

VIDEO IN PROGRESS 3  
Fields of the Performative

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4!

Giuseppe Di Bella  
Sheila Bishop  
Elena Bellantoni  
Marek Brandt  
Michał Brzeziński  
Sérgio Cruz  
Chris Dupuis  
A. Jacob Galle  
Silvia Giambrone  
Aldo Giannotti and Viktor Schaidler  
Aldo Giannotti and Stefano Giuriati  
Clara Games  
G.R.A.M.  
Nilbar Güreş  
Marianne Holm Hansen  
Francis Hunger  
Isidora Ilić  
Željko Jančić Zec  
Lemeh42  
Gerwin Luijendijk  
Ignacio Martín de la Cruz and Bárbara Bañuelos Ojeda  
Ljiljana Mihaljević  
Luisa Mizzoni aka luxi lu and Emilio Corti  
Eugenio Percossi  
Maria Petschnig  
Zoran Poposki  
Gastón Ramírez Feltrín  
Nuno Rodrigues de Sousa  
Mauro Romito  
Joshua and Zachary Sandler  
Peter Simon  
Evelin Stermitz  
Ljupcho Temelkovski  
Attila Urbán  
Volante  
Jonas Zagorskas  
Wojtek Ziemilski



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## VIDEO IN PROGRESS 3: Polja performativnega

Metka Zupanič & Vesna Bukovec

Tema tretje edicije razstavnega projekta **Video in Progress** je performans za video. Izmed del, ki so prispela na natečaj, smo izbrale šestinštirideset videov triinštiridesetih umetnikov in umetniških skupin. Izbrani videi z različnimi formalnimi in konceptualnimi pristopi predstavljajo raznoliko tolmačenje performansa v povezavi z gibljivimi slikami v okviru sodobne vizualne umetnosti; od klasičnega performansa pred publiko v galeriji do ekshibicionistično-voajeristične predstavitve telesa kot estetskega objekta, absurdnih akcij, raziskovanja identitete, družbenih in političnih vlog, subjektivnega pogleda, pripovedovanja zgodb in ustvarjanja filmskega ali dokumentarnega vzdušja.

### Iz performansa v videoperformans

Umetniki body arta so se v performansih v devetdesetih letih 20. stoletja ukvarjali z lastnim telesom kot materialom. Raziskovali so možnosti razširitve telesa v hibridno entiteto, preoblikovano s pomočjo medicine in tehnologije. Objektivizirano performerjevo telo je vstopalo v interakcijo z gledalcem z vso težo dejanske fizične prisotnosti v prostoru galerije. Dobro desetletje kasneje se umetniki iz ekstremnih pozicij umikajo v bolj varno raziskovanje odtujenosti posameznika v sodobnem tehnološko pogojenem svetu in se v svojih raziskovanjih ponovno vračajo k začetkom performansa pred kamero iz šestdesetih in sedemdesetih let 20. stoletja, kot so jih med drugim razvijali umetniki Vito Acconci, Bruce Nauman in Martha Rosler. V performansu za video se izgubijo napetost, teža in resnost, ki so bile značilne za performanse body artistov pred publiko. V ospredje pridejo samoironija, humor in narativnost. Opna ekrana postane filter, ki ublaži ekstremnost fizične bližine in gledalčevo čutno izkušnjo omeji na avdio-vizualno percepcijo. Za umetnika postane oko kamere edini gledalec, ki je nema in toga priča njegovemu izvajanju performansa. Vendar umetniki v večini primerov videoperformansa ne dojemajo zgolj kot video zapis performansa, ki je namesto pred publiko izveden v samoti, pred kamero. Narava tehnologije videa, ki omogoča montažo, vpliva na spremembo dojemanja videoforme kot zgolj dokumenta nekega dogodka. Performans za video postane videoperformans. Video, in ne performans, postane umetniško delo. V videoperformansu ima umetnik popoln nadzor nad pogledom gledalca. Uporaba kadriranja, različnih dolžin in vrstnega reda sekvenc, gibljive ali statične kamere, glasbe ali naracije v offu in drugih elementov filmskega jezika močno vplivajo na sporočilnost in predvsem na estetiko končnega umetniškega dela. Lahko bi rekli, da videoperformans redefinira sodobnega umetnika, ki se mu zaradi številnih digitalnih pripomočkov in neprekinjenega dostopa do baz, komunikacijskih orodij in socialnih mrež na internetu (YouTube, Vimeo, MySpace, Facebook, Skype ...) sploh ni več potrebno odmakniti od računalnika in kamere.

## Ekshibicionistično telo

Ljiljana Mihaljević v videoperformansu **Again** obravnava bolečino medčloveške interakcije. S preciznim kadriranjem bližnjih posnetkov besed, ki jih akterji vtiskujejo na performerino telo, in izčiščenostjo črno-bele slike dvigne branje grobih gibov in teksta na enakovredno raven. Tandem Lemeh42 v videu **Illusion for Movements** s pomočjo bližnjih posnetkov raziskuje odsko prezenco telesa, ki se spogleduje s plesom. Vendar bližnji posnetki osamijo dele telesa in jim s tem podelijo lastno entiteto. Tak pogled pa za gledalca, ki sedi v teatru, ni mogoč. **Chatarra** je video Ignacia Martina de la Cruza, v katerem plesalka Bárbara Bañuelos Ojeda na smetišču pleše v dialogu s strojem – mehansko roko bagerja. Nenavadna scenografija in filmska estetika posnetkov tudi v tem primeru omogoči povsem drugačen pogled, kot če bi spremljali plesno predstavo na odru.

Nekatera dela iz našega izbora so delno ohranila tradicijo klasičnega performansa pred publiko. Dva videa sta dejansko posnetka performansa v galeriji. Vendar je pri obeh poleg očitne dokumentarne vrednosti forma videa dodala novo pomensko plast. **Sexy MF** skupine Volante je posnetek bližnjega soočenja publike z golimi performerji, ki v vlogi transseksualcev skušajo zapeljati posameznike iz publike. Video se z enako pozornostjo ukvarja tako s publiko kot z akterji in nam z montažo in kadriranjem omogoči povsem drugačno izkušnjo dogodka, kot bi ga doživeli, če bi bili v galeriji dejansko prisotni. Jonas Zagorskas v videu **Artist Flying at Incredible Speed** pokaže posnetek performansa simulacije letenja, ki ga umetnik, preoblečen v kostum superjunaka, s pomočjo scenskih rekvizitov izvede pred navdušeno galerijsko publiko. Točka, v kateri se zgodi preskok iz dokumenta v videoperformans, je kader, kjer ozadje – steno galerije – zamenja animacija zvezdnatega neba in absurdno akcijo za trenutek prestavi v iluzijo gibljivih slik.

Oba videa Marie Petschnig v bodyartistični maniri obravnavata telo kot material. Ponovno je kadriranje tisti element, ki bistveno vpliva na dojemanje dela. V videu **Kip Maker** vidimo torzo v različnih nenavadnih oblačilih in pozah, ki deluje že povsem kot kip. Video **Pareidolia** pa prikazuje serijo nočnih prikazov skozi okno, kjer je telo edini osvetljeni element. Kader je zasnovan tako, da poleg okna vidimo tudi del stavbe in s tem dojamemo, da gre za ekshibicionistično prikazovanje drugačnega telesa neznanu publiku iz ulice in sosednjih stavb.

