

BIDEODROMO 2018



Art House Zinema. BilbaoArte. Urazurrutia, 32. Bilbao.
dohainik gratis free

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

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

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

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

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

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

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

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

Todas las proyecciones y actividades son en BilbaoArte, Urazurrutia 32. Bilbao
Todas las proyecciones y actividades son gratis.

All projections and activities are free of charge. All the festival will take part in BilbaoArte. Urazurrutia 32. Bilbao (Spain)

HIGHLIGHTS / Ekitaldi nabariak / Eventos destacados:

Inaugurazio-Cocktail / Cocktail inaugural

2018/09/17. 19 h

Euskalko zinema esperimentala
Cine experimental vasco

Proyección especial / Proiektzio berezia. Cocktail

2017/09/21 Asteartea Martes 17.30 h

Retrospectiva de Rachel Monosov / Retrospective of Rachel Monosov-en atzera begirakoa
Cine experimental español
Españako zinema esperimentala

María Rogel. "Resemblance"

2018/09/24 17:00 h.

Saiakera filmikoko María Rogel-en aurkezpena /
Presentación de ensayo fílmico de María Rogel /
Presentation of María Rogel's film essay

Finalistas / Finalistak Bideodromo 2018. Cocktail

2017/09/24. 18 h

Workshop with RACHEL MONOSOV & VERA ROSA MARIA

Workshop de / by Rachel Monosov-eko workshop-a con la colaboración de / with the collaboration of Vera Rosa Maria Herr-en kolaborazioarekin

Miércoles 19 a Viernes 21 de 10 a 14 h en BilbaoArte. BilbaoArte-etako 10 eta 14 ordu bitarteko 19- 21
Inscripción obligatoria en mexmfest@yahoo.es
Enviar CV, motivación y tlf. de contacto. Plazas limitadas. Mexmfest@yahoo.es-etarako nahitaezko izen-ematea. CV eta tlf-a bidaltzea. kontaktuko. Mugatutako plazak.

Title: The political in the poetical

The workshop participants will be guided by two tutors, the artist and filmmaker Rachel Monosov and the filmmaker and editor Vera Rosa Maria. In the workshop the participants will collaborate, reflect and share together with us and fellow participants on how to include the political in poetical such as in the work of Francis Alÿs, Hito Steyerl, Anri Sala. As an outcome the participants will develop a short video work, in which we encourage you to explore different methods such as manifesto, reenactments, poetry, performance, found footage, in order to find your own voice.

Requirements:

Due to the nature of the workshop, we can not teach camera or film editing techniques and therefore the participants should have a basic knowledge of filming and editing.

Tutors

Rachel Monosov:

Monosov holds two MFAs from The Royal Academy of Fine Arts (KASK) in Ghent, Belgium (2014/2016). She made her

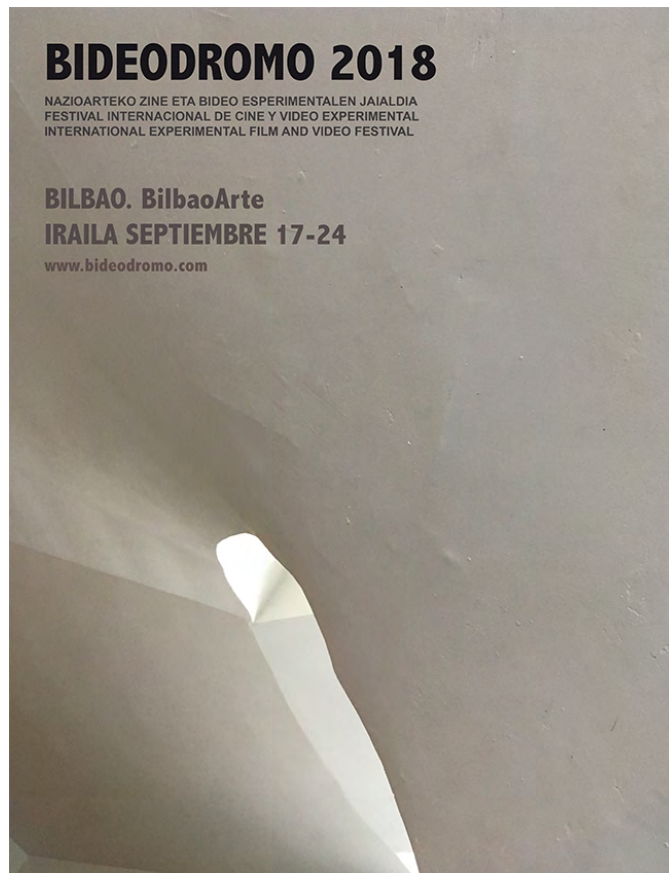
first museum presentations at the National Gallery of Zimbabwe (2016), and at Museum Dhondt-Dhaenens, Belgium (2017). In the past year she has completed four Residency programs including at Villa Lena in Italy, and Triangle Arts Association in New York. Monosov is a co-founder of the CTG Collective.

Vera Rosa Maria:

Vera Rosa Maria is a German filmmaker and editor. Vera works at the intersection of experimental, documentary and fictional films. Her films have been shown internationally at film festivals, including EMAF, European Media Art Festival in Osnabrück, KuFF 'Kumu Art Film Festival' in Tallinn and the First Karachi Biennale. She obtained her M.A. in Audio Visual Arts at the Sint-Lukas School of Arts in Brussels.



PROGRAM / PROGRAMA



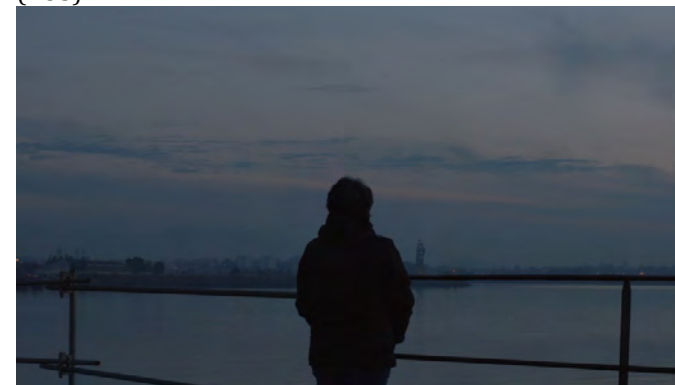
2018/09/17 19:00 h.
Euskal zinema experimental / Cine vasco experimental / Experimental basque cinema
Gala cine vasco experimental. Cocktail y encuentros

1 "Canción del puerto" 30'35. Khuruts Begoña (EUS)



"Port Song" is based on a free version of the same name track of the album *Mujer y Victoria* of Javier Corcobado. This version of 30 minutes is part of the "Song of Love of a Day" project, by Javier Corcobado. A project made between several musicians and video recorders to achieve a song of 24 hours.

2 "Euritan" 20'35. Irati Gorostidi & Arantza Santesteban (EUS)



El film "Euritan" propone una revisión de la narración "Klara eta biok", escrita por Itxaro Borda en 1985. Enfrentando a la autora a las palabras de su pasado, se actualiza la mirada sobre la relación periférica en torno al carácter vasco.

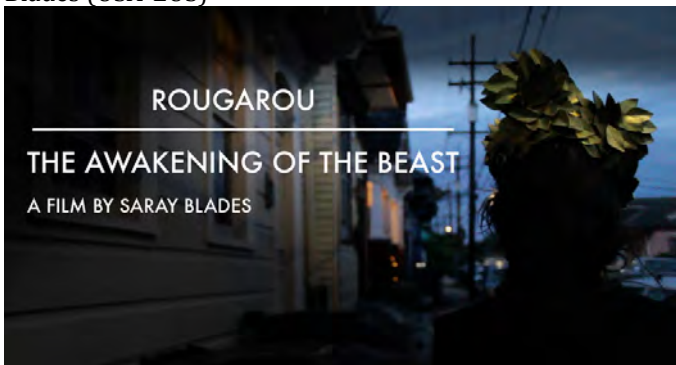
3 "Areka" 07'19. Begoña Vicario & (EUS)



Al padre de Euxebi lo mataron durante la guerra. En su juventud Euxebi sufrió la represión franquista, y a pesar de que la dictadura acabara hace mucho, hasta hoy no ha tenido oportunidad de recuperar la memoria de su padre. Tras muchos años buscándole, cuando por fin abren la fosa donde se encuentra, Euxebi deposita una foto junto a sus huesos.

Euxebi's father was killed during the war. In her youth, Euxebi suffered Francoist repression and, to this day, despite the fact that the dictatorship ended long ago, she has not had the change to recover the memory of her father. After many years, when they finally open the grave where her father is, Euxebi puts a picture next to his bones.

4 "Rougarou: The awakening of the Beast" 02'27. Saray Blades (USA-EUS)



"Rougarou: The Awakening of the beast", invites the spectator into the process of identity research through the animalization of the human figure. Using the

lycanthropic myth from Louisiana swamps, the film talks about transmutation, repressed sexual drives, and primitive instincts that survive despite the evolution of the human kind.

5 "¿Ves cómo se mezcla todo?" 03'04. Elena Sáenz (GBR-EUS)



A woman's voice leads us through a dreamlike journey, telling about how everything mixes, how everything is intertwined, how a flesh and hips jumble can become a metaphor of nature and life itself.

2018/09/18 17:30 h.

06 "Set forth herein" 03'20. David Anthony Sant (AUS)



High above a concrete myriad of calculation and contrivance, manoeuvring amidst the infinite expanse of

light, the shifting haul of the fabricator revives recollections of passage in pedestrians below.

07 "If it's sense you're after" 03'39. Johannes Gérard (NLD)



What makes sense. Why must be a sense. Will be there a sense at all at the end. A journey into the weird subconsciousness, passing by dreams, inner strifes, sensualities and the even more hidden sexual, erotic dreams and desires. A journey which could turn out to be sinister, frightening but also unearthly

08 "Num pais estrangeiro" 24'47. Karen Akerman & Miguel Seabra Lopes (PRT-BRA)



Um momento crucial: as coisas de dentro ascendem para o meio do quarto, e ficam duras ali, à espera de serem

confrontadas.

Imagens de um texto censurado em 1968.

A crucial moment: within things ascend to the middle of the room, and become hard there, waiting to be confronted.

Images from a text that was banned in 1968.

09 "Trace: waves" 04'46. Jean-Michel Rolland (FRA)



The photographic trace, lost with the film, is here reinvented to show the waves of a sea in fury under a new aspect.

This video aims to free itself from the immediacy of reality by adding the near past to the present moment, thus highlighting the cause-and-effect relationships that govern the world.

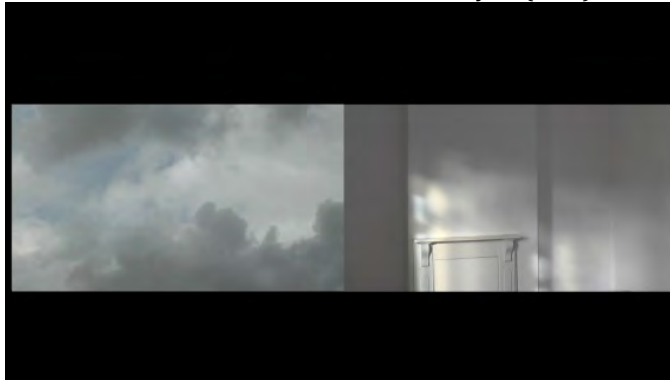
10 "At dagger's drawn" 08'15. Ann Antidote & Notorsche Ruhestötung (DEU)



In a lot of countries of the the world, homosexual acts are punished with prison, if not worse. Not everybody can afford to be as blunt as this blade. For safe self-expression in public for everyone! In solidarity with consensual pervert lifestyles across the galaxy.

