

Zavod Kolektiva predstavlja/Kolektiva Institute presents
Mednarodni festival videa/International video festival

Video in Progress 4

Feelings of Distress / Občutki neugodja

8.–27. 11. 2011

Ljubljana

Lokacije/Venues: Galerija Photon, Galerija Vžigalica, Kinodvor

Umetniki/Artists: Alice Anderson (FR/UK), Nika Autor (SI), Ashish Avikunthak (IN/US), Ana Čigon (SI), Aldo Giannotti (IT/AT), Laila Hotait (ES/LB), Tomaž Furlan (SI), Ana Grobler (SI), Maja Hodošček (SI), Maša Jazbec (SI), Marylène Negro (FR), Junho Oh (KR), Špela Pavli (SI), Ezzam Rahman (SG), Tulapop Saenjaroen (TH), Joshua & Zachary Sandler (US), Alexander Schellow (DE/FR), Guli Silberstein (IL/UK), Nataša Skušek (SI), Sašo Vrabič (SI)

Izbor/Curators: Metka Zupanič (SI), Vesna Bukovec (SI), Silke Schmickl (DE/FR), Stéphane Gérard (FR), Masayo Kajimura (JP/DE)

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Video in Progress – projekt, v katerem predstavljamo mednarodno in slovensko videoprodukcijo v skupni organizaciji Zavoda Kolektiva in galerije Photon – je v letošnjem letu prerasel v festival. V njegovi četrti ediciji bomo predstavili tri razstave in projekcijo v kinu. Letošnja tema je občutenje neugodja v širokem razponu med telesno bolečino in različnimi oblikami duševnega trpljenja ter čustvi, kot so žalost, depresija, strah in žalovanje. Bolečina in neugodje nas z različno intenzivnostjo spremljata vsak dan. Trpljenje je bilo v zgodovini umetnosti pogosto upodobljena tema in romantična podoba trpečega umetnika še ni pozabljena. V sodobni umetnosti bolečina in trpljenje nista več pogosta motiva. Kadar pa se pojavita, umetniki k njima pristopajo na različne načine in večinoma iz lastne življenjske izkušnje. Festival ponuja vpogled v način, kako se danes s temo bolečine spopadajo različni slovenski in mednarodni umetniki mlajše generacije.

Video in Progress – a joint project of Kolektiva Institute and Photon Gallery in which we present Slovenian and international video art – has grown into a festival. In the fourth edition we will present three exhibitions and a cinema screening. This year's theme – feelings of distress – covers a wide range of emotions such as sadness, depression, fear and grief, as well as pain and suffering in general. In our lives we face pain and suffering of varying intensity every day. Suffering has been a longstanding theme in the iconology of art, and the romantic notion of the suffering artist is still not forgotten. Pain and suffering are no longer common motifs in contemporary art. However, when they do occur, artists tend to deal with them in various ways, and mostly from their own experience of life. The festival offers insight into approaches to the subject of pain by contemporary young artists.

Aldo Giannotti (rojen 1977 v Genovi, Italija) od leta 2000 živi in dela na Dunaju. Leta 2002 je zaključil študij na Accademia di Belle Arti, Carrara. Študijsko se je izpopolnjeval v Wimbledonu in Münchnu. Je izjemno aktiven ustvarjalec sodobne umetnosti, ki svoja dela in umetniške akcije predstavlja na številnih samostojnih in pomembnih skupinskih razstavah v različnih evropskih mestih.

Born in 1977 in Genoa, Italy, Aldo Giannotti has lived and worked in Vienna since 2000. In 2002 he completed the studies at the Accademia di Belle Arti, Carrara, and further enhanced his professional skills in Wimbledon (London) and Munich. He is extremely active in the field of contemporary art, presenting his works and actions at a number of solo and group exhibitions in European cities.

Aldo Giannotti (IT/AT)

Eksplozije na nebu/*Explosions in the Sky*

8.–21. 11. 2011 | Galerija Photon/Photon Gallery, Križevniška ulica 10, Ljubljana

Otvoritev razstave: ponedeljek, 7. 11., ob 19. uri/Opening view: Monday, November 7, 2011 at 7 p.m.

