New ethiopian music 2018 hdvidz

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From Gulf to Gulf to Gulf (still), 2013, HDV tape, and cellphone camera footage edited and transferred to single-channel digital video (colour, sound), 83 min. © the artists. Photo: M+, Hong Kong For millennia, the global sea trade has played a critical role in shaping matters on land: from language, borders and culture to political warfare, empire building and the personal ambitions of rulers who presided over vast territories. But as is the way with most histories, it's the captains who get remembered while the thousands of ordinary sailors or crewmembers who made their feats of navigation, exploration and colonialisation possible are forgotten. It is precisely these types of anonymous, ordinary men who are at the centre of Mumbai-based studio CAMP's feature-length documentary film From Gulf to Gulf Iran), on their journeys to different ports across the Indian Ocean, to Sharjah and further on to Somalia. From Gulf to Gulf t exchange and dialogue between the members of CAMP, founded in Mumbai in 2007 by Shaina Anand, Ashok Sukumaran and Sanjay Bhangar, and sailors who transport goods for trade (electronics, dried pasta, timber) in commonly used, small-scale vessels such as dhows or urus. The videos, shot by different sailors over a number of years, show footage of the sea, dhows moving along their routes, or vessels on fire at various ports; and more intimate, everyday scenes of the sailors catching fish, prepping for dinner, playing a game of cards, bantering with other boatpeople, resting, daydreaming, whiling away time until the next chore and the next port of call. They capture the physical reality of travel in all its mundane and intriguing details. If, on the one hand, the work is a collaboration between the artists and the subjects of the documentary (a collaboration that inherently questions the notion of who the 'real' author is in these situations), then, on the other hand, the film itself frequently captures how similarly 'collaborative' moments transpire in the pursuit of travel and trade. Shot mostly on the popular 'music-phones' of the early 2010s - music could be copied to and from these devices and exchanged with other phones over Bluetooth - some of these videos are edited to include songs chosen by the sailors, sung in Urdu or Hindi, Kutchi, Saraiki, Arabic or Farsi, or the language of the port where such music exchanges took place between seafarers. From Gulf to Gulf (still), 2013, HDV tape, SDV, VHS tape, and cellphone camera footage edited and transferred to single-channel digital video (colour, sound), 83 min. © the artists. Photo: M+, Hong Kong In the background of several of these videos are songs about travel and the separation of lovers, or prayers. Might journeys along these routes have looked just like this - save for the technology and the mechanisation - ever since the monsoon winds blew in the first foreign traders from Arabia to the west coast of India? Traders from Persia and the Gulf region in West Asia had well-documented trade links with India since at least the first century BCE, travelling mostly to what is now India's 'lost' port of Muziris, or Muchiri (near the present-day towns of Pattanam and Kodungallur in Kerala), to trade primarily in black pepper, then known as 'Black Gold'. These traders would have had exchanges with the local population that included the sharing of languages, food and cultural traditions. One such exchange is explored by historian Sebastian Prange in his book Monsoon Islam - Trade and Faith on the Medieval Malabar Coast (2018). In this, he suggests that seafarers from the Persian Gulf would have introduced Islam to various shores lining these trading routes, and notes that 'the communities that grew out of the settlement of Muslim traders in port cities across maritime Asia have proved long-lasting: every major historic port-of-trade in the Indian Ocean has a Muslim community that in some way traces its history back to these premodern exchanges'. From Gulf to Gulf (still), 2013, HDV tape, SDV, VHS tape, and cellphone camera footage edited and transferred to single-channel digital video (colour, sound), 83 min. © the artists. Photo: M+, Hong Kong While CAMP's film makes no direct references to religion, the video credits for the sailors and the names of the vessels - MSV Al Sultan, MSV Faize Sultane Khwaja, MSV Noor e Shabir, etc - might suggest that these men are descendants of the Muslim communities that are the focus of Prange's book. From Gulf... takes the viewer to ports like Mangrol, Bosaso, Bandar Abbas, Berbera, Aden, Mombasa, Kismayo, Kutch. While we are offered some insight into the seafarers' everyday lives on the boat, it is both a little disappointing and oddly satisfying (in that some sense of mystery is maintained) that we are kept at a distance from the sailors' personal