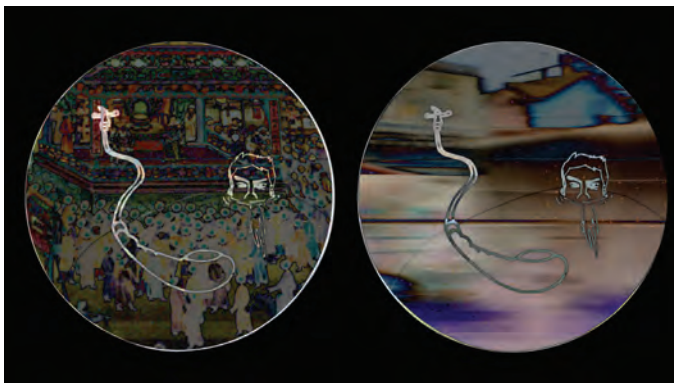
105 "El restaurador" 01'30. Darío Ricciardi (ARG)

The artist tries to repair the action of the passage of time in the city. An operation destined to failure that turns the restorer into an easy prey to his conjectures.



106 "Unidentified" 04'19. Lin Ching Hsuan (TWN)

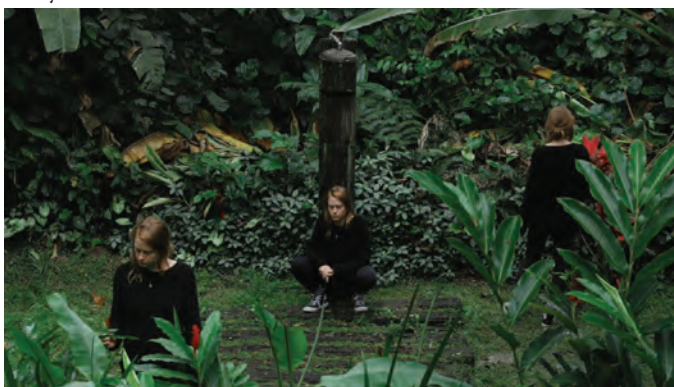
The film presents different culture through stereoscopic images. When viewers try to change the focus and see with the naked eye, the round images became overlapped or separated intermittently because of the tired muscles. It implies the spectacles of modernity as we observed by traveling, has created the experience of strangeness and familiarity. The drawings in the foreground illustrated the body which swallowed by the liquid and moves through the liquefied /alienation space. So as a silent persecutee being stirred in the machine of modernity, and sinks into the waves of the crushing sound.



2019/09/20 11:00 h.

107 "Parenthesis" 04'12. Julia McGill (BRA)

A young woman struggling to find her place takes off to a solitary getaway, her loneliness makes her even more confused.



108 "Index" 02'45. Richard Ashrowan (GBR)

An index of the thoughts of a single day, at home in Scotland, in the cold and dark of February. I shot it the next day, without thinking. Silent 16mm.



BIDEODROMO 2019

109 "Como algo que es, o no es, inmensidad" 02'03. Juliana Schwindt (ARG)

A landscape, a storm that approaches and moves away, and we, spectators



110 "From the life of my old woman friend" 06'24. Evelin Stermitz (AUT)

The video depicts a woman's story from a far away century. Based on the images from the popular German novel 'Aus dem Leben meiner alten Freundin' by the female author Wilhelmine Heimburg in 1894, it depicts images of suffering and passive women, whereby the images have been created by a male artist. The video questions the translation of women's stories passed on from one generation to another, and also questions of how we see the women's images nowadays in a different century. How much of the images still belongs transferred into the current society without any nostalgia?



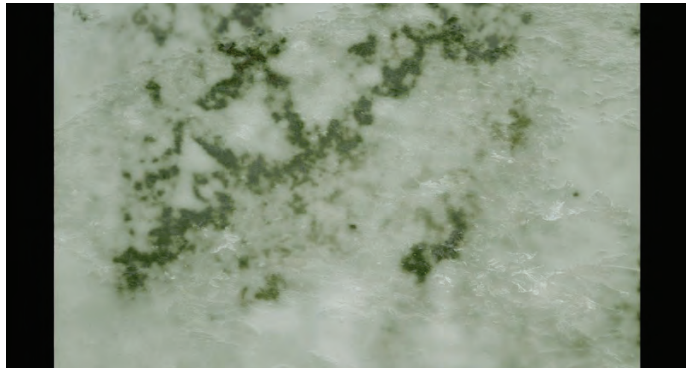
111 "The flats" 04'58. Ian Campbell (CAN)

Three lone individuals try to coexist in cramped housing conditions. How will their unique quirks get in the way of just surviving? A stylized short film that mixes live action and animation to examine the human condition.



112 "Choke" 01'48. Tracy Peters (CAN)

CHOKe examines the lack of oxygen in aquatic ecosystems as algae blooms emerge during spring thaw.



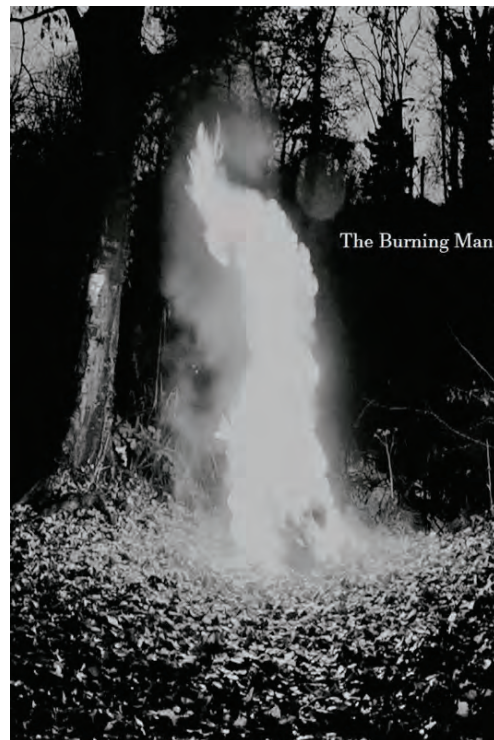
113 "Object lessons" 09'03. Thomas Kyhn Rovsing Hjørnet (DNK)

This video presents 111 segments of text, single words, and visual material, still as well as moving images, arranged so as to offer a series of lessons. As an accompaniment to the visual component of the video a composition for piano has been added, emphasizing each constituent segment in a didactic manner. The video has been given the title "Object Lessons".



114 "The burning man" 01'30. Ronan Power (IRL)

Driven insane by his surroundings, a man decides to commit the ultimate act and set himself on fire.



115 "Fleeting Autumn" 08'00. Vojtech Domlatil (CZE)

Collection of audiovisual Haiku poems by Vojtěch Domlátil. Stopmotion poetry, oscilating between animation, documentary and experiment. Transforming Haiku poetry based on 5-7-5 syllables to the audiovisual form using 5-7-5 second shots structure. Shot during two month art residency in Japan.