Izbor/Curated by: Vesna Bukovec, Metka Zupanič (KOLEKTIVA)

Za dela Alda Giannottija je značilna dekonstrukcija ikonografskih podob, predstavnih in pomenskih klišejev ter arhetipov in stereotipov različnih kulturnih okolij. Sam svoje delo označuje kot »eksperiment, s katerim spreminja paradigme«, zanimajo ga namreč nova, drugačna branja ustaljenih vzorcev in etabliranih zgledov. Na njegov dosedanji opus lahko gledamo na dva načina. Po eni strani inscenira situacije in pripovedi, ki presprašujejo družbene strukture, odnose moči, konflikte interesov itd. V teh zgodbah je istočasno igralec, režiser in pripovedovalec. Je neke vrste sodobni pripovedovalec zgodb, pri čemer uporablja improvizacijo, transformacijo in inscenacijo s pomočjo besed, slik in zvokov v performativnem formatu videodela. Po drugi strani pa je njegovo delo kontemplativno in poglobljeno, vendar tudi angažirano, nastalo kot reakcija na družbene in politične dogodke, saj z njim javnosti jasno sporoča svoje kritično videnje sveta.

Na razstavi v Photonu predstavljena instalacija *Explosions in the Sky* združuje dva videa in konkretni objekt – dve ročni granati, izklesani iz marmorja. Video *Ciclo Continuo* prikazuje umetniško akcijo v javnem prostoru, s katero avtor uprizori revolt na družbeno in politično dogajanje, ki posameznika pripelje do točke, ko lahko v stanju popolne nemoči samo še »kriči«. Na balkonu mestne hiše Palazzo Ducale v provinci Massa-Carrara, je namestil ročno sireno in povabil prebivalce mesta, da izrazijo svoje občutke in jezo z glasnostjo sirene. Mestna hiša kot simbol avtoritete in oblasti pade v roke prebivalcev in jim omogoči, da svojim someščanom pošiljajo opozorila za nevarnost, ki pa je v tem primeru nevarnost oblasti (aluzija na politično situacijo v Italiji). V drugem delu instalacije, videu z naslovom *Masclat*, vidimo množico ljudi, ki opazujejo dogodek. Njihovo začetno navdušenje in fascinacija se spreminjata v apatijo ob zvokih, ki postajajo vse bolj strašljivi. Ti zvoki bi lahko bili zvoki eksplozij v vojni, a so v resnici le zvoki javnega spektakla – ognjemeta. Situacija spominja na odzive ljudi ob gledanju televizijskih poročil; gre za slepo strmenje v podobe, ki nas več ne ganejo v smislu, da bi ob njih čutili bolečino, dogaja se ravno obratno – medijske podobe so postale podobe spektakla. Množica ljudi in njihovi izrazi nas postavljajo v situacijo, ko se vprašamo, kako lahko posameznik vpliva na politični in družbeni sistem v času naraščajoče apatije kot družbene bolezni današnjega časa. Vojne, trpljenje in družbeni prevrati se dogajajo daleč stran in obnašamo se, kot da se nas ne tičejo. Avtor tako z minimalno gesto ustvari učinkovit občutek ambivalence in nam hkrati pusti odprto možnost različnih interpretacij dela. Tak pristop pa je tudi ena od značilnosti njegovega ustvarjanja.

The main characteristic of Aldo Giannotti's works is the deconstruction of iconographic images, representative and semantic clichés as well as stereotypes of various cultural environments. The artist refers to his work as "an experiment to shift paradigms". He is interested in new and different interpretations of set patterns and established role models. This far, his oeuvre may be considered in two ways: on one hand, Giannotti generates situations and narratives that re-

Aldo Giannotti, *Ciclo Continuo*, 2011, still

visit social structures, power relations, conflicts of interest, etc. In these stories, he is simultaneously the actor, director and narrator. He is a sort of a contemporary story-teller who uses improvisation, transformation and inscenation through the words, images and sounds of performative video work. On the other hand, Giannotti's art is deeply contemplative, but at the same time socially engaged and produced as a reaction to social and political events in order to clearly and publicly communicate his critical view of the world.

