

# The Agency of Failure

Screening and Performance Series 2020

18-26 September 2020

with Videokanava

with Raw Matters

Film screening

# Subordinated Realities

18 September 2020

19:00–21:00

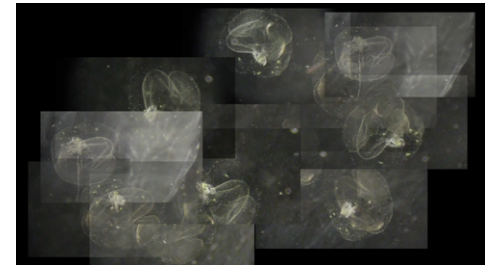
Although objective reporting has been the gold standard of professional journalism, as we transition through an era of post-truth, disinformation campaigns and fake news, balanced reporting has the conflictive outcome of dedicating equal time to truth and to those responsible for spreading falsehoods as means to assert political dominance. When journalists and the media in general, in their strive for objectivity and balanced reporting, present side by side political and social actors that express their convictions untethered from reality and facts with those who fundament their thinking and actions based on pertinent information and facts generated by a network of trusted institutions, they inadvertently equalize falsehood to truth. Despite the importance of an independent and vibrant media to democracy, public trust in legacy media is at all time low. Concomitant with this is the rise of satire and comedypolitics fueled by a pervasive entertainment culture that has turned the news itself into a joke. As result, we are over-entertained and fact-deprived. Together with this, we are also immersed in a political context of hyper-partisanship that is amplified not only by geographic and cultural differences, but also through the echo chamber effects of social media. Without doubt, we are loosing our capacity of sharing a common reality, and we are increasingly looking at it with non-overlapping lenses. Post-truth is here, although it roots has long been in the making. Among them, the smuggling of intellectual and academic discourses on postmodernism and science and technology studies, first by corporations to seed doubt on the association of tobacco consumption and cancer, as well as the impact of human activities on the environment and climate change; and later by political conservatives and the alt-right to subordinate reality as valid mechanism to assert political dominance.

**System Failure**  
Alberto Reza  
Mexico/ Finland, 2020



The video exposes the concentration of power by the mass media companies and the negative consequences for democracy. In a country where the levels of corruption and impunity are offensive, the system serves to control the public opinion, to defame or criminalise the highest bidder.

**Objects and Cells (2015-2020) & Objects and Cells 4 (2019)**  
Caspar de Gelmini  
Germany



“Disinformation in society is often politically motivated. The news spread information is not scientifically. We are currently witnessing information that is not determined by universities but by market value and the scandal factor. In my work I try to present scientific facts in an artistic context. I spoke to Charité researchers long before Corona. I have been concerned with evolution and cells, regardless of the information released by the institutes. I have theologized data and presented genetic information. The grasses and cells are scientific images from biologists.”

How then should we protect ourselves from misinformation and political manipulation? Video artists and filmmakers not only have the moral, intellectual and aesthetic sensibilities, but also the technical tools to explore the world of the moving image as means to help us answer this question. The open call for art presented here seeks artists addressing issues pertaining to the causes of post-truth, as well as its possible solutions. We look forward to receive all type of video works and short films on the following topics as they relate to post-truth:

Postmodernism  
Science and Technology Studies  
Climate Change Denial  
Distrust in Legacy Media  
Media Manipulation of Public Opinion  
Fake News  
Satire and Comedy-Politics  
Hyper-Partisanship  
Eco Chamber Effects of Social Media  
The Erosion of a Shared Reality  
The Political Subordination of Reality

Artists could approach the above topics from two viewpoints: (1) critical perspectives and/or (2) possible solutions.

(Text by Martin Calvino)

## ***Rigged Game***

Andrea Mikyska

Czech Republic / United Kingdom, 2019



Our global problem with plastic waste came to light in 1997, when the Great Undersea Plastic Stain was discovered, today often drawn on maps like any natural entity. Instead of a blanket ban on single packaging use, which accounts for about a third of all plastic waste, we have turned mainly to recycling. This has become the main and only morally correct way of dealing with our waste;

That happened a trend that gives consuming masses the confidence to buy more and create more waste. The recycling process is also energy-intensive, leading to the production of a minimum amount of reusable material and forms a treacherous by-product in the form of plastic microparticles.

Many clothing brands such as Adidas, G-Star Raw, or Patagonia have launched in recent years a collection of clothes made from plastic waste from the oceans. However, as Chere Di Boscio (Can recycled plastic clothing do more harm than good? - Eluxe Magazine) points out the recycled material releases waste in the form of microfibers during each wash, which then travels back to the seas and oceans. Whatever we recycle, we will stop using disposable plastics or all plastics in general, the waste we create on the surface or at the bottom is not only unquestionable, it is probably also irreparable.