BIDEODROMO 2019

116 "Girl becomes snow" 07'18. Ryan & Tyler Betschart (USA)

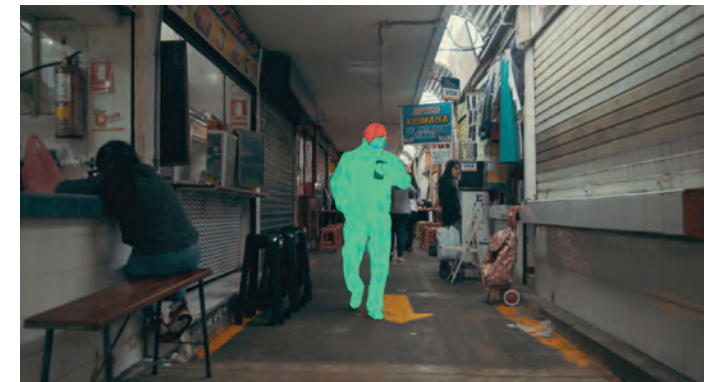
A VHS rendition of what happens when we die - an investigation into death induced dream ephemera or; a body (mind) dissolves into video signal memories.



117 "Match.com" 02'17. Miguel Antonio García Cabrera (PER)

Reflection on current human relationships through new media and the public space as a witness.

Reflexión sobre las relaciones humanas actuales a través de los nuevos medios y el espacio publico como testigo.

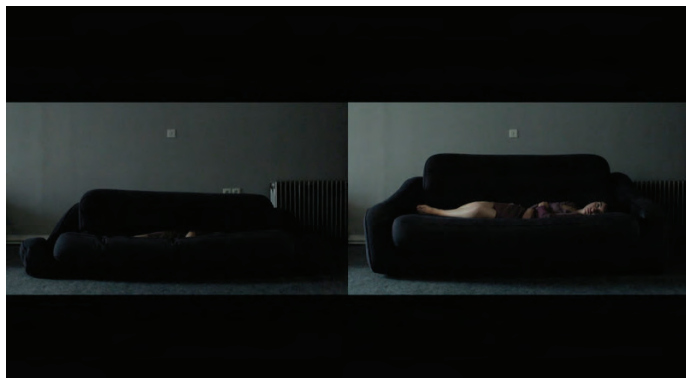


118 "Hammersmith" 04'27. Kate Sweeney (GBR)

'Hammersmith' is a single-page animated poetryfilm, made in response to extracts from Sean O' Brien's same-titled poem. A fluid picture of 1950's London, drawn from the iconic cinematography from the 1952 film, 'Night And The City', which is a a beautifully shot film noir directed by Jules Dassin. It fixes the landscape of 1950's London in to the imagination, but at the same time presents the streets, buildings of London as a dreamy, melting set, a backdrop to the constant shifts and changes in the lives and fortunes of it's inhabitants. In Kate Sweeney's film London is presented as a character, as fluid and changeable as The river Thames itself as it flows under The Hammersmith Bridge.



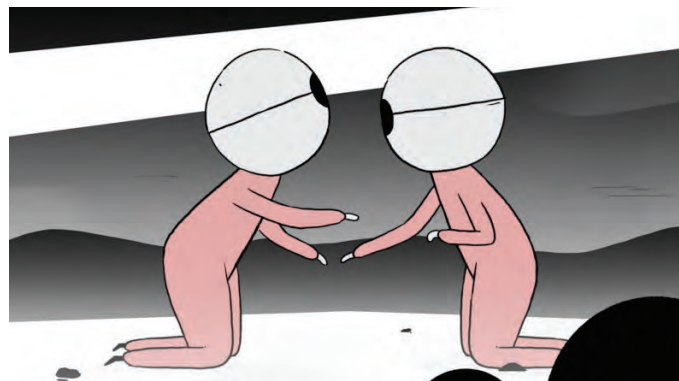
119 "Artificial respiration" 02'12. Mahshid Mahboubifar (IRN)
Routine as an adjective: performed as part of a regular procedure rather than for a special reason.



120 "[13.1-9+19+13] Vol.01" 05'56. Madam M.A (JPN)
They have no beliefs, but they have some religions. Yes, I have some religions..."to unbelieve". Gods save us, yes? The world we see is the true, yes? Excellent.



121 "Rules of play" 07'34. Merlin Flügel (DEU)
A group of tired playground visitors meet at night for a last contest.



122 "Dios te salve, María" 01'03. Edlyn Castellanos (MEX)
Hail Mary is an experimental shortcut that combines video and animation to create a view of the Virgin Mary as a women.

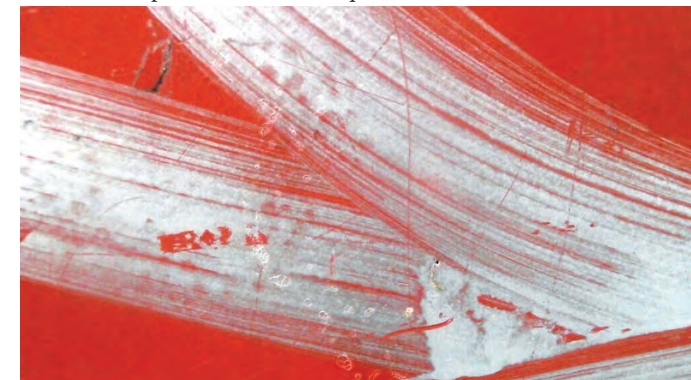


123 "A virgin wind" 02'57. Shasha Svirsky (RUS)
Reality demands radical changes in the construction of a human being. The film is an example of the transhuman visionary.

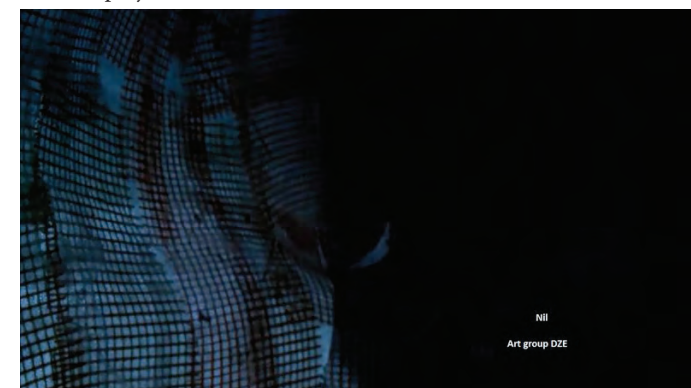


BIDEODROMO 2019

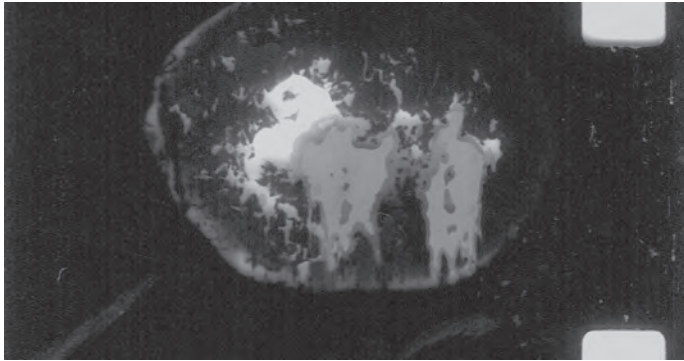
124 "Graffiti" 01'00. Rick Niebe (ITA)
Cinematic homage to urban graffiti
[An abstract exploration of urban graffiti based on a musical improvisation on txalaparta an ancient basque instrument]



