

INTERNATIONAL

VIDEOART

cycle *7'8

17-18-19 JANUARY 2022

Online Catalogue/Program

ANTAR KURI

ANTONIA LUXEM

CARRICK BELL

DIER ZHANG

ELIZABETH WITHSTANDLEY

GISELLE CHAN

GUILHERME PETERS

ITAMAR GOV

LUISA CALLEGARI

NATALIA LUDMILA

PEDRO INOCK

SHERKO ABBAS

ROBERTO WINTER

PAUL MOORE



PROSPECT ART
LOS ANGELES



FÁBRICA BRAÇO DE PRATA

INTERNATIONAL VIDEOART _cycle *78

At Fábrica do Braço de Prata, [*Lisbon*] 17, 18, 19 of January 2022

Selected Artists : Antar Kuri, Antonia Luxem, carrick bell, Dier Zhang, Elizabeth Withstandley, Giselle Chan, Guilherme Peters, Itamar Gov, Natalia Ludmila, Pedro Inock, Sherko Abbas, Roberto Winter, Paul Moore and Luisa Callegari.

Organized and developed by Elizabeth Withstandley [US] and Pedro Inock [PT]

Partnering with :



PROSPECT ART
LOS ANGELES

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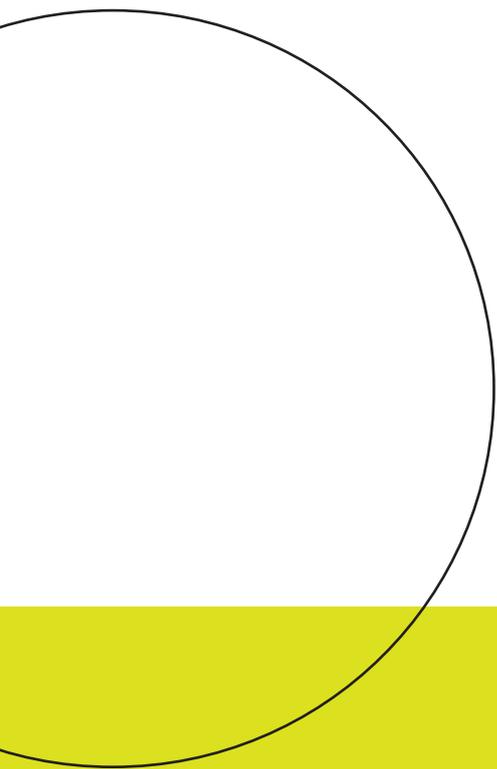


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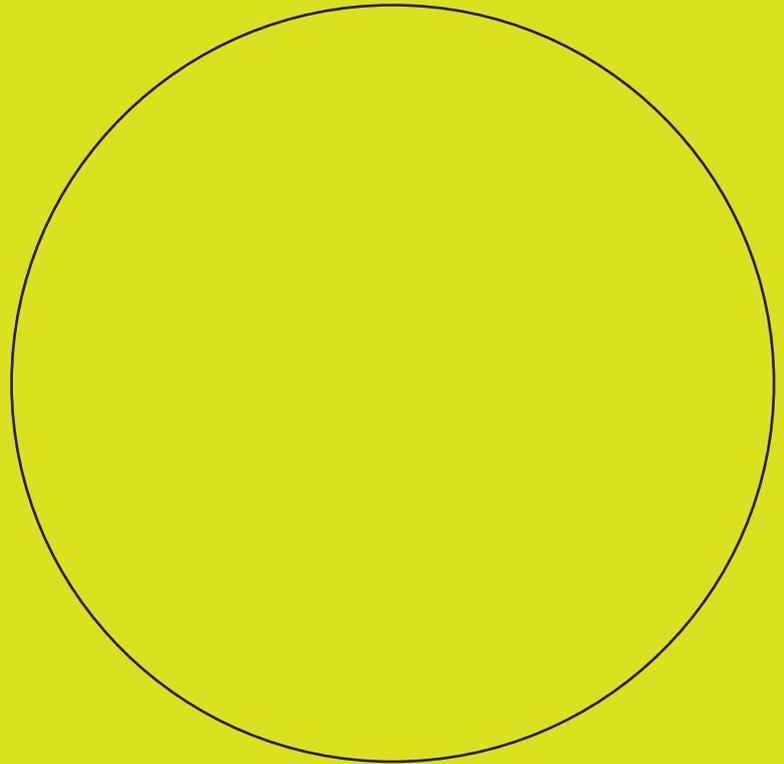
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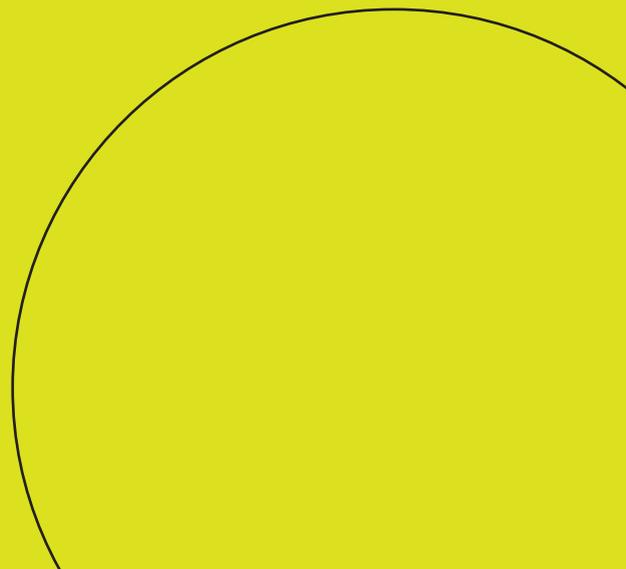
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Foreword

The past few years have forever changed our existence as we have looked for ways to survive in a world that is quite different from the free and open space it once was. Suddenly the once global feel of our planet came crashing down and we all shrunk into our own towns, cities and countries. In this program we want to re-open the world, create a global program to show thematic threads and rebuild connections between us. The works are separated into different programs to show some of the connections between the works that stretch around the world from Uruguay to Iraq.

The first group of works connects into the more than 125 years of cinematic history behind us. The awareness of cinema is present in many of the works including Pedro Inock, Giselle Chan, Antonia Luxem, Dier Zhang and Elizabeth Withstandley. Pedro Inock provides the second installment in his Anti-Monument series. He asks the viewer to take a physiological journey exploring life, relationships on how one moves through life and the challenges created in one's own mind. Giselle Chan takes us into the stars, allowing us to look at a future that may not have these borders and boundaries that we impose. Antonia Luxem explores time and the notion of one existence in her work. Elizabeth Withstandley looks at the temporal aspect of the human race in her video, while taking the viewer on a visual journey through the land. Dier Zhang asks us to look at humans in the vast landscape of man-made structures. The work extends into the present day and the impact of media. Roberto Winter looks at the media rich society that we live in and provides a perspective that examines the world of conspiracy theory. Louisa Callegari draws from the media rich society in her exploration of the body as an erotic object.

The next involves time-based media, exploring the medium in methods that diverge from a narrative structure. Antar Kuri and Carrick Bell both look at the medium of film and video void of traditional narratives. Antar Kuri provides us with aesthetically rich framework for his piece using found footage, while Carrick Bell asks us to examine a new form of motion by extracting an image and layering it over and over.