The installation *Explosions in the Sky*, exhibited at the Photon Gallery, combines two videos and an actual object – two hand grenades carved from marble. The video entitled *Ciclo Continuo* presents an artistic action in a public space as the artist's revolt against the social and political situation in which the individual is driven to the point where – totally helpless – they can do nothing but "scream". Giannotti placed a hand-cranked siren on the balcony of the Palazzo Ducale in Massa (Italy) and invited local inhabitants to vent their feelings and anger through operating the alarm. A symbol of authority and political power, the offices of the Province and Prefecture 'fall' in the hands of the populous who are thus able to alert their fellow citizens to the danger of authority (an allusion to the current political situation in Italy).

In the second part of the installation – the video entitled *Masclat* a crowd of people observe an event. Their initial enthusiasm and fascination transform to apathy due to sounds which become ever more alarming. These noises might well be the sound of explosion and war, though they are actually merely those of a public spectacle – fireworks. The situation resembles the reaction of people while watching the television news, blindly gazing at images which no longer move them to any feeling of a pain, but rather the opposite – media images have become mere images of spectacle. The crowd and their facial expressions make us ask ourselves how the individual can possibly exert any influence on the political and social system in this era of increasing apathy, which is itself symptomatic of the social disease of the modern world. War, suffering and social turmoil happen far away, and we pretend they have nothing to do with us. Through a minimal gesture the artist thus creates an effective sense of ambivalence, and simultaneously leaves to us the possibility of various interpretations of his work. Such an approach is also one of the principal features of Giannotti's artistic endeavours.

Joshua & Zachary Sandler (US)

Teško bo/This Is Going To Be Difficult

8.–21. 11. 2011 | Galerija Photon/Photon Gallery, Križevniška ulica 10, Ljubljana

Otvoritev razstave: ponedeljek, 7. 11., ob 19. uri/Opening view: Monday, November 7, 2011 at 7 p.m.

Izbor/Curated by: Vesna Bukovec, Metka Zupanič

Tema skupnih projektov bratov Joshue in Zacharya Sandlerja je njuno odraščanje v disfunkcionalni ameriški družini, zaznamovani s tragično smrtjo mlajše sestre Samantha, ki je umrla zaradi prevelikega odmerka heroina. Njuno sodelovanje sega v najstniška leta, ko sta se s pomočjo subverzivnih fotografskih projektov spopadala z realnostjo odtujenih meddružinskih odnosov. Prvi skupni videoperformans sta posnela nekaj mesecev po sestrični smrti leta 2006. Seksualno drzni, včasih brutalni in predvsem kompleksni performansi, ki odkrito obravnavajo seksualne tabuje in travmo ob izgubi družinskega člana imajo vlogo kolektivne družinske psihoterapije.

Brata Sandler se v svojih postdramskih performansih zgledujeta po gledališču krutosti Antonina Artauda, ki z nasiljem in surovostjo razbija lažno realnost in psihološke blokade modernih družbenih kodov obnašanja ter razkriva lažno realnost in izhodiščno krutost življenja. Ob tem lastno travmo obravnavata tudi skozi prizmo pretiravanja in humorja in tako dosežeta distanco, ki jima omogoča pomiritev z lastno preteklostjo.

Raziskovanje lastnih seksualnih fantazij in eksperimentiranje z drogo sta tipični lastnosti dolgočasene odraščajoče mladine, ne zgolj ameriške, ampak tudi širše zahodnjaške kulture. Obravnavana tematika je v okviru konteksta sodobne umetnosti blizu delom Larryja Clarka in Nan Goldin, ki zvesto portretirata in dokumentirata lastno življenje in odraščanje, zaznamovano z drogo, seksualnostjo in nasiljem. Izkušnja z drogo povezane družinske tragedije je pri bratih Sandler izhodišče njunega stalnega analiziranja samih sebe in ostalih družinskih članov. S svojimi deli raziskujeta vzroke in razkrivata obrambne mehanizme, ki jih razvijemo v krutih in travmatičnih okoliščinah.