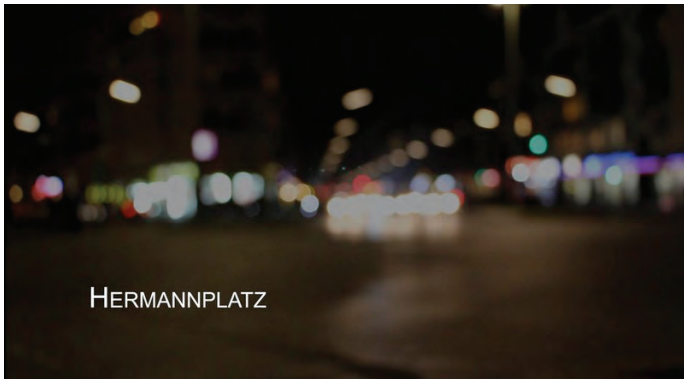
125 "Nil project Ø" 01'00. Veronika Kamchevska (MKD)



126 "Not (a) part" 05'33. Vicky Smith (GBR)
Not (a) part was conceived in relation to both the rapid decline of flying insects and the high recurrence of animation, handmade or contact film that works with the subject and/or material of flying insects. Numerous dead bees found on walks were positioned directly onto negative film and contact printed in the order of wings, legs, head and torso - one whole dissected body followed by the next. Occupying approximately 24 frames they run at a rate of 1 bee per second. Through this simple ordering of materials, the length of the film is determined by how many specimens are found over a specified period of time.



127 "Hermannplatz" 01'31. Satu Mäkinen (FIN)
The world of Berlin's Hermannplatz discovered through a poem.



128 "Prist" 04'19. Eric Ko (USA)
Uio Loi is an experimental electronic musician who interweaves computer-generated notation with hand crafted melodies. I wanted to mirror that with the visuals, combining an aesthetic inspired by auto-generated content and detritus found throughout the web and intimate and personal textural imagery that can only be captured manually - hand-drawn and hand-painted animation, super-8 footage, and hand-held video recordings.



129 "Factory wall timescales 2" 07'40. Eleanor Suess (GBR)
The factory wall records time. Experienced from the adjacent artists' studios the wall receives light, marking the passage of time, counting the hours, days and seasons. The film takes the distracted, peripheral experience of the wall, registered though these disparate timescales, concentrating the captured fragments into a focused, new construction. The screen of the wall is dissected and reconstituted in the screen of the film.



130 "Composición n° 6" 07'13. Rodrigo Noya (ARG)
Research on time, its passing and perception. Composing from fragments of the recorded image and the space, other space made possible from the screen.



131 "Slow forge" 02'36. Simona Constantin (ROU)
Home alone after a break-up, she boards on an emotional roller-coaster. As we follow her coloured mood swings, the tension seems to be melting into daily routine.



132 "Serendip" 05'22. Sally Cloninger (USA)
SERENDIP 1. an old Persian name for the country of Sri Lanka, 2. the root of the word, serendipity which of course means unexpected wisdom or an accidental discovery. Incorporating Hi-8 video and Polaroids from 1992 with found footage and animation, this film considers why we humans cannot seem to get along.



133 “The widow” 16’57. Eva Depoorter (BEL)
 The dead -like grains of sand, they fleet.
 But water them, and they shall rise -pale bodies adrift.
 ‘The Widow’ is a visual feast of raw emotions, too delicate to be revealed,
 too urgent to be hidden.
 While faint dialogues transform into perished sexuality, barren reality
 stifles irrefutable desires -a foolish reverie of what is not.
 From a grave that is yet to be dug, inaudible whispers emerge -her parched lips, ready to burst.
 As the widow surrenders to the blackened sea, we cannot but partake...
 our hands comfortably tied.



134 “ZΩH (A whimsical node)” 04’09. Rakesh Krishnan (IND)
 Conceptual artwork on life (ZΩH).
 Zoe Means Life. Visuals depict a life journey Symbolically From Birth
 To Death.

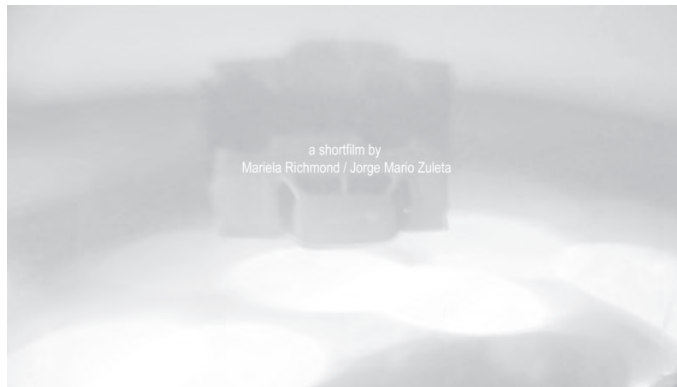


135 “Sound notes 4.0” 11’19. Mengmei Pan (USA)
 It is a multi-channel Video explores the activity and emotion state in
 the space of private life through the media of sound and moving image.
 Composed of many sounds made by nature and other people, Sound
 Notes 4.0 is a personal piece constructed from intimacy, interests, obses-
 sion, and memory. Here the sound from the past is describing the life of
 the present, because even though daily life is probably more about exis-

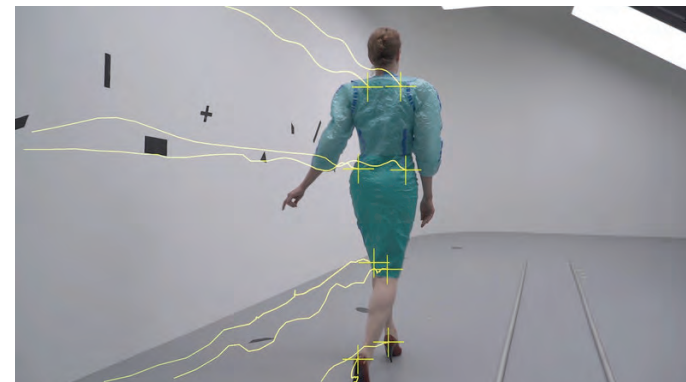
ting for the moment, the past is always present in your shadow. I record
 sounds without pictures, for a vast audio album. Editing them together
 is like arranging a private drawer. That’s how I want to remember things.