The final group of works speak of both a past and future world, raising questions about human culture and society. It was not that long ago that we were questioning if the Earth was flat or round. Today, our planet is segmented by borders, boundaries that can be hard to breach. When we look at some of the recent advancements in consumer space travel we see the possibility for a time in which those boundaries are absent, even if this feels like a distant future. The work of Itamar Gov explores a time in which borders and boundaries were a way of life, but it shows a crack in humanity of how to get around it. Natalia Ludmila analyzes maps, land and boundaries in her work. Sherko Abbas shows us how borders are physically crossed, while Guilherme Peters shows us what the world is like from the perspective of a soldier. Paul Moore looks towards the not too distant future, showing us a person bound to a VR device experiencing life in a completely different reality.

As a whole, the works look at the past, present and future from perspectives around the world.

PROSPECT ART

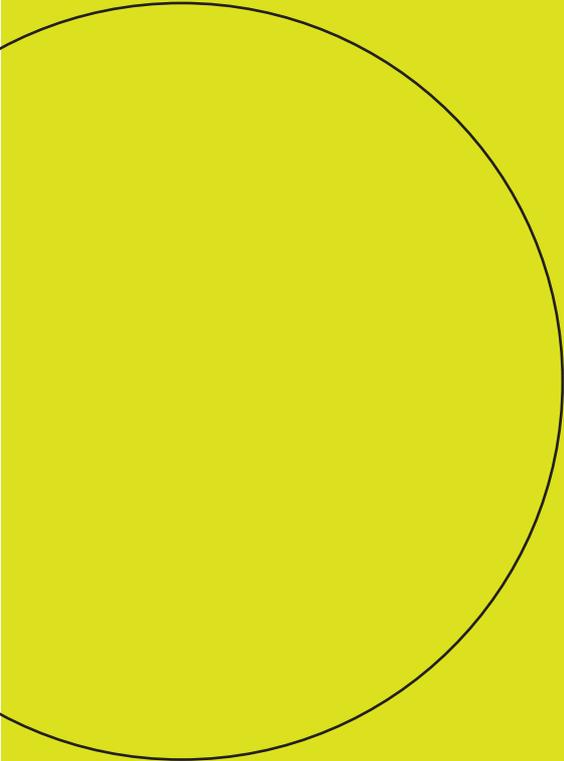
PROSPECT ART is a forward-thinking, Los Angeles-based artist-run not-for-profit 501c3 organization that fosters artists' careers by providing exposure through open dialogues, critical writing, project grants, and exhibitions.

The organization was conceived during the 2020 pandemic. Prospect Art is looking towards a world of representation and equality by creating new opportunities for local, national, and international artists. The organization is structured as an agile, responsive entity to serve artists, the local Los Angeles community, and beyond, by supporting existing and new works to be presented to the public. We're interested in breaking down silos and sharing information and knowledge to further the careers of artists and forge new alliances with the community.

FÁBRICA DO BRAÇO DE PRATA

Vibrant, multi-arts space, Fábrica do Braço de Prata (FBP) in Marvila, provides a space where artists exhibit, meet and share their experiences regarding different techniques, specialties to investigate and develop projects. FBP has established over the years collaborations and partnerships with publications, galleries, talent agencies, public and private institutions to continue to discover and promote the talents from the arts & creative industries.

Within the media of Theater, Cinema, Dance, Visual Arts, Art and Science, Education and Social Practice, FBP aims to provide its participating artists with the same level of support, visibility, constructive critique, collegial input, professional focus, cultural exchange, and networking opportunities as it's international counterparts would, all within the framework of an intimate, friendly, and respectful cosmopolitan community.