Made in North Africa and North Europe

11 "Clouds & shadows" 01'33. Andrew Payne (GBR)



This silent film combines 2 time-lapse films. The movements of an external landscape causes movement on the internal walls of a room in a house. The moving clouds in the external landscape in the left hand image

creates the movement of the light and shadows in the right hand image.

12 "Gare Paris-Saint-Lazare, 10 avril 2017, 12h03-12h07" 04:26 Pablo-Martín Córdoba (FRA-ARG)



Gare Paris-Saint-Lazare, 10 avril 2017, 12h03-12h07 Starting from a footage recorded in a busy urban environment, still frames are extracted and regularly overlaid into the video. The resulting hybrid image merges people's positions according to different temporalities: each passerby leaves the trace of his path as he joins the static silhouettes already left by the others. These improbable meetings materialize a timeless structure that progressively fills-up the available space: the image is transformed, denatured, and tends towards abstraction. Thus sculpted by time, the produced forms reveal the dialogue between humans and the architecture that channels their movement.

13 "Positive" 01'39. Hadi Moussally (FRA)



POSITIVE is a film and photo series starring three people with special skin conditions. Putting a spotlight on albinism and vitiligo through negative editing, the project aims to raise awareness of these skin conditions and the multiple and intersecting forms of discrimination those with albinism and vitiligo face. By allowing the negative to empower the positive, Hadi Moussally highlights our similarities, rather than our differences.

14 "Srebrenica" 01'41. Fleuret Thibault (FRA)



This work is about Srebrenica, Bosnia, place of the last European genocide where thousands of Muslim people were killed.

The video can be seen both as a retranscription of the events and a reflection about the human condition. Firstly, the possibility of the horror in the human condition. The building. Then, the horror in the human condition. Itself.

Finally, the consequence of the horror in the human condition. The cemetery. At the end, History and Men have shown their own monstrosity. Remember.

15 "Gritos mudos" 07'40. Susana Sánchez-Carballo (CRI)



Los mecanismos sociales de control y vigilancia gobiernan las formas de mirar y nuestros cuerpos. De igual manera, han funcionado como un método de exclusión, el cual por años ha sistemáticamente callado la voz de poblaciones que han sido víctimas de la violencia. Con este videoarte busco lograr una transgresión y un rechazo a esas imposiciones, por medio de una mirada activa y no pasiva de mi persona como artista y mujer en una sociedad patriarcal. Lo anterior puede llevar al cuestionamiento del significado de esa mirada en el espacio público.

The social mechanisms of control and surveillance govern how we view things and our bodies. In the same way, they have functioned as a method of exclusion, which for years has systematically silenced the voice of populations that have been victims of violence.

With this video art I seek to achieve a transgression and a rejection to those impositions through my active and non-passive perspective as an artist and a woman in a patriarchal society. The above can lead to questioning that viewing in public space.

16 "Darkness" 04'29. Inese Tikmane & Laima Vainiņa (LVA)



The girl in a summer day left alone by the lake meets her inner darkness. While drowning in her thoughts she falls in daydream, mind tricks itself, reality becomes delusional. The animal, beautiful spirit comes to save here.

17 "The knits" 10'00. Lisa Birke (CAN)



A sweater, lovingly and arduously knit by a mother, incrementally unravels as her daughter treks her way across Canada by foot. Along the way, the film tugs at the crossed threads of familial ties, art versus craft, gendered materiality, and the relationship we have with mother nature and her great divide.

"The Knits" is a loving yet humorous homage to the artist's mother and her chronic affliction of "the Knits".

18 "The loop" 03'20. Nojus Drašutis (LTU)



Have you ever experienced a feeling of getting stuck in in a loop? Déjà vu?

The main and only character in this film - a guy who found himself in unknown place at unknown time. He's trying to understand where, when and why he is. The storyline of this film is based on Rondo musical refrain form, which makes the loop more convincing and repetitive. It's an experiment with a medium. THE LOOP was shot on 38 year-old soviet film which was chosen because of its uniqueness and oldness, bought from old wedding filmmaker's son, inspired by 90's DJ artists who started using old tapes and vinyls for their new songs. The film was developed by myself skipping one step - to have even more dreamier look. As a tape in DJ's track and so is this film and its story - looped for eternity.

19 "L'Hiver" 14'22. Muriel Montini (FRA)



The meeting between some skiers and Henri Michaux.

20 "Hyper western cowboy" 06'36. France Gall (CHE)



France Gall (the film director) decides to make a cowboy movie.

21 "Entropi" 14'36. Hüseyin Urçuk (TUR)



The short film "Entropy" plays out in a sterile white office environment, where a suited man orchestrates the systematic—and symbolic—relationship between the objects on his desk. This meticulously controlled system, however, is thrown out of balance by an unanticipated complication, much to the frustration of the suited man determined to keep the system in motion.

22 "Die brücke" 03'57. Meike Redeker (DEU)



An adult takes a look through a toy camera: But once one has outgrown their childhood shoes, one cannot walk in them again. Walking like a duck, looking frantically for help - if possible, before the ice melts!

The film introduces an adult's look through a toy camera as a whimsical performative act, doomed to failure. Starting off with a „Hello Kitty“-camera, the film presents the innocent perspective of a child, as well as the environment, through a variety of cheap consumer products.

The filmmaker extracts her story from her direct surroundings: Relentlessly and naively, she approaches random people in the inner city, asking for help on her quest to save the animal world.

The narrative unfolds through these spontaneous encounters.

The protagonist's absurd attempts to save the animals prove to be as irrational as the way in which the world of adults handles environmental issues. Consuming amounts of plastic-packed ice cream seems the best solution to obtain the natural resource of wood, hidden inside each treat, and necessary to build the bridge which is so urgently needed.

It is so difficult to build a bridge when no one has time to help. And the ice keeps melting and melting.

23 “Maria’s silence” 38’00. Cesare Bedognè (ITA)



This film is based on documentary material but is not, strictly speaking, a documentary film. Nor it is a work of fiction. The film rather appeared to us like a dream, not a nocturnal dream, but one which unfolded day by day while shooting. A dream shared between the photographer-director and the actress (or, better, the woman portrayed in the feature), which nevertheless

seemed to follow its own, enigmatic necessity through which the daily shots joined almost magnetically, interweaving in a pattern of superimposed layers that unceasingly merge and dissolve one in another, in the constant flux, crystallization and reshaping of psychic interior. At a certain point, this dream seems to end but in fact it only opens up to another dream, or hallucination, where the film itself abruptly starts to burn, unleashing new and old visions, fragments of reality, until it is put out by a sudden storm and dissolves in a twilight of sea-waters. In this sense, the film is also a meditation on the elements, Water and Fire, Wind and Earth, about a sun-eye that appeared by itself in one of the first shots and took possession of the narration, in the endless flow and unfathomable metamorphosis of all things and beings.

24 “Les cousins des nuages” 01’00. Romain Claris (FRA)



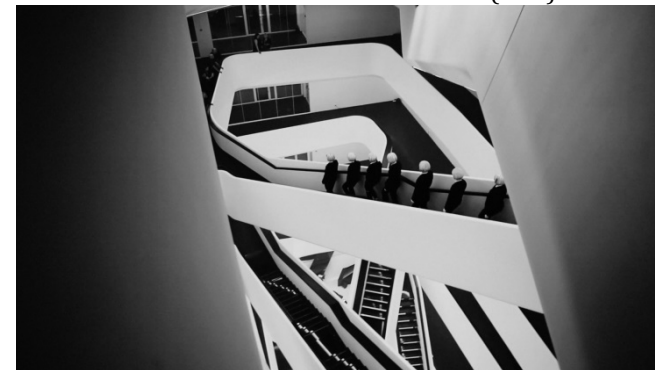
In Asia, in every rural village, elephants are considered to be the cousins of clouds... A one minute film poem painted on Buddha Board.

25 “Vanitas” 05’54. Vinícius Cardoso (BRA)



We do not share pains and failures. So vanity is the price to be paid. Such a move made vanity a virtue, no longer the capital sin of pride. Bringing among its characteristics immortality. We are the civilization that put death aside. Therefore, the idea of VANITAS is to exhort the viewer to consider mortality. Pondering about death is, paradoxically, pondering about life and the "temptations." There is no end. This is the drama. In Bosch's hell, she was condemned to look at her own reflection. Forever. Condemned by her vanity, she is vanity. She wanders through the darkness of the Garden of Earthly Delight. She is empty. She is Vanitas. A latin noun that means "emptiness" and "vanity. And thus travel to a view of earthly life and the worthless nature of all earthly goods and pursuits. Paying for the sin of vanity.

26 “The dream hatcher” 02’33. Mel Hsieh (RUS)



An experimental short about the interpretation of dream hatching and symbol of captivity and entrapment.

27 "Host sapiens" 15'21. Mox Mäkelä (FIN)



theses:

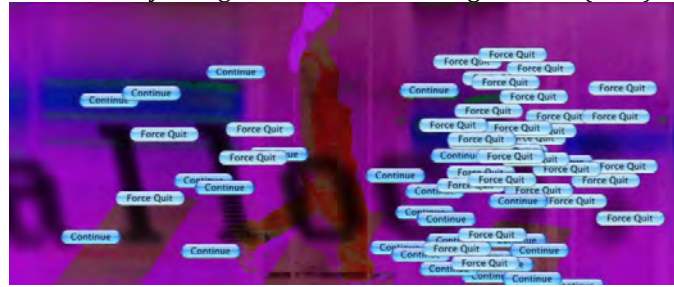
Mass extinction is here Our plate / will be soon / bigger than / our planet. Our choice

28 "Mata laya pata" 12'45. Kevin Vu (USA)



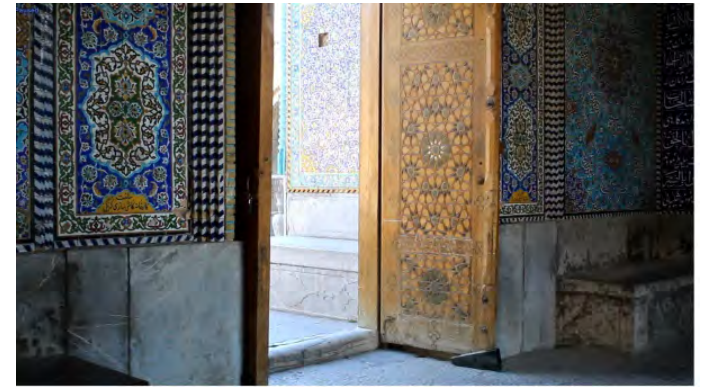
An underachiever takes part in a bizarre women's self-help. Will she succeed?