Due to the fact that today we still carry the DNA of hunters and gatherers, rather than farmers and bankers, the prospect of adaptation of the human body to the surrounding plastics is negligible. It can happen that plastic particles are made flexible; do microorganisms adapt to us when we do not? For centuries, historians and archaeologists have defined periods of human history by the technologies or materials that made the greatest impact on society—like the Stone Age, Bronze Age, or Iron Age. But what age are we in now? For some researchers, according to Atlas Obscura's Cara Giamo, that question can be answered with one word: plastics. Our current era has been referred to as the Plasticene (Christina Reed, Dawn of the Plasticene, New Scientist). Rigged Game video imagines a world where 'plastic disease' is so common and an ordinary phenomenon like the flu. The treatment process is similarly simple and routine: set an official appointment with your practitioner, wait in the waiting room and then the patient in the office receives a dose of the enzyme *Ideonella sakaiensis* 201-F6 (In 2016, Japanese scientists discovered this bacterium that can break down PET plastic, which is primarily known from plastic bottles and clothing fibers.)

Again, only the symptoms are resolved, not the nucleus problem. This medical cleansing thus works on the same principle as the indulgences provided by the church - the patient gets rid of his/her visible debt to nature, much like he/she got rid of his/ her eco-sorrow thanks to a specialized therapist. However, it is a lengthy and cyclical process and remorse is over and over mental cleansing regularly creeps back into our minds.

The aim of the video is to think more deeply about our consumption and above all recycling habits. Frequent advice on proper recycling and disposal of plastic material only helps in half, and the collateral damage that recycling techniques create is often caused.

## ***Gogyoshi - My Fukushima***

Bransha Gautier

Austria, 2018



My Fukushima, an experimental, short movie, based on the soul-touching poetry of Taro Aizu, is dealing with, after all, human made mistakes, causing several natural disasters and hundreds of thousands of lives. Following the Great East Japan Earthquake of magnitude 9.0 a 15-metre tsunami disabled the power supply and cooling of three Fukushima Daiichi reactors, causing a nuclear accident on 11 March 2011.

100,000 people were evacuated from their homes with 2259 disaster-related deaths separately from a death toll of about 19.000, caused by tsunami. Two of the greatest poisonous fuels among many radionuclides were volatile iodine-131 & caesium-137 that can be taken into the body. And even though their half-life lasted 8 and 30 days once inhaled or ingested, for example through milk from cows grazing on contaminated pastures, the damages are permanent leading to thyroid cancer. Especially children are at risk, since any radiation dose, however low, adds to cancer risks. All that led to

so-called "radio-phobia" so many people in Japan say they will never listen to nuclear experts again, including radiation doctors. Even if they managed to avoid disasters, at the end of this process we will always end up with nuclear waste that remains radioactive for as long as 10,000 years. And if it wasn't the radiation that was killing the residents of Fukushima and beyond, it was the stress of evacuation that led to circa 85 suicides, not to mention the post traumatic stress as well psychological disorders that are still present in many, even today.

Nuclear disasters are not only terrifying when they happened but they leave a long lasting damage on humans as well our mother earth, poisoning everything around, as the Fukushima Daiichi nuclear reactor meltdown caused the largest accidental source of radionuclides in the ocean, and atmospheric and soil contamination comparable only to the Chernobyl nuclear power plant disaster. Study finds that Fukushima is still boiling, in small amounts, its radionuclides all over Japan and more than 9 years after the Fukushima nuclear crisis, radioactive water is continuing to flow into the Pacific Ocean. Meanwhile, due to the post-Fukushima nuclear fear, Fossil fuels gain on power, that are in contrast to nukes that capture the attention of the world, quiet and insidious, yet super polluting, so people may not die anymore from radiation however their lives will instead be shortened because of an increased reliance on fossil fuels.

As in every tragedy, even Japan's nuclear meltdowns provide valuable lessons for the design of future nuclear power-plants and led to international collaborations for comprehensive field measurements to better understand the extent and impact of nuclear contamination, and hopefully better guard against potential accidents in the future.

## ***Topics of the day***

Bransha Gautier  
Austria, 2018

In a society driven by the growth of consumerism suffering from infodemic, where fake news are spreading faster and easier than a virus, and are just as dangerous as our daily topics, in order to manipulate people and upset them at any time; the fear of alienation, the abuse of power, questions of war and peace are some of main areas where “made-up news,” are used in all their glory, injecting the poison daily in small doses into the consumers.