The subject common to the joint projects by the brothers Joshua and Zachary Sandler is their growing up in a dysfunctional American family, which was marked by the tragic death of their younger sister Samantha from a heroin overdose. Their working together dates back to their teenage years when they confronted the reality of estranged family relationships through subversive photographic projects. They made their first joint video performance a few months after their sister's death in 2006. Sexually audacious, sometimes brutal and particularly complex performances, which openly address sexual taboos and trauma upon the loss of a family member, play the role of collective family psychotherapy.

In their post-dramatic performances, the Sandler brothers follow the example of Antonin Artaud's Theatre of Cruelty which, through violence and brutality, shatters the false reality and mental blocks of modern social codes of behaviour to reveal the false reality and underlying cruelty of life. In addition, the Sandler brothers deal with their trauma through a prism of exaggeration and humour, thereby achieving a distance that allows them to come to terms with their past.

Examining their own sexual fantasies and experimenting with drugs are typical attributes of bored adolescents, not only in America but also in broader Western culture. Within contemporary art, this topic is very close to the works of Larry Clark and Nan Goldin who faithfully portray and document their own life and a youth marked



Joshua & Zachary Sandler, *Brothers' Beach Day (in the Hamptons)*, 2011, still

by drugs, sexuality and violence. In the Sandler's projects, the experience of family tragedy related to drugs serves as a premise to constant analysis, both of themselves as well as other family members. By way of this their works explore reasons and reveal defence mechanisms developed in cruel and traumatic situations.

Vesna Bukovec

Joshua Sandler (rojen 1977) je zaključil študij umetnosti na Temple University, Philadelphia (2001) in magistriral iz fotografije in videa na Pratt Institute of Art, New York City (2005). Zachary Sandler (rojen 1979) je diplomiral iz ruskih in vzhodnoevropskih študij s poudarkom na gledališču na Wesleyan University, Middletown (2001). Udeležil se je Poletne šole Stanislavskega na Harvard University, Drama Department, Cambridge (2002) in magistriral iz dramskih in performativnih študij na University College Dublin, Dublin (2005). Sodelovala sta na več mednarodnih razstavah, videofestivalih in umetnostnih sejmih v New Yorku, Baslu, Torontu, Stockholmu, Barceloni, Ljubljani, Rotterdamu in Cannesu. Leta 2011 sta za serijo enajstih videov *Saga Sandler* prejela glavno nagrado AVIFF 2011 v okviru festivala AVIFF – Art video film festival, ki je spremljevalni dogodek canneskega filmskega festivala.

Joshua Sandler (born in 1977) completed his study of art at Temple University, Philadelphia (2001) and was awarded M.A. in photography and video at the Pratt Institute of Art, New York City (2005). Zachary Sandler (born in 1979) graduated in Russian and East-European studies with a focus on theatre from Wesleyan University, Middletown, Connecticut (2001). He participated at the Stanislavski Summer School at Harvard University's Drama Department (2002), and gained an M.A. in drama and performance at University College Dublin, Dublin (2005). The brothers participated in a number of international exhibitions, video festivals and art shows in New York, Basel, Toronto, Stockholm, Barcelona, Ljubljana, Rotterdam and Cannes. They also received a prize for a series of eleven videos entitled *Saga Sandler* at the 2011 Art Video & Film Festival (AVIFF), an annual event accompanying the Cannes Film Festival.

Tisoč zob bolečine/*Pain with the Thousand Teeth*

*Prisotnost bolečine in nezmožnosti v video delih mlajših slovenskih umetnikov/
Presence of Pain and Inadequacy in Video Works of Young Slovenian Artists*

Umetniki/Artists: Nika Autor, Ana Čigon, Tomaž Furlan, Ana Grobler, Maja Hodošček, Maša Jazbec, Špela Pavli, Nataša Skušek, Sašo Vrabič

15.–20. 11. 2011 | Galerija Vžigalica/Vžigalica Gallery, Trg francoske revolucije 7, Ljubljana
Otvoritev razstave: ponedeljek, 14. 11., ob 19. uri/Opening view: Monday, November 14, 2011 at 7 p.m.
Izbor/Curated by: Vesna Bukovec, Metka Zupanič