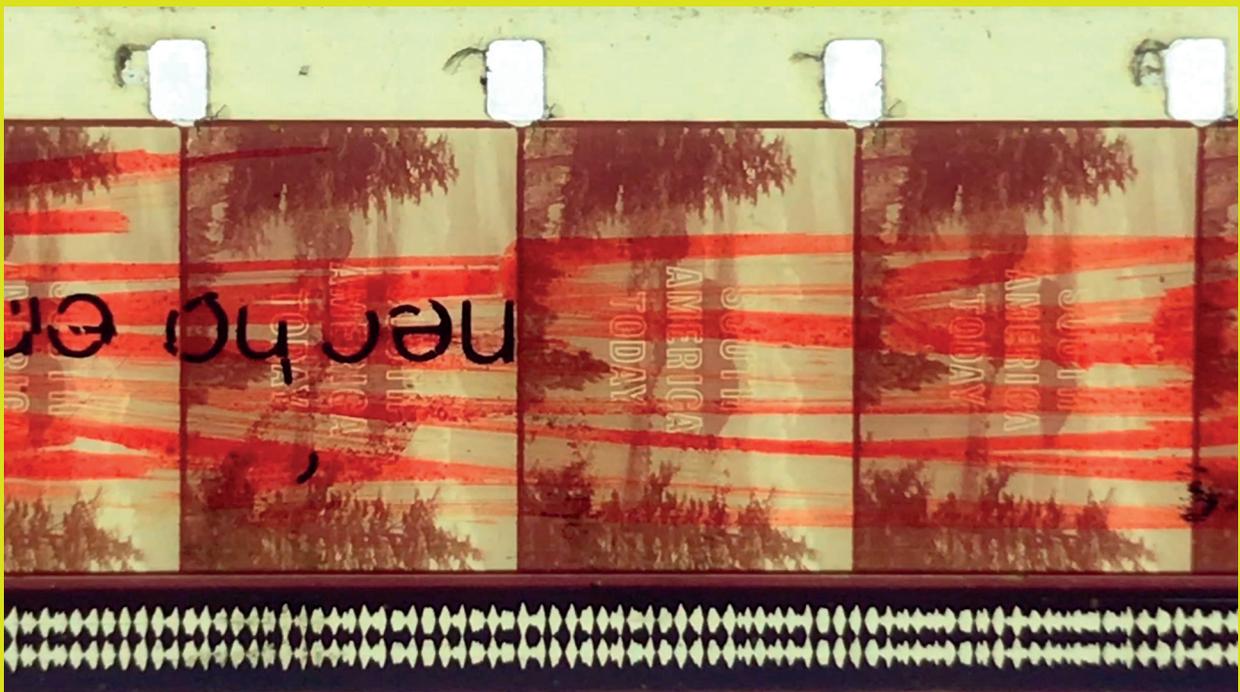


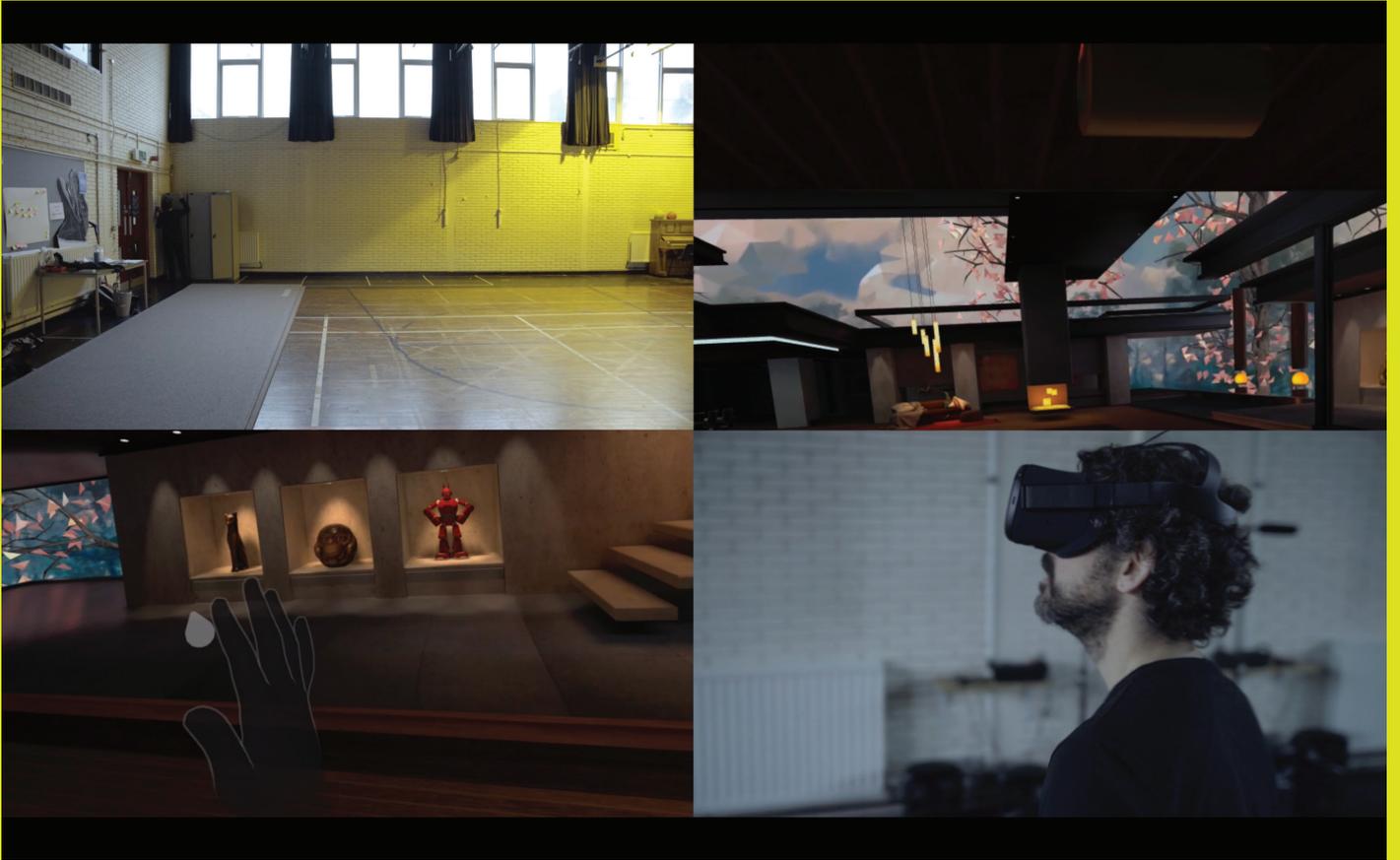
ANTAR KURI [URUGUAY]

Dexterous 4'16"

A composition of various broken and degraded 16mm film loops past several years of constant use for film performance. The loops are made of found footage, film cutout, and recovered print out of paper-collage after removing the pulp. Some segments are cleared with hypochlorite and painted with various mediums. Dry transfer lettering also appears in one loop. The destruction and degradation process is unintended to a certain extent. During a hectic film performance, the transport mechanism can puncture 16mm loops because of misplacement. The mechanism itself damages the film if the projector is not serviced regularly. Found footage often comes from less than desirable storage conditions, with an ongoing chemical decay process and even film fractures. Breaking apart is inevitable in the film, the projector, and the projectionist.

The loops are filmed moving them with the hands to imitate the film projector. Awkward movement is not disguised, this is but a rude imitation of the machine, a precarious replacement after it ceased functioning. Another projector could be used, a motor could pull the film if the absence of it would not infer a veiled confirmation of the impossibility of perpetuity. The sound of the machine is also replaced with an exaggerated intent. Sound samples of dried leaves and branches being rubbed and cracked in a repetitive composition that is still an improvisation with organic and irregular materials. Going along a way of perishing machines and degrading materials, dexterity can appear in abundance, even in clumsiness.





PAUL MOORE *[Northern Ireland]*

Man Walks Into A Room'

Single channel Video 2020, duration 9 minutes and 31 seconds.

Digital Video, Colour, Sound, Oculus Quest, Artificial Lighting, Yellow Sofa, Mirror, Piano, Sports Hall.

Video description: The film has very little words spoken throughout it. We hear background noise of the echoing dance studio, the footsteps of the artists walking about with the VR head-set on, the noise of him bumping into things and a buzzing when he switches on the lights.

'A man walks into a room' he tussles with his own Liminal existence within the simultaneity of inner and outer worlds, bumping into objects and grappling with things that are, and are not there.....

This work contemplates disabled people's bodies and our ways of navigating a world designed for nondisabled bodies. Rather than explicitly referencing disability, the work reflects the artists' experiences of interacting with their environments. What support do bodies need, and how might this support change in the future?

Despite the western world valuing individual autonomy over the collective, our democratic freedom in fact rests on people creating support structures and working together. This has been made even more evident in our current time of Covid 19. Disabled people have always needed support systems. The western emphasis on individual autonomy has undermined and undervalued our experiences. As disabled people, we develop some of our sense of self from this dependence on other people and things, and from our struggle against this dependence. From prostheses, wheelchairs, and canes to chairs and benches in public spaces, to a network of family and friends, to public services like health and transport, the support has come in many forms. These are vital to our well-being. 'A man walks into a room' focuses on how bodies are, are not, or could be supported in the future.



ANTONIA LUXEM *[UK/Germany]*



Ode Au Temps

Our lives are dictated by time. Our language is saturated and animated by time. Time measures how long we still have left on this planet.

What happens if we freeze the frame and look straight at this thing called time?

Imitating time may help us understand it better. We'll have to break it up first, then reconstruct it in a new form. In a sense that is the essence of filmmaking. Time in a film is defined and chosen, set and imposed by the filmmaker and editor.

Time in life feels as if it was constantly accelerating. Under its influence I am an enormous snowball that will eventually fall off the cliff and collapse (will that be in slow motion?). It gives me vertigo and I wonder what's the point of it all.

When time passes by imperceptibly fast or in a way that makes you unaware of how long that means, then what is the point of it? I thought it was supposed to be a benchmark in life, but clearly it is none. It is void of meaning. A pointer to nowhere. I thought I got it, knew its meaning. But I've lost that notion now. I can't see it anymore.

A film is a timed-based form, so how can you imitate time through film, appropriate it and point at its absurdity? I wonder what things would look like if we had no notion of time - maybe that's what experimental film can try and emulate.

Ode au temps is a 6 minute looped video installation which takes time as its starting point to explore the anxiety felt by the individual facing the universe. It is a disorientated ode to the passing of life through the eye of time, in apprehension of an unknown end point, death.







SHERKO ABBAS [IRAQ]

The tank of my sketchbook Single-Channel - 6'54 minutes colour HD and Archive

“Mass propaganda discovered that its audience was ready at all times to believe that worst, no matter how absurd, and did not particularly object to being deceived because it held every statement to be a lie anyhow... Leaders based their propaganda on the correct psychological assumption that, under such condition, one could make people believe the most fantastic statement one day, and trust that if the next day they were given irrefutable proof of their falsehood, they would take refuge in cynicism, instead of deserting the leaders who had lied to them, they would protest that they had known all along that the statement was a lie and would admire the leaders for their superior tactical cleverness.”

Hannah Arendt

I first visited the Imperial War Museum in 2018, where I was struck by the display of a Soviet-made T55 tank, which had also been captured in Iraq during the invasion in 2003. The museum had displayed it as an example of a “Russian cold-war period main battle tank”. The tank became the catalyst to revisit my own memories of the Iran-Iraq war, which was dominated by childhood, and subsequent conflicts in Iraq. I remembered the sirens at school, and Iraqi state television broadcast propaganda cartoons glorifying Saddam’s war efforts. I felt the deep contrast between the IWM’s scientific and institutional approach to story-telling and my own subjective childhood memories of the war.

The child’s perspective of a conflict is often untold. Their voices are silenced by the adults telling the story.

The project juxtaposes this institutional history with the child’s perspective of war. Through animation and collage, I will bring together drawings of the tank, from my memories and media clippings from the Iraqi state media cartoons.