Overwhelmed with the rise of fake news, false articles, clickbaits and misleading sources, people are losing their confidence in the state, not being able to distinguish what is false and what is correct. Is it true what I read in the newspaper, see on the net and TV? But who cares as long as I get to drive the best car, have the latest model of Iphone and fake lashes, hair, implants and it's all about me, right? No! The contemporary consumerist society, followed by narcissism, fake media and rampant ‘development’ is completely destroying our world and the biggest problem among all is the fact that people do not realize that there is a problem in the first place. However, the effects of consumerism on the environment are enormous. From pollution and increased land-use and deforestation that leads to accelerated climate change over our oceans that are becoming a giant waste disposal pit, to the devastating effects on the planet's water supplies, since more and more water stores are used up or diverted as a part of intensive farming procedures.

Another huge problem that brings world towards 5.6 billion consumers is fashion industry, as one of the major polluting industries in the world with China on the top, since it's the world's largest producer of textile, and is known for its huge manufacturing industry, including clothing. The production and distribution of the fibres and textiles used in fashion highly contribute to environmental pollution, including water, air, and soil pollution.

As long as we are using as much as we can, rather than as much as we need the planet we know will cease to exist. If we want to survive, we need to make serious changes on every level and we need to make them right away, before it's too late. Simply by standing up against fakeness of the world, reducing materialistic possessions, increasing recycling, and raising awareness everywhere we can, we can help our planet to heal from all manmade pain that has been caused.

## ***The Girl and the Dove -Chapter 4 - Evidence***

Fernando Foglino  
Montevideo, Uruguay, 2019-2020



Public monuments tell the official story of countries and are insistently vandalized. What has changed in the last 100 years of our young South American nations? The work in progress “Evidencia” contrasts the term Vandalism, used by the press, with Protest and addresses the complex issue of the destruction of art from fiction, post-truth and contemporary art. What if just one person has all the disappeared monuments and the missing parts? What if this were the time to show their trophies and make himself heard? When a dictator falls, the newspapers and portals of the world headline: “Demonstrators destroy monument to dictator”. When, instead, the parts are missing or any monument is destroyed apparently without political implications, the newspapers call it “Vandalism”. Protest and Vandalism are not the same and any monumental representation placed on the public highway is political.

The work in progress entitled “Evidence” proposes that these acts have been perpetrated by a single person or a larger collective, in the manner of “Anonymous”, which has begun to vindicate its acts. The anonymous voice uses the object, the absences, as a support to propose its discourse which addresses, according to the different trophies, issues of colonization, patriarchy and dictatorship. The Girl and the Dove, disappeared 3 times from the public street, is perhaps the greatest example of the appropriation of a work as a symbol of opposing ideological trends.

### ***Ave Caesar***

Citron | Lunardi  
Italy, 2019



Ave Caesar reflects on the ghost of fascism that cyclically returns from the past. Italy struggles to come to terms with its past and today fascism is hiding behind populist movements because in an era of social crises, the dream of sacrificing democracy to rely on a new Caesar remains. The video speaks of all dictatorial recrudescence that cyclically come to the limelight in Europe, but not only these. The fear of not understanding the social crises brings people to choose primitive leaders that have easy answers to difficult questions. Their high-sounding voice that speaks by appealing to the worst instincts, becomes an indistinct sound like in Ave Caesar where reasoning is lacking but the slogan prevails. Exactly as it happens in social media communication. Today just as in the past.

### ***Alzaia(S)***

Francesca Leoni and Davide Mastrangelo  
Italy, 2019



The working class is in our point of view a mass that can be controlled with technological power. The use of everyday technology instead of making us more cultured and free, is making us more controllable and ignorant. The dynamics didn't change a lot from Telemaco Signorini's time ( see the painting attached). We are submitted to brands, we are submitted to technology, social networks. That is why in our video the "master" is wearing an oculus, but when he takes it off he doesn't have eyes, because he can only see what the oculus show. Our recent past showed us how easy it is to control masses, fascism, for example. Our action for that reason left the seaside of the painting and entered in an ex-gymnasium, the place where Mussolini educated the young to the regime.