29 "Watch by being watched" 02'43. Sangwon Lee (KOR)



Basically, it is told self-identity in a digitalised modern era. Through the character, it tells about a lost of balance between everyday life and confuse reality with cyber space. The both are inseparable in the present. For example, in every daily life, human has a high level of dependence on digital media. Specifically, the social media is a platform to upload photos and words and share the lifestyles. By so doing, human tends to identify oneself with the digital character. In terms of digital totalitarianism, trace in digital platforms is recorded and collected. Also it links to analysis of behavior and life pattern of human even thoughts. Actually, government or governmental organisations have used to specific purposes such as big data, face recognition, location detection and mass surveillance. Unconsciously, these silent imbalance and invasion to privacy of human could contribute to shape the self-identity. Intentionally, it can be fabricated arbitrarily or by others. Generally, each sequence shows like an image and photography on social media with digital language and graphic. In the end, the film hopes human being come out from digital totalitarianism and imbalance between the real life and virtual reality.

30 "Dance without language" 03'58. Mohammad Poustindouz (IRN)



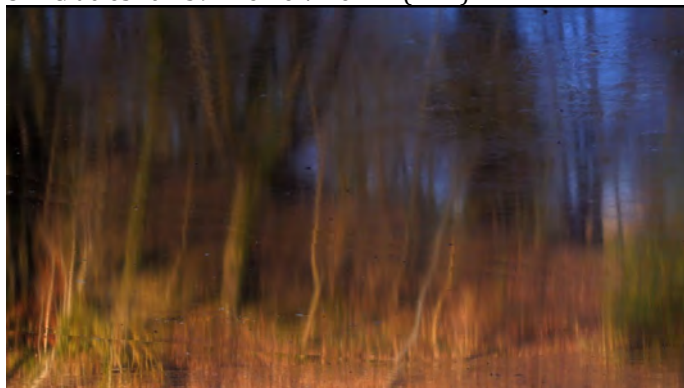
Everyone has the right to live.

31 "Beth's three o'clock with D. Harlow" 02'06. Emma Penaz Eisner (USA)



Beth discloses a recent dream to her analyst. A vivid study of casual brutality and failed empathy, this surrealistic film intermixes stop motion animation with live action sequences.

32 "Glacies" 07'59. Pierre Villemin (FRA)



As old paintings, landscapes are reflected in frozen ponds.

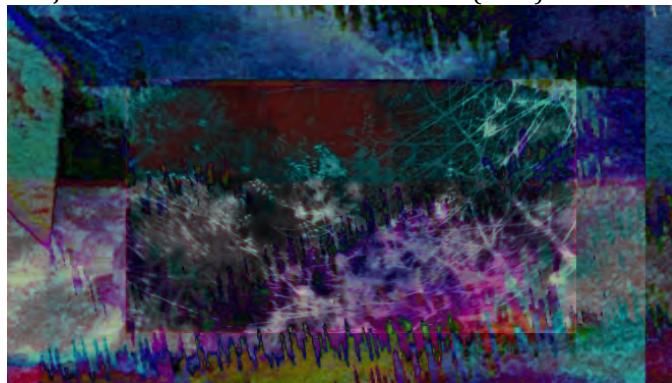
33 "Mnemosyne" 05'29. Louise Milne (USA)



Mnemosyne: Muse of memory, mother of language. A blue road, an alphabet nursery rhyme, the country of the past, seen in dreams. A Super8 essay on time and simultaneity.

2018/09/19 17:30 h.

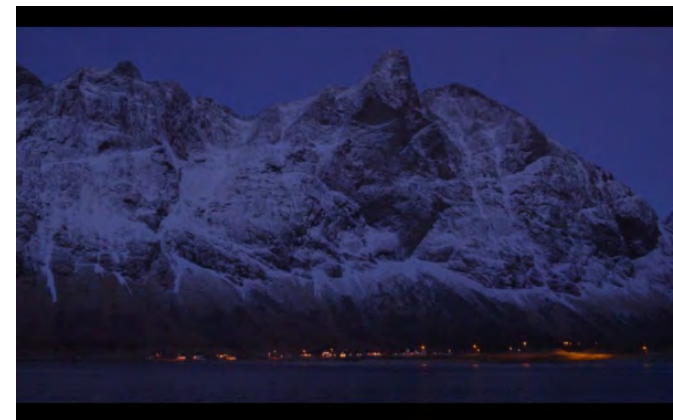
34 "Juno" 04'30. Mariana Dianela Torres (MEX)



Formal exploration with different textures: from the earth to the universe. A hand in the sand. Skin from the moon. From noise to calm. From abandonment to eternal youth. Beyond space and time, colors come together to recreate

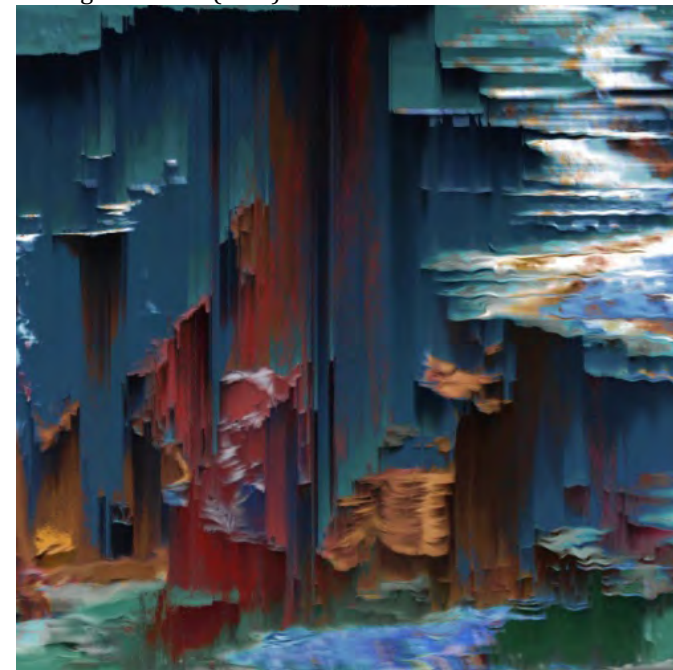
Juno. Juno is the daughter of Saturn, wife and sister of Jupiter. Jupiter is a planet covered with clouds and Juno has been placed in its orbit to discover mysteries. NASA sounds from Juno were used by Edgar Mondragón for the creation of the music. Also, additional images from NASA's Cassini and Voyager missions (Jupiter, the moon and Saturn's rings) were re-mixed in the short.

35 "Dvalemodus" 08'59. Bieke Depoorter & Mattias de Craene (DEU-BEL)



In states of endless slumber, people endure the stifling dark. Powerful forces of nature rage relentlessly, sometimes soothing and sometimes menacing. Dvalemodus a portrait of a Norwegian Town is the first film of Magnum photographer Bieke Depoorter.

36 "Garoto transcodificado a partir de fosfeno" 02'03. Rodrigo Faustini (BRA)



Trapped in phosphene, raw documentary footage unfolds its digital self, receding into its abstract infancy, a memory image unspooled from the dependency of a referent, affected by its' internal life. A computer sees without eyes.

37 "Songs of fortune" 08'40. Veronika Burger (AUT)



In the course of a planned solo exhibition at the Artists Unlimited gallery in Germany I consulted three different fortune tellers instead to tell me my artistic fortune. Every fortune teller got the same three questions: What is the vocational fortune going to be? What is the financial future going to be? Is the exhibition going to fail? The collected material is the textual base of my video 'songs of fortune'. It operates with the structure of an opera and was re-arranged and re-sung. On the visual layer I analyze the white cube situation of the Artists Unlimited gallery and question power structures. The Artists Unlimited Gallery replaced by a venue of a Greek tragedy/comedy.

38 "Cake d'amour" 03'01. Kika Nicolela (BRA)



In CAKE D'AMOUR, a woman sings - and embodies - the recipe of a love cake. The song is taken from the French cult film *Peau d'Âne*, by Jacques Demy. This film is part of DOLLHOUSE, a multi-disciplinary collaboration project between the choreographer Manon Oligny (Canada), the theater group Bye Bye Princesse (Canada) and artist/filmmaker Kika Nicolela (Brazil/Belgium).

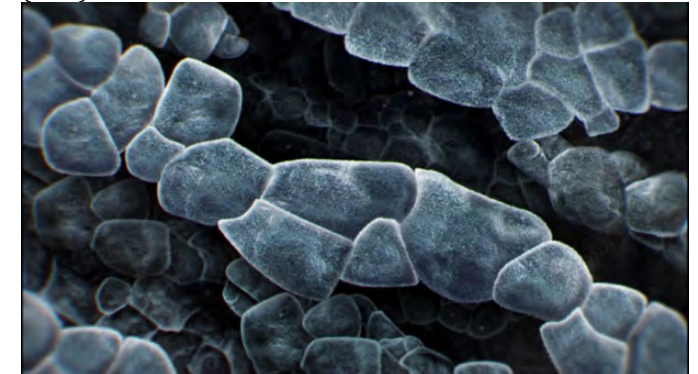
39 "La Défense en loop" 05'32. Isabella Gresser (DEU)



The video poem of "Endless wall-to-wall carpet" by Ann Cotten, in the English version, is a small portrait of the financial district La Défense in Paris. There 60s / 70s Plattenbau and high-rise architecture with new high-rise architecture meet. In this exciting, unique architectural mix, pigeons, gun-armed guards in camouflage suits, fountains, and surveillance cameras loop simultaneously for ever. On November 4, 2011, as part of the Occupy movement, this loop was interrupted for a single day by

the occupation of La Défense, initiated by Les Indignes. So the video with the integration of activist videos in the skyscraper screens is also a reminder of this exceptional day in La Défense. Referring to the poem by Ann Cotten I am looking for patterns.

40 "Trimalchio" 04'17. David Sindel & Nathan W. Burke (AUS)



In a response to the manifold environmental and human crises we face, this film is an exploration into the psychology of greed that underpins global inequality. We aim to challenge the fear and indifference in each of us that enables the few to continue to take so much from the many.

41 "Paragem" 00'59. Matheus Borgatto (BRA)



Paragem explores the possibilities of new observations and experiences from an archive image, which could possibly be destined to oblivion. A new passage through the D. Luís bridge in the city of Porto allows us to observe in detail a memory that went unnoticed, along with the speed of the wagon where his observer sat. The action of revising a file image, which is an indecipherable and meaningless image, assigns meaning to the process of the assembly. The recognition of pedestrians was only possible thanks to this last stage, and without it, far from

human and mechanical eyes, it would be impossible to really see what had happened there.

42 "Pivot" 05'59. Maki Satake (JPN)



The history of this city has been led by the development of factories. The chimney is the pivot around which the city revolves.

43 "Where am I" 03'28. Stella Meris (DEU)



"Ahhh the shower the hair, the body, the water. A place of imagination and music. Where thoughts stray and melodies sprout. Where we think about our body, what it looks like, what we want it to look like, feel like. Cleansing. A safe place, the shower, to be naked, private. But to have that privacy removed. To be exposed in that private place and time." Bjørn Parramoure

44 "Hey dude" 03'33. Davide De Lillis (ITA)



A self-portrait. A dance to relax into the uncertainty of being 32 years old and not knowing what's going to come. Relaxing in both my masculinity and my femininity. Relaxing into the complexity of being a human being.

45 "Belgiac" 13'33. Eva Depoorter (USA-BEL)



On the brink of a new life together, Charlie ignores Nicki's pleas to let go of her past, succumbing to the soothing pull of petrifying nostalgia.