## Teža identitete

Šestnajst videov iz tega sklopa obravnava težavnost iskanja identitete sodobnega posameznika z različnih perspektiv. Sedem avtorjev vsak na svoj način obravnava seksualno usmerjenost in družbeno vlogo spolov. Chris Dupuis na poetičen način govori o svoji osebni izkušnji preoblačenja v žensko (**The Bathrom Project**). Evelin Stermitz s pomočjo vrtnice obravnava pojmovanje lepote, ki jo tradicija pripisuje in pričakuje od nežnejšega spola (**Rose is a Rose**). Z ženskimi lepotnimi ideali se ukvarja tudi **Clara Games**, ki v videu **Size 36** pokaže ženske z različnimi postavami, ki vse skušajo obleči enako kombinacijo oblačil konfekcijske številke, ki jo nosijo supermodeli. **Sheila Bishop** v specifični formi ironične videopridige, ki jo redno objavlja na svoji spletni strani, kritično govori o družbeno pričakovanih in predvidljivih vlogah, ki naj bi jih moški in ženske igrali pri dvorjenju (**Two Vermons to Save the Whole Wide World and Little Old You**). Nilbar Güreş v videu **So-**

**yunma-Undressing** simbolno prikaže situacijo muslimanskih žensk v zahodnem svetu, kjer so žrtev verske in nacionalne diskriminacije. Njihova resnična identiteta se skriva pod težo številnih plasti naglavnih pokrival. Mauro Romito v videu **Gendering** prikaže par, ki v tradicionalnih oblačilih pleše po pusti pokrajini. Na videz tradicionalno vlogo spolov postavi pod vprašaj dejstvo, da imata oba plesalca oblečeno krilo. Silvia Giambrone v videoperformansu **Heritage** s poskusom zapeljevanja s svinčenimi trepalnicami obravnava mehanizme želje v njeni historični in družbeni pogojenosti. Iskanje identitete in soočanje z lastno preteklostjo je tema dela **The Second Man** avtorja Željka Jančiča Zeca. V estetskem črno-belem videu spremljamo anksioznega moškega, ki na stopnišču trči sam s sabo.

Francis Hunger kritizira obstoječi družbeni sistem s preprosto deklarativno gesto držanja table mimovozečim avtomobilom. Performer, oblečen v poslovno obleko, strumno drži tablo z napisom **"Capitalism must win."** Stoična trditev in z njo obstoj kapitalizma na humoren način postaneta vprašljiva, ko se performer utruji, spusti tablo in odide iz kadra. Gastón Ramírez Feltrín se v videu **No se olvida el silencio** loteva problematike spomina na družbeno tragedijo vojaškega pomora študentskih protestnikov v Mehiki leta 1968. Proti poskusu vlade, da bi izbrisala ta zgodovinski spomin, nastopi s simbolnim obrisovanjem akterke, ki lega na pločnik. Ko se odmakne, ostane za njo sled, ki označuje položaj trupla.

Joshua in Zachary Sandler v videih **You're Gonna Go Bald in Family Conversation 1** obravnavata težavnost odraščanja in breme soočanja z družinsko tragedijo. V prvem videu preprosto vprašanje iz ljubeče geste striženja las sprevrže dogajanje v nasilen pretep; v drugem videu pa se družinski člani pred ozadjem gorečih plamenov iskreno opravičujejo drug drugemu.

Tri dela se neposredno ukvarjajo z jezikom in raziskujejo različne načine komunikacije. Zoran Poposki v performansu **Different** pokaže vpliv predsodkov polne družbe na podobo posameznika. Performer je do neprepoznavnosti zapolnjen s projekcijami besed, ki izražajo mnenje družbe o osebah z obrobja. V videu **Repeat After Me (Common words and phrases)** avtorice Marianne Holm Hansen sta vzporedno prikazani dve osebi, ki izmenično ponavljata osnovne fraze v tujem jeziku iz turističnega vodiča in tvorita nemogoč dialog. Tudi Attila Urbán v videu **Quiet** uporabi vzporedni sliki, ki v dialogu tvorita svojevrstno naracijo s pomočjo univerzalnega vizualnega jezika gest.

## Absurdna akcija

Petnajst videov prikazuje različne absurde akcije, ki se jih avtorji lotevajo z vso resnostjo in zavzetostjo. Multimedijski umetnik Marek Brandt v videu **Music for Crows** vranam v mestnem parku priredi koncert. Elena Bellantoni (**Life Jacket**) in Ljupcho Temelkovski (**Travelator**) se vsak posebej "spopadata" s tekočimi stopnicami. Peter Simon v temni sobi išče stikalo za luč (**Existenz 1a**). Performer v videu **Zephyr** skupine G.R.A.M. z gestami razlaga vremensko napoved pred praznim ozadjem. Nuno Rodrigues de Sousa nosi po mestu abstraktne slike, dokler ne najde točno ujemajočega se dela fasade, kamor postavi sliko in se ta stopi z okolico (**Fake Walls**). Gerwin Luijendijk v videu z naslovom **You surround me, and cover me protect me and caress me with that special simple love** v domačem okolju izvaja različne telovadne vaje, ki bolj kot povečevanju mišične mase služijo samovšečnosti akterja. V videu **I forget the time when I'm with you** si Luijendijk v prazni sobi s pomočjo plakata sončnega zahoda in romantične glasbe iz prenosnika ustvari okolje za sanjarjenje. V svojem tretjem delu pa se skuša čim bolj zblížiti s sobnimi rastlinami (**Plants**). Eugenio

Percossi v videu **Intervallo** prikaže serijo zamrznjenih posnetkov samega sebe, kako v pižami zdolgočasen leži na kavču. Vedno druga poza in nova pižama razkrijeta, da se je avtor s pravo delovno vneto posvetil aktu ne-dela. V drugem videu vidimo Percosija, ko leži v postelji in zdolgočasno preklaplja televizijske kanale. Da je preklopil kanal, vemo le zaradi spremembe prostorske osvetlitve in zvoka (**Self-Portrait / Zapping**). A. Jacob Galle vložil veliko energije v tako dolgotrajno gospodinjsko opravilo, kot je obešanje perila, in ga obesil na vrhu gore v **Untitled (spring fever / pilgrimage)**. V videu **Untitled (cubicle)** Galle zasadi vrt na trati pred zgradbo v urbanem delu mesta. Ko ta ne obrodi, ponovi zasaditev na podeželju, vendar si za svoj vrt postavi kuliso, ki je kopija ozadja prvega vrta. Ko obdeluje pridelek, se nam zdi, da to počne na vrtu sredi mesta. Attila Urbán si v videu **Cotton Cloud** tako obupno želi poleteti, da v domači garaži sestavi čudno in neudobno pripravo, na kateri potem v studiu pred ozadjem z oblaki skuša doseči nemogoče. Željko Jančić Zec v svojem drugem videu **Waterish** v slogu objektnega gledališča raziskuje situacije, ki prekinejo naravni potek stvari in njihove fizične in psihološke učinke. Giuseppe Di Bella v videu **Healing Revised** potrpežljivo poskuša sestaviti razbito steklenico.

## Vizualna naracija

Narativnost oz. pripovedovanje zgodb (storytelling) ostaja ključno pri večini avtorjev, včasih na povsem dokumentaren način, spet drugi v sozvočju z osebnim pripovedovanjem, značilnim za domači video. Avtorji na izviren način raziskujejo estetske, socialne in politične strukture. Videi so tako na različne načine blizu filmski ali dokumentarni estetki. Za vse pa je značilno, da gledalcu pričarajo posebno vzdušje.

Video **Tent** iz serije **Hazard** skupine 4! sestavljata dva vzporedna videa, kjer na levi strani spremljamo brezskrben tek dveh deklic po brezovem gozdu, na desni pa je statičen prizor šotora na jasi, ki se v nekem trenutku vžge in nato spokojno gori. Suspens, ki ga začetimo ob videu, sproži prizor na začetku videa, kjer deklici zlezeta v šotor in za seboj potegneta zadrgo. V videu **A Rewinding Journey** Alda Gianottija in Viktorja Schaiderja spremljamo vesoljca, ki izgubljen tava po Zemlji in išče svoj prostor pod soncem, vse okrog njega pa se odvija v nasprotno smer. **A Love Story** je video Alda Gianottija in Stefana Giuratiija, ki prikazuje dva italijanska karabinjera, ki se s tandemom podata na izlet. Po stranskih poteh ilegalno prečkata mejo in zaključita pot v objemu deklet na morski obali.