thoughts - except during a brief shot of an evening out at a nightclub at an unnamed port. For those of us who seek more of a personal thoughts - except during a brief shot of an evening out at a nightclub at an unnamed port. For those of us who seek more of a personal history, one could turn to KR Sunil's series of black-and-white photographic portraits of old sailors from Kerala, Manchukkar - The Seafarers of Malabar (2018). These portraits are accompanied by extended captions that offer brief and moving accounts of similar seafarers who describe the many dangers that await them on these ancient maritime routes. While ancient trade links are acknowledged and celebrated as part of India's 'glorious' past in school textbooks, the historical (and continuing) influence of seafarers like those in CAMP's film on the social landscape of the Indian Subcontinent is all but absent from the education system. This erasure of Islam's bearing on Indian Ocean trade history conveniently adds to the Hindutva agenda of othering the country's Muslim population. In focusing on these unseen communities of sea-nomads whose labour blurs national borders (presenting a counter to present and entwining nature of oceanic trade. CAMP's From Gulf to Gulf (2013) can be played on demand in the Mediatheque at M+, Hong Kong Deepa BhasthiPartnership with M+08 April 2022 artreview.com Below, browse the 2022 Rencontres Internationales catalogue, or search the archives of the works presented since 2004. New video clips are routinely posted and the images and text are regularly updated. Graham KELLY Skull Island Part III Graham Kelly Skull Island Part III Vidéo | 4k | couleur | 34:46 | Royaume-Uni Pays-Bas | 2020 Skull Island is an ongoing series of lectures, films and installations that examine a hypothetical image environment as an introspective space that reflects the sociopolitical contexts of its audience. Using the fictional island from King Kong as an analogy, cultural and technological developments define a relative position from which the viewer can view and question their surroundings. Part III is structured around two artefacts found in the visual effects archive of Berlin's Deutsche Kinemathek Museum of Film and Television. A cast of the skull of the original armature for the stop-motion model of King Kong (Merian C. Cooper and Ernest B. Schoedsack, 1933) and a silicone mask constructed for Kevin Bacon's computer-generated invisible character in Hollow Man (Paul Verhoeven, 2000) create a framework in which to discuss the surfaces and armatures or the skin and bones of moving images. The film examines the inherent hidden material and socio-political properties of moving images, the perpetuation of insidious ideological constructs in cinematic remakes or reboots, and traumas encapsulated in the sites and systems of moving image production. Graham Kelly is a visual artist and filmmaker. His practice is situated in the interfaces between contemporary forms of images, physical bodies, and environments. By considering these interactions as engulfing and continuous states or effects, his work seeks to expose and dissect power structures that are cast, distorted or enforced within them. His works have been screened and exhibited in a number of international contexts that include: Haus der Kulturen der Welt, Kino der Kunst, EYE Filmmuseum, TENT, Transmission, NEST, Recontres Internationales, and LUX. He was a resident at the Jan van Eyck Academy in 2015/16 and at AIR Berlin Alexanderplatz in 2018. Heidi KILPELÄINEN Land of Dreams Heidi Kilpeläinen Land of Dr her two Tango Therapy performance tours at Refugee Centres and war invalids and their widows homes in Finland (2017/2018). On this tour Kilpeläinen also invited the participants to sing back to her, in their own languages. The performances were filmed and edited into a 3-channel video installation and a shorter, single channel video. Songs and encounters with people from Iraq, Yemen, Syria, Afganistan, Somalia and Eritrea - to mention a few - combine with accounts of Finnish war invalids and widows talking about their experiences of the war between Russia and Finland during the second World War. Tango Therapy is a performance in which artist Heidi Kilpeläinen sings to one person at a time, sitting on opposite chairs, while rest of the audience listens and follows the performance is on the human presence and eye contact. Understanding Finnish language is not necessary, it is the melody and the sentiment which communicate beyond the boundaries in 'total works of art' and creating combinations of video, installation art and performance. Her work is equally inspired by the contemporary world and its technological fascinations, as well as the ancient, mythological forms that run through collective memory. She produces works of aesthetic interest with a critical eye on our social environment, reflecting on our human