SHARWAL - 2009 Single-Channel 3:50 minutes colour DV

Sharwal is the name given to the local trousers that are worn traditional by men in Kurdistan. Made from tightly weaved wool and meticulously pleated, Sharwal can be filled with air and used to assist in flotation. The bubble it creates when submerged into water has both a form and a function that helps in crossing deep and broad waters and represent the connection between what is an informal local practical knowledge and the extension of its possibilities in travelling, outreaching and crossing over-broad.





CARRICK BELL [U.S.A / Germany]



Pretend your thoughts are like plants (3) Single-channel video with sound 7:50 2017

The third in a series of videos that use brief clips from Zabriskie Point to think through looping, abstraction, the unavoidable distancing that results from close looking, and ethically dubious uses of abstraction and aestheticization in representations of violence and disaster.

This video uses a brief clip of a woman running through the desert while producing a sound lower than a scream, louder than a hum. The same video and its accompanying audio loop repeatedly, with a new layer being added every round. By the middle of the video, every frame of the clip is simultaneously layered on top of the others, and all of the audio tracks blur into a scream. Maintaining the density of the image, the audio layers begin to fall away but increase in volume, ending with a maximum volume, single-voiced scream supporting a clip in which everything is happening, all at once.







Cama

2019 – vídeo digital (cor, som), 20'13”

“Cama” é um relato em primeira pessoa sobre um estupro acompanhado de uma compilação de filmes pornô voltados unicamente ao gozo masculino. O som do vídeo, resultado da sobreposição de diversas camadas de ruídos junto à gravação de voz, resulta em um incomodo crescente e em momentos de difícil compreensão do que está sendo dito. Em 2019, quando o vídeo foi feito, um estupro foi registrado a cada 8 minutos no Brasil, entretanto supõe-se que este número seja bem maior, pois trata-se de um crime subnotificado. Eu nunca fiz um boletim de ocorrência. O trabalho propõe ao espectador 20 minutos de desconforto, enquanto aproximadamente 3 mulheres estariam sendo estupradas no Brasil.

LUISA CALLEGARI [BRAZIL]

but I was terr



ified of liking



【注意】もしも美女がしづかれたら (18枚) ポッカキット
【注意】もしも美女がしづかれたら (18枚) ポッカキット

Naked Tit Of Woman With Hands Tied Behind Her Back Hangs
Naked Tit Of Woman With Hands Tied Behind Her Back Hangs

Beheaded Girls Art Xxx Image
Beheaded Girls Art Xxx Image

Snuff Death Gore Asphyxia Gynophagia Beheading
Snuff Death Gore Asphyxia Gynophagia Beheading

Black Metal Fan Matthias Schoormann Beheads And Plays With
Black Metal Fan Matthias Schoormann Beheads And Plays With

Woman Beheaded Smut Gallery
Woman Beheaded Smut Gallery

Naked Woman Guillotine
Naked Woman Guillotine

Headless Females Fetish Porn Pic
Headless Females Fetish Porn Pic

Nude Women
Nude Women

Disturbing and brutal beheading of b

Submitted on 12/30/2016 by: Salvador

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Search..... Search

Beheaded

Decapitated Body Of A Hot Naked Chick With Nice Tits
Decapitated Body Of A Hot Naked Chick With Nice Tits

Bring Out The Gimp
Bring Out The Gimp

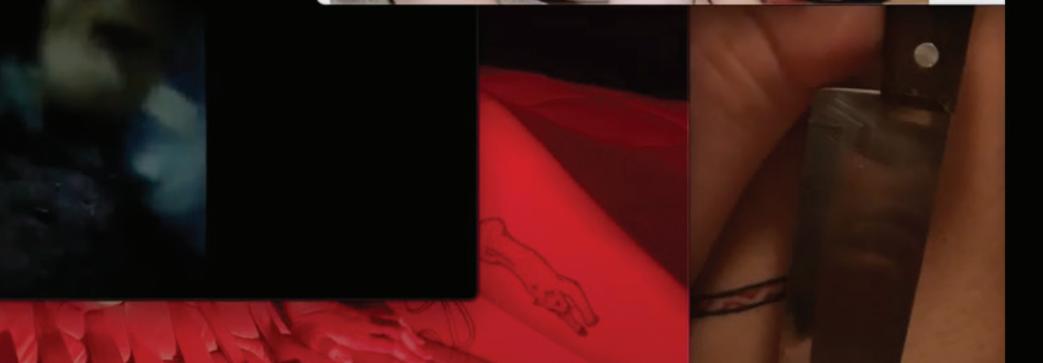
Headless Females Fetish Porn Pic
Headless Females Fetish Porn Pic

LUISA CALLEGARI [BRAZIL]



Beheading Motherlesscom

Beheading Motherlesscom



Ter uma faca na mão é uma ótima maneira de conseguir atenção

2021 - vídeo digital (cor, som), 7'23"

“Ter uma faca na mão é uma ótima maneira de conseguir atenção” é a apresentação de uma pesquisa em desenvolvimento sobre o desejo por violência enquanto sociedade onde Luisa Callegari apresenta um mundo de horror, objetos cortantes pontiagudos e sangue. Uma voz doce conta, em tom de quem lê uma história de ninar para criança, seus desejos assassinos com requintes psicopatas. O vídeo inicia com uma foto da artista junto com outras crianças fantasiadas sentadas em bancos de bar com espingardas presas à parede ao fundo. Esta fotografia inicial vai aos poucos sendo sobreposta por uma composição de imagens de violência: corpos decapitados, desmembrados em acidentes, vísceras expostas e muito sangue, misturadas com outras mais suaves, quase belas, de rostos e mãos com sangue falso e com algumas fotos da própria artista. O cursor do mouse segue em movimento, reorganizando as abas e expandindo alguns detalhes. A profusão de imagens em movimento constante acaba por gerar algum nível de anestesia quanto ao conteúdo das imagens, banalizando a violência ao ponto de tornar quase indiferente se as tripas que estão sendo arrancadas são de uma pessoa ou de um porco que se tornará linguixa.



GUILHERME PETERS [BRAZIL]

LAPSO, UNA ESPERA 2018 - digital video (cor, som), 9'44"

The work, commissioned by Associação Cultural Videobrasil, was made at the Casa Tomada residency, in São Paulo, between April and July 2011. In a work that resembles a sequence shot, a tense situation unfolds without denouement, like a promised conquest that goes undelivered: a soldier in some unidentified place pursues an enemy that doesn't show himself. The video criticizes the military ethos and severely questions the politically and socially transformative power of art.



Tentativa de dar uma aula de aquarela para Zé Carioca

vídeo digital (cor, som), 16'42”

“Tentativa de dar uma aula de aquarela para Zé Carioca” foi realizado em março de 2020, durante o período de confinamento devido à pandemia causada pelo coronavírus. Ao longo do vídeo, uma aula sobre o papel da aquarela na colonização do Brasil é ministrada ao personagem fictício Zé Carioca, desenvolvido no começo da década de 1940 pelos estúdios Walt Disney. A aula busca explorar mitos que permeiam a formação do Brasil e evidenciam como as primeiras representações do território brasileiro potencializam ainda mais esses mitos – que hoje são atualizados em um processo de colonização que acontece principalmente online, através de cruzamentos de dados gerado através de ferramentas como redes sociais, e dispositivos de comunicação. O Trabalho é composto por diversas referências. Uma delas é o momento em que artistas começam a produzir autorretratos com cenas deles trabalhando em seus ateliês, criando um subgênero dentro do autorretrato, durante a pintura holandesa do século XVII. Essa tradição se estende até tempos mais recentes como por exemplo o trabalho de Bruce Nauman “Walking in an Exaggerated Manner Around the Perimeter of a Square” de 1967, e o trabalho “Painter” de Paul McCarthy produzido em 1995. Outra referência é a performance histórica de Joseph Beuys “Como explicar quadros a uma lebre morta” de 1967. A lebre aqui é substituída por um personagem fictício que consiste em um papagaio, animal que tem uma importância simbólica para a história do Brasil, pois antes do território ser batizado de Brasil, teve como um de seus primeiros nomes “Terra dos Papagaios”. “Tentativa de dar uma aula de aquarela para Zé Carioca” busca lidar com as suas referências quase de maneira antropofágica que se entrelaçam com citações auto-referenciais em um cenário insólito, apocalíptico e de aparente desordem.