Isidora Ilič v videu **Code** s pomočjo jezika raziskuje odnos med človekom in zapuščenim prostorom. Zgodovinska stavba postane prostor šele ob prisotnosti človeka in njegove uporabe jezika. Luisa Mizzoni in Emilio Corti se v melanholičnem videu **Mohenjo-Daro** ukvarjata z ontološkim vprašanjem smrti, ki presega fizično telo. Wojtek Ziemiński v videu **Guide** s kamero hodi po portugalskem mestu in zraven v maniri turističnega vodiča pripoveduje zgodbe o prostorih. Ko prisluhnemo bolj pozorno, ugotovimo, da v zgodbah ne govori o prostoru, ki ga vidimo, ampak o prostoru, ki je daleč stran, nekje na Poljskem, ohranjen v njegovem spominu.

Sérgio Cruz v videu **Exótica** na antropološki način beleži skupino ljudi iz afriškega mesta Maputo, ki živijo z glasbo in plesom. Spontano druženje, petje in ples postanejo ob prisotnosti kamere svojevrsten "performans". Michal Brzezinski v konceptualnem videu **Walking** raziskuje razmerja med kamero, telesom in naravo. Avtor se pri intenzivni hoji po gozdu odpove vizualni kontroli nad posneto podobo. Njegovo oko ne gleda v kukalo kamere. Video v tem primeru ne hrani umetnikove podobe, ampak njegove telesne impulze. Kamera postane konstitutivni element videoperformansa.



## VIDEO IN PROGRESS 3: Fields of the Performative

Metka Zupanič & Vesna Bukovec

The subject of this third edition of the **Video in Progress** exhibition project is performance for video. Among the competition works, we selected forty-six videos by forty-three artists and art groups. By way of various formal and conceptual approaches, these videos represent a heterogeneous interpretation of performance in relation to moving pictures within contemporary visual art – from classical performance in front of a gallery audience to the exhibitionist and voyeuristic presentation of the body as an aesthetic object, absurd actions, exploration of identity, social and political roles, subjective perspectives, narratives, as well as the generation of the atmosphere of a film or documentary...

### From Performance to Video-performance

In their 1990s performances, body artists dealt with their own body as a material. They explored the possibility of body expansion into a hybrid entity, transformed with the assistance of medicine and technology. The entire weight of the actual physical presence of the objectified body of the performer interacted with the spectator in the gallery. A good decade later, artists have retreated from these extreme positions to a safer exploration of an individual's alienation in a contemporary technology-conditioned world; in their research, they return to the origins of performing an action in front of the camera developed, for example, by Vito Acconci, Bruce Nauman and Martha Rosler back in the 1960s and 70s. In performance for video, the tension, weight and serious characteristics of body artist performances before an audience are somehow lost, and self-irony, humour and narrativity come to the fore. The screen membrane becomes a filter which relieves the excesses of physical vicinity and limits the spectator's sensual experience to audio-visual perception. To the artist, the eye of the camera becomes the only spectator, a silent and rigid witness of their performance. Nevertheless, these artists generally don't perceive the video-performance as a mere video recording of a performance, which is performed in seclusion in front of a camera, rather than before an audience. By allowing editing, video technology affects the perception of a video form as a mere document of an event. Performance for video becomes video-performance. Thus the video – and not performance – becomes the work of art. In video-performance, the artist has complete control over the viewer's perspective. The use of framing, the length and order of sequences, a moving or static camera, music or narration in off, together with other elements of film language, exert a strong impact upon the message and – in particular – the aesthetics of the final work of art. We could say that video-performance redefines a contemporary artist who – due to a number of digital tools and online access to internet databases, communication tools and social networks (YouTube, Vimeo, MySpace, Facebook, Skype...) – doesn't even have to leave the computer and camera.

## Exhibitionist Body

In her performance **Again**, Ljiljana Mihaljević addresses the pain of human mutual interaction. By way of precisely framed close-ups of words which are being stamped on the performer's body by the protagonists, as well as the purity of a white and black picture, it raises the reading of rough movements and text to an equal level. In the video **Illusion for Movements** which flirts with dance, the Lemeh42 duo, by way of close-ups, explore the stage presence of the body. But the close-ups isolate parts of the body, thereby endowing them with their own entity, a perspective which is impossible for a spectator sitting in a theatre. **Chatarra** is a video by Ignacio Martín de la Cruz in which Bárbara Bañuelos Ojeda indulges in a dialogue – a dance discourse – with the mechanical arm of a dredger at a dump site. Also in this case, the unusual set design and film aesthetics of recordings provide a completely different view from that of watching the dance performance live on stage.

Some works from our selection have in part preserved the tradition of classical performance in front of an audience; indeed, two of them are actually recordings of a performance in a gallery. Nevertheless, in addition to the obvious documentary value, the form of video has added to both of them a new dimension of meaning. **Sexy MF** by the Volante group is a recording of the audience's close encounter with naked performers who, in the role of transsexuals, try to seduce individuals from the audience. With the same attention the video deals with the audience as well as protagonists, and by way of editing and framing allows us to experience the event in a completely different way than that of our actual presence in the gallery. In his video **Artist Flying at Incredible Speed**, Jonas Zagorskas presents a recording of a performance of flying simulation that the artist – dressed in the costume of a superhero and with the help of stage props – performs in front of an enthusiastic gallery audience. The point of transformation from documentary to video-performance is the frame where the background – the gallery wall – is replaced by an animation of a star-covered sky, and the absurd action is for a moment transposed into an illusion of moving pictures.

Both videos by Maria Petschnig deal with the body as a material in a body-artistic manner. Once again, the framing is the element which significantly affects the perception of this work. In the **Kip Masker** video, we see the torso in a series of different unusual clothing and poses so that it functions almost as a statue. The **Pareidolia** video presents a series of night scenes through a window where a body is the only illuminated element. The framing is designed so that in addition to the window, we also see a part of the building, and thereby comprehend that it is all about an exhibitionist displaying a different body to an unknown audience in the street and neighbouring buildings.

## Burden of Identity

The sixteen videos from this section address the contemporary issue of the individual's search for identity from various perspectives. Seven artists – each in their own way – deal with the sexual orientation and the social role of gender. In a poetic manner, Chris Dupuis talks about his personal experience of dressing as a woman (**The Bathroom Project**). In a **Rose is a Rose**, with the help of a rose, Evelin Stermitz addresses the percep-

tion of beauty that tradition attributes and expects from the gentler sex. In the video **Size 36**, Clara Games deals with the ideals of female beauty by showing women with different figures trying to put on the same combination of clothes of the size worn by supermodels. In **Two Vermons to Save the Whole Wide World and Little Old You** – a specific form of ironic video-sermon, which is regularly published on her website – Sheila Bishop critically addresses the socially expected and predictable roles that men and women should play in courting. In **Soyunma-Undressing**, Nilbar Güreş, in a symbolic way, illustrates the situation of Muslim women in the western world where they are victims of religious and national discrimination. Their true identity is hidden beneath the weight of a many-layer headscarf. **Gendering**, by Mauro Romito, shows a man and a woman dancing in traditional costume in a desolate land; apparently the traditional role of gender is questioned by the fact that both dancers wear skirts. In her video-performance **Heritage**, Silvia Giambrone deals with the mechanisms of desire in their historical and social conditionality through an attempt to seduce with lead lashes. The search for identity and facing one's own past is the subject of **The Second Man** by Željko Jančić Zec; this aesthetic black and white video portrays an anxious man who collides with himself on a staircase.