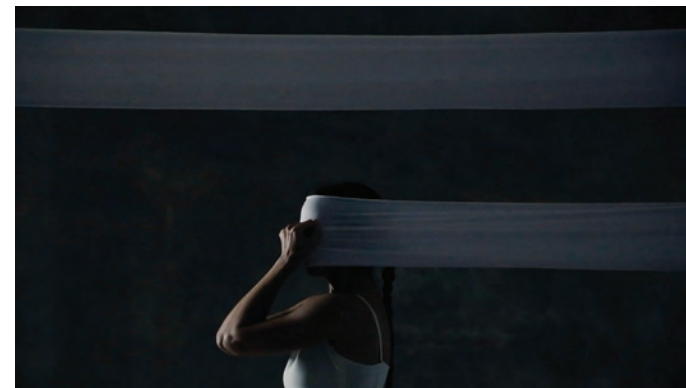
136 “During a night with no moon” 02’00. Mariela Richmond & Jorge
 Mario Zuleta (CRI)
 A series of fortuitous and unpleasant events occurred on the way home
 on a dark night.



137 “The path she walks” 06’20. Marloes ten Bhömer (NLD)
 In this video work, ten Bhömer investigates female gait in cinema in order
 to better understand traditional Japanese footwear and the kinema-
 tics of Japanese gait. Walking and gait in relation to shoes and garments
 is imbued with learned movements, physically and culturally imposed
 restrictions, and the wearer’s idiosyncratic movements. Walking in ci-
 nema embodies other cultural and socio-political elements too, such as
 the construction of identity, thus making it a richer point of study than
 a mere technique.



138 “In the house of Mantegna” 06’39. Michele Manzini (ITA)

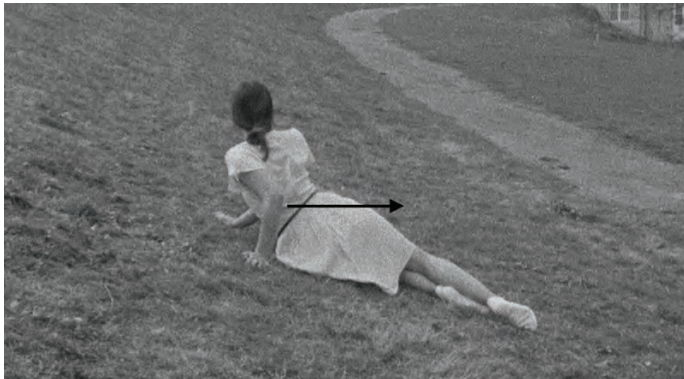


139 “Ships sailing nowhere” 04’21 Marija Lučić (DEU)
 This is a short experimental movie dedicated to all people who are ship-
 ping nowhere and to those who just need to open their eyes (and hearts).
 Ships sailing nowhere is more than a movie – it is a lifestyle.
 On the one side, this movie can be a depressive and anxious movie about
 people who do not serve any cause or have a future. People lost in the
 nothingness of their existence. But, on the other side, it is actually a po-
 sitive movie about people who are living in a moment “here and now”.
 This scene of a girl floating and only surrounded by the sea and the sky is
 just a visual image of the peace in her mind. She won’t waste any thought
 in the present about a possible/uncertain future or about an imposed
 program of life where you need to have a job, family, career and have a
 life full of stress (which represents the red swimsuit and gives a strong
 contrast combined with green and blue – the nature). She is free. Also,
 the soundtrack is like life – bitter and sweet.
 With Ships Sailing Nowhere firstly, I wanted to give a visual and audi-
 tory beauty, and then through the symbolism of the visuals to induce the
 viewer on thinking. Or zen.



140 "C (silence song)" 10'46. Annett Stenzel (DEU)

A girl's voice whispering is to hear in front of a closed piano; a young woman sits lonely on a street. - By finding a picture in her book, she disappears suddenly...

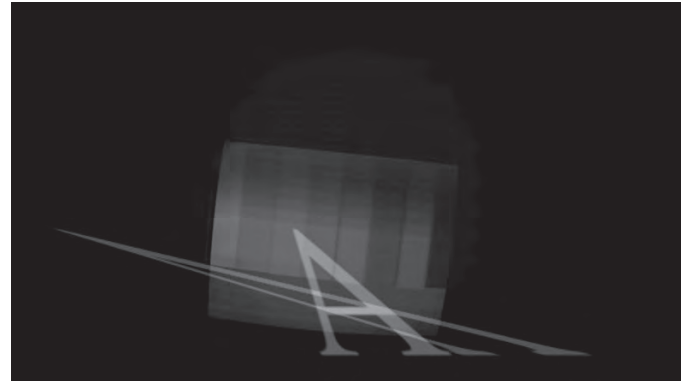


141 "Ocean breathes" 01'18. Yihuang Lu (USA)



142 "Liquid traits of an image apparatus" 07'21. Vera Sebert (AUT)

On the screen's digital surface abstract machine codes appear as sensual images, readable by humans. Visualised machine instructions make up their own semantics and are base for human instructions. On a cinema screen these images are detached from their initial meaning. They condense on the picture base and swash into our eyes. Like a random rhizome structure an associative montage of minimalistic user interfaces follows the film's timeline. Our own body perception and our interpretation formed by media conditions become protagonists in a film without narrativ.



143 "Deus fugit!" 03'29. Nora Geist (GBR-ITA)

After Easter, rumours of witchcraft, lesbian orgies and demon possession at the Community of St Mary the Virgin had reached the Curia. Fearing a scandal for the Church that would lead to a disruption in cash flow, the Curia immediately commissioned an ambitious young exorcist to visit the convent on the Feast of the Assumption, to offer a High Mass for healing and wholeness and to perform any solemn exorcisms if needed. The Exorcist's first point of contact would be to meet Countess Godiva von Suckula—the patron of St Mary's—to brief her on the Curia's plans for the convent...



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2019/09/23

11:00 h.

144 "Drei atlas" 06'24. Myriam Charles (CAN)

A maid is suspected of murdering her former employer. Questioned by the police, she will reveal the existence of a supernatural power.



145 "Senescent vivarium" 07'09. Kyath Battie (CAN)

Bordering on the fantastic, Senescent Vivarium represents four distinct seasons created by plants and insects selected to imitate authentic biospheres. These macro worlds are architectural masters of their own domain yet defy traditional still life representations. Transient narratives of familiar ecological cycles are pushed further into supernatural territory by the effects of hand processed 16mm black and white film, and a deeply atmospheric, magnetic sound score.



146 "With pain and love" 13'00. Martin Sulzer (DEU)

With Pain and Love embarks on the age-old quest for the astral body, the desire to make the soul visible, this time with the help of artificial intelligence. Children transforming into fitness equipment as well as a contactless martial art, which creates a tender safe space for military enthusiasts, constitute the center of the work. Stroller moms, non-contact combat, and machine learning; all are united by a diffuse promise of salvation, the longing for eternal life, and a firm determination to optimize the self.



147 “***(ryba)” 01’59. Filip Bojarski (POL)
Short film about consciousness.



148 “Miss Park Project #1” 07’38. Yongchu Suh (KOR)
Miss Park Project #1 is a 3-channel animated work that summon the women from old, faded photographs of modern Korean history to the present day. It is a kind of ritual for the myriad lives of women that cannot be singularly symbolized and defined.