46 "By the sea" 01'50. Jaime Neves (PRT)

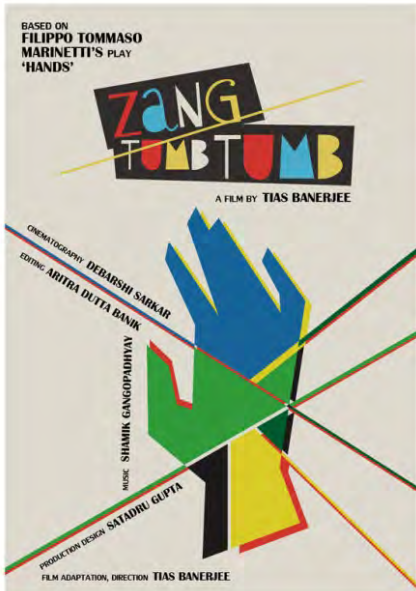


by the Sea

Directed by Jaime Neves

The wind, the sea... and them.

47 "Zang tumb tumb" 06'49. Tias Banerjee (IND)



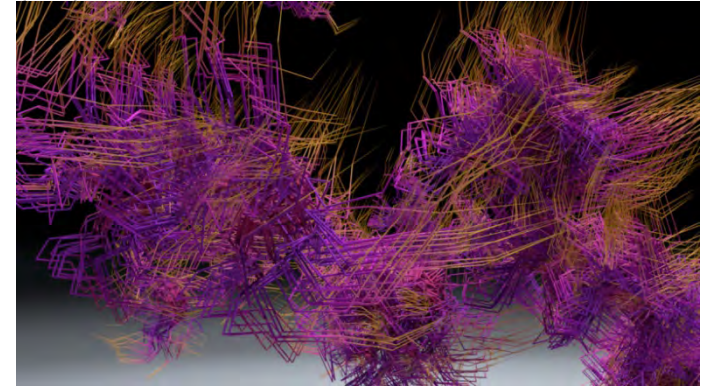
Based on a play by Filippo Marinetti. This experimental film is made of close up shots of hands, tied with thread. Despite all hands are busy with different activities, a pair of hand remains busy with doing nothing but exploring the thread they are tied with and finally gets able to break through.

48 "Backing away from Yayoi Kusama" 02'36. Neil Ira Needleman (USA)



The tongue-in-cheek title of this brief, playful video is meant to be taken literally, not figuratively. My admiration for Kusama's wonderful art remains firmly intact. I am NOT backing away from her in an aesthetical sense. In this video, however, I am quite literally backing away from one of her enormous canvases in the Clark Art Institute, slowly, with my camera facing the painting. As I shuffle backward from a close-up of a single oval dot on the canvas, more and more oval dots are revealed. Soon, they become a galaxy of dots. Ultimately, the entire huge painting can be seen. However, in my backward move, a series of vertical "windows" opens in the screen, each one showing a different detail of the abstract painting, and each window joining in my slow backward march. With each new window, your spatial relationship to the painting is altered. Once the entire painting is revealed, the camera pans right to give a quick glimpse of the gallery in the museum. And, finally, the vertical "windows" dissolve away. That's all.

49 "Untitled (particle dance 06_03)" 05'35. A. Bill Miller (USA)



When I first began working with motion capture, I was struck by the possibilities that arise from transforming human movement into data. MOCAP data are generally organized as points moving in space over time. They are often structured in a hierarchy where each point's movement information is relative to that of other points. This creates a sort of 'movement system' that is ordered to create a relationship between a human skeleton and a 3D model rig. Once the information is captured, however, MOCAP data is not restricted to being visualized as a humanoid form. An opportunity is opened for the data to take on new forms. In a recent series of animated videos I've attached MOCAP data to simulations like cloth, soft bodies, hair, and boids. The results are like ghosts and monsters... they maintain realistic and believable motion because of their origination in human movement systems but they are released as abstract digital beings... as if the nude descending the staircase removed it's skin to reveal an array of data points.

50 "I am staying here: Morning" 04'02. Natasha Babenko (USA)



The ordinary to do list seen from the soul perspective.

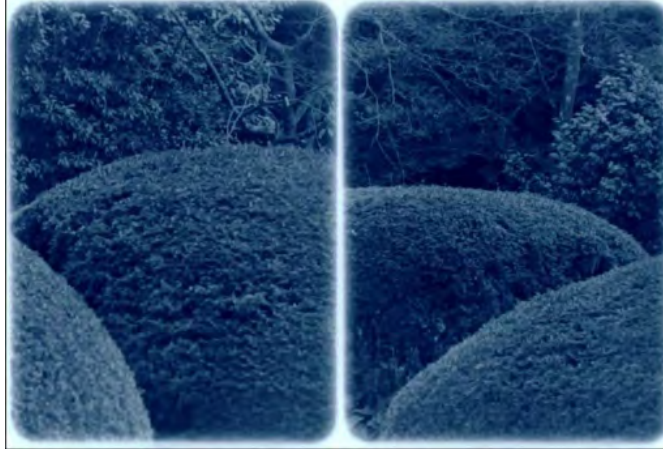
51 "Penumbra" 07'21. Justin & Lindy Fines & Freddy Arenas (USA)



A dark theater is consumed by a fantastical force. One by one, audience members undergo a metaphysical transformation as they are drawn to the stage and into

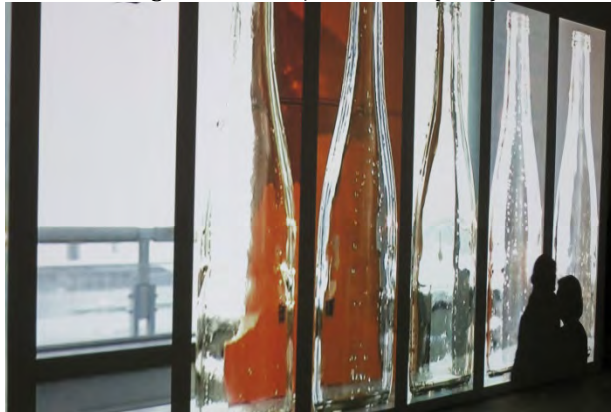
the performance. Together on the stage they dance under the spell of the theater until they leave the stage for another realm. Music by acclaimed electronic composer Steve Hauschildt (Kranky, Editions Mego), costumes by House of 950.

52 "Film loop 31: Shisendo" 01'30. Michael Lyons (JPN)



Photographed on 16mm film at Shisendo temple in northeast Kyoto and hand-developed using matcha (powdered green tea). The soundtrack is an excerpt from 'Eunoia' by Stefano de Ponti and Elia Moretti recorded in Torino, Italy. Images from the Film Loop Series were used in studio during the recording of this track.

53 "Breathing still" 08'03. Jill Daniels (GBR)



Part agit-prop, part essay film, Breathing Still creates a compelling portrait of Berlin as the right-wing nationalist party the AfD wins members in Parliament for the first time. Weaving together voice-over, stills, archive and found footage, Daniels' flaneuse, a follower of the Polish revolutionary Rosa Luxemburg, who was assassinated by fascists nearly a century ago, explores Berlin's streets, and memorials to Luxemburg and the Jews who once lived there.

54 "Call me" 02'41. Emalia Mattia (ITA)



Through simple actions and texts influenced by texts messages and internet spam, I try to create a mediation between digital modes of communication, intimacy and cultural narratives of sexual assault.

55 "Telekinetic pleasures" 08'07. Daniel Fawcett & Clara Pais (GBR)



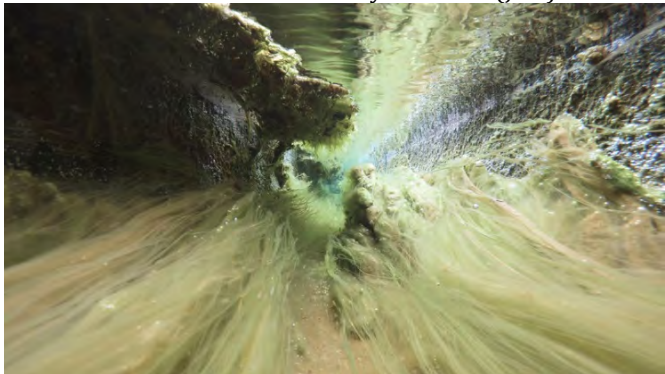
Artefacts of psychic transmissions captured on videotape.

56 "Desprendimiento de la pasión" 03'00. Isaac Ruiz Gastélum (MEX)



A young woman dyes her hair sitting on a chair as water overflows rhythmically over a white wall. Later, in a place where the horizon merges with the sea, she finds the connection between her inner Being and the Universe. Following a long tradition of transcendent cinema where viewer completes the meaning of the film, this short movie represents director's most personal approach to what he calls "Metacinema," a meditation in movement, a bridge between parallel worlds, a mecha-mystic mirror.

57 "The stream VIII" 06'54. Hiroya Sakurai (JPN)

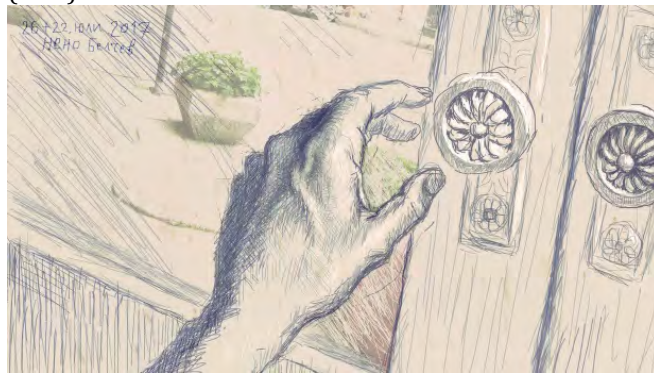


In the man-made waterways of rice paddies, the water in nature must follow artificial rules. In that way, nature is made abstract, giving rise to a new form of beauty distinct from the natural state. The theme of this work is the liveliness of the water as it follows the man-made course.

This work is a ballet using the sound and the movement of the algae and water. With the waterway as the theater, I filmed the choreography of the algae that flows in the water.

In the episode VIII of The Stream, I focus on the origin of the stream in the waterway at the rice field. The stream is produced by a man-made pump, which draws underground water to the surface and carries it to the rice field. The water in the rice field then drains through a huge drainage pump station that feeds into a large river. When editing the recording, I retained only the frequency that sounds like a person's voice. The resulting sound that the audience hears is like a chorus.

58 "The advantage of the painter" 05'00. Nəno Bəlcəv (BGR)



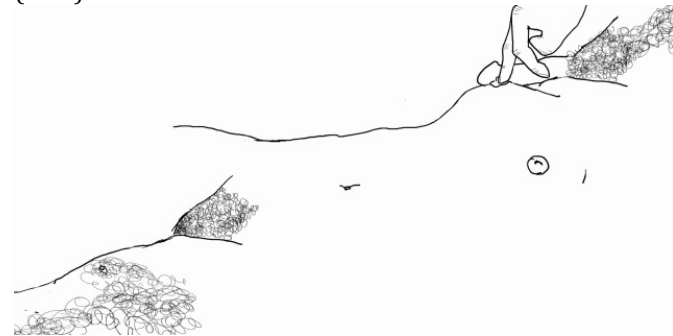
The title is just a part from a bigger sentence: "All we know what the advantage of the left-hand boxer is (a boxer with opposite guard, position), but what is the advantage of the painter, who draws with his left hand?" I found this note in my sketchbook, written maybe in the end of 2012 or 2011. It sounds as Zen koan and it was a title of one of my artist talks, so, I decided it could be good title for this video, which actually is continuation of video done in 2010 (Yes, after 8 years)

59 "Vibraciones" 01'34. Camila Ausente (MEX)



Do we need technology to look at 'nature'?(!) what does that provoke?