Francis Hunger's critique of the social system is by way of the simple declarative gesture of holding up a board to the cars driving by. Dressed in a business suit the performer's placard exclaims that "**Capitalism must win.**" In a humorous way, this stoic statement, together with the existence of capitalism, become questionable when the performer gets tired, drops the board and leaves the frame. Gastón Ramírez Feltrín's **No se olvida el silencio**, addresses the issue of memory of a social tragedy, a military massacre of student demonstrators in Mexico in 1968. His statement against the government in an attempt to erase this memory is the symbolic outlining of a protagonist lying on the sidewalk. When she gets up, she leaves a trace which identifies the position of the corpse.

In the videos **You're Gonna Go Bald** and **Family Conversation 1**, Joshua and Zachary Sandler deal with the difficulties of growing up and the burden of facing a family tragedy. In the first video, a simple question transforms a loving hair-cutting gesture into a violent fight, whilst in the second video, family members in front of a background of burning flames sincerely apologise to one another.

Three works directly address the topic of language and explore various methods of communication. In the performance **Different**, Zoran Poposki illustrates the influence of a society full of prejudices as to the image of an individual. The performer is, beyond recognition, covered with projections of words that express mainstream society's view of those who live at its margins. The video **Repeat After Me (Common words and phrases)** by Marianne Holm Hansen shows two persons in parallel who alternately repeat basic foreign language phrases lifted from a tourist guidebook and thus generate an impossible dialogue. In his video **Quiet**, Attila Urbán uses two parallel pictures in a dialogue, which, with the help of universal gestures, form a peculiar narration.

## Absurd Action

Fifteen videos present various absurd actions undertaken by the artists with all seriousness and commitment. In **Music for Crows**, multimedia artist Marek Brandt organises a concert for crows in the city park. Elena Bellantoni (**Life Jacket**) and Ljupcho Temelkovski (**Travelator**) – each in their own way – deal with an escalator; Peter Simon, meanwhile, is

looking for a light switch in a dark room (**Existenz 1a**). The performer in the video **Zephyr** by the G.R.A.M. group gesticulates a weather forecast in front of an empty background. Nuno Rodrigues de Sousa carries an abstract painted canvas around town until he finds the matching part of the facade to put the painting on; it perfectly melts into the surroundings (**Fake Walls**). In the video entitled **You surround me, and cover me protect me and caress me with that special simple love**, the artist Gerwin Luijendijk does various physical exercises which rather than gaining muscle mass serve the protagonist's vanity. Set in an empty room and with the help of a sunset poster and romantic music from a laptop, Luijendijk dreams away his fantasy in an atmospheric video entitled **I forget the time when I'm with you**. In his third work, **Plants**, the artist tries to establish close contact with houseplants. **Intervallo**, a video by Eugenio Percossi, shows a series of frozen recordings of his bored self lounging in pyjamas on a sofa. Ever changing poses and new pyjamas reveal that the artist is actually eagerly engaged in the act of non-work. In the second video – **Self-Portrait / Zapping** – we see Percossi lying in the bed switching TV channels. The fact he switches the channels is only illustrated by a change in the room's illumination and sound. In **Untitled (spring fever / pilgrimage)** A. Jacob Galle invests a lot of energy in such a dull household routine as hanging laundry, which he does at the top of a mountain. In his video **Untitled (cubicle)**, Galle plants a garden in a lawn in front of a premise situated in the urban part of the town. When it doesn't bear fruit, he replants the garden in the country, setting an urban scenery – an exact copy of his first garden background – behind it. While cultivating the crops he seems to be doing this in the middle of a town. In the video **Cotton Clou**, Attila Urbán wants to fly so desperately that he constructs a weird and uncomfortable device in his garage with which he later on, in a studio in front of a background featuring clouds, tries to attain the impossible. In his second video **Waterish**, Željko Jančić Zec by a form of object theatre explores situations which interrupt the natural course of things as well as their physical and psychological effects. In **Healing Revised**, Giuseppe Di Bella patiently tries to recompose a broken bottle.

## Visual Narration

Narrative and storytelling remains a key element of the majority of artists; sometimes in a completely documentary way and at other times in harmony with personal narration typical of home video. In many original ways, the artist explores aesthetic, social and political structures, thus the videos are in a number of ways close to film or documentary aesthetics. What they all have in common is that they conjure up a special atmosphere for the spectator.

The **Tent** video from the **Hazard** series by the 4! group is composed of two parallel videos where on the left we watch two girls running carefree through a birch forest, whilst on the right there is a static scene of a tent in a clearing which at one moment catches fire and then peacefully burns. The suspension we feel upon watching the video is triggered by a scene at the beginning where the two girls get into the tent and close the zipper. In the video **A Rewinding Journey** by Aldo Gianotti and Viktor Schaidler we watch a lost spaceman who wanders around the planet trying to find his place beneath the sun, whilst everything around him travels in the opposite direction. **A Love Story** by Aldo Gianotti and Stefano Giuriati is about two Italian carabinieri who embark on a byways tour by tandem bicycle; after illegally crossing the border they end up in the arms of two girls on a beach.

In **Code**, Isidora Ilić, explores – by way of language – the relationship between a person and an abandoned place. The historic building becomes the place only upon the presence of a person and his/her use of language. In a melancholic video **Mohenjo-Daro**, Luisa Mizzoni and Emilio Corti deal with the ontological question of death which transcends the physical body. In **Guide**, Wojtek Ziemilski walks through a Portuguese city narrating – in the manner of a tourist guide – stories about places. When we listen more attentively, we realise he’s not telling stories about the place we see but about a place far away in Poland embedded somewhere in the memory of the cameraman.

In **Exótica**, Sérgio Cruz records a group of people from the Mozambican capital of Maputo, who live with dance and music. Spontaneous socialising, singing and dancing become a unique “performance” in the presence of a camera. In the conceptual video **Walking**, Michał Brzezinski explores the relations between camera, body and nature. During a brisk walk through the forest, the artist renounces visual control over the recorded image: his eye does not look through the camera’s viewfinder. In this case, the video no longer saves the artist’s impression but his physical impulses, and thus the camera itself becomes a constituent element of the video-performance.

## VIDEO AS A PERFORMANCE

Michał Brzeziński

When we say “I promise” or “please” uttering the word is at the same time performing an act. Jacobson called this the performative function of language. A similar example can be found in art. A performance does not refer to anything and does not require an interpretation. It is a gesture in itself, not a sign of a gesture. It is an art object. It is not like the theatre.

Can video be categorised as a performative medium? Is the gap between media and performance too wide to be bridged? The medium is always merely a medium – an object that refers to something. Video is a medium in which the specific gestures and actions of performing art appear fuzzy on the surface (in its semantic net) and preserved on the inside. It is thus logical that due to the nature of its subject (technology) video cannot fulfil an autotelic role. In most cases video is used for documenting performances or land art. However, this is merely documenting an action – it is not an action in itself. Video performances (which are actions created for camera) focus on the parts that are described by film theory as an apparatus, and within this the video plays an active participatory role. However, the other part of the apparatus – the measures and actions preceding the projection – is the dispositive. This dispositive is much more significant for the presentation of art than the apparatus, for within the video dispositive the installation becomes a sculpture, and this makes us notice its relation to space. However, in all relationships the video is merely the subject. It may become a part of the performance or installation, but the video in itself is a finished object, unless the presentation includes a live action as was the case in Robakowski’s **Test1** (1971) in which he used mirrors to reflect pure pulsating light from a film directly into the eyes of the audience. Also worth mentioning is **Tableable** (2004) by Artur Tajber. In this work, the artist performs the same gesture in front of screen as his image on the screen, with which he blurs the boundaries between the two dimensions, thus trying to include the video image into the performance. The on screen performance is thus no longer a performance. A quotation of the action can in itself have the rank of the performance. The video and performance appear to be in contradiction even though it should be noted that video-performances are commonly considered as emerging works, in which the actions and statements take place for the camera as the only audience and then they are projected onto screens. Thus, the apparatus or dispositive becomes an active participant in the action; however the camera merely plays an active role of a passive spectator.