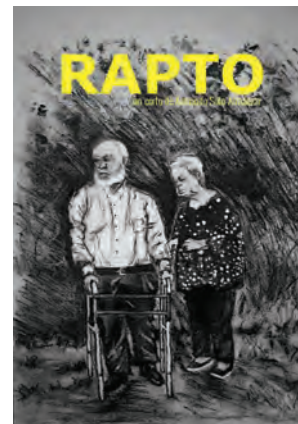


149 “Ariadne’s thread” 02’45. Marta di Francesco (GBR)
Inspired by the Greek Myth, Ariadne’s thread is film about female resilience, where Ariadne represents both pathos and logos, beauty and logic, sensuality and strength.
In the labyrinth she encounters her opposite, the brutal and mysterious magical force of the Minotaur. In the original story, Ariadne helps Theseus killing the Minotaur, with the aid of a thread. The thread is symbol of life, logic and is the fabric of existence. In this new interpretation, one leads to wonder what would happen, when one faces her nemesis and accept that it’s part of her.
Ariadne confronts the Minotaur. Inner strength is accepting to be part of a dual nature when the beautiful and the brutal co - exist, when the male and the female blend into one, where beauty and logic, vulnerability and strength cannot part from each other. The tension between the two resolves itself into the magical and poetic blending of two beings into one.

In the Metaverse, identity is bodiless and genderless, fluid. Bodies are connected, woven together by a common digital, metaphysical thread.



150 “Rapto” 09’16. Armando Soto-Almánzar (PRI)
It’s a little sci-fi short made with my parents.



BIDEODROMO 2019

151 “Priscilla and the sisters” 05’00. Omar Lopex (USA)
Priscilla & Her Sisters brings to light the previously untold true story of the Bilingual civilian women who worked for the Office of Censorship (division of OSS, later to become the CIA) as telephone spies, during World War II.

These women worked in secret in towns along the US/Mexico border listening in to phone conversations between the two countries. They were taught what secret codes and words to look out for, and documented any suspicious activity in daily logs. Fitting with the time, they were dubbed the “Invisible Apron Strings” and “Glamour Girls of the OSS”. Priscilla & Her Sisters, highlights the story of Priscilla Yanez (1915-1999). The script was written utilizing interviews with Priscilla’s surviving sister and daughters, as well as historical documents organized through the La Jolla Historical Society.
Beyond a traditional documentary, Priscilla & Her Sisters incorporates fantastical elements and contemporary locations (while making the viewer aware of the liberties being taken with historical accuracy), to imbue this previously unknown chapter of history with poetry and heart.



152 “Iceolo” 08’22. Brian Madika (SWE)
beauty of emotionality rather than point on the issues that divides and fractures us today.
The merge of an inner emotional battle and a troublesome meeting between the elements Ice, Heat and Water.
Due to toxicity in home-based area. The three are forced to an unknown field. A place of risk. A place where nothing is safe or comfortable.
The following element does not feel relatable at all too them although the mission was to save them from their misery.



153 "Five by five" 05'15. Mohammed Ismail (EGY)

It about creating new relations with the place through a room that located some where in the city .three characters entering the some room in different time of the day,



154 "Mahabbah pisang emas" 03'11. Sito Fossy Biosa (IDN)

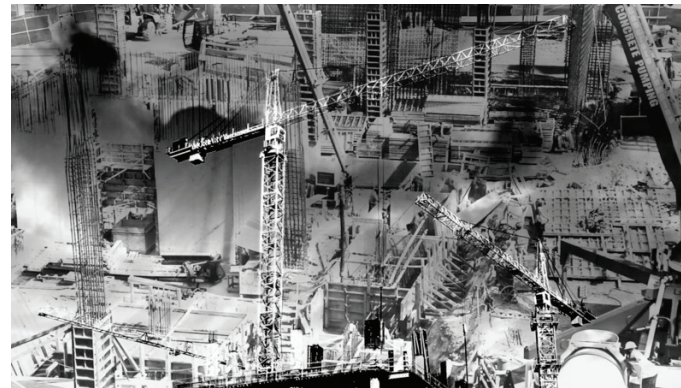
Children from Indonesia understand well about the magical journey of rituals that coexist closely with the community. All beliefs are so normal that they become the needs of many people of all worldly desires. In fact, the ritual of getting love is already commonplace. Many choices of magic spells from various regions, one of which is Mahabbah, which literally means loving deeply is a distance learning that is effective in making other people love us very much. The specialty of this knowledge is that we can do it anywhere without needing to be spoken and close to the person we are headed. If you practice this knowledge in public,

then everyone will pay attention to all our words, if it is aimed at the opposite sex, then someone we desire will fall in love at that moment. The practice of this knowledge is given in heart after eating golden bananas attached to a mate (there are two golden bananas in the same skin). The artist responds to one of the knowledge of Nusantara's purification through a one-channel video art so that all visitors can enjoy "tutorials" and "live" magical impressions of spells and moving images. An attempt to capture contractions and the deepest sense of man, the desire for love. We never know whether this is natural, an identity, or a planned crime.



155 "The cranes are flying" 03'01. Bénédicte Laflamme (USA)

A busy construction site moving canvas like slowly and eerily striped down to one crane.



156 "Charon" 06'31. Attila Damokos (HUN)

There's always a character in all mythologies, who symbolizes the connection between human life and the afterlife (Anubis, Ut-napistim, St. Peter, etc). The ancient Greeks believed that the realm of the dead is divided from the world of the living only by a dark-watered river. There's an old, bearded ferryman, who's transporting the dead souls through the river for some money.

According to the appropriate grieving customs, a golden coin was placed into the mouths of the dead, covering the fee of the rout, for the

soul that's longing for eternal tranquility. We've been inspired by this legend, and created a modern version, where this rout is a luxurious service that one can order. It's for the ones longing for death, but afraid to take action. The main character of the film is a beautiful, cold woman, delivering forgiveness from address to address.

The visual world of the film is based on a subjective experiment with the 35mm materials, examining how adjusting the iris can affect the drama-turgy of the film. We have a simple story only unfolding before our eyes, when different layers of our space are exposed.

157 "Monolithography" 02'50. Laurids Andersen Sonne (DNK)



Monolithography is an ode to the traces of time, performed on a bicycle ride around the Danish island of Bornholm. The film catalogues ancient monuments as nodes from the past; commas in the language of a landscape and a voyage in perpetual motion.

158 "Tabaroa" 06'11. Marcia Beatriz Granero (BRA)



Creada en el interior, Jaque Jolene decide huir de la metrópoli para presentificar sus orígenes.

Raised in the backland, Jaque Jolene decides to flee from the metropolis to presentify her origins.

Criada no interior, Jaque Jolene decide fugir da metrópole para presentificar suas origens. Nesta videoarte de época, ela desfruta de um clima agradável.

159 "Second person" 29'27. José Ferreira (USA)

A series of seemingly disparate vignettes, all presented in true second person, converge to present the audience with questions about cinema, authorship and their own relationship to story.



160 "Melponeme" 08'15. Remy Ryumugabe (RWA)

For him:

Guiltiness, memories, sorrows and the absence of his muse are all inseparably linked by time.