60 "Hard lines" 02'10. Öllinger & Wirnsperger & Rainer (AUT)



Hard Lines is the result of an impossible quest: To develop a porn movie that satisfies feminist, queer and heterosexual desires without repeating common clichés while being fair trade - without underpaid protagonists with huge breasts, french manicure and brazilian waxing. Do try this at home!

61 "About one photo" 01'02. Reza Golchin (IRNI)



It is about a photo.

62 "The secret of Octo" 02'08. Teresa Leung (HKG)



This is the beginning of a research on old school amusement parks. Amusement parks—with their spatial designs and the choices of types of rides—pre-determine visitors' experience of leisure, fun, and play as well as behaviors inside parks. Thus, what amusement parks offer is passive leisure.

This is not about passing ethical judgement on amusement parks but a process through which better understanding of old school amusement parks and experience of leisure can be achieved.

Coming from a city where there's no longer any old school amusement park, I have in my memory the only

one that still existed when I was a kid but it's a vague memory. That park is also the city's collective memory while memory of leisure is what intrigues me as well. I came across the octopus+dragon-like ride in the video inside Victory Park in Yerevan, Armenia in 2014. The processing of the footage allows me to re-imagine how I want to relate to the ride, its form and at the same time embed myths I imagined into it while transforming my own experience of this passive leisure activity. Or let me borrow Lefebvre's notion of space—I try to reveal my "lived space" through processing the footage of the ride I came across in the perceived space.

63 "Silencers" 04'56. M. Kardinal (DEU)



SILENCERS, usually known as Men In Black, are one of the most mysterious matter related to the conspiracy theories and plots. Probably one of the most real and concrete among them. Many versions about their identity have circulated during last 70 years, more or less reliable, and it's not easy to make a picture briefly. "Their main purpose is to dissuade these individuals from continuing to accept further contacts. (...) A majority of all contactees become terrified by these tactics and do break contact. Those who are not frightened off are subjected to stepped up persecutions. (...) When the victim is released, he or she, suffers from amnesia and

nausea and is often mentally confused for several days afterward." John Keel

64 "In search of Martin Klein" 18'52. Joseph Wilcox (USA)



"I discovered Martin Klein while browsing a conspiracy web forum a few years back. He caught my attention with a series of posts he made with ideas I had not seen anywhere else; most notably a video explaining how the CIA had infiltrated the punk scene in the 80s. In an abrupt final post, he included a cryptic letter that he received from a company called True Picture America. I've come to the conclusion that this letter was a warning. The film serves as evidence from my path of discovery into who Martin Klein was and who he was not."

65 "Whole to part" 12'00. S. Vahid Hoseyni Nami (IRN)



The gigantic iron statue of a despot is removed from the town square. The statue is smelted and the steel enters people's life in form of different objects. Despotism enters people's life in smaller scale and continues its existence.

66 "Amorphous" 04'12. Dadans & Neslihan Koyuncu (TUR)



Reality changed as it swayed, Filled up the blanks. Transformed from one shape to another, Joined other beings. Spread, curved, glided, leaked out.

67 "Widow's peak: The kiss of Death" 00'53. Amy Bassin & Mark Blickley (USA)



"Widow's Peek: The Kiss of Death" is a collaborative experimental video by Amy Bassin and Mark Blickley. The video speaks for the many people (especially women) who live their lives centered upon dreamy cinematic portrayals of romance. These films foster an ideal nearly impossible to find and cultivate. The shrieking "widow" in the video captures the moment of loss when she realizes the hope of finding such a love is as dead as the actors filmed in passionate embraces.

68 "Little baggy" 19'11. Kuesti Fraun (DEU)



when i was young i always wanted to have a dog, but we couldn't afford it. so i just bought me a bag, that's quite the same. come on little baggy, let's go for a walk.

2018/09/20 17:30 h.

69 "Theek" 02'24. Pranav Bhasin (IND)



Theek (əu'keɪ/) translates to: 'Okay.' A woman's post-separation condition. More footage I recorded discretely during a photo-session. She knows I do this, now. Its a thing. The edit was driven. There wasn't enough content, but a relatively clear vibe one had to follow.

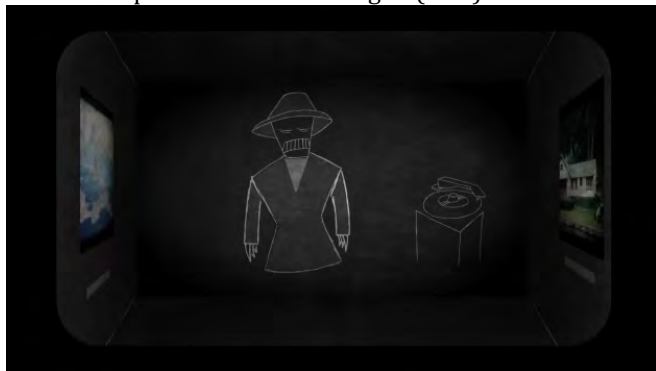
70 "Hollie" 06'12. Mademoiselle L (FRA)



It is about an agitated and noiseful body circling a soundless sky. She rushes straight to him but there's

always a mountain in her way. Her body gets louder as the mountain remains absolutely silent. Hollie, one muffled cry against cloudy walls. She repeating: "Only few things mean reality to me!"

71 "Dull hope" 02'45. Brian Ratigan (USA)



Suppressed memories reach a boiling point. An animated tale of longing.

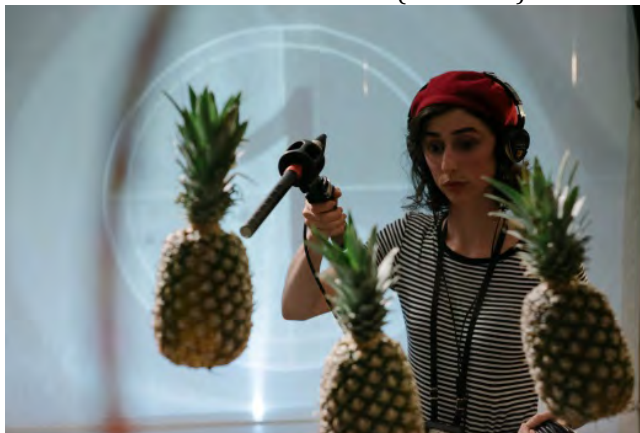
72 "Am katzentisch" 13'46. Justine Z. Bauer (DEU)



The cat's table is a colloquial name for separate places which are not part of the actual table arrangement or are placed very unfavorably, such as an extra-table reserved for children or the chauffeur. In restaurants, cats tables are mostly the tables next to doors, i.e. in places where other people pass by relatively often or drafts occur. Source: Wikipedia

The movie shows a performance in an infinity pool, combined with an audio source which includes conversations about trying to have conversations.

73 "Breach" 06'14. Lorenzo Monti (AUS-MCO)



After going through a breakup, experimental musician Isra struggles to compose. Her inner emotional chaos seems to be taking over her creativity. In order to face the pain, Isra has to listen to its sound and capitalize on it.

74 "Flatland" 14'34. Alireza Keymanesh & Amir Pousti (IRN)



'Flatland' is a piece of video art made by two Iranian artists Alireza Keymanesh and Amir Pousti in 2017. It premiered as part of a group exhibition under the collective title Flatland. They intend to perform this piece live in an urban environment.

75 "Travel notebooks: Bilbo, Bizkaia, Spain" 03'07. Silvia De Gennaro (ITA)



An avverinistic architecture, made by fantastic animals of galactic prehistory, moving within an industrial-fantasy atmosphere.

Bilbao, a city with a strong identity, a mix of old values and love for progress. But, who really are its people? Where do they come from? "Bilbo" is part of a series of works titled "Travel Notebooks". In this project my videos are like carillons and puzzles, that want to show the essence of a city in its manifold aspects and its motion. At the same time, they try to describe the emotional and cognitive process that takes place in the traveller mind.

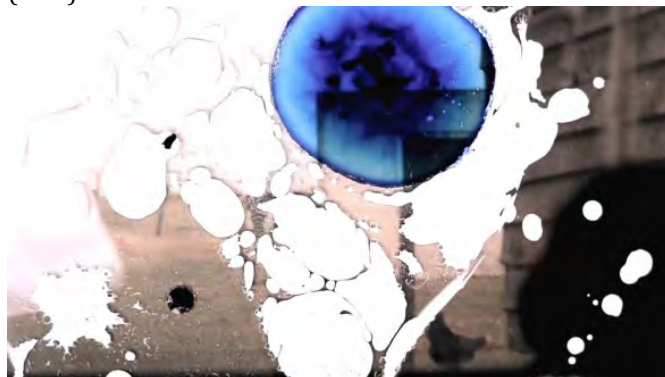
76 "Topics of the day" 00'52. Bransha Gautier (AUT)



In this instant society where majority of narcissistic, selfish people are so self obsessed and so self concerned that they don't even see that there's something wrong in

that. Society of self destruction where stupid people are full of self esteem and smart once full of doubts. For the instant society, the most important topic of the day is - themselves.

77 "XI - A força" 03'01. Amin & Bley & Bueno & Monnerat (BRA)



An experimental short film inspired by the music of Brazilian bassist Felipe Zenicola. His album - Arcanos - was created from the 22 major arcana of the Tarot de Marseille. The eleventh card is "The Strength". The pair of artists ONZE invited the visual artist, photographer, director and editor Mariana Bley, as well as the artist, art director and editor João Bueno together to create this work that is governed by the chance of paints, chemical substances and diverse reactions on a narrative created from photos taken in the 90s by Rodrigo Amim (one of the artists of the duo ONZE along with his partner Gabriela Monnerat). These enlarged and matured paper images in time when meeting the used liquids bring either surreal and mystical universes that explore and ritualize the force of encounters, of chance, and of numeral 11. ONZE, name of the duo, in Portuguese is the number 11 - eleven.

78 "Time collapse" 03'37. Athina Kanellopoulou (GRC)



Time determines the duration; however how is the time defined in the field of memories? The determination has rather a relational nature and follows a path that varies, based on internal and external conditions, with non-linear relationships and connections.

The clock is a tool that serves to determine the moments and duration; so it is a time specifier. Everyone who uses a memory palace understands the time collapsing. The indicators stops evincing the duration and are tied up in a moment, there is no exact meaning of phrases like "1 hour before" or "2minutes after that", instead of time there are the relations that divide and unite memories. Keeping this non-linearity, the indicators of the clock, in the stop motion animation Time CollApse, are animated, creating their own abnormal movement, indicating that the memory and the relations of memories with the mnemonic loci follow an heterochrony. The only time determination, which refers to the concept of time in this video, is a light that simulates daylight, a reference to an internal time.

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creating their own abnormal movement, indicating that the memory and the relations of memories with the mnemonic loci follow a heterochrony. The only time determination is daylight, a reference to an internal time.