Performance derives from the fine art tradition that disputed the nature of media art. However, it should not adapt its language and transform into theatre. Performance artists should not invade this process with theatrical gestures (this will result in the transfer of theatre gestures. In theatre, like in feature film the *mise-en-scène* is a part of the entire structure of meanings), for their effort should confront the question as to how to obtain the performative value of the medium, i.e. the video. Video forces the transition of thought

from the mise-en-scene to the mise-en-page. This is a sign of equality between the image (video) and action (performance), similar as in Jacobson's performative speech (in which to say something is to do something). Once again we should allow history to try and answer this theoretical question.

The idea of performance can be successfully transferred from film to video despite the fact that the performative role of the medium appears in the artistic practice in the film **Lucifer Rising** by Kenneth Anger (1972). In his theory the film is a ritual, thus he does not focus on watching or meditation, but on the magical action of archetypal forces.

A slightly different perspective is offered in Vito Acconci's **Theme Song** (1973) which depicts intimate situations in which the video is a screen that separates us from the camera's artistic action. The main theme of his work focuses on the technological barrier that divides the viewer and the artist. This barrier fragments the world and engulfs us with the Freudian castration complex. We have to become accustomed to the fact that it is impossible for us to join a media spectacle, thus we end up with masturbation at best (**Seedbed** 1971). In the work **Theme song** the spectator does not come close to the artist, he does not sit with him and participate in his intimate space even though he is constantly being invited to do so by the artist.

Another way of obtaining the image may be through its non-semantic effect that it has upon the viewer, his body and mind, but not on his awareness. The perception threshold of 25 frames per second is a frequent theme that appears in countless works. These works deal with the issue of time in which the "after-gaze" of the images are revoked from the awareness full of a chaotic sea of impulses (that are subject to the sense of vision), and the time necessary for reading or contemplating the image. A similar strategy can be found in works such as **Calligrams** (1970) by Woody and Steina Vasulka which focus on the interface between technology and human sensitivity. Similar to the music in artistic practices the video refers to the anomaly of circuit branding. In a performative video the form does not try to turn the attention of the viewer to anything outside of the performance; it does not attempt to reveal the truth about technology, nor transform itself into meaning, thus it becomes the sole essence of art. We could say that the video is a performance if it is autotelic, if it affects the body and mind of the viewer beyond the cultural meanings of the code, if it refers to the process of forming the image as a creative process that appears as an interface between man and machine, and finally, if the viewer reflects on the process.

Most of the videos from the text above can be viewed at the website :  
<http://postvideoart.wordpress.com/2009/09/07/video-jako-performance/>

# EXHIBITIONIST BODY

Ljiljana Mihaljević  
**Again**



Year: 2007 | Duration: 3'30"

The video performance transforms the invisible (in this case emotions, i.e. a painful experience we inherit from people who pass through our lives) into the visible (words, physically and roughly imprinted on her skin). What is really important is our willingness to move on regardless how painful the traces left by other people are. This is also the reason behind the performance's title - **Again**.

Ljiljana Mihaljević (1969, Croatia) lives and works in New York, USA, Florence, Italy, and Zagreb, Croatia.



Lemeh42  
**Illusion for Movements**



Year: 2008 | Duration: 2'44"

The work is the result of a video performance fully recorded in a theatre. It is a part of a **Study on human form and humanity** that Lemeh42 have been conducting and has been realized as a reflection on the concept of choreography. This study starts from the re-consideration of the concepts of body movements. In dance, body movements are usually rational movements conceived into choreography. The artists wanted to overcome this concept by applying non-rational criteria to body movements. They have focused on disease, and specific neurological disorders such as epilepsy. Epilepsy, called by the ancient Greeks the "sacred disease", is characterized by recurrent unprovoked movements caused by abnormal neurological activity.

Lemeh42 are Michele Santini (1978, Italy) and Lorenza Paolini (1979, Italy). They both live and work in Senigallia, Italy.

Ignacio Martín de la Cruz &  
Bárbara Bañuelos Ojeda  
**Chatarra**



Year: 2007 | Duration: 6'14"

The video shows a titanic world full of rubble and waste, trees, streams and extraordinary beings, inhabiting a world of scrap iron mountains. In this world, a love story between natural and artificial creature is staged. An odd meeting between animal and mechanical physiology. The machine is moved, softness tries to become flesh, imitating the animal, moving with an uncharacteristic gentleness in order to seem sensitive amidst the landscape painted with iron, earth, wood and water which reminds of Giorgione or a post-industrial Bellini.

Ignacio Martín de la Cruz (1977, Spain) lives and works in Madrid, Spain.  
Bárbara Bañuelos Ojeda (1980, Spain) lives and works in Madrid, Spain.

Volante  
**Sexy MF**



Year: 2007 | Duration: 9'52"

The video explores notions of gender through the public gaze.

Performance by Ana Borrallho and João Galante.

Volante are Veronica Castro (1971, Mexico) and Helena Inverno (1967, Portugal). They both live and work in London, UK.

Jonas Zagorskas  
**Artist Flying at Incredible Speed**



Year: 2008 | Duration: 3'25"

The performance with video interpretation was done for exhibition **From Idea to Interpretation** held in December 2008 in Jonas Mekas Art Centre in Vilnius, Lithuania. It is a non-standalone performance, conceived for video interpretation and later shown in the same gallery as the video.

The work is about the difference between the imagination of an artist (how artist perceives himself and his art) and society reflections on him (how society perceives him and his art), with tragic and comical elements overlapping.

Jonas Zagorskas (1977, Lithuania) lives and works in Warsaw, Poland.

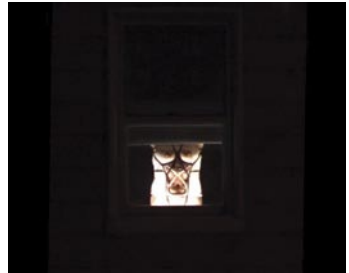
Maria Petschnig  
**Kip Masker**



Year: 2007 | Duration: 3'25"

The absurd combination of the body and the misappropriated use of clothing enlist the viewer into a fluid stream of sculptural moments and constructs which dissolve after a fleeting manifestation. The performance intends to analyze and play with ideas about body, the fetishization of clothing, and lastly, question whether it is possible to rethink the perception of the (nude) body.

**Pareidolia**



Year: 2008 | Duration: 3'53"

The title **Pareidolia** refers to a psychological phenomenon, involving a vague and random stimulus that is perceived to be meaningful or significant by the viewer. Similarly, in Petschnig's video, her body becomes its own remote projection screen for the viewer to observe whatever he or she wants to see. The artist, however, never reveals her own face; instead she exhibits different "faces" on her body, presenting cheeky, doll like personae with her torso and accessorizing with various props and costumes.

[Diemar Schwärzler]

# BURDEN OF IDENTITY

## Chris Dupuis The Bathroom Project



Year: 2008 | Duration: 5'08"

**The Bathroom Project** is an experimental video which confronts Dupuis' experience of gender performance as a child, in the private space of the bathroom, and as an adult in the public forum of the stage. As a child whose gender fell outside the boundaries of acceptable norms, he learned quickly to keep his explorations of gender to himself. Thus he developed a form of a secret solo performance, with a bathroom mirror being his only audience. Quite the contrary, as an adult he has made a rather lucrative career doing exactly what he was told not to as a child – dressing up like a girl. His career as a drag queen gives him a completely different space to explore his gender identity – the very public forum of the stage.

Chris Dupuis (1978, Canada) lives and works in Toronto, Canada.