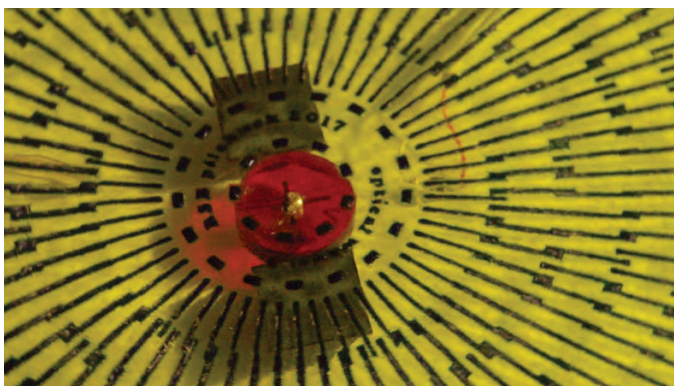
161 "Searching for the european roller" 16'36. Emily Mennerdahl & Jonas Bottörn (SWE)

Searching for the European Roller takes place in several public and private institutions across Sweden. It targets to mimic the purpose of educational videos and playfully applies an academic voice whilst exploring strategies of storytelling. The video weaves in and out of the history of a disappearing blue bird whilst re-tracing its memories and emotions.

It excavates the many layers surrounding the birds' need for departure and the strong national desire for its return. In doing so, concepts of migration and identity are connected to a larger political understanding of belonging.



162 "SpinOptique" 04'32. Katherine Liberovskaya (USA)



163 "3 dreams of horses" 05'29. Mike Hoolboom (CAN)

Film is made out of gelatin that comes from horses. They're waiting to be slaughtered, so that pictures can be made.

Many years ago we learned the language of our masters. Though we couldn't help wondering why so few of you bothered to learn ours.

Three scenes featuring horses, remembering Jacinto. The first is a daytime forest haunting that winds up at a carousel, the second a rainy street in Portugal, the finale a nighttime vigil of fire and water.



BIDEODROMO 2019

164 "Hanoied" 02'26. Olivia Lagacé (CAN)

Hanoied is an endless train ride in the heat of Vietnam.

"They say that the East is where to go for the trip of your life. They say that travelling shapes character. They say that to test their feelings, lovers should live it abroad. All of this was true. Vietnam changed us. Vietnam was our Vietnam. I left you there in Vietnam, M.I.A. and for me, home was never the same again. This poem is a defoliated part of our personal jungle. It's a raw and still smoking patch of our sentimental landscape. Here's to a thrue. Here's to memories. Here's to peace."



165 "El baile de les cadaveres" 11'47. Cabri Li & Wasabi Splash (ARG)

In a strange town a group of mutant, lesbians friends is captured into a magical house where the garbage of society lives happily. Inspired in the book "Borrador para un diccionario de las amantes", written by Sande Zeig and Monique Wittig (1975).



166 "In and out" 03'15. Lais Catalano Aranha (BRA)

"It is curious that we always dream of the same animals: lions, tigers, eagles, snakes. Basically, we want to be those who can devour us." Mia Couto, Confession of the Lioness.

"in and out" is a videoart produced with the use of appropriation and

resignification of images and also unpublished images shot exclusively for this work. The artist's research occurs mainly within the universe of human fragility, and for this she is constantly putting herself in small risk situations. Based on the book "Confession of the Lioness" by Mia Couto, and on the artist's notes about the Brazilian political situation in 2018, this work thinks about the concept of visible traps, about the differences between hunting and fishing, and about us humans, who just like fish cannot see very well in the dark.



167 "X paused portrait of Katarina M." 01'35. Konstantinos Fourkiotis (GRC)

A woman's portrait whispers silently...



168 "Prologue" 03'21. Adam Marikowski (POL)

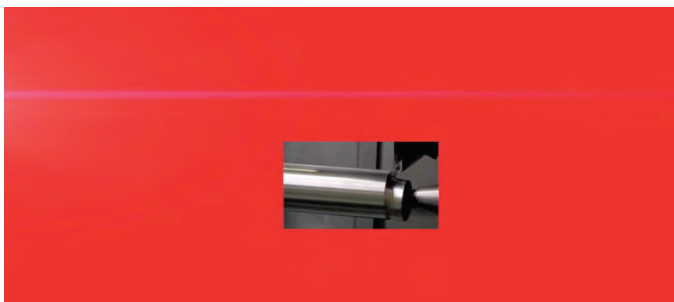
It could be Chernobyl, Chicago, or a dystopian near future; and it could be a world more wolf than lion, more hyena than either.

"Prologue," a video poem, based on an excerpt from book The Circus of Trust by Mark Tardi.



169 "ART / ADT" 06'09. Anna Studinovskaya (MDA)

Video installation examines the situation when longevity tests are being applied not only to objects of daily consumption but to the very concept of a human being. In the post-human era, there are no individuals, only the semi-humans that are being mutually attracted and repelled: the "sparse" remains of the arch-fossil. Carriers of wetware, deduced in medical labs, appear as the first automaton - τὸ αὐτόματον, stating that the necessary condition of future harmony is the commutation of the human and the object.



170 "The heralds" 07'11. Markus Hanakan & Roswitha Schuller (AUT)

Our recent film The Heralds takes place in Kyrgyzday village, a remote place in Yakutia (Sakha Republic), a few hundred miles northwest from its capital Yakutsk. It is the heart of the land of Khomus and home town to a multi-generation-family of Khomus artists, singers and poets with whom we travelled.

A life embedded in climatic conditions as harsh as those of Northern Siberia demands attentive contact with the surrounding nature. Offerings to pagan spirits and finding a common language with nature are part of everyday life. The featured Khomus artist Albina speaks through her instrument and body in the language of birds or horses, reflecting a local example of a more universal idea of an ideal or even spiritual language, just as European alchemists and mystics searched for hundreds of years ago. Alongside with this aural performance of languages, a local village horseman acts as a herald, carrying idiosyncratic flags to the various gates of the village. Language as a system of grammar and semantics now merges with various codes, sounds and articulations.

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171 "Pétalos y plumas" 03'59. Adriana Gómez (ARG)

A roll of super 8 given to a first time filmmaker at the age of 68 by her son in law. She is asked to use the roll to take photos of her garden. She says the following about her film: "What do I see in my garden, through my windows? The plants and flowers that I love and the bird that I admire."



2019/09/23

17:00 h.

172 "Ways to look at the moon" 17'08. Katherine Clark (USA)

Sensing their relationship is drifting apart, an artist attempts to reconnect with an astronomer but gets lost in a universe of her own making.



173 “Weltschmerz” 06’51. Anja Kavic (BIH)

Sometime is not easy to talk about feelings, and things that we always wanted to know but we were to afraid to ask. Maybe there is a recipe for that, but I don’t know it. Only recipe I know it’s for the apple cake, and I’m sure that with this apple cake you’ll be able to express your feelings and ask any question you want.



174 “My extended arm” 09’55. Mohamed Allam (EGY)

A young woman ponders the possibility of humans having different looking body parts as she sits in her office. In a kitchen somewhere, two women are melting plastic objects and dancing with them.