Lahko bi rekli, da je telo v novo tisočletje vstopilo kot nekaj, kar nam je najbližje, a nejasno in neulovljivo. Če se je v prejšnjih letih umetnost odmaknila od osebnih zgodb, povezanih z umetnikovim telesom, lahko danes opazujemo in spoznavamo majhne intimistične posege v vsakdanje življenje umetnikov. Ukvarjanje s sabo v najširšem možnem smislu, umetnika postavlja ob bok vsakdanjemu človeku. Zdi se nam celo, da se umetniki zavestno odklanjajo od umetniške herojskosti – od časa, ko so z radikalnimi posegi prestopali meje še zlasti v body artu. Današnji umetnik je posameznik, ki je družbeno nepriviligiran in se mora boriti za svojo enakopravnost v družbi. Temo bolečine sva izbrali prav zaradi dejstva, ker je le-ta vsak dan prisotna v našem življenju in je tudi koristna ali celo nujna za preživetje. Sleherni posameznik jo zaradi vpliva različnih psiholoških dejavnikov doživlja drugače. Ker je tudi v umetnosti bolečina prisotna že od nekdaj, naju je zanimalo, kako se s tem fenomenom soočajo današnji mladi avtorji. Pri izboru sva se osredotočili na bolečino v najširšem možnem smislu, ki jo umetniki nosijo v sebi. Zanimale so naju njihove izkušnje, ki jih želijo deliti z nami. Bolečina, ki jo predstavljajo, je tako fizične kot psihične narave, je močna in se preko videozapisa prenaša na gledalca.

Nekateri umetniki na razstavi se ukvarjajo s povsem telesno bolečino. Ta problematika je blizu Ani Grobler, ki se v delu *Migraine* sooča z napadom bolezni, in Nataši Skušek, ki v videu prikazuje bolečino dojenja. Ana Čigon, Špela Pavli, Maja Hodošček, Nika Autor in Tomaž Furlan nam kažejo ujetega posameznika, ki se vsak dan bori z občutki nemoči. Ta dela se ukvarjajo s psihološko bolečino – občutki nekoristnosti, neučinkovitosti posameznika in njegovih zgrešenih odločitev, ki jih dnevno sprejema. Sašo Vrabič obravnava družinsko tragedijo, ki je preplavila svet. Boleča soočanja staršev z izgubo, ki se v svoji bolečini oprimejo vseh možnih sodobnih komunikacijskih kanalov, po katerih bi priklicali svojega otroka, hkrati pa s to gesto prenašajo svoje čustvovanje na ves svet, kar pripelje do kolektivnega svetovnega žalovanja. Maša Jazbec pa v svojem delu obravnava specifično žensko krvavenje in preizkuša meje lastne vzdržljivosti na način body arta.

It could be claimed that body entered a new millennium as something which is closest to us and yet not clear and inapprehensible. If art withdrew from personal stories related to artist's body over past years, today we can witness and learn small intimist interventions in artists' quotidian life. Addressing oneself in the broadest sense of the word, dealing with one's own handicaps, weaknesses and most various human defects places an artist side by side to an ordinary man. It even seems that artists wilfully withdraw from their heroism – from an era when, in particular in body art, they pushed the lines by radical interventions. Today's artist is socially unprivileged individual who needs to fight for his equal rights in the society.



Maša Jazbec, *First Blood*, 2009, still

We have selected the subject of pain due to its omnipresence in our lives, as well as because it is useful or even necessary in order to survive. Due to a variety of psychological factors, every single individual's experience of pain is different. The pain has always been part of art therefore we wondered how this phenomenon is dealt by contemporary young artists.

Some of selected artists deal with exclusively physical pain. This notion is in particular close to Ana Grobler who in *Migraine* confronts the issue of disease, as well as Nataša Skušek with a video presenting pain experienced by women while breastfeeding. Ana Čigon, Špela Pavli, Maja Hodošček, Nika Autor and Tomaž Furlan illustrate the helplessness of an entrapped individual who fights the sense of enervation day after day. These works address the psychological pain – the feelings of uselessness, inefficiency of individual and his/her wrong decisions made on a daily basis. Sašo Vrabič deals with a family tragedy which touched the whole world. Parents having to face a loss and resorting in their pain to any available modern communication channel to reach their child and by doing so transmitting their emotional state to the four corners of the world and thereby triggering a collective global mourning. In her work, Maša Jazbec addresses specific female bleeding and tests the limits of her perseverance through body art.