Evelin Stermitz  
**Rose is a Rose**



Year: 2008 | Duration: 3'52"

A woman is engaged in covering her face with rose petals. As a metaphor for the above and beyond, the term "beauty" – as well as the fragility of beauty and its cannons – the video reveals an obscure image of a woman also shaped by transience and impermanence.

Excerpts from the poem **Sacred Emily** by Gertrude Stein, in which she wrote the sentence **Rose is a rose is a rose is a rose**, form a sound collage to the video work.

Clara Games  
**Size 36**

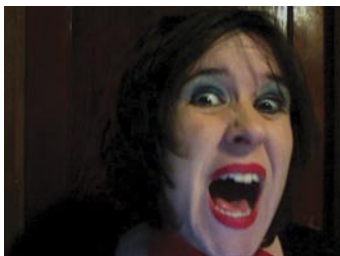


Year: 2007 | Duration: 5'

Norms have existed ever since the formation of human society. However, norms may take a radical form through legislation, and turn out to be equivalent to prohibition or imposition. Today, there is a tendency to legislate what was formerly a matter of choice or agreement between parties.

**Size 36** is an essay – the first of an ongoing project – which reflects upon the normalization of fashion and consumerism. Nine women put on a size 36 set of clothes, this being the ideal size for women in Portugal. Although we tend to normalize our body, it tends to rebel against norms...

Sheila Bishop  
**Two Vermons to Save the Whole  
Wide World and Little Old You**



Year: 2009 | Duration: 12'58"

With her weekly Vermons (video + sermon = vermon), which are posted on numerous venues online, Bishop Bishop (Sheila Bishop) continues her work to save the whole wide world and little old you. The selected vermons are a kind of, sort of about love. **Here's to Needy, Greedy Love** was posted on Valentine's Day and is a bit of rant about how gender norms suffocate men and limit us all. Bishop Bishop challenges her flock to avoid playing **Men are from Mars: Women are from Venus** miscommunication games, and instead directly asks for the indulgences they want. **Lovely Enemies, Not so Great Friends** was posted a week later and, in part, it is a response to a YouTube commentator who took issue with Bishop Bishop daring to suggest in **Here's to Needy, Greedy Love** that sexism still affects lives of women (and men). Bishop Bishop offers the notion that there may be a pragmatic way to love enemies and that, often enough to be noteworthy, our opponents are more useful to us than our supposed allies.

Sheila Bishop (1972, USA) lives and works in Gainesville, Florida, USA.

Nilbar Güreş  
**Soyunma-Undressing**



Year: 2006 | Duration: 6'28"

Video questions and addresses the situation of Muslim women living in Austria affected by the racist climate in the public space and experiencing discrimination in everyday life. The majority of Muslim women living in Europe, with or without a headscarf, first and foremost represent their individual selves and not religious or nationalist ideas.

Nilbar Güreş (1977, Turkey) lives and works in Vienna, Austria.

Mauro Romito  
**Gendering**



Year: 2008 | Duration: 4'59"

The video shows a man and a woman dancing in a desolate land, wearing traditional dresses. The parity and symmetrical dance is disturbed only by the fact that both dancers are wearing the skirts and thus questioning the social construction of gender. With force and energy, the couple goes straight on a free way to find out their own identity. Genders as identities are something which is continuously under construction, not in the binary division that society regulates, but in a personal trail to follow and find.

Mauro Romito (1980, Italy) lives and works in Rome, Italy.

Silvia Giambrone  
**Heritage**



Year: 2008 | Duration: 19'47"

The work is aimed at exploring the strong and intense relation between control and desire. This performative action wants to challenge the practice of seduction as a patriarchal way of controlling the body, using the video tool as a mirror. This repeatedly failing action addresses many important questions: what do we exactly desire? Is desire the original source of our creativity or rather a product of historical and social circumstances? What is the mechanism of desire, and how can we "wear" the desire? In what way do we desire desiring?

Silvia Giambrone (1981, Italy) lives and works in Rome, Italy, and Berlin, Germany.

Željko Jančić Zec  
**The Second Man**



Year: 2008 | Duration: 3'22"

It is a dream, but also desperation, the hopeless hope of political exile, of internal exile of war refugees. It is the unfortunate, inconsolable sense of someone who "knows" that there is no way out, that there is no elsewhere, and no return too, but still can't avoid seeking, searching for it. There are few questions arising, questions of freedom, identity, their construction and their failures, of "home", alienation, being the foreigner and remaining such wherever you go. But there is also the necessity for articulation and communication. Namely, who from and how will you get the answers?

Željko Jančić Zec (1969, Croatia) lives and works in Vienna, Austria, and Rijeka, Croatia.

Zoran Poposki  
**Different**



Year: 2008 | Duration: 2'04"

The video consists of projections of words in English onto the artist's body signifying difference until his personal identity disappears in the darkness of the signifiers. The concept of otherness is an integral part of defining one's own identity, which is done in a relational process with the other, where the other is emphasized as different. In collaboration with Christian Faur (USA) and Jane Stefanov (MKD).

Zoran Poposki (1974, Macedonia) lives and works in Skopje, Macedonia.



Francis Hunger  
**Capitalism Must Win**



Year: 2008 | Duration: 12'47"

Video work with a misplaced sign of a hitchhiker at the highway, puts the necessity of a seemingly inevitable historic process into question. The motto TINA (there is no alternative), which became famous after the victory of capitalism over communism, unmasks its own ideology in the light of a world in a process taking place between coincidence and necessity.  
(Kai Schupke)

Francis Hunger (1976, Germany) lives and works in Leipzig, Germany.

Gastón Ramírez Feltrín  
**No se olvida el silencio**



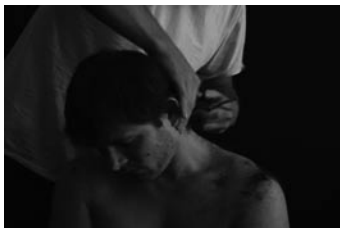
Year: 2009 | Duration: 7'20"

The action for the video was performed on 3<sup>rd</sup> October 2008 in the Paseo de la Reforma Avenue in Mexico City. The initial input comes from the Tlatelolco Massacre which took place on October 2<sup>nd</sup>, 1968 in the Plaza de las Tres Culturas, when the military and armed men shot student demonstrators. Over the past 40 years, the Mexican Government has tried to erase memory of that terrible event. To keep the memory alive, Mexicans had firmly used the phrase "¡2 de Octubre no se olvida!" (2<sup>nd</sup> of October won't be forgotten!) which has become a symbol of all social fights against impunity, corruption and illegal use of law by the government.

The video's audio track is a live recording of the 40<sup>th</sup> anniversary of the Tlatelolco massacre public march, recorded on October 2<sup>nd</sup> 2008.

Gastón Ramírez Feltrín (1972, Mexico) lives and works in Mexico and Italy.

Joshua and Zachary Sandler  
**You're Gonna Go Bald**



Year: 2009 | Duration: 2'26"

Joshua and Zachary Sandler are interested in examining the line drawn between adolescent and adult behaviour, and the dysfunction that often ensues as adults try to hold on to feelings of idealistic hope and youthful indiscretion. They employ post-dramatic performance style and highly confrontational documentary interview techniques with sometimes volatile subjects in order to craft scenarios which provoke and upset the sense of comfort that so often leads to dishonesty and denial prevalent in modern life.

In **You're Gonna Go Bald**, a sensual brotherly haircut combines with a performance depicting the anxiety and insecurity which come with growing older.

**Family Conversation 1**



Year: 2009 | Duration: 5'44"

In **Family Conversation 1**, the members of a family, appearing especially unprotected, try to communicate and console in front of the fire.