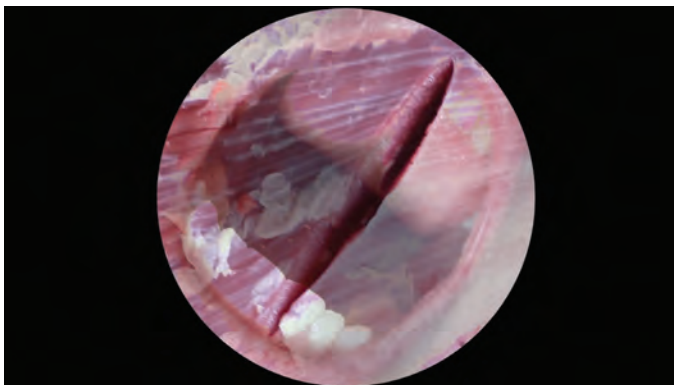
The parallel narratives bounce off each other, as they engage with fantasies that explore the human body’s appearance, how it moves and relates with objects from daily life.

The film explores the relationship between these elements and their physical context; how intervening, warping, or distorting the shape of things might change its role, or reveal its futuristic evolution.



175 “Syndrome” 01’49. Nasim Ghanizadeh (IRN)

Video art of ‘Syndrome’ displays the intrusion into individuals’ privacy. Consequences of this harassment and psychological and physical harm will continue to be sustained in the person’s life.



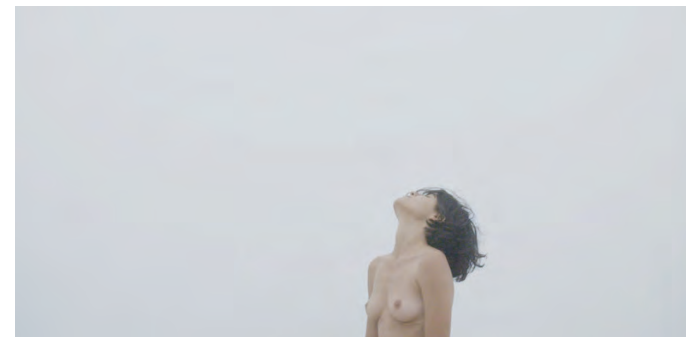
176 “Everything is under control” 03’40. Reza Masoud (IRN)

The artist is talking to himself to make sense of his personal situation, and is trying to frame his identity and to take control of his life. Even though there are many things that seem not to be working towards his comfort, as well as much distress from the outside, and a feeling of loneliness and confusion. The artist is asking to what extend it is even possible to take control of his life and shape his identity by himself rather than let it get shaped from the outside.



177 “O jardim dos caminos que se bifurcam” 16’00. João Cristóvão Leitão (PRT)

Minotaur and Icarus: both imprisoned in a palace that, after all, is an unspeakable Garden – in the centre, the deep woods; ahead, the open sea; behind, the endless desert. That Garden is the same size as the world. Or rather: it is the world. In it, everything exists countless times and any place is another place. In it, time forks, perpetually, towards innumerable futures. It is known, however and because the world is not perfect, that someday the labyrinthine paths of the Garden will converge.



178 “Nyx” 19’27. Sophia Mix (DEU)

An anti-western in eastern germany. The circadian struggle between light and darkness will be fight out by a black chicken and her white son on a chickenboys farm. A dispute on the chicken yard alarms the owners to promote peace among the chicken. But their ideals of farming cost their lives. The surviving chicks embark on a journey which takes them to the land of love and peace where the showdown between the freshly hatched albino dinosaur and the declared dead bird of the night takes place.



179 “The winter” 18’54. Nata Kamshan (RUS)

A young woman loves a man and, how it seems to her, she has relationships with him. But he doesn’t think so and tell her about it. The woman can’t forget this man because she smells like him. She want to get rid from this odor as soon as possible.



180 "every.single.one (Karuna)" 05'33. Cherie Sampson (USA)

One of the nine emotions (navarasas) described in the ancient Indian text on drama, the Natyashastra, karuna is the rasa of anguish and despair. This experimental short film depicts the first 72 hours after a breast cancer diagnosis through a tense montage of sound juxtaposed with close-ups of gestural expression and contrasting images of the natural world. The layered soundscape is comprised of phone calls and conversations with family, medical practitioners and insurance representatives documented by the filmmaker while navigating the overwhelming information and communications in the days immediately following the life-changing news. The imagery alternates between restless and beatific, the latter offering momentary glimpses of calm (shanta rasa) at the center of chaos.



2019/09/23 18:40 h.

181 "Campus stellae" 03'13. Benoît Billotte (FRA)

Campus Stellae (star field) is a 3d animation done with the 3d scan of a meteorite which I've found in my grand-father's house. The 3D animation is used in science, as in astronomy, in order to produce some view of unknown place. In the video, we are traveling around and inside the meteorite without to know the scale or the shape.



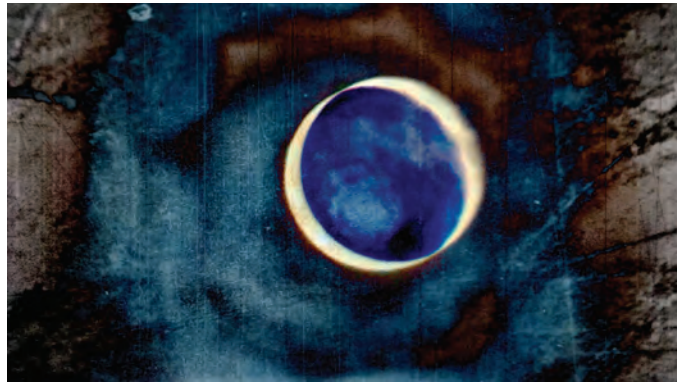
182 "Une foule en colere" 04'10. Jean-Michel Rolland (FRA)

This video, a parable of an unequal humanity, transfigures a horde of hungry seagulls, blinded by anger, who dispute a few crumbs of bread thrown by passers-by.



183 "Fixing a hole" 03'10. Pierre Ajavon (FRA)

By trying to fix a hole to stop our mind from wandering on the other side....



184 "Les danseurs du chemin des Dames" 13'03. Frank Lovisolo-Guillard (FRA)

Évocation onirique de la première guerre mondiale - Film d'artiste. - Dreamlike evocation of the First World War - Artist's film.



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185 "Le dernier jour du papillon lune" 04'51. Guillaume Vallée (FRA)

A luna moth is dying under the eyes of a child. From the point of view of the insect, we hear the child wonder about death, post-mortem and ephemeral, in the form of a monologue inspired by Cioran.



186 "Reer" 04'10. François Vogel (FRA)

Diogal sings his song "Reer". Words fly off from his mouth and meet a feminine figure who will spread out, deform and finally take off.