Metka Zupanič

Bolečina/Pain

Izbor je del programa »Human Frames« (Človeški okviri) organizacije Lowave iz Pariza/
The selection is part of the "Human Frames" program by Lowave Paris.

Umetniki/Artists: Alice Anderson (FR/UK), Ashish Avikunthak (IN/US), Laila Hotait (ES/LB), Marylène Negro (FR), Junho Oh (KR), Ezzam Rahman (SG), Tulapop Saenjaroen (TH), Alexander Schellow (DE/FR), Guli Silberstein (IL/UK)

21.–27. 11. 2011 | Kinodvor, Kolodvorska 13, Ljubljana

Premiera: ponedeljek, 21. 11., ob 18. uri; ponovitve vsak dan ob 21. uri

Premiere: Monday, November 21, 2011 at 6 p.m., repeated screenings every day at 9 p.m.

Izbor/Curated by: Silke Schmickl (DE/FR), Masayo Kajimura (JP/DE), Stéphane Gérard (FR)

Trajanje/Total screening time: 70' 49"

Cikel »Human Frames« je serija desetih programov, ki skozi videoumetnost in eksperimentalni film raziskujejo psihološka stanja človeka. Projekt vključuje tako novejšje kot arhivske posnetke iz Azije in Evrope. Navdahnila ga je starodavna teorija humoralizma (humoralism), ki služi kot ogrodje, s katerim analiziramo določene aspekte človeškega značaja. Osredotoča se na deset čustvenih stanj – sreča, želja, norost, fanatizem, strah, jeza, osamljenost, melanholija, ne-zavedanje, nestalnost – in zarisuje bogat nabor brezčasnih in univerzalnih človeških razpoloženj onkraj nacionalnih, družbenih in kulturnih povezav.

Vsa čustvena stanja, ki jih obravnava program »Human Frames«, vsebujejo tudi vprašanje bolečine kot čustvenega občutja, ki ga povzroči fizična ali psihološka poškodba. Izraz bolečine se lahko pojavi v različnih oblikah in proizvede nasilna čustva, kot sta jeza (»October«, Ezzam Rahman) in strah (»Excerpt«, Guli Silberstein), ali pa jih izzovejo konfliktni družbeni in politični odnosi (»The Night I became a Doll«, Alice Anderson; »Occupation«, Laila Hotait). Bolečina je včasih posledica fizične bolezni (»Ohne Titel«, Alexander Schellow) ali intimen občutek izgube ali hrepenenja po nekem, ki nam ni več dosegljiv (»The place you left«, Junho Oh; »Dark Continent«, Marylène Negro; »The return«, Tulapop Saenjaroen; »Vakrathunda Swaha«, Ashish Avikunthak).

www.human-frames.com

Lowave je filmska in kuratorska založba iz Pariza, ki promovira eksperimentalni film in videoumetnost v okviru filmskih festivalov ter v galerijskih in muzejskih krogih. Omogoča vpogled v živahen svet sodobnega umetniškega ustvarjanja, predstavlja priznane mednarodne umetnike in omogoča preboj mladim obetavnim umetnikom z vsega sveta, ki uporabljajo različne tehnike in načine izražanja.

Predstavlja filme umetnikov, ki delujejo na področju videoumetnosti, eksperimentalnega filma, dokumentarne fotografije in videa, narativnega filma, avantgardne glasbe in performansa.