### ***UT(R)OPICAL***

Martin Groisman  
Brazil / Argentina , 2019



Ut(r)opical is a design fiction exercise that introduces a story located somewhere in the future...A dystopian landscape where almost the entire world population has been brutally eliminated because of wars, pests and environmental disasters. Although, some survivors, defying surveillance and social control, get together and dance in a public place. The story is inspired by Oscar Niemeyer architecture and his "retro-futurist" style. It figures, for the characters/survivors, costumes made of plastic waste bags and make up referred to the Yanomami tribe that lives in the Amazon. The story is expressly linked to the theme of the Festival in two topics: The Erosion of a Shared Reality and The Political Subordination of Reality.

### ***Černobílá / Black & White***

Zoe Aiano and Anna Benner  
Germany / Czech Republic, 2019



Nurses and Nazis, syphilis and seduction: this experimental short delves into a scandalous urban legend from World War Two Czechoslovakia. Combining documentary footage with animation and excerpts from the history of cinema, "Black&White" deconstructs the ways stories about women are generally told and how they affect our unconscious perceptions.



## **National Landscape**

Marko Lampisuo  
Finland, 2019



National Landscape is a short film and musical improvisation against alt-right cultural appropriation. The need to make the film rose from the feelings of sorrow and unfairness when climbing up the beautiful hills of eastern Finland. In the late 19th and early 20th century the same views gave inspiration to national romantic artists, such as composer Jean Sibelius, painters Eero Järnefelt and Venny Soldan-Brofeldt, writer Juhani Aho and photographer I.K. Inha. In the film, a traditional melody breaks into a cry of a flute, cutting through the disintegrating landscapes. The Carelian hill scenery, well known for most of the Finns, takes a disturbing turn, as once common national symbols are hijacked by fascists. They wave our flag and wear a necklace with the coat of arms of Finland. And they proudly share their demonstration videos in the internet. The new alt-right movement painfully reminds us what many have closed their eyes of since the civil war and the World War II. The story of Finland as one nation and one people is political manipulation based on a myth. It's also the story of welfare and democracy, giving the freedom of speech for also those, who don't share something which were supposed to be "our common values".

The fairy tale collapses when used against humanity. As in several of his films, Marko Lampisuo uses recycling and re-shooting to dig into the digital information of his images. The views get blurred and abstract as the uncomfortable messages flash in sight. The rocks of the Carelian hills are among the oldest ones on Earth. According to archeologists, there were people climbing on them already millennia ago, maybe worshipping the cliffs and thunder. The end of the film gives a little hope referring to the land which will still remain after us humans and our conflicts.

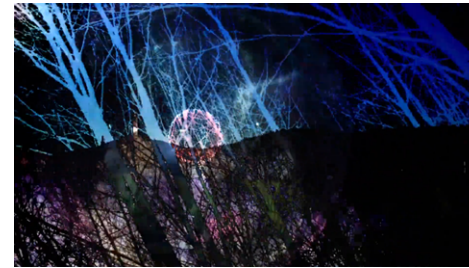
Marko Lampisuo (b.1970) is a visual artist based in Tampere, Finland. He received his B.F.A at Tampere University of Applied Sciences, School of Art and Media in 2003. He works with film and graphics. His work deals with changes – on copper plate or in video material, in the content and meaning level.

Environmental dystopias, personal experiences and comments on art history have turned into video installations and multiple prints. In his latest films Lampisuo has shot, monitored and re-shot video material until the original scenery has turned into an abstract play of light and colour.

(by Tuuli Penttinen-Lampisuo)

## **Forever Changes**

Pierre Ajavon  
France, 2019



"Forever Changes", we live under a flood of catastrophic daily news announcing the armageddon, climate change will be televised... In an era of post-truth where the interactions between politics, media, social networks via the Internet give birth to a whole panel of "truths" without distinction between emotion and reason, lie and truth. Remember "The Prisoner" (Patrick Mc Goohan) Number one is all of us! Be seeing you.

## **Miracles on the mountain (2020) and Recitative (2019)**

Shir Handelsman  
Israel



Recitative and Miracles of the Mountain are critically concerned with the different ways in which religious myths shape our present beliefs and perception. In both works, human belief is being explored from various perspectives and through its encounter with a cynical capitalist culture of our current age, which emphasizes the deceptive and fictional dimension of these religious narratives.

Recitative shows a dialogue between an opera singer and industrial lifting platforms, which creates an unconventional performance. The singer's desire to become one with god and the presence of these machines could evoke the death of construction workers in modern cities all over the world, which increases every year.

"Miracles of the Mountain" is a spiritual and religious healing event, held annually in Texas, USA. Following the artist's isolated stay in Norway, he uses the voice of an American Pentecostal evangelist and host of this event, in order to observe the village's desolate, deserted and mountainous landscapes.