Marianne Holm Hansen  
**Repeat After Me (Common words  
and phrases)**

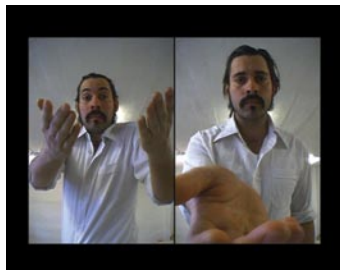


Year: 2008 | Duration: 6'27"

Performed for the camera and using the limited phrase format of the traveller's guidebook, the repetitive dialogue of the video aims to bring into play the culture of language and the potential of the [tourist] encounter.

Marianne Holm Hansen (1968, Denmark) lives and works in London, UK.

Attila Urbán  
**Quiet**



Year: 2008 | Duration: 4'56"

A silent conversation with hands and body. No language needed. No words. In order to understand, we only have to misunderstand each other. Don't be quiet.

Attila Urbán (1977, Sweden) lives and works in Gothenburg, Sweden.

## Marek Brandt Music for Crows



Year: 2008 | Duration: 6'50"

The video is part 10 of the Performance Series / Concept Art / Music Project **Music for Animals**. In this video the main question is what animals are suitable for the town/region of Leipzig and Saxony. After an intense research, the artist took the decision to make a concert for crows to connect the city with nature and its historic links to the topic. In Leipzig, there are big colonies of crows, ever since the time of Wolfgang Goethe who lived and worked in Leipzig. Together with cello player Ekkehard Friebe and Marek Brandt with electronics, the performance was transferred to a big balloon filled with helium. Under the balloon, the wireless speaker was lifted to play the music to the crows on a big oak tree, a symbol of peace at the Rosental Green in Leipzig.

Marek Brandt (1970, Germany) lives and works in Leipzig, Germany.

Elena Bellantoni  
**Life Jacket**



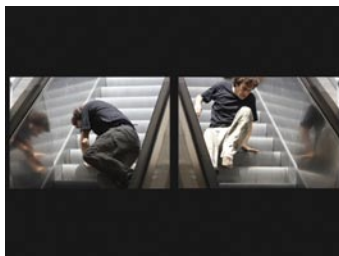
Year: 2007 | Duration: 60"

Elena Bellantoni's works are often related to the idea of non-places, spaces of transit and passage of the great metropolis where an individual is completely immersed in the mass consumerism and can easily lose his/her identity.

Idea for the video is simple: try to flow with the current, feel it. Ironic element related to the movements. Figure wearing a life jacket appears in the London Bridge tube station. A surreal, desperate action.

Elena Bellantoni (1975, Italy) lives and works in Berlin, Germany.

Ljupcho Temelkovski  
**Travelator**

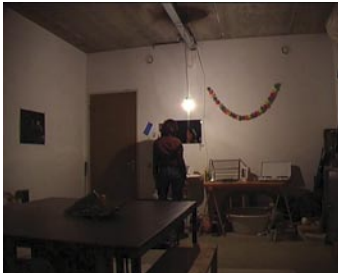


Year: 2008 | Duration: 2'29"

The video features a man, struggling against the movement of an escalator, which in this video appears to be "travelator". There are multiple monitors – actually only one – flipped horizontally and with changed direction of movement so that the spectator observes two escalators, next to each other, and the same man on it, struggling against the escalator movement. Periodically, there is a person in black boots passing by, "travelling" up/down towards the unknown. The moment person's face appears, it fades out in a shadow, appearing too dark to be noticeable. Additionally, there are some objects moving up/down: a small suitcase and black boots identical to those worn by man.

Ljupcho Temelkovski (1979, Macedonia) lives and works in Bitola, Macedonia, and Sofia, Bulgaria.

Peter Simon  
**Existenz 1a**



Year: 2008 | Duration: 4'

The video is an homage to the French existentialists. This is the first part of a work in progress.

G.R.A.M.  
**Zephyr**



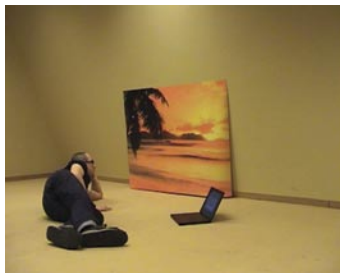
Year: 2007/2008 | Duration: 2'

The odd weathercaster turns into a kind of a robot who moves in accordance with a strange mechanical sound. Is he at all the conductor of this abstract sound? Suddenly, totally different rules of reception apply. No low temperatures, no cumuli, no understandable words. Just gestures in front of an electronic soundscape.

Peter Simon (1969, Poland) lives and works in Cologne, Germany.

G.R.A.M. was founded in 1987 by Günther Holler-Schuster (1963, Austria), Ronald Walter (1961, Austria), Armin Ranner (1964, Austria) and Martin Behr (1964, Austria). They all live and work in Graz, Austria.

Gerwin Luijendijk  
**I forget the time when I'm with you**



Year: 2008 | Duration: 4'05"

The man in the video creates a situation in which he can dream his own fantasy away. With the help of a poster hung on the wall and his computer playing a romantic love song by Shirley Collins, he lies back and pretends to be some place else.

**Plants**



Year: 2007 | Duration: 9'28"

The artist starts to collect plants around him to establish a close contact with them. After several takes, refining the action, he arranges the plants until at one point he is completely surrounded by them.

**You surround me, and cover me  
protect me and caress me with  
that special simple love**



Year: 2009 | Duration: 4'06"

The work is almost a kind of a music video where a man does various exercises to shape his body. Luijendijk plays with the idea of the body as a sculptural element and at the same time fetishizing one's own body.

Gerwin Luijendijk (1980, Netherlands) lives and works in Rotterdam, Netherlands.

Eugenio Percossi  
**Intervallo**



Year: 2007 | Duration: 6'37"

**Intervallo (Break)** was a "filler" TV program broadcasted many years ago. The photo series of Italian monuments passed by, with the hypnotic background of harp music. It was a "non-program" for the down times, and as a spectator one could be charmed in that suspended state of nothing happening while the time kept slipping away. In the **Intervallo** video, that memory is a personal key. Rather than being monuments, this time the subject of the photos is an artist. An artist lying on the sofa, in his pyjamas. Endlessly repeating music to beat the time of a life spent on a sofa. Only his pyjamas change, everything else is frozen, waiting for something that does not happen.

**Self-Portrait/Zapping**



Year: 2007 | Duration: 13'21"

The artist is lying in bed, endlessly switching the channels on a TV by remote control. The spectator can only hear the sounds of TV channels while the channel switching results in the change of colour in the bedroom.



A. Jacob Galle  
**Untitled (cubicle)**



Year: 2007 | Duration: 6'22"

Work, be it laborious or leisurely, is often a way to define ourselves (or not). The video explores elements of agriculture, rural vs. urban, as well as refers to the aspects of office life – the temp worker, the home office, remote work sites and cubicle. The piece questions what is real and how it is we go about our daily routines.

**Untitled (spring fever/pilgrimage)**



Year: 2008 | Duration: 15'

A single channel video is juxtaposing ordinary activities occurring in extraordinary settings. In this video, Galle treks to a beautiful and remote mountainous local in order to accomplish the most mundane of domestic duties: the drying of laundry. Simple yet absurd, Galle's work speaks to the profundity of manual labour as a form of social resistance in our technological world.

Attila Urbán  
**Cotton Cloud**



Year: 2009 | Duration: 7'57"

A man is struggling up in the clouds. What is he building up there? A man thinks, and after a while he figures something out and starts constructing. Lying on his stomach, with his arms between two battens, he tries to reach for cotton. He fails and needs help. Slowly, he pulls in some sort of a stick. He tries again; his head in a guillotine, picking cotton. A cloud struggling to fly looks like dead fish floating.

Attila Urbán [1977, Sweden] lives and works in Gothenburg, Sweden.

Željko Jančić Zec  
**Waterish**



Year: 2007 | Duration: 3'04"

The video inspired by real social life forms is the realization of Jančić's eponymous live-performance. It is a combined physical and object theatre project in an abandoned building. **Waterish** focuses on situations, which disturb the natural rhythm of life, and analyzes their physical and psychological effects.