Lowave je bila prvotno zasnovana kot DVD-založba, v zadnjih štirih letih pa je svoje delovanje razširila na produkcijo, distribucijo in predvsem na kuratorske projekte. Njeno delovanje je izrazito mednarodno in vključuje tudi področje Azije, Afrike in Bližnjega vzhoda. Osredotoča se na večje umetniško-raziskovalne projekte (»Human Frames«, »Resistance[s]«, »In/Flux« ...) in jih predstavlja v različnih oblikah kot razstave, projekcije, predstavitve umetnikov (artists' talks), akademska predavanja in DVD-izdaje. Delovno filozofijo Lowave tvorijo umetniška inovativnost in eksperimentiranje, interdisciplinarnost, interkulturnost ter usmerjenost v ljudi. Lowave je »think-tank« in odprta platforma za raziskovanje idej v okviru gibljevih slik in sodobne umetnosti.

www.lowave.com



Marylène Negro, *Dark Continent*, 2010

The *Human Frames* cycle presents a series of ten film programs examining the human condition through experimental film and video art. Comprising of both contemporary and archive images from across Asia and Europe, this project is inspired by the ancient theory of humoralism as a framework by which to analyze certain aspects of the human character. It focuses on ten emotional states – happiness, desire, madness, fanaticism, fear, anger, isolation, melancholy, mono no aware, and impermanence – and depicts the timeless and universal panoply of human tempers that lay beyond national, social and cultural affiliations.

Emotional states and the human condition in a broader sense as explored in *Human Frames* programs somehow cross the question of pain – as an emotional experience caused by a physical or psychological damage. The expression of pain can take different forms and produce violent emotions, such as anger (*October*, Ezzam Rahman) and fear (*Excerpt*, Guli Silberstein), or can be provoked by conflictual social and political relationships (*The night I became a doll*, Alice Anderson; *Occupation*, Laila Hotait). Pain sometimes results from a physical illness (*Untitled*, Alexander Schellow) or in a more intimate sense from the loss or longing for someone who is no longer attainable (*The place you left*, Junho Oh, *Dark continent*, Marylène Negro; *The return*, Tulapop Saenjaroen; *Vakrathunda Swaha*, Ashish Avikunthak). The presented film selection is a panoply that crosses the different *Human Frames* programs and



Alice Anderson, *The Night I became a Doll*, 2009



Guli Silberstein, *Excerpt*, 2008



Alexander Schellow, *Ohne Titel (Fragment)*, 2010



Nataša Skušek, *Ekstaza*, 2005



Maja Hodošček, *Raw Material*, 2010



Junho Oh, *The place you left*, 2006



Nika Autor, *Postcards*, 2010

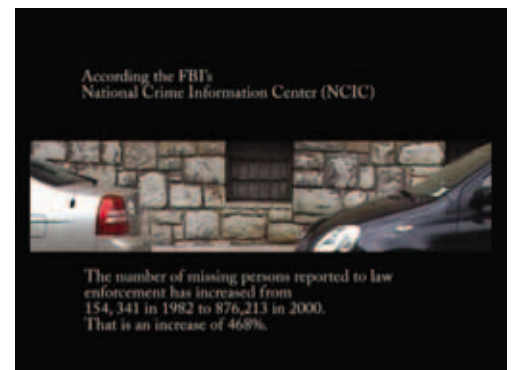
gives an insight in the creative visual representation of emotions seen through the eyes of contemporary European and Asian artists and filmmakers.
www.human-frames.com

Lowave is a Paris-based film and curator label promoting experimental film and contemporary video art and make them accessible beyond the film festival, gallery and museum circuit. Lowave provides an insight into the vibrant world of contemporary artistic creation. Alongside historic figures, Lowave has put forward some of the most important emerging artists from around the world, working with different techniques and multiple modes of expression.

The collection features artists with a background in video art, experimental filmmakers, documentary photographers and videomakers, literary filmmakers, avant-garde musicians and live performers. Brought together under the Lowave label, these films resonate with each other.