## ***Life of a Tree***

Silvia Amancei & Bogdan Armanu  
Romania, 2018



The Hidden Life of Trees Having as a starting point the core idea of Peter Wohlleben's "The Hidden Life of Trees", the video-work "Life of a Tree" suggest an alternative for the neoliberal order of life and the brutal competition inscribed in capitalism. The work does not subscribe to the concept of post-truth, not it is trying to investigate the contemporary methods to alter or modulate information in order to support one's private interest. Nonetheless, the video proposes a society based on common and exchange, a social utopia that it's not as alien and impossible as the mainstream conservative media advertises. Capitalists always wanted to back the brutality of this economic system on the natural order of the powerful, breaking the social structure in hunters and game. But this simplistic filter on the natural composition of life cannot be wrong since elements such as continuous accumulation and financialization are sole products of capitalism. Taking the form of an ode, where the main character is a dying tree sharing its

legacy and knowledge with its fellow trees, the video outlines the possible construction of society, that it is sharply ended by the sound of chainsaws and the clash with the Anthropocene reality. Even though the video work doesn't focus on the issue of climate change or politics, it does try to illustrate the fragile relation between the desire for a future in common and it's clash with capital's private interest. Therefore, "Life of a Tree" looks to illustrate an alternative reality to capital ideological rule, a project that unfortunately fails to see the light, not even as a SUBORDINATED REALITY, being cast in the realm of stories and fairytales.

## ***This is not a Horror Movie***

Silvia De Gennaro  
Italy, 2014



It's not a horror movie but a displaying of the horror that surrounds us. Evil seems to have ousted the good from the face of the earth. Indifference is one of its manifestations, less obvious than others, but no less harmful. After describing the horror of these times, my video ends by showing the figure of a man locked in his own world, who remains totally indifferent and insensitive to tragedies around him. His behavior is the worst evil because it allows the existence of all these horrors. Resistance to injustices of this world should be done with sympathy and being actively involved in.

## ***Episodio (Episode - English translation)***

Sonia Giannetto  
Italy, 2017

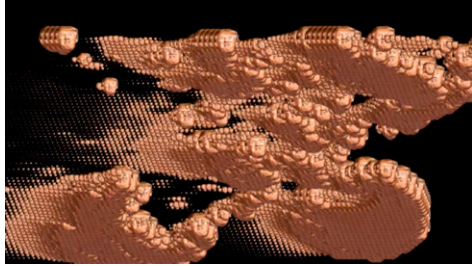


"Episodio" is an experimental audiovisual work inspired by German avant-garde cinema, shot on 35mm film and mixed using the Dolby Atmos immersive sound format. Bernardo, a young man trapped in his family's non-communication, evades reality during a party by sharing a stamp of LSD with his friends Massi and Beatrice. His trip leads him through his conflicts with racism, religion, homophobia and familial and human relationships, as a lysergic contemporary sociological analysis unfolds through the depth of his obsessions.



### ***Trumptard\_Fake, News Dance***

Thomas Valianatos  
Greece, 2019



The title implies that we are all engaged in a “dance” of fake news and in a “abyss” of relativism of thought, a result of the ideology of postmodernism. Our thoughts and our unfiltered opinion have been lost in the false data of pseudoscience. So, our contemporary world is based on the non critical thinking and it's dominated by the relative truth of our own emotional world. This project addresses Donald Trump's ideology. It takes his face or his speeches as a primary input source and finally, creates an interactive artwork in which POTUS is under criticism.

### ***Suburbia Story***

Vojislav Radovanovic  
USA, 2020



A story of conceptual symbolism unfolds in three acts with four characters. Act One introduces the situation of a dying girl in the suburban environment. Two twin brothers in casual clothing act as white-gloved curatorial assistants / institutional agents helping to progress the action of the scene and display various painted elements as scenography. They open the doors to a cargo van, revealing the two main characters in a mysterious, highly emotional and allegorical situation: The Girl is on the verge of dying and The Witch, holds her in his arms and cries in agony for her loss. Act Two presents a funeral ceremony in sacrificial Act Three reveals both main characters becoming “de-canonized” by the twins, and alluding to a new life for them as humans expelled from Eden and the ordeals of the feminine within a Patriarchal structure.

Suburbia Story is the first of a multi-episode experimental film omnibus, which explores the characters in various incarnations and referencing different genres of art. The series is written and directed by Los Angeles visual artist and director Vojislav Radovanović.