LAPSO, Una Espera , 2018 Single Channel 9'49"

In a place where darkness prevails, a group of people prepares their equipment. They observe, they investigate outer space in search of something. A delayed search, with no specific goal, which doesn't lead to any finding and distorts itself until becoming ghostly.

Try to avoid, at least for a period of time, the vertiginous rhythms we are used to nowadays. Try to pause the invasive everyday life, which doesn't let us watch the light in the darkness, neither hear the sounds of silence, neither think. Try to immerse yourself into a timeless time-space, unknown, mysterious, where darkness and silence are revealed by themselves through this documentary-fiction hybrid, that interpellates the dominant audiovisual due to its formality.

GISELLE CHAN [ARGENTINA]



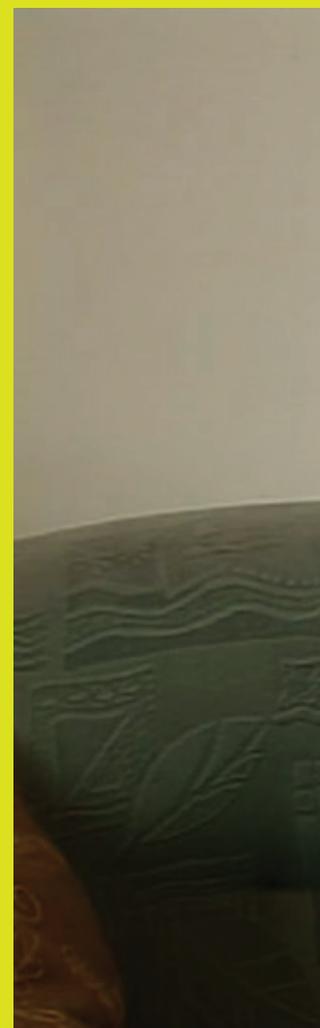




PEROT (Fruits) 2017 One channel video & sound installation, HD video, 5:00 min.

Bringing together video materials taken in March 2016 on a train going from Berlin to Warsaw, and a recording of a conversation that took place in Tel-Aviv in 2010, 'Perot' offers a brief insight into a story of survival, as told by 89-year-old Anna to her brother's grandson some days before he left Israel and moved to Berlin. The materials from the train were taken on the way to visit the house in which Anna was born, filmed very shortly after her death.

ITAMAR GOV [GERMANY]





Itamar



Go and open the fridge



Itamar, I came out of the Ghetto



And suddenly a Polish policeman arrives



'What can you give them?'



So he took it and gave it to the... to the group



NATALIA LUDMILA [MEXICO]



Along the (drawn) line 2017, Digital Video, 5'53"

The relationship between neighbouring countries is a complex one. It is brought together not only by geography but by multi-layered and broad-reaching ties. It expands over political, cultural and social strata. The Mexico-US relationship is steep in history, yet Trump's arrival to office and his incongruous proposal to build a wall possibly put relations between the two countries at its most hostile since 1848. Then, a period in history referred to as the Mexican War led to the cession of land and the redrawing of Mexico's northern border. *along the (drawn) line* is a video piece constructed solely with internet-based material by implementing google street view and google maps to trace a virtual path throughout the length of the Mexico-US border. For the video piece, a "viable" walking route was mapped out from the west to the east coast. The path is displayed in the video with superimposed images of the urban sprawl on each side of the border. These images were solely sourced from flickr and are all under a Creative Commons license. The piece is twofold in meaning; for one, it is looking to subvert the original intention of the digital applications it employs, veering them towards grounds of aesthetic research and political discourse. And two, prompting the viewer to question the arbitrary nature of borders and the building of the proposed wall. Contemplating that boundaries and geographical limitations are accidental, human-made, drawn by hand on maps and not nature.



ARIZONA

Phoenix
Mesa

Gila National Forest

Mexicali

Tucson

Nogales

BAJA CALIFORNIA

SONORA

Hermosillo

Tecate

Reserva de la Biosfera El Vizcaino

Ciudad Obregón

Navjoia

TEBAN CASERIO

INDUSTRIAL

ALBERTO ALBERTO

PLIEGO

GUAYTEMOC

GUADAHUPE

Los Mochis

ANDO

MILITAR

BAJA CALIFORNIA SUR

La Paz

GUAJARDO

COL NIDO DE LAS AGUILAS

Google My Maps

Google

JARDINES



NEW MEXICO

Lubbock

Las Cruces

Abilene

El Paso

Midland

Odessa

TEXAS

CHIHUAHUA

Chihuahua

Delicias

COAHUILA

Ciudad Juarez

Parral

Laredo

NUEVO LEÓN

Torreón

Monterrey

Saltillo

SONORA

DURANGO

TAMAULIPUS

Durango

Mexico

Ciudad Victoria

Mazatlan

COLLECTIVE DISTANCE, 1 channel HD video, 9 minutes 2020. 2017, Digital Video, 5'53"

Collective Distance is a short video that explores time and the impact of the virus in 2020. The website www.CollectiveDistance.org was created to gather information from people living in Malta to share their experience during the 2020 pandemic. The narrative was built using bit and pieces of information submitted by placing them in a story exploring time and place. The film builds off of the road movie genre setting itself 20 years in the past, looking towards the future that we are all living today.

The project was part of the Valletta Cultural Agency's InnovAIR @home residency program.

It was completed in August/September 2020.

ELIZABETH WITHSTANDLEY [USA]







A role play 2017, video som estéreo / stereo sound 45'

August 2017, an e-mail marks the endpoint of an investigation that was carried out for weeks only to culminate in a deadlock. Just over a month before, a video posted on XVideos introduced a contradictory revelation: its narrator, who committed a crime — and was never identified — is convinced that his story has been misrepresented by the press, which leads him to make his confession in a very specific way. Understanding his motivation means following his steps in a complex online puzzle. An icelandic documentary tries to tell the story of a journalist who followed the killer's digital footprints through an online archive of the activities of his avatars on sites and social networks such as YouTube, Whatsapp, XVideos, Wikipedia, Instagram, among others. "A role play" is an intricate plot mixing reality and fiction and exploring virtual possibilities. It unfolds as the narrator's traces are chased in a labyrinthine online story composed of five episodes that show the invisible structuring of our own cybernetic lives: the amount of information revealed about the activities performed inside and outside of the internet. Available online at <http://rhwinter.com/aroleplay/en>

ROBERTO WINTER [Brazil]

uma

não têm



linguagem da qual ele
m qualquer conhecime

Andri Snær Magnason

There was no way I could have predicted.

Hulda Þórisdóttir

Because that's exactly what a psycho does!

you obsessively keep up with your novelas,

How things are ending all the time.

have absolutely no understanding of.

They want you to want to know something

What's this, this object? Let's look at it.

Facts always weave stories, the important thing

hidden away in the comfort of a remote operation center

Somehow we were convinced that the exercise of their power was symbolic



the single most important confession you



something much, much bigger than this —



Please pay attention, please.