Originally conceived as a DVD label, Lowave has expanded its activities during the last four years. Production, distribution and in particular curatorial projects have become the label's main activities. With a strong international focus including Asia, Africa and the Middle East, Lowave concentrates on bigger artistic research projects (e.g. *Human Frames*, *Resistance[s]*, *In/Flux...*) that can take different forms, ranging from exhibitions, screenings, artist talks, academic lectures to DVD publications. Artistic innovation and experimentation, interdisciplinarity, interculturality, and a strong human interest characterize Lowave's work philosophy. Lowave is a think-tank and an open platform where ideas around contemporary art and moving images in particular are explored.

www.lowave.com



Sašo Vrabčič, *Missing (Screens)*, 2007

PROGRAM

<p>Galerija Photon Križevniška ulica 10, Ljubljana 8.–25. 11. 2011 Otvoritev: ponedeljek, 7. 11., ob 19. uri Opening: Monday, 7 November at 7 p.m.</p> <p>Odperto: ponedeljek–petek, od 11. do 18. ure Open: Monday–Friday, 11 a.m.–6 p.m. www.photon.si</p>	<p><i>Samostojna razstava/Solo exhibition</i> Aldo Giannotti (IT/AT) Eksplozije na nebu/Explosions in the Sky Izbor/Curated by: Vesna Bukovec, Metka Zupanič (KOLEKTIVA)</p> <p>—</p> <p><i>Samostojna razstava/Solo exhibition</i> Joshua & Zachary Sandler (US) Težko bo/This Is Going To Be Difficult Izbor/Curated by: Vesna Bukovec, Metka Zupanič (KOLEKTIVA)</p>
<p>Galerija Photon Križevniška ulica 10, Ljubljana 8.–25. 11. 2011 torek, 8. 11., ob 17. uri Tuesday, 8 November at 5 p.m.</p>	<p>Predstavitev umetnikov/Artist talk – Aldo Giannotti (IT/AT) – Joshua & Zachary Sandler (US)</p>
<p>Galerija Vžigalica Trg francoske revolucije 7, Ljubljana 15.–20. 11. 2011 Otvoritev: ponedeljek., 14. 11., ob 19. uri Opening: Monday, 14 November at 7 p.m.</p> <p>Odperto: torek–nedelja, od 10. do 18. ure Open: Tuesday–Sunday, 10 a.m.–6 p.m. www.mgml.si/galerija-vzigalica</p>	<p><i>Skupinska razstava/Group exhibition</i> Tisoč zob bolečine/Pain with the Thousand Teeth <i>Prisotnost bolečine in nezmožnosti v videodelih mlajših slovenskih umetnikov</i> <i>Presence of Pain and Inadequacy in Video Works of Young Slovenian Artists</i></p> <p>Umetniki/Artists: Nika Autor, Ana Čigon, Tomaž Furlan, Ana Grobler, Maja Hodošček, Maša Jazbec, Špela Pavli, Nataša Skušek, Sašo Vrabič Izbor/Curated by: Vesna Bukovec, Metka Zupanič (KOLEKTIVA)</p>
<p>Kinodvor Kolodvorska 13, Ljubljana 21.–27. 11. 2011 Premiera: ponedeljek, 21. 11., ob 18. uri (Dvorana), Ponovitve vsak dan ob 21. uri (Mala dvorana) Premiere: Monday, 21 November at 6 p.m. (Hall), Screenings every day at 9 p.m. (Small Hall) prost vstop/free entry www.kinodvor.org</p>	<p><i>Projekcija/Screening: 70' 49"</i> Bolečina/Pain <i>The selection is part of the "Human Frames" program by Lowave Paris.</i></p> <p>Umetniki/Artists: Alice Anderson (FR/UK), Ashish Avikunthak (IN/US), Laila Hotait (ES/LB), Marylène Negro (FR), Junho Oh (KR), Ezzam Rahman (SG), Tulapop Saenjaroen (TH), Alexander Schellow (DE/FR), Guli Silberstein (IL/UK) Izbor/Curated by: Silke Schmickl (DE/FR), Masayo Kajimura (JP/DE), Stéphane Gérard (FR)</p>

KOLEKTIVA

photon
galerija



vžigalica
Galerija | Gallery

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www.kinodvor.org

HUMAN FRAMES

lowave



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CENTER PROJEKCIJE
Se 20 let nagradila črna projekcija v Sloveniji

Video in Progress 4

Feelings of Distress / Občutki neugodja

8.–27. 11. 2011
Ljubljana



Mednarodni festival videa/International video festival
Video in Progress 4: Občutki neugodja/Feelings of Distress
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