### ***Cut Out***

Guli Silberstein  
United Kingdom, 2014



We live in a world in which devastating mass media images of war, terror and violence are transmitted to billions of viewers worldwide 24/7. And now on social media, they are not regulated: no censorship, no limits, fake news. News items change in a rapid stream of events and topics, both in corporate news broadcast media and online ‘surfing’. Mass media is important in reporting events to us, but it's often becomes entertainment of sorts, swallowed by an over-saturated world of images. Sensitivity to the fate of the others gets eroded by this constant exposure, resulting from a sense of inability to act, as shown by Susan Sontag, Neil Postman, Baudrillard, and others.

My work often includes mass media footage from my place of birth; Israel, Palestine and the region. The focus is on intense political and violent events, involving elements of clashes, conflicts and paradoxes, both in content and form. In general the focus is on humans caught in-between situations, physical and psychological, caused by intense political-violent events. I use a combination of footage sources and processing techniques, dealing with set of themes evolving from my own history, dreams and anxieties.

The idea is to extract humanness inherent in the images, highlighting the horror of violence suffered by real people, streamed to us through indifferent electronic audio-visual signal. The result formulates media critique of mass news media.

Cut Out (2014, 4'19", UK) is based on a found YouTube video of a Palestinian girl, Ahed Tamimi, resisting an Israeli soldier in the West-Bank. In the work, she is roughly cut out from her surroundings by a computer algorithm struggling to contain her, and her enemies are erased from the frame. Radiant and raging, she is shouting and punching the empty space in front of her.

The result is a focus on the girl's body language, expressing genuine anger, making us sympathise with her pain without judging her by the context she is in. The absence of context around her and its replacement by abstract grey matter relates to her fighting all-consuming amorphous apathetic power - living under military occupation. But the border outlining her body is rough, as she is wild and hard to control. As the video progresses, she breaks the outline, pieces of land start to enter. We also see cameras entering the frame, documenting the girl's conflict with her enemy, putting the girl again in a new light, as we realise her power as being aware to the image she creates. It's a comment also about mass media attraction to her Western-look, almost model like, even in war-zone conflict. The video-processing highlights the scene as image, both of a fight for freedom, and a media event.

Film screening

# FEM4

21 September 2020

19:00–21:00

The theme of the contemporary art exhibition of the Videokanava 2019-2020 is feminism and femininity in concepts, thinking and action. Intersectional feminism does not only cover the gender issue but also a wider movement toward equality which questions all unequalizing hierarchies and classifications by ethnicity, sexuality, social class or age. Thus, the focus is not only on the power relations between men and women but on the power relations overall. It asks whether we can ever achieve equality without first recognizing all unequalizing forms of oppression.

The curator of the FEM4 exhibition, Veera Salmio is a visual artist from Tampere, Finland. She has wielded a wide range of art forms in her work, including sculpture, installation and video art. She is also one of the founders of the Videokanava and currently works as the artistic director and producer of the project.

## *Oxygène*

Amine Oulmakki

Morocco, 2015-2017



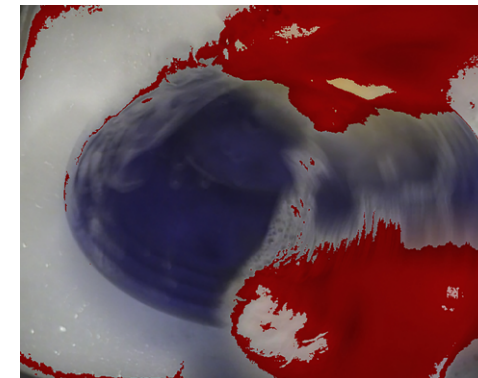
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## *Hitchcock Dishing*

Evelin Stermitz

Austria, 2008



A short video about the danger of daily dishing as a sublime metaphor for the unpaid daily work of women with its loss of time and energy for other more meaningful, useful, and creative activities. “Hitchcock Dishing” is also articulating concealed domestic violence.

## *Landscape for a person*

Florencia Levy  
Argentina, 2015



Landscape for a person traces a path through different locations into a sequence of images. Places as the backdrop for a story that slips from its possible representation, building an invisible layer of meaning between the image and the story. This video was constructed from material filmed on Google Street View and then edited with audio interviews of people who were in conflict of transit or deportation.