79 "Scopique" 11'57. Alexa-Jeanne Dubé (CAN)



Scopique is a triptych of erotic art videos uniquely filmed with a drone. Complemented by music and real life testimonies exploring sexuality, Scopique is a unique, voyeuristic and aesthetically beautiful experience.

80 "De vrouw de oneindig wilde zijn" 10'34. Sanne Smits & Celine Daemen (NDL)



An experimental shortfilm about the fear of ending and parting, situated in the transitional phase between life and death.

This film is without speech.

81 "In film / on video" 03'14. Ignacio Tamarit (ARG)



Can film and video coexist in the same film? Here, 16 mm film and VHS video tapes need each other in order to exist.

Thanks to the transparent clear leader of 16 mm acetate film, we can visualize in movement the materiality of the analog video support, glued on top of the film, serving as skeleton and structure of the vhs tapes intervened. A film? A video? Both and none at the same time...

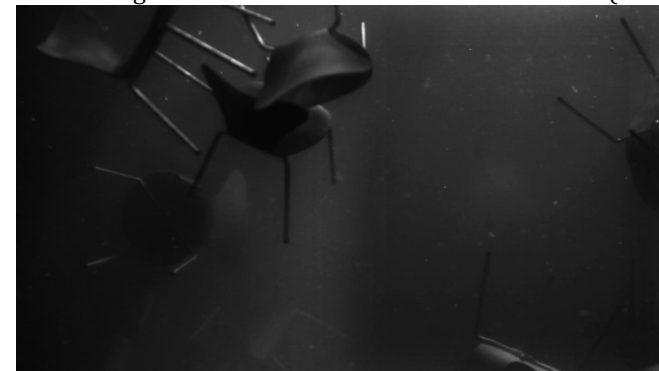
82 "Matchituka" 11'01. Nuno Barreto (AGO)



Un improbable hunter starts its epic search for the MATCHITUKA (in Nhaneca - Umbi, Southern dialect spoken in Southern of Angola means MANDOG or WEREWOLF) after founding a tempting award poster. In the mesmerising vastness of the nature of a millions rocks the insane and obscure quest of the hunter lasts...

This unprecedented search takes place in one of the 7 Wonders of Angola, the Tundavala. MATCHITUKA its the 5th cinematographic experience of Filmes Sem Futuro.

83 "Catalogue volume 10" 05'58. Dana Berman Duff (USA)



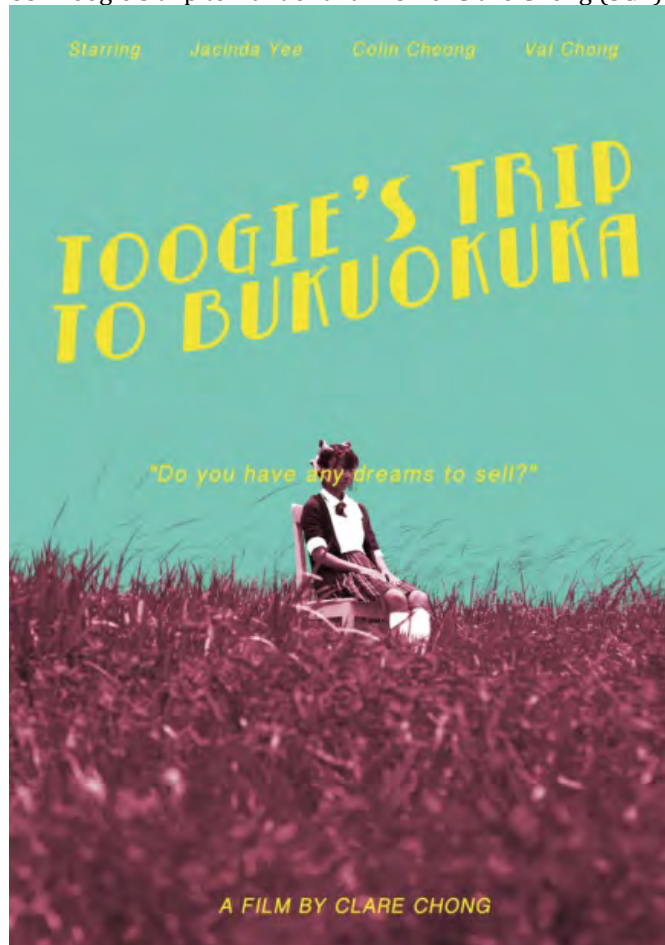
The Catalogue series is a set of 16mm films and videos that take as their subject a mainstream retail catalogue of knock-off furniture in 13 volumes, one film for each. Each film considers a different aspect of representation, of looking, and desire. "Catalogue Volume 10" (16mm scan to digital/digital) is a dystopia of moving text and moving image; Modernist chairs, Georges Perec's "Things: A Novel of the Sixties" and underwater photography using 16mm, GoPro, and DSLR.

84 "Please step out of the frame" 04'24. Karissa Hahn (USA)



from your desk(top) mistrust the manufactured image
distrust the assembled picture give no credence to the
massed account discredit the aggregate narrative defame
the corporate chronicle denigrate the collective annals
doubt the constructed copy - consider the clone.
accept the dismantled visionexalt the forged now
brainsubscribe to the dittofuel the doodad delusion
nourish the gizmo nightmare incite the idiot box
prophecy inflame the dingbat phantasm a film burn
becoming pixels as band-aid a manufactured
reinforcement in the empire of computer and you feeding
machine-vision the partition of screen

85 "Toogie's trip to Bukuokuka" 23'20. Clare Chong (SGP)

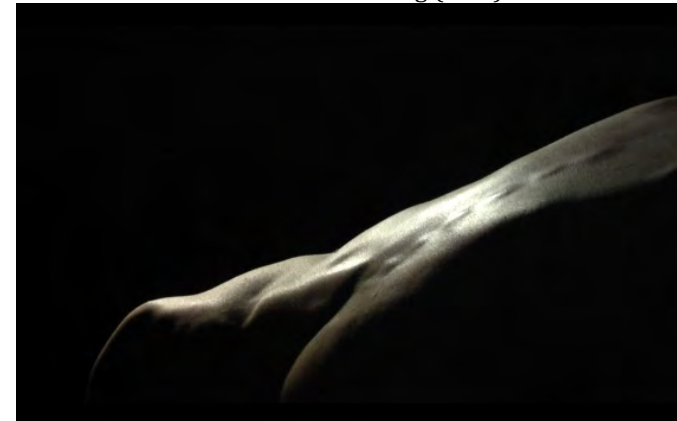


Toogie's Trip to Bukuokuka follows a soul waiting on a lover. Reliving her memories with this significant other, she loses her way and descends into distorted dreams and fantasies where the bittersweet of pain and suffering begin to emerge.

Guided by The Man in the Orange Suit, Toogie journeys across uncanny dreamscapes of her own devising. She encounters the masochistic tribesmen of the Bukuokuka Tribe and her own inner child, who aid her in revisiting her violent past.

As the line between reality and fiction start to blur, Toogie both finds and loses herself in mindless violence. She becomes both the observer and the observed; her own gaze reminding us that like her, we are all voyeurs in our own perverse fantasies.

86 "Animal" 06'11. Laura Arensburg (ARG)



A body, a life, an animal. It moves, it transforms itself, it stays quiet, it breathes. It's surrounded by the deepest darkness. The wholeness seems to be only skin and shadows, but this body has a memory, the memory of a universe that created it. All what it's been made of, all what it does, all what it generates are reflections of that universe.

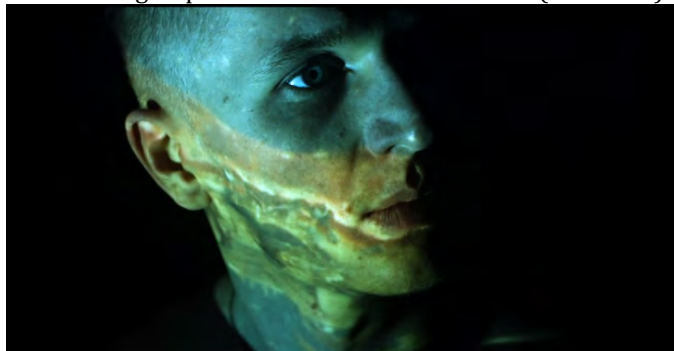
87 "Das gelbe vom ei" 01'30. Vera Sebert & Elisabeth Pfeiffer (AUT)



It is what it is.

How could one describe the bee's knees? Freely transforming the corresponding German figure of speech, which refers to egg yolk ("das Gelbe vom Ei"), it loses its primary linguistic character for an instance, while translating fragmented images and sounds into abstract texture.

88 "Creating Neptune" 06'38. Sebastião Varela (GBR-PRT)



An experimental film that creates an homage to the Ocean by giving life to it in human form. This film shows us the birth of two Neptune-like creatures.

89 "Planet Z – Surprise egg" 06'51. Maria Björklund (FIN)



Tora, a two-mouthed tigerlike creature, is looking for something to eat. It runs into a pile of eggs, but the egg Tora snatches from it hatches in its mouth! Out comes Pinki that tastes so disgusting Tora can't eat it, but it seems Tora also can't get rid of Pinki who seems to think

Tora is its mother. The short film is the pilot episode of Planet Z animated TV series that is based on the comics of Maria Björklund.

90 "H" 02'12. Roberto Biadi (ITA)



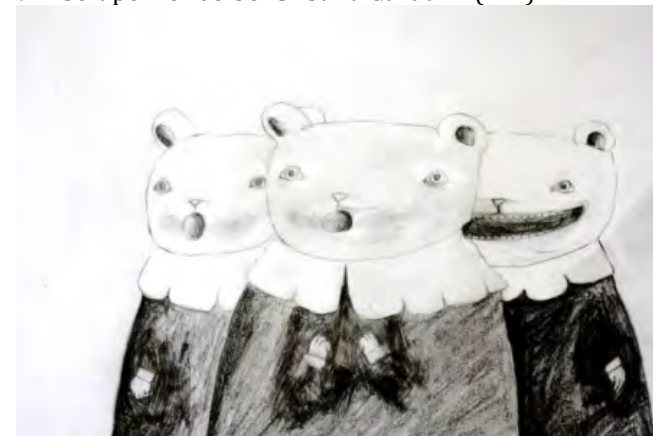
Life isn't something that someone tells to you: you find yourself in the middle and you can't see everything coming. Often makes me think of a palindrome, something that keeps going on even when it goes backward. In Girum Imus Nocte Et Consumimur Igni.

91 "Chair et canons" 03'17. Yann Chevalier Sarris (FRA)



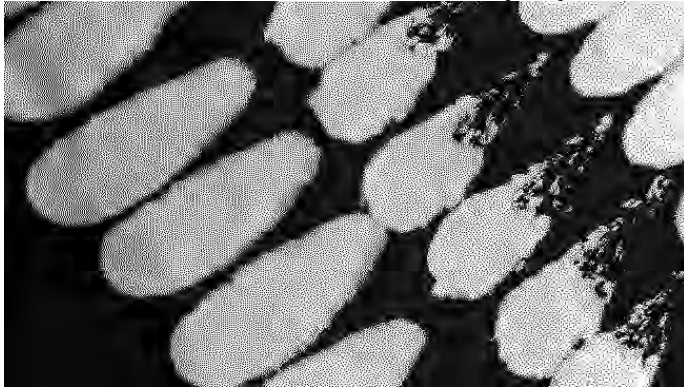
In the Tarn-et-Garonne as elsewhere, today as yesterday, men make land a battlefield against the sky.