Željko Jančić Zec [1969, Croatia] lives and works in Vienna, Austria, and Rijeka, Croatia.

Nuno Rodrigues de Sousa  
**Fake Walls**



Year: 2008 | Duration: 8'23"

The video follows the actions of a person carrying a painted canvas depicting a fragment of a wall around the streets of a city, looking for the exact piece of a wall on which the painting was based. Once it is found, the painting is put in place and compared to the original surface. This process is an inversion of a traditional process of painting, in that the object which originates the painting becomes the action's point of arrival. Thus, each painting formally interacts with the surroundings from which it was "taken" through an attempt of shape, colour and texture duplication.

Nuno Rodrigues de Sousa [1977, Portugal] lives and works in Lisbon, Portugal.

Giuseppe Di Bella  
**Healing Revised**

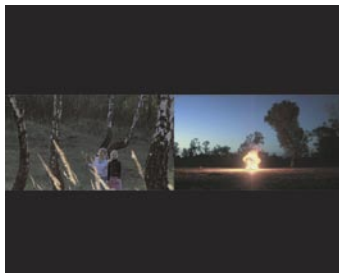


Year: 2008/2009 | Duration: 13'31"

The video depicts the artist's hand reconstructing an empty broken bottle of milk that he chose because of the strong characteristics of the milk that could exemplify a loss – although in this case milk is present through its absence. He is particularly interested in the milk because it is food for the newborn and symbolizes motherhood. In addition, it is a family blood-tie and a strong symbol of rebirth. The hands, being the most expressive part of body, also feature as a very strong symbol. Di Bella is also interested in the dichotomy of the hands as a symbol of both creation and destruction.

Giuseppe Di Bella [1968, Italy] lives and works in London, UK.

4!

**Hazard (Tent)**

Year: 2007 | Duration: 2'45"

The video is a part of the **Hazard Cycle**, a multi-channel interconnected video installation of five images: **Tent**, **Ball**, **Axe**, **Noise** and **Suitcase**.

The cycle aims to depict the wrong places at the wrong time. It is a search for a common denominator of these stories which are also present in our daily experience. At school, we were taught it was all about fate or slings and arrows of outrageous god or gods. However, it might as well be the risk we breathe in, the unpredictability of a beautiful chaos which we live in as well as carry within us.

**Tent** consists of two panoramic projections juxtaposed to recount a sad story of two girls who made their gateway to the wood.

4! are Michał Grochowiak (1977, Poland) lives and works in Poznań, Poland, Marcin Gwiżdowski (1985, Poland) lives and works in London, UK and Jakub Jasiukiewicz (1983, Poland) lives and works in Poznań, Poland.

Aldo Giannotti & Viktor Schaidler  
**A Rewinding Journey**



Year: 2005 | Duration: 11'16"

**A Rewinding Journey** video by Aldo Giannotti and Viktor Schaidler explores the dynamics between genuine and creative imagination and its loss. The work creates an explicit situation indicative of disharmony between the logics of contemporary society and unspoiled ability of visionary thinking and fantasy. The protagonist of the video, an astronaut – a fantastic stranger from the outer space, displaced in a surrounding which works by different logics and speed – embarks on a search for a place where he is allowed to exist.

[Jessica Wyschka]

Aldo Giannotti (1977, Italy) lives and works in Vienna, Austria.  
Viktor Schaidler (1979, Austria) lives and works in Vienna, Austria.

Aldo Giannotti & Stefano Giuriati  
**A Love Story**



Year: 2007 | Duration: 7'04"

The video is a part of the project **Carabinieri – Stazione Mobile Project**. Aldo Giannotti and Stefano Giuriati perform the figures of two Italian Carabinieri (Italian police) trespassing the border of their own jurisdiction in order to question, with a humour full of romanticism, the notion of national borders within the EU.

Aldo Giannotti (1977, Italy) lives and works in Vienna, Austria.  
Stefano Giuriati (1966, Italy) lives and works in Munich, Germany

Isidora Ilić  
Code



Year: 2007 | Duration: 5'20"

The video is an homage to the film **Last Year in Marienbad** by Alain Resnais. It questions the relation between language and empty spaces. The place which is a witness to the formation of identity and history is only a group of elements existing in a certain order. Walkers transform place into space by their presence and movements. A word – the same as place – is unidentifiable in act of speech, but surrounded by different elements it becomes multiple term and the language creates its meaning.

Isidora Ilić (1978, Serbia) lives and works in Belgrade, Serbia.

Luisa Mizzoni aka luxi lu &  
Emilio Corti  
Moheño-Daro



Year: 2008 | Duration: 5'42"

Title of the work comes from one of the main cities of the Indo valley civilization, dating back to 3300 b.c. and characterized by constructions conceived with rigorous architectonic standards. Moheño-Daro has been destroyed several times and stubbornly rebuilt on its own ruins, almost in the perspective of imposing rules to the blind forces of nature. In the video, inert bodies float in a pale blue atmosphere, in delayed time and space. The subject of this ontological reflection is death as a passage beyond physical body. The images reflect on the water which invades the ground, placing the spectator in a space that spreads above and below them.  
[Elisa Gusella]

Luisa Mizzoni aka luxi lu (1982, Italy) lives and works in Milan, Italy.  
Emilio Corti (1969, Italy) lives and works in Milan, Italy.

## Wojtek Ziemilski Guide



Year: 2008 | Duration: 2'36"

The video shows the town Serpa in Portugal. We witness fragments of a guided tour, little bits and pieces of an intimate voyage through a small Portuguese town. But upon listening closely, we realize this is not a normal guide. He guides us through another place, a lot more distant and somehow a lot more intimate. All his references deal with memories of a place which is not here, as if nothing we witness could be contained within itself.

Wojtek Ziemilski (1977, Poland) lives and works in Warsaw, Poland.

## Sérgio Cruz Exótica

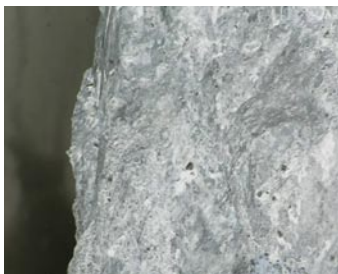


Year: 2009 | Duration: 5'15"

The video is the result of a three-week artistic residence in Maputo [Mozambique] in March 2008 with the Portuguese choreographer Miguel Pereira. The film has no particular narrative, but contains snapshots of the lives and rituals of African culture, through contacts with the local dance and music community. With a playful approach to the framing and editing of sound and image, **Exótica** frames fragments of the African wilderness that contrast with the concrete blocks and rituals of dance and music as captured in the city of Maputo. The initial atmospheric soundtrack of the film combines camera ambient field recordings, including natural sound, drums, and sounds from city labourers and traffic that progressively transform into a drum & bass track.

Sérgio Cruz (1977, Portugal) lives and works in Portugal and UK.

Michał Brzeziński  
**Walking**



Year: 2008 | Duration: 3'51"

This film gives an example of the recorded relation among a video camera, body and nature. During the walk, the camera lacked any control of the eye over the image. Camera had recorded the natural landscape with the big zoom and very fast shutter speed, controlled by the subjective and dynamic human organism. Hand directed the lens intuitively, and only during the computer editing the most interesting and dynamic parts were selected and combined with timeshifting or negative effects (basic for the film in itself). This performative action is part of a theoretical discourse of structural film, the Polish analytical vision of structural film, and British landscape-structural film. In the context of video performance, this video doesn't save the artist's image, but his bodily impulses.



# Video in Progress 3

Polja performativnega/Fields of the Performative

20. 10. - 15. 11. 2009

Kino Šiška, Ljubljana

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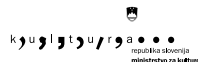
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4!

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Sérgio Cruz

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Lemeh42

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