CAGE	210	225	240	255	270	285	ROV
THR: 274							DPT: 5042'
DPT: 5201'			243				ALT: 0
HOG: 208			TRN: 0.1				BTY: 5042'
TRN: -0.0							

transcendental unquestionable ideological dogma.



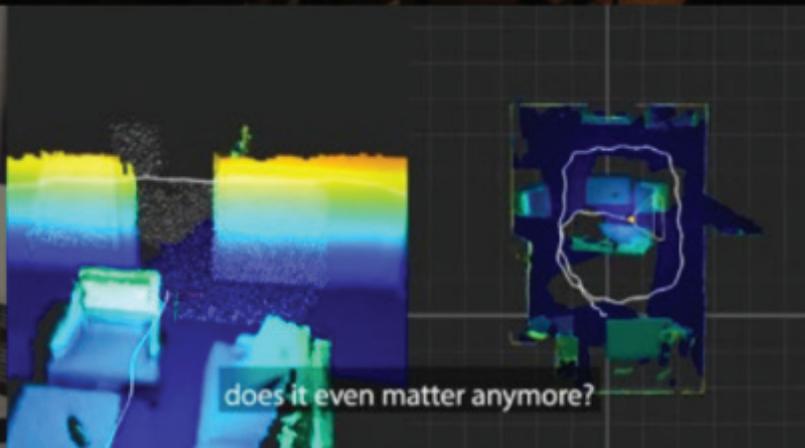
They tickle your crave,



Skip the media, be the media?



And as everything becomes extremely fictionalized



does it even matter anymore?



We had become the self inducing masters of our own slavery.



Reframing and reestablishing the validity of a means to act.



The Harmonics of Force 2020, video / stereo sound 32'47"

[First Movement]

An empty glass shatters on the floor *

A warm start for what should've been Written during a 16 hour trip from Dallas to Phoenix, or for what should've been a love letter to the 80s or a self-meditation on my own career. I'm not sure what will come out of this...you choose, you'll be the filter, because after this work is done, I'll be incapable of proper speech. Mute and caught in a trap, someone else will have to read this for me. Maybe it's better this way. Moving on...it's already night time.

To understand where these harmonics lie, where to apply force... is to sympathize with the exerted pressure released from the debris, this is "to go forward and turn panic into art". This is not something you can predict, or rehearse or even train, it comes out of concern and improvisation when facing an empty crowd, empty yet relentless. No matter how syrupy the arsonist's voice is, no one ought to be compelled to have their souls burnt like this.

PEDRO INOCK [Portugal]



value and pathologies... like never

before

A black and white portrait of a woman with short, wavy hair, looking directly at the camera. The image is faded and serves as a 'before' reference for a hair transformation. The woman has a neutral expression and is wearing no clothing. The background is a plain, light color.



Collective Rituals, 2015 Single-Channel Video, 07'58"

Collective Rituals is an experimental video project that explores the relationship between the human body and public space. My intention was to take a closer look at the constitution of this spatial relation as well as the formation of public space. Filmed in Los Angeles, CA, where cars are the primary means of transportation, clusters of bodies and cars move along together and they create new spaces around each other. The spatial relation between the bodies and the shared spaces changes constantly. These never-ending actions of moving through space seem almost ritualistic to me.

DIER ZHANG [China]









ARTIST BIOS

Antar Kuri Gómez. (Mexico City, 1974. Lives and work in Montevideo, Uruguay)

Artist and musician. Since 2004, he has experimented with video, film and music in projects such as Chocadores (audiovisual deconstruction of Commodore 64 video games) and Perdedores (audiovisual collage with 16mm film, super8, slides, and musical toys). He has performed live at festivals and concerts in Montevideo and Buenos Aires. With Luciano Supervielle (Bajofondo Tango Club) he performed as VJ throughout Europe, Scandinavia and Southamerica (2014-2016). He is a member of the Laboratorio de Cine Experimental del FAC (Fundación Arte Contemporáneo) where he has developed several film performances.

In 2016, he was a member of the curatorial and realization team of the Uruguayan pavilion at the Venice Architecture Biennale. He has worked as a curator in the curatorial internship program at the Espacio de Arte Contemporáneo (EAC). Since 2004, he runs the curatorial studio Harto_espacio with which he has produced exhibitions in Montevideo, Buenos Aires, Bogota, Mexico City and Prague.

<http://antarkuri.xyz>

Antonia Luxem creates films to explore different realities and bodies, and to transport viewers to new mental spaces. Her works have been inspired by subjects ranging from human perception, thought processes and the brain's visual interpretations of sounds from space, to the individual's anxiety in relation to the universe and the passing of time, and dreams. Recently her subject matters have expanded to include questions of queer identity and homophobia.

Her work has been shown in exhibitions and film festivals in the UK and abroad. Recent screenings and exhibitions include Well Projects, Margate; Fragment Gallery, Moscow; B3 Biennial of the moving image, Frankfurt; Swiss Church, London; Turf Projects, Croydon; LIMBO, Margate; Whitstable Biennial; Guest Projects, London. Recent film festivals include New York Independent Film Festival, New York; Underwire Film Festival, London; KINOSKOP Analogue Festival, Belgrade; Traverse Video, Toulouse; East End Film Festival, London.

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Twitter @antonia_luxem

<https://antonialuxem.com/>

carrick bell (they/them) (b. 1981, AK, USA; based in Berlin) received their MFA from SAIC in 2008, and a BA from Hampshire College in 2004. They have taught at Northwestern University and delivered lectures for the School of the Art Institute of Chicago and NYU's Tisch School of the Arts. Residencies include Vermont Studio Center Fellowship Residency (2018); Cross-town Arts, Memphis (2018); NARS Foundation (2017); the Wassaic Project (2016) and Ox-Bow (2009). They have exhibited at KH7artspace (Aarhus), Chelsea College (London), Beverly's New York, Kunsthalle Exnergasse (Vienna) Charim Gallery (Vienna), LW56 (Vienna), .hbc (Berlin), Brooklyn Pavillion of the Shanghai Biennial, and BAM (Brooklyn Academy of Music). In 2021 they received a research stipend in fine art from the Berlin Senate. He is also the co-founder and co-director of Berlin-based artist-run space Horse & Pony, where he recently curated the group exhibition *n o w h e r e*.

<https://www.instagram.com/carrickbell/>
carrickbell.com

Dier Zhang is a multidisciplinary artist and filmmaker based in Brooklyn, NY. Her work is often concerned with the human body, man-made objects, and their socioeconomic expressions. Dier's work has been shown both nationally and internationally, including Special Special in New York, Vanities Gallery in Paris, at Biennale di Genova in Italy. Her experimental film "Collective Rituals" has won numerous international awards including MEIHODO International Visual Media Festival, L'Age d'Or International Arthouse Film Festival, Los Angeles Cinematography Awards, and Golden Valley Global Cinefest. Dier currently works at David Zwirner Gallery in New York.

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Elizabeth Withstandley is a multi-disciplinary artist that works in photographic series, film, video and installation. Her work focuses on identity, individuality and ones place in the universe. She is from Cape Cod, Massachusetts.

She lives and works in Los Angeles, California. She is one of the co-founders of Locust Projects, a not-for-profit art exhibition space, in Miami, FL and Prospect Art in Los Angeles, CA.