## *OPEN DIALOG*

Irena Paskali  
Macedonia - Germany - Russia, 2018



Today we live in a dynamically developing world, where often what is considered safe today has no value tomorrow. Spatial distances are quickly overcome with modern means of transport. This leads to encounters between people which were recently unthinkable. Open exchange arises between those People, which is intensely and emotionally led- Relationships are made, but due to different lifelines quickly lost again-people have to go different ways- The separations are painful ...  
The project was realized in Petrozavodskk, Republic of Karelia, Russia in 2018 during a Karelia Artist in Residence program in Медиа-центр Выход/ Media Center Vykход

## *Powerism*

Hamza Kirbas  
Turkey, 2018



Since the beginning of history, it is impossible to ignore the existence of a power that, besides the adventure of life of mankind, is all together with us, is constantly changing, brings benefits from time to time, has been created by man and has always existed. This power is the concept of 'powerism' The concept of power, depending on the philosophies developed in many different periods, is a reality that will never disappear even if it changes form. The power, chiefly the chieftain of the early ages, is an invisible but much larger power today. This power is aware of every development in the world and is even the creator and observer of these developments.

In this study, the artist bases the concept of 'powerism' on the metaphor of a street play played by children. In the content of the game children play that they are growing up and have a say. Foucault evaluates the changing understanding of power of our time with the Panopticon metaphor, a designed structure. this study was discussed in the context of various visual indicators produced by sociologists such as Foucault, Althusser.

## *El Vacío de la Nada*

Melina Peña



For Merleau-Ponty, EXPERIENCE is the possible conditions of space but the unity between the individual and the world is "repressed by the experience of daily routines". (Merleau Ponty 1945: 339).

This strange contradiction captures my interest to generate other possibilities of doing in space, where what is considered as NORMAL in terms of our representation and anticipation of THE OTHER is subverted by the body, language and affection.

EL VACÍO DE LA NADA is part of Diaries of a Shaman Series. A series of performances for the Camera. My interest in the body as a sensory platform that connects us to the world, takes me to shamanism as a way of connecting with the forces of nature and dwelling on new social imaginaries as well as questioning our roles for a present and future sustainable life. The figure of the female futuristic shaman acts as an intermediary between the human and non-human world, exposing the grotesque and challenging what is considered beautiful in our society.

## **OCCUPY**

Natacha Voliakovsky  
Video performance, Argentina, 2017



I lock myself inside the bathroom of an old abandoned house.

I fire four flares, the room fills with black smoke. I try to breathe through the cracks. Women try to survive every day the hostile environment that surrounds us.

One femicide is committed in Argentina every 36 hours.

Some die asphyxiated, set on fire. Some die pregnant or protecting their children.

Some are found by the side of the road, inside garbage bags.

Some are never found.

## **PULPA**

Nina Corti  
Argentina, 2016



An exploration about the pornographic exhibition of intimacy in digital media.

Juicy inner exploration of the inner forests and oceans. An erotic-gastronomic-visual experience.

## **finland european**

Sami Ala  
Finland 2015



Facts and documentary material containing short film where old, lonely and outsider Sami people blames Finland about all unjust that he has doing to him and his people through it law and orders. provocative text is a monologue and it ends in kind of healing spell. In pictures we see roads into the darkness, man in a sauna, old eugenics photos, finis politicians in their government house and so on.

Sami peoples are only indigenous people in Europe. Now when their culture is about dead Finland and other Nordic countries has began to revive it after hundreds of years of oppression and terror.

## **Shik Shak Shok**

Shahar Tuchner  
Israel 2014



“Shik Shak Shok” offers a merge between Eastern and Western cultures in the form of a group of can-can dancers dancing in perfect sync to the sound of a song associated with belly dancing. As the video progresses it raises the question of why Eastern belly dancing is considered so culturally inferior to this day, while can-can dancing, originally associated with prostitutes, is perceived as high culture. The video stresses this tension but also offers a chance for amendment and harmonic mediation.



## **Vérorose**

Veronika Burger  
Austria-México 2012

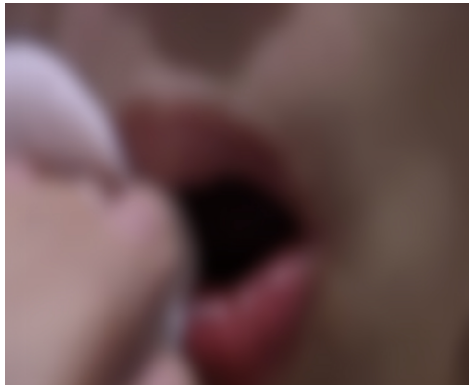


Never tired of falling in love, Vérorose plays with the structures of popular Latin American as well as European telenovelas in combination with elements of well-known musicals, such as *The Sound of Music*. In my fictional trailer, Julie Andrews is replaced by Vérorose, costumed in an exaggerated version of an Austrian Tracht. Multi-sexed, she can change her appearance whenever she wants. But she finds happy endings boring...