92 "Soft porno" 05'35. Cristina Gardumi (ITA)



When we talk about "porno" we always refer to a turbid universe, roughly explicit in which human sexual unconscious develops. The aim of porno video is usually to raise a strong physical reaction in the audience. There is no other field but porno where expressive potential of Image emerges so clearly and deeply. Actually Image can transform its public. "Soft porno" is a video triptych (in chronological order "Black", "Grey", "White", three shades, from darkness to light). I'm trying to put this big power of suggestion to the test by continuous symbolic and allusive references, and by seductive appearance of my cartoon childish characters; at the same time I'm thinking about how many degrees of separation between public and (video) image may exist. Indeed, my real main character is the audience: the real one, watching "Soft porno" by Cristina Gardumi, and the other one, watching another video titled "Happy Hand" into "Soft porno" itself.

93 "Drawn maze" 00'58. Dave Merson Hess (USA)



A mixed media micro documentary about a childhood memory.

Ingredients: tempera on rice paper, a chandelier reflected on a marble bar in San Antonio, corrugated tin lining a large shed on 9th St., found footage from the Prelinger Archives and various other sources, analog synths, electric guitar, marimba, viola, tambourine, and electric piano.

94 "Alarm im all" 02'26. Thomas Jordan (DEU)



A young woman wakes up in a life out of control. Then she see strange invaders in tv and reality.

95 "Coal is dead" 02'59. Lisa Maris McDonell (AUS)



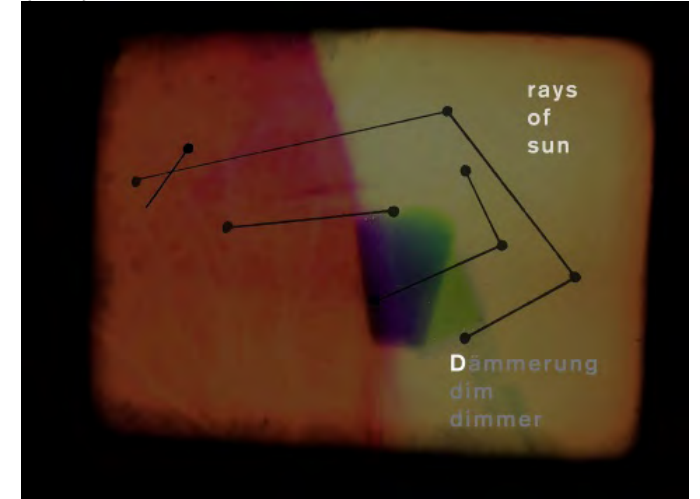
Coal is Dead acts as a premonitory prayer on the coal industry, its unsustainable future and imminent death. Filmed in a disused coal loading tunnel, the coal industry is represented by the human form.

96 "Motivations" 00'38. Okan Yazici (TUR)



Videoart

97 "About Licht light" 02'40. Saebom Kim & Yoonhee Kim (KOR)



About Licht light, has inspired Saebom to create a new poem and sound. From the mistake of writing caused by the confusion between two languages - 'Licht and light' -, she wrote the poem based on the rhythm and phonetic of both English and German. The poem was then translated into drawings based on translation system Yoonhee made for her former artistic practice: each alphabet in poems is rearranged/positioned on a grid as dot and the lines are drew between the dots. Furthermore, the base sound on film is based on the algorithm between alphabets and synthesiser-keyboard: for example, A with Do, B with Re and so on.

98 "Women & power" 01'58. Meg Earls (GBR)

WOMEN & POWER

"You cannot easily fit women into a structure that is already coded as male; you have to change the structure."
- Mary Beard, 2017.

An animated short film exploring the relationship between women and power and also the female form. Based on Mary Beard's book 'Women & Power: A Manifesto'.

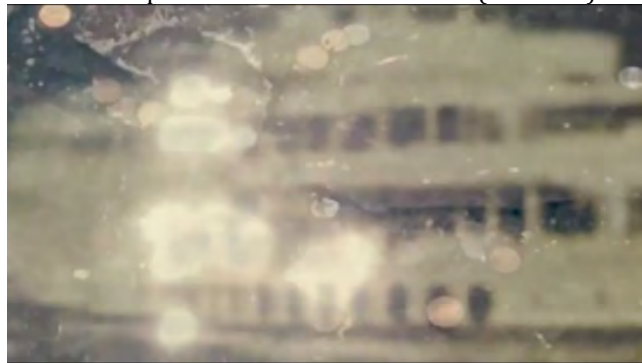
99 "Opaque" 03'19. Elena Wiener (DEU)



This is a cinematic study about the state between being unconscious and awakening.

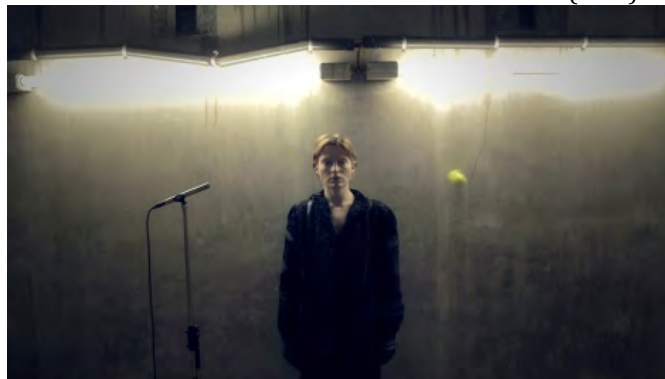
Being imprisoned in their own body, the human can neither escape nor relate the influences of their environment. The microscopical and scientific staging and setting cause a demotion of their being.

100 "Noosh piano" 01'01. Francesca Levi (GBR-ITA)



Experimental surreal film about an old boat in a wishing well dreaming to be on holiday somewhere far, far away.

101 "Circuit sesión CS#002" 02'08. Fabian Grobe (DEU)



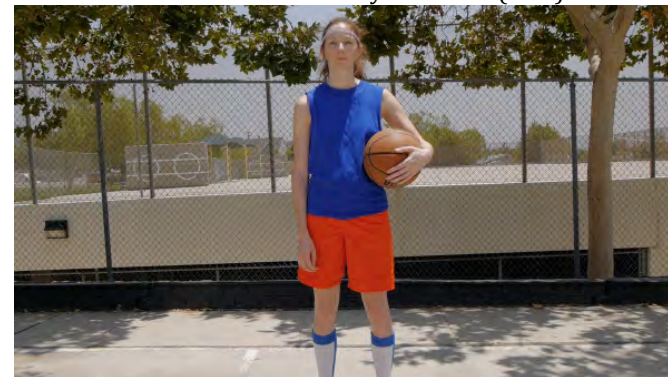
Is a series of audiovisual films by Berlin based media artist fabian grobe in collaboration with a broad network of international artists and musicians. Vibrational expressions in space and moment.

102 "A home" 08'58. Riika Haapasaari (FIN)



A Home presents a world filled with expectations and appearances, where the boundaries of home and travel become blurred, emotions overflow, and progress seems nonlinear, all the while the viewer has an opportunity to embrace their their innermost capabilities.

103 "Basketball" 04'13. Anthony Schubert (USA)



A woman struggles to learn the fundamentals of basketball.

2018/09/21 17:30 h.

Españako zinema experimental. Cine español experimental. Cocktail y encuentros

104 "Industriales" 07'21. Paula Lafuente (ESP)



Este trabajo plantea la pregunta de dónde y cómo se sitúa el cuerpo performativo en las áreas postindustriales del siglo XXI en relación a los materiales entendidos como prótesis de nuestro cuerpo en continuo movimiento. Esto nos hace pensar en cuál es nuestra relación con el contexto y cómo los materiales han sido producidos y pueden circular en una red fluida y horizontal desde una corporalidad protésica.

105 "Frame" 09'21. Isabel Pérez del Pulgar (ESP)



Hay una línea fina entre la decisión consciente de elección y la pulsión incontrolada de hacer. Hay ideas, conceptos que permanecen inalterables a lo largo del tiempo. Que de manera involuntaria siempre se hacen presentes en el acto de mirar. Uno elige la imagen o es esta la que vehicula el acto creativo? Indudablemente todo ello es una imbricación con la propia experiencia, el

conocimiento y ese espacio oculto difícil de verbalizar que actúa como escritura automática, dirigiendo la mano entre lo consciente y lo inconsciente, lo real y lo figurado.....

La cámara como segundo ojo. Herramienta que acota, neutraliza y transforma el objetivo pensado. Recorta, acerca, rompe con la imagen que capta, sustrayéndose a la realidad física, cumpliendo el mandato de una idea preconcebida.

Una idea esbozada en un espacio imaginario con pretensión de solapar lo real, rompiendo las reglas objetivas, materiales para adentrarse en el mundo paralelo de lo pensado, soñado, imaginado. Congelar el tiempo. Apropiación de una ráfaga de luz, un color, una sensación, una querencia, un instante que desaparece....

106 "Balta puķe" 03'04. Hernán Talavera (ESP)



Las dainas son pequeños poemas líricos de tradición oral que constituyen uno de los tesoros más importantes y antiguos de Letonia. En 201 las dainas fueron declaradas Patrimonio Cultural de la Humanidad por la UNESCO. "Balta puķe" ("La flor blanca") es un diálogo entre algunas de estas dainas e imágenes grabadas en Letonia en el invierno de 2015. Este diálogo gira en torno al concepto de memento mori que nos recuerda la inexorabilidad de la muerte.

107 "Algunhas nubes flotan lonxanas" 06'21. Gonzalo E. Veloso (ESP)



¿Cómo funciona la memoria al recordar experiencias? La fabulación, el error, la proyección de lo que ya no existe de ese modo tal cual en la realidad. Un objeto siempre implica un sujeto implícito. Así, este proyecto se centra en la imagen y en su correlación con la cosa, pero también apela a la existencia de un yo que lo experimentó y lo recuerda. En definitiva, es una reflexión sobre la identidad a través de momentos pasados fragmentarios.

108 "Iconosfera" 04'45. Clara Aparicio Yoldi (GBR-ESP)



This video reflects on the importance of images in the construction of the collective imagination. Both what is shown and what is hidden. From the Christian iconography to the saturation of images of the current iconosphere and media manipulation.

Based on the paintings that covered the walls of Romanesque churches, used to indoctrinate the faithful in a time when most people could not read, this video

reflects on interactivity and the apparent freedom we have today to choose between various options.

109 "Val del Omar i brakhage a un gota d'aigua 01'26. Joan Marimón (ESP)



Imágenes de gotas de agua fotografiadas a alta velocidad según el estilo VAL DEL OMAR por el motivo del agua y la música de flamenco, y a la vez según el estilo BRAKHAGE por los flujos de imágenes rápidas combinados con separaciones en negro.

Images of high speed water drops according to the VAL DEL OMAR style because of the water leitmotiv with flamenco music and at the same time according to the BRAKHAGE style because of the fast rhythm combined with stops in black.