Other upcoming exhibition include “Searching for the Miraculous” at Exgirlfriend, Berlin, Germany and Govan Project Space, Glasgow, Scotland, Select past exhibitions and publications include Carination Contemporary, Portland, Oregon, SIM gallery Reykjavik Iceland, Dimensions Variable, Miami, FL, Torrance Art Museum, Torrance, CA, Winslow Garage, Los Angeles, CA, Museum of Contemporary Art, North Miami, The Moore Space, Miami, Fredric Snitzer, Miami, The Ringling Museum of Art, Sarasota, The Tel Aviv Artists’ Studios, Israel, The Bass Museum, Miami, Cultural Center, Sao Paulo Brazil. Her work has been featured in Locust Projects: The 20th Anniversary Retrospective, Murze Magazine, Solo Magazine, Art Papers, The Miami Herald, and The New Times.

Upcoming exhibitions include “To Be Named” at iPark84 in the Hudson Valley, NY. The exhibition is organized by the Smithsonian’s Recovering Voices Program and Experimental Humanities Collaborative Network and will travel internationally in 2022/2023.

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Giselle Chan (1994, Buenos Aires). Giselle is an Argentine Image and Sound Designer, director, filmmaker and audiovisual artist. 'Lapse, a waiting' (2018) is her first short film which world premiere was at BAFICI [20](2018, Argentina), selected later in many national and international festivals. She designed the VR interactive experience 'The calligraphy of the 15 steps' (2019) selected at the Immersive Technology Festival VR31 (2020, Argentina). In 2021 she finished her first feature film 'Fade away, there and here latent' which she recorded during the pandemic in Madrid and Buenos Aires.

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<https://vimeo.com/gisellechan>

Guilherme Peters, 1987. São Paulo, Brasil. Lives and Works in São Paulo

Guilherme Peters, 1987, São Paulo. Creates works that move between video, performance, installation and cinema. He graduated in 2010 from Fundação Armando Álvares Penteado with a bachelor's degree in fine arts. He is represented by Galeria Vermelho since 2011.

Exposições Individuais / Solo Shows

Não pense em crise, trabalhe – Galeria Vermelho – São Paulo – Brasil, Guilherme Peters: tentativa de aspirar o grande labirinto – Sala Antonio – Galeria Vermelho – São Paulo – Brasil, PARTE 2017 – Feira de Arte Contemporânea (Seção Solos) – A Hebraica – Salão Marc Chagall – São Paulo – Brasil, U=RI – Galeria Vermelho – São Paulo – Brasil, Palácio da Eternidade e a Valsa dos Esquecidos – Palácio das Artes – Belo Horizonte – MG – Brasil

Exposições Coletivas / Group Shows

- O que não é floresta é prisão política – Reocupação 9 de Julho – São Paulo – Brasil, - Black End: vigilância, arte e privacidade - Faculdade de Direito da USP - São Paulo – Brasil, - Artifice and Fiction - Institute of Contemporary Art of Singapore – Singapura, - Mostra de filmes e vídeos Verbo SLZ – Chão SLZ – São Luís – Brasil, - Caixa-Preta – Fundação Iberê Camargo – Porto Alegre – Brasil, - Arte Atual Festival: Demonstração por Absurdo – Instituto Tomie Ohtake (ITO) – São Paulo – Brasil, - A Marquise, o MAM e nós no meio – Museu de Arte de São Paulo (MAM SP) – São Paulo – Brasil, - Do Disturb – Palais de Tokyo – Paris – França

https://www.instagram.com/guilhermepeters_/

Itamar Gov (b.1989) is an interdisciplinary artist whose practice consists of sculptural and spatial installations, as well as graphic and video works. Addressing the intricate relations between history, ideology and aesthetics, his projects explore various forms of personal, collective and institutional memory. Since 2010 he has been living between Berlin, Paris and Bologna, where he studied cinema, history and literature. Approaching forgotten micro-histories as a means to shed light on vast socio-political landscapes, the starting point of Gov's projects is an inquiring scepticism towards cultural traditions, conventions and gestures that are considered self-evident. Never providing a full and complete picture, he invites viewers to engage with the elements of the works and to become part of an inquisitive process.

A member of the curatorial teams of documenta 14 (Kassel, Athens), Haus der Kulturen der Welt (Berlin) and Fondazione Adolfo Pini (Milan), in recent years Gov has been involved in numerous art and film initiatives, exhibitions, festivals, workshops and publications.

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Luisa Callegari (n. São Paulo, 1994) vive e trabalha em São Paulo, Brasil.

Artista multimídia. Pesquisando temáticas sobre corpo como objeto erótico, violência, pornografia e maternidade. Mestre em Artes Visuais pela Universidade Estadual de São Paulo (2021) com bolsa CAPES/CNPq e graduada em Artes Visuais pela Faculdade Santa Marcelina (2015).

EXPOSIÇÕES INDIVIDUAIS Tóxico - Qualcasa, São Paulo, Brasil, 2016, Pornotopia - Atelier Paulista, São Paulo, Brasil, 2015

EXPOSIÇÕES COLETIVAS Narrativas do Digital – Casa Niemeyer, Brasília, 2021, Me, We, Women - Mom Museum, Flórida, Estados Unidos, 2021, CRASH – Prisma, 2021, Feminist demands in Contemporary Art - MIA Anywhere, 2020, Amaurose Fugaz - Centro Cultural Rio Verde, São Paulo, 2020, Empena na Quarentena – Lona Galeria, São Paulo, 2020, Salão Nacional de Artes Visuais Virgínia Artigas – 2020, Ebinnale - Chiesetta della Misericordia, Veneza, Itália, 2019

A menina mais feia da turma - Ateliê 397, São Paulo, Brasil 2019, VeniceLands ArtPrize - Casa dei Mezzadri, Ponzano Veneto, Itália, 2019, Ebinnale – Chiesetta della Misericordia, Veneza, Itália, 2019, Entre Fronteiras - Galeria Zagut, Rio de Janeiro, 2019 , Salão Vermelho de Artes Degeneradas - Atelier Sanitário, Rio de Janeiro, Brasil, 2019, Compartilhar a fome: Escola Entrópica - Tomie Ohtake, São Paulo, Brasil, 2019, Que esta fantasia fosse eterna - Vão, São Paulo, Brasil, 2019, 2º Festival de Pintura - Instituto de Artes da UNESP, São Paulo, Brasil, 2019, Festivau de C4nn3\$ - sem anos de história - Lona Galeria, SP, Brasil, 2019, 16º Salão Ubatuba de Artes Visuais - Fundart, Ubatuba, Brasil, 2019, Pensa Rápido - Local Secreto, São Paulo, Brasil, 2019, 50 Nuances de Rose - 59Rivoli, Paris, França, 2018, Eminent Domain - Robert Miller, Nova York, Estados Unidos, 2018 , A Sensual Aggression - St Anne's Galleries, Lewes, Inglaterra.

<https://www.instagram.com/luisacallegari/>
www.luisacallegari.com

Born in Mexico City and grew up in Toronto, Canada. However, she has spent the more significant part of her adult life away from these two cities and finds that this tacitly permeates her work. She has a BFA from Universidad Nacional Autónoma de México and an MA from the University Of Canberra, Australia.

She has exhibited work in several solo and group shows across the world. She was awarded the Second Prize the XVIII Ibiza Biennale. As well as several several grants for international residencies spending time at Sàn Art/a.farm, Vietnam. Banff Centre for Arts and Creativity, Canada. Cittadellarte, Italy. INSTINC, Singapore.

Additionally, she has exhibited and had work commissioned by the Diego Rivera Anahucalli Museum (Mexico City). In 2014, she was listed in the 200 highest expressions of Mexican Art initiative and catalogue and was selected for the National Landscape Biennale (Mexico). She lives and works in Bangkok.

https://www.instagram.com/n_ludmila_/
<http://www.natalialudmila.net/>

Moore's work explores ideas of the journey - both to and from nations, across borders and through technology, in order to be present elsewhere - is something that resonates throughout his practice. Returning regularly to explorations of motion: the push-pull of physical and immaterial boundaries; exertion, labour and effort.