For the staging of the telenovela, locations in Vienna were picked which are similar to the original Latin American series locations. The trailer shows faked rehearsals, “behind-the-scene” elements and concrete elements of the telenovela Vérorose.

## ***It's not what you think***

Wai Man Leung  
Hong Kong, 2018



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.

The phrases:

Self-talk is fine

Say no to unwanted touch

Say yes to taking actions

Bare lips're great

I'm more than my body parts

Say “let me finish” when I get talked over

Be unapologetic

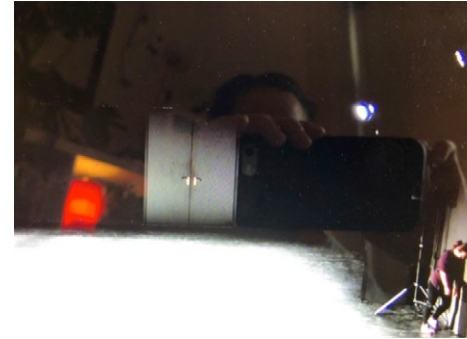
Eat all the chocolates I want

# Performance

24 September 2020  
18:00–21:00

## *Strange Natures* *VBKÖ Edition*

Liv Schellander



Strange Natures is a performance exploration, for which choreographer and performer Liv Schellander dives into the potential and friction of whispering bodies and loud urgencies. At VBKÖ, she shares a practice dedicating solely to her body and voice as a medium and archive, to draw from traces, sensations and memories of communing with others.

## *Retouched Summits*

Waltraud Brauner, Liv Schellander



In Retouched Summits werden das Bildsujet Gipfel und die Retusche\* in ihrer jeweiligen Mehrdeutigkeit aufgegriffen. In der Überschneidung und Überlagerung von Textbeschreibung, Projektion, Material und Körper werden bestehende Bilder zu Collagen weiterverarbeitet und verfremdet. Durch die Verschiebung der Blickrichtung/-achsen und Wechsel der Kontexte wird der Akt des (Hin) Zeigens als solcher sichtbar, da das Zeigen immer auch bedeutet, etwas anderes nicht zu zeigen.

„Retouche“ - aus dem Französischen „re“:  
„wieder“, touché: „berührt“, „gerührt“.



25 September 2020  
18:00–21:00

### ***Dance Hall project vol.01***

Creation & direction: Yoh Morishita  
Co-creation & dance: Julia Müllner, Bun Kobayashi, Yoh Morishita  
Co-creation & artistic assistance: Martyna Kosiarz  
Costume: Jivan van der Ende



Dance as media. A dancing body as a medium.  
Translating text into movement.  
It's an embodiment of the meaning and musicality of the text.  
But the interpretations of the text come from the individual dancers.  
Project "Dance Hall" is an attempt to continually translate between dance and different media. This is the first research section focused on text and dance.

### ***chnecken auf der Südosttangente plus zwei***

Susanne Song-Yi Griem and  
Frederik Marroquin



Schnecken tanzten vor se Wochen auf der Südosttangente zu Yaeji. Für zwei Minuten sechsfundfünfzig Sekunden haben wir beide gejault, kurz bevor das Faultier den Kübel Autolack über sie gegossen hat. Die Flasche ist voll mit bunten Zuckerstreusel, aber das tinder Date von letzter Woche trug auf vier Bildern Shirts mit Pferdeprints. Und am Morgen danach sah ich mit den pinken Federn so verdammt gut aus, dass keiner den billigen Kleber bemerkt hat, den sie benutzt haben.

26 September 2020  
18:00–21:00

### ***persona***

Concept, Mask making, Performance,  
Editing, Sound: Felix Huber  
Camera: Adele Knall



Masquerade, in art as in real-life, enables us to take control over our being, while existence very much feels like losing control. Smooth shapes. It doesn't hurt. It's not rough. It's likable. It offers no resistance. Smooth black ice.  
Originally conceived as a live-performance piece, the first iteration of the piece was shown as a video. The result attempted to be a performative translation, rather than just documentation.  
For the VBKÖ the piece is going back to its roots as a durational one-to-one live performance.  
A body, soap and water.  
People are able to constantly drop in; and out, while ever so slight transformations occur.




Taiteen edistämiskeskus  
Centret för konstfrämjande  
Arts Promotion Centre Finland

Pirkanmaan taidetoimikunta  
Birkalands konstkommission  
Arts Council of Pirkanmaa



**Finnish Cultural  
Foundation**

 **Bundesministerium**  
Kunst, Kultur,  
öffentlicher Dienst und Sport