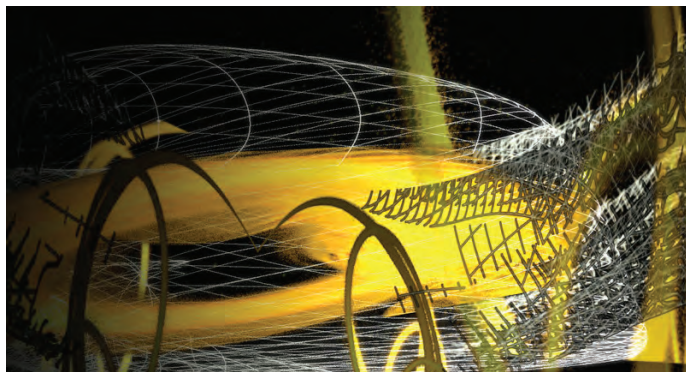


187 "Bulletin spécial" 04'46. Yousra Benziiane (CAN)

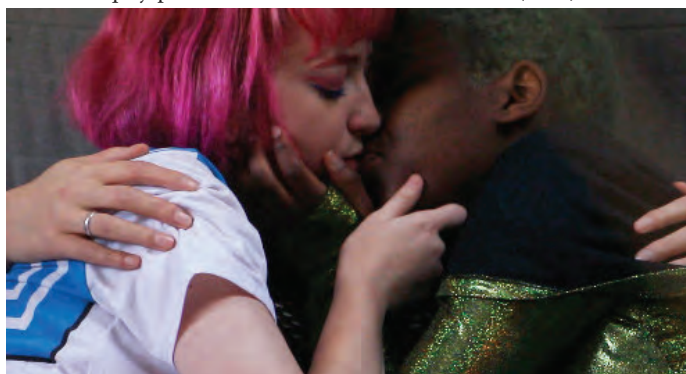
Special Bulletin explores the way lines shape our lives.



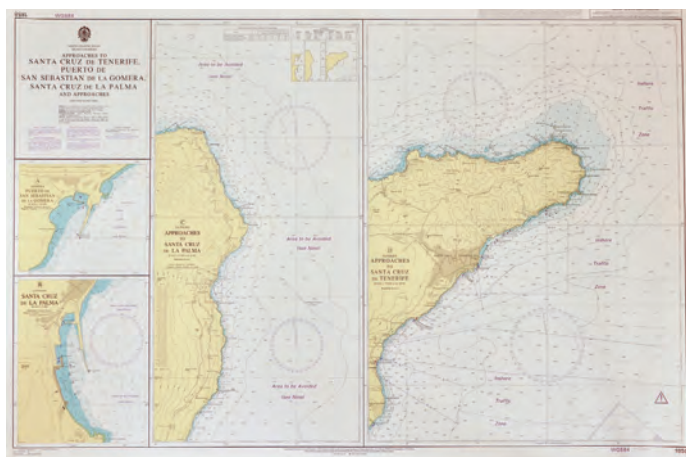
188 "Jailbird" 05'58. Anabela Costa (FRA)
Behind bars.



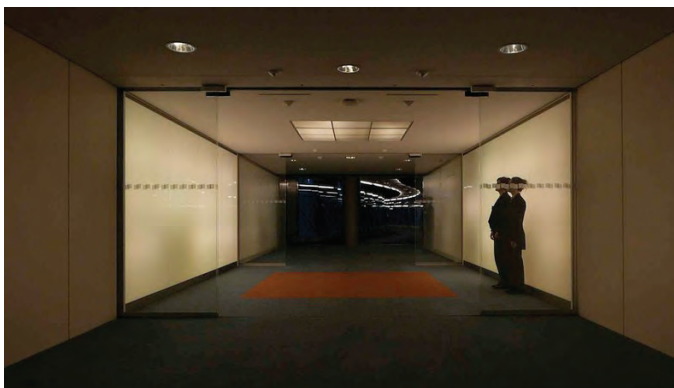
189 "Estcequejepeuxtembrasser" 10'27. Oélia Gouret (FRA)



190 "Ici commence" 01'58. Romain Claris (FRA)
An oratorio, a nautical chart: a short film. A crossing, of the Sea between the Lands, a crossing between the horror and the beginning of the hope. Here begins...



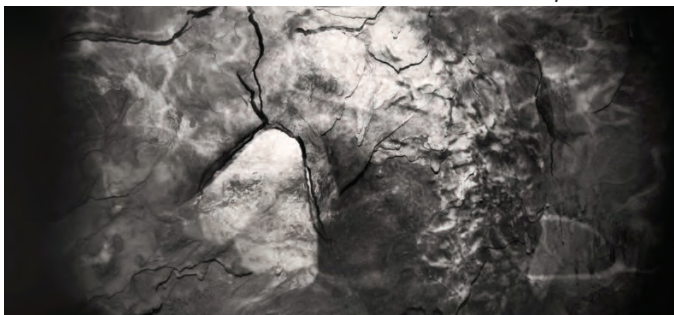
191 "E.N.T." 10'45. Annick Dragoni & Charlotte Serrus (FRA)
Shot in Brussels in a deserted European Parliament, E.N.T. is a science fiction movie in which the scenery operates as a protagonist. Its language metabolises.



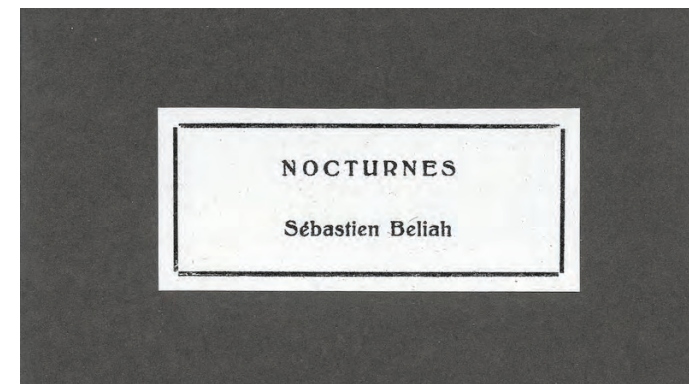
192 "Les damnés" 06'36. Arnaud Perrel (FRA)
Embedded between the A86 and the Seine, encircled by retail and DIY signs, is the cemetery of the poor. Abandoned as well in life as in death, all these indigent ones seem, from the depths of their tombs, to whisper me ... It is closed to the public.



193 "An excavation of us" 11'11. Shirley Bruno (FRA)
The shadows of Napoleon's army fall upon a boat traveling through the mysterious cave named after her legend Marie Jeanne, a female soldier who fought in the Haitian Revolution. It is this battle inside her cave that will become the most successful slave revolution in history.



194 "Nocturnes" 03'39. Emmanuel Levy (FRA)
Music Video for the solo EP "Nocturnes" by double bass player Sébastien Beliah.



195 "La surface et la substance" 03'10. Marie-Pierre Bonniol (FRA)
A bachelor machine of two bodies that are not yet totally distinct. Music by David Cunningham. Dedicated to Jean-François Lyotard



196 "Les petits outils" 10'53. Emmanuel Piton (FRA)



197 "Le constat" 03'51. Alison Bignon (FRA)

Le constat is a video about the myth of love when you re around thirty years old, and you think you don't have the choice, because you already feel to old to live your life as you really want to do.