110 "Laida" 06'48. Alvaro Congosto Martínez (ESP)

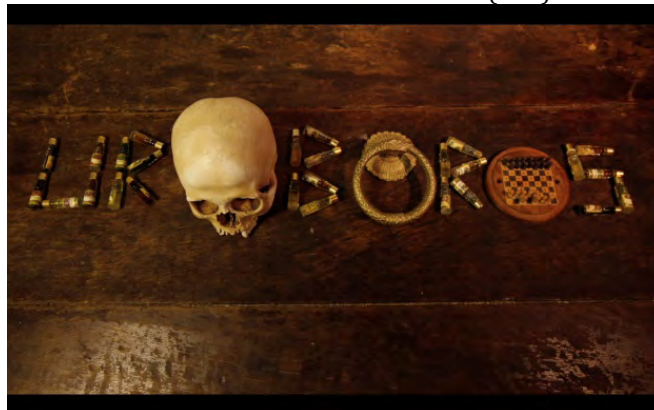


¿Qué se esconde detrás de todas las horas de sudor y esfuerzo necesarias para alcanzar la perfección como

atleta y mujer? Víctima de la lucha constante entre la superación interna y la aprobación externa, Ladia (Sandra Kramerová) se olvida de su condición humana hasta que el cansancio y sus propios límites se acaban volviendo en su contra.

Inspired by female "superheroes" Lara Croft and Nadia Comaneci. LADIA is an experimental dance film where pain, exhaustion and will power become the female solo fight.

111 "Uroboros" 09'27. Ulises Pistolo Eliza (ESP)



La virgen Maria le cuenta al niño Jesús una fábula para que entienda el sentido de la existencia.

The virgin Mary tells the child Jesus a fable for him to understand the meaning of existence.

112 "Hoissuru" 18'55. Armand Rovira (ESP)



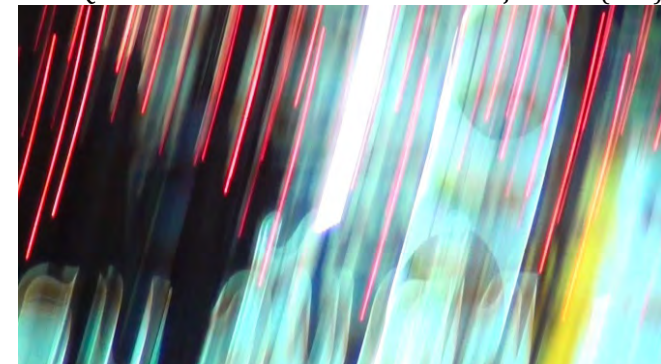
Hiroko is a Japanese girl who suffers a sharp pain inside her head caused by a specific sound frequency that only she can hear it.

113 "Los colores de la nieve" 02'03. Cris Noda (ESP)



The construction of language. The constructed language. And, on the poles, the not being of Inuit women. An essay on identity, sexuality and gender.

114 "Qualia cut #002" 04'15. Alfonso Cruz Jiménez (ESP)



Each qualia is-that ineffable, it can not be said with words, can be attempted but not achieved achieved at best be an inaccurate and voluntarist, private description -each has their own particular experience that no one else can not access , what causes it unique and directly related.

115 "Study for intermission" 04'16. Pako Quijada (GBR-ESP)



As a follow up to previous project Intermission Prologue I, this video continues the exploration of memory as a confused state of consciousness. Although similar in the visual approach, Study for Intermission incorporates an element of narrative to the concept of memory. We can now see a person walking in a video piece that has two parts. The first one represents the adjusting mind of the person who remembers, and the second stands as both a clarification of the first part, and an embellished form of self-existence. In this sense, it also functions as a study of how memory and flashbacks have been represented throughout the history of audiovisual language.

116 "Ferro" 01'15. Norte Estudio (ESP)



"A storm chases a mountainous moor, a lonely boat swings slowly in the middle of a lake, a shot breaks the silence in a thick forest, someone lies dead in the snow ..." Ferro is Norte's first personal project. A dream trip to an anomalous and threatening landscape, a place formed by

a strange matter in constant movement that defies the laws of gravity.

2018/09/21 18:30 h.

Retrospectiva de Rachel Monosov / Retrospective of Rachel Monosov-en atzera begirakoa. Cocktail y encuentros

"Pink Village" (2016) 25'21. Rachel Monosov

"Melodica" (2017) 27'29. Rachel Monosov



"Melodica": Rachel Monosov leads us into ambiguous and absurd situations, in which we learn to accept and live in this constructed world. The images are beautiful and surreal, forcing the viewer to trust them and allow events to unfold; we gradually accept the weird things that are happening. While the work exposes earthly desires, it simultaneously offers a place where reality cannot enter and feelings of emptiness and melancholy rise slowly to the surface. Melodica's characters embody Rachel Monosov's concerns. They are her mirrors as she imposes upon them her train of thought. The image of the self comes into question, as does narcissism when the actress playing Melodica, the film's protagonist, reflects on her own image during a night scene and becomes aware of the audience. She looks into the camera and calls the cast to come over. "You are a piece of art ... Look! They are all there for us. You don't see?" she whispers. Where the action is frozen and the meaning ambiguous, Monosov raises existential questions within a rich setting of colours with characters under complete control of the artist. She opens a place for the self to feel, rather than be

afraid of, beauty. Precisely because of the contemporary chaos we live in, the artist creates a beautifully detached world through aesthetics, which contains all the pain and anxiety surrounding us



"Pink Village"

As a gift to one nearby village, Monosov offered to paint a mud hut pink. The village accepted. What happens when you give people not their survival necessities but a gift, which one artist desires to see manifested for formalistic reasons? The creative pursuit of bringing friction to the natural landscape ignites a dialogue regarding the aesthetic, political and cultural relationships between Africa and the West.

2018/09/24 17:00 h.

Presentación de ensayo fílmico de María Rogel. Encuentros con la autora.

"Resemblance" 40'00. María Rogel (ESP-DEU)



“RESEMBLANCE” es un ensayo sobre la memoria, inspirado en Chris Marker. Una historia sobre un tipo desarraigado, que ha perdido algo que tiene que recuperar; sobre la relación materno-filial y los amuletos.

Ésta es la historia de un hombre y una mujer que un día, por casualidad, se encuentran en el mismo mercadillo. Ésta es la posible historia entre ellos. Una historia que nunca llega a ocurrir...

Autoproducción filmada en Berlín, en la que se establece un remake y homenaje muy personal a La jetée, estableciendo correspondencias. La película es el resultado del material filmado en 3 periodos muy cortos, se rodó siguiendo unos parámetros de cierta hibridez entre el dispositivo escénico y fílmico (algo habitual en el lenguaje de la directora); y cuenta en su reparto con actores no profesionales.

Después de la proyección, contaremos con un debate entorno a la misma dirigido por Maria Rogel, directora del film.

PRODUCCIÓN, DIRECCIÓN Y GUIÓN: Maria Rogel ‘Lapor’ con el apoyo de KINO BERLNO, LOBY STUDIO. UNA COPRODUCCIÓN (independiente): Alemania-España
LOCALIZACIONES: Berlín, Lisboa.

AÑO DE PRODUCCIÓN: 2016

DURACIÓN: 40Mmin.

GÉNERO: Experimental.

REPARTO: Peter Hochpoechler, Ambar de la Honra, Marina Sampaio, Lucie Morvan...



2018/09/24 18:00 h.

*2018 Bideodromo finalistak / Finalistas Bideodromo 2018 /
Finalists Bideodromo 2018.*

1st prize: Alexa-Jeanne Dubé “**Scopique**” Canada

<http://alexajeannedube.com>

2nd prize: Sanne Smits & Celine Daemen “**De vrouw die
oneindig wilde zijn**” Netherlands

<https://www.celinedaemen.com>

3rd prize: Eva Depoorter “**Belgiac**” USA-Belgium

<https://www.evadepoorter.com>

Special mentions:

Paula Lafuente. “Industriales” España

Susana Sánchez-Carballo “Gritos mudos” Costa Rica

Hiroya Sakurai. “The stream VIII” Japan

Other finalists:

Joseph Wilcox. “In search of Martin Klein” USA

Pablo-Martín Córdoba “Gare Paris Saint-Lazare, 10 avril
2017, 12h03-12h07” France-Argentina

Karen Akerman & Miguel Seabra Lopes “Num país
estrangeiro” Portugal-Brasil

Johannes Christopher Gérard “If it’s sense you’re after”
Netherlands

Jean-Michel Rolland “Trace: waves” France





Bilbao

ART HOUSE ZINEMA


17-21 IRA // 17-21 SEPT
Bideodromo 2018

27 IRA-11 URR // 27 SEPT-11 OCT
Ciclo Jean-Pierre Melville Zikloa

15-18 URR // 15-18 OCT
Ciclo Nuevo cine brasileño Zikloa

BilbaoArte **FILMAZPIT** **ArtHouse ZINEMA** **PROXIMA** **Bizkaia** **bbk**

BibaoArte **IRAILA > SEPTIEMBRE**

3 art house zinema 19:00 Ingmar Bergman > De la vida de las marionetas	4 art house zinema 19:00 Valeria Golino > Etzia	5 art house zinema 19:00 Jacques Tati > Cortometrajes	6 art house zinema 19:30 Jacques Tati > Zafarrancho en el circo	7 art house zinema 17:50 Ingmar Bergman > Fanny y Alexander
10 art house zinema 17:00 Ingmar Bergman > Fanny y Alexander	11 art house zinema 18:00 Ingmar Bergman > Secretos de un matrimonio	12 art house zinema 18:00 Ingmar Bergman > Secretos de un matrimonio		
17 art house zinema 19:00 BIDEODROMO 2018	18 art house zinema 17:30 BIDEODROMO 2018	19 art house zinema 17:30 BIDEODROMO 2018	20 art house zinema 17:30 BIDEODROMO 2018	21 art house zinema 17:30 BIDEODROMO 2018
24 art house zinema 18:00 BIDEODROMO 2018	26 art house zinema 18:30 Bertrand Tavernier > Capitán Conan	27 art house zinema 19:00 Olivier Bohler > Bajo el nombre de Melville	28 art house zinema 19:50 Jean-Pierre Melville > El silencio del mar	

ERAKUSKETAK > EXPOSICIONES
Hasta 14.09 arte
Beatriz Sánchez > Betadine Su Bata
Severine Beatzeekin kontzertua eta katalogoaren aurkezpena
Concerto con Severine Beata y presentación de catálogo
07.09 19:30

JARDUERAK > ACTIVIDADES
11.09-14.09
Minsteia / Seminario
> Bergmani amaiera ematen
Clausurando a Bergman
12.09 18:30
Performance
> Dada! Bilbao 2018
19.09-21.09
Tallera / Taller
> Zinema esperimentalta Rachel Monosovekin
Cine experimental con Rachel Monosov

Bizkaia bbk

B Bilbao

MINTEGIAK, HITZALDIAK > CURSOS, CONFERENCIAS > WORKSHOPS, CONFERENCIAS

11-14 IRA // 11-14 SEPT
«Clausurando a Bergman»
con **ANTONIO SANTAMARINA & SANTOS ZUNZUNEGUI** rekin

19-21 IRA // 19-21 SEPT
«The political in the poetical»
con **RACHEL MONOSOV** rekin

5 URR // 5 OCT
«Melville, Melville...»
con **NORBERTO ALBÓNIGA BURUAGA** rekin

B BilbaoArte
Universidad del País Vasco
Euzko Lehen Unibertsitatea
Bizkaia bbk