He works in sonic/electronic installation, and performance. I operate within the field; gathering bodies of ephemeral and ambient sounds and images, particularly whilst in motion.

Selected shows include: Fionnghlas, Golden Thread Gallery, Belfast (2021) A Consideration Of All Bodies, Lab Gallery, Dublin (2021) TILT [AT WINDMILLS], CCA Derry, (2021) Unsettlement, Platform Arts Gallery, Belfast (2017), G R O U P S H O W, Golden Thread Gallery Belfast (2016). Stat craft, Irish Museum of Modern Art Project Space, Dublin (2016), lorem ipsum, Atypical Gallery Belfast (2015) and Palace Revolution, Galveston Arts Centre, Texas U.S.A. (2014).

<https://www.instagram.com/paulmoore/>
www.itspaulmoore.com

Pedro Inock is a Lisbon based visual artist (b.1984). He works in the fields of drawing, video art, painting, video performance, installation, and sound art, with the focus on (as part of his process and work) the analysis and observation of issues such as Frame, Place, Memory and human condition. He is currently pursuing a Ph.D. in Artistic Studies in FCSH-Nova Lisbon and holds a Master's Degree (MA) in Painting (Fine Arts University of Lisbon).

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Sherko Abbas is a Kurdish-Iraqi artist. Born in 1978 in Iran, where his family lived as refugees, Abbas came to Iraq when he was two years old. He graduated from the College of Fine Arts, University of Sulaimani (BA, 2005) and Goldsmiths, University of London (MFA Fine Art, 2015).

In his artistic practice, Abbas uses video, performance, sculpture, text and sound. His work is dedicated to the sonic and visual memory as well as geopolitical situation of contemporary Iraq. He has participated in numerous exhibitions all over the world.

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Roberto Winter's practice tries to engage in the production of things that could make the current state of affairs graspable, explicit, unbearable and, eventually, help lead to its inexorable overcoming. A production which stems from – and ends in – the concrete realities of words, objects and materials – and their absences, guided by questions such as: Do time and space exist? How so? Are there inescapable intrinsic material truths to things? What seems absent could also not be non-existent (ideology)? Is a disassembly of the void into the material realm (and vice-versa) a possible way of achieving critique? How does one engage the spectacle, the pornography of freedom and autonomy: ideology in social, cultural, political, economic and artistic fields?

Roberto Winter lives and works in São Paulo, Brazil and holds a Bachelor degree in Physics from the University of São Paulo.

Recent productions include the feature film Reverse proxy (in collaboration with Guilherme Peters) and, more recently, the short video A role play, which was part of the solo show Default hosted by Mendes Wood DM in São Paulo. Lectures such as 2028 (on the future of Facebook, Cambridge Analytica and the influence of social networks on politics was presented as part of Frestas - art triennial at SESC Sorocaba), Addicted (on the psychology of Facebook as form of Skinner's Box and its variable ratio reward schedule, presented during Breaking the system hosted at Al Jannah, São Paulo) and A couch in the middle of the street (on Tiquun and the political impact of social networks, as part of Citizens, go home! at Centro Cultural Oswald de Andrade). He helped organize 1111001, in which artists gave talks about paintings created one hundred or more years ago. He is currently one of the editors of the art criticism magazine Dazibao.

Solo Shows

Default, Mendes Wood DM, São Paulo, Brazil, Ice cream sales cause shark attacks, Mendes Wood DM, São Paulo, Brazil, The State of the Art, Elba Benítez Gallery, Madrid, Spain

Group Shows

CONSTRUÇÃO, Mendes Wood DM, São Paulo, Brazil, Avenida Paulista, MASP, São Paulo, Brazil, Soft Power, Kunsthal KAdE, Amersfoort, The Netherlands, Untitled, Galeria Vermelho, São Paulo, Brazil, 15ª Mostra do Filme Livre, CCBB, São Paulo, Rio de Janeiro, Belo Horizonte, Brasilia, Brazil, Proxy reverso, Cine 104, Belo Horizonte, Brazil, Semana dos Realizadores Film Festival, Rio de Janeiro, Brazil, Boiling Point, PSM Gallery, Berlin, Germany, Há escolas que são gaiolas e há escolas que são asas, MAR - Museu de Arte do Rio de Janeiro, Brazil
Horário Político (obrigatório), Ateliê Aberto, Campinas, Brazil

INTERNATIONAL VIDEOART _cycle *78

At Fábrica do Braço de Prata, [*Lisbon*] 17, 18, 19 of January 2022

Selected Artists : Antar Kuri, Antonia Luxem, carrick bell, Dier Zhang, Elizabeth Withstandley, Giselle Chan, Guilherme Peters, Itamar Gov, Natalia Ludmila, Pedro Inock, Sherko Abbas, Roberto Winter, Paul Moore and Luisa Callegari.

Organized and developed by Elizabeth Withstandley [US] and Pedro Inock [PT]

Partnering with :



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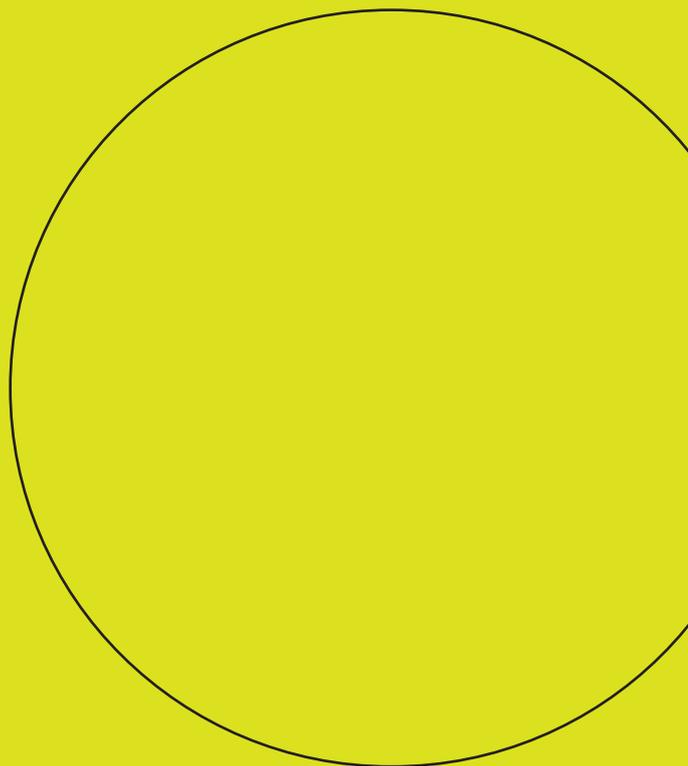


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INTERNATIONAL

VIDEOART *cycle*7'8*

17-18-19 JANUARY 2022

SALA VISCONTI

Elizabeth Withstandley
Giselle Chan
Antonia Luxem
Pedro Inock
Dier Zhang

SALA ULMEIRO

Roberto Winter

SALA WOOLF

Luisa Callegari

ESCADAS PRINCIPAIS

Antar Kuri
Guilherme Peters
carrick bell

SALA FOUCAULT (PISO 2)

Natalia Ludmila
Sherko Abbas
Itamar Gov
Guilherme Peters
Paul Moore

ONLINE PROGRAM [SCAN CODE]



PROSPECT ART
LOS ANGELES



FÁBRICA BRAÇO DE PRATA

INTERNATIONAL VIDEOART _cycle 78

At Fábrica do Braço de Prata, [*Lisbon*] 17, 18, 19 of January 2022



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