Heidi Kilpeläinen (HK119) explores crossovers between visual art and music merging their boundaries in 'total works of art' and creating combinations of video, installation art and performance. Her work is equally inspired by the contemporary world and its technological fascinations, as well as the ancient, mythological forms that run through collective memory. She produces works of aesthetic interest with a critical eye on our social environment, reflecting on our human condition within it. In recent years she has focused her attention to understanding the effects of transgenerational trauma and transformation as alchemical process. Kilpeläinen has widely exhibited and performed in galleries and prestigious institutions, with a rich record of participations in shows and festivals, such as Rajatila gallery, Tampere (2021) Od Arts Festival, Somerset (2021) Kiasma, Museum of Contemporary Art, Helsinki (2019 / 2005) Kajaani Art Museum, Kajaani (2019) Tate Modern / Tate Exchange, London (2016) Beaconsfield Gallery, London (2016) Performa 07, New York (2007) and New Contemporaries, London / Liverpool (2004). She has also released 3 albums under the title HK119 (One Little Indian Records, 2005 - 2013) and has performed internationally in music venues, galleries and museums such as Tate Gallery, Victoria & Albert Museum, ICA, Casa da Musica and Kiasma. Sooun Kim Born Beneath, 2021 Sooun Kim Born Beneath, 2021 Vidéo | hdv | couleur | 7:0 | Coree du Sud, Royaume-Uni | 2021 Born Beneath is an experimental music video and short film that utilizes mythological storytelling to explore hybridized Korean cultural identity. Sooun Kim uses multivalent footage and audio influenced by traditional Korean music, contemporary electronic music and rap to demonstrate the ways in which cultural imperialism, the long-term influence of the Korean War and Japanese colonial era has influenced his generation. His use of footage gathered from multiple sources shows the birth of a new cultural identity. An identity that is acquired through the process of exploring cultural hybridity, formed amidst instability. Sooun Kim is a multidisciplinary visual artist working through music, painting and sculpture, more recently expanding his visual language to include video and installation. He is interested in hybrid cultures that iterate from the effects of post-colonialism and cultural imperialism. His work, Yellow Fever (2019), marked the beginning of his auto-ethnographic journey, where he collected his grandfather's biography alongside records of historical figures to recover his personal cultural identity. Further interested in popular culture, he includes audio-visual reflections of his contemporary being as a South-Korean migrant where the past and present collide. Consciously unpredictable, Kim uses image and sound to play with viewer expectations by seducing and repulsing - genre bending to create an undefinable hybrid. Jonna KINA After Life followed by Red Impasto Jar Film expérimental | 16mm | couleur | 9:0 | Finlande | 2021 . . Iztok KLANCAR Remembering the Nights In Safe Haven Iztok Klancar Remembering the Nights In Safe Haven Documentaire | hdv | couleur | 22:0 | Slovénie, Pays-Bas | 2020 A drag performer rendez-vous with their many personalities during the Aights in Safe Haven (2020) is a short film in three parts. The starting point of this project is the sudden loss of nightlife due to the Covid-19 pandemic and its detrimental effect on the social fabric of queer people. The film addresses this loss by means of fantasy scenes, combined with performances and activities that would have taken place if nightlife was still alive. These fictitious events suggest a mental state of suddenly having to adapt to our new reality. Iztok Klan?ar is a photographer, filmmaker and a teacher. Combined with atmospheric electronic music, the genre of his film work is psycho-drama, the subjective and fragmented narrative that reveals inner life and conflict. The instinctive character of his work breaks the commercial commodification of our lifestyles by revealing unique sexual personae. Niki KOHANDEL The Sparrow Is Free Doc. expérimental | hdv | couleur | 14:6 | France, Royaume-Uni | 2021 In an empty house, a young woman hears a voice. The tales it evokes lead her to recreate scenes from her grandmother's past life. Through objects found at home, Kohandel's short interview-film explores gender roles in early 20th-century Iran. As a young girl, marriage to her older cousin leads to years of control and frustration. Rebelling against her husband, she eventually relocates to France with her sons, building a new life. As she voices her own story, the film weaves her experiences together into a broader narrative of self-determination. She carves out her independence in Paris and filmmaker, in her third year of undergraduate studies at the Slade School of Fine Art, UCL. Niki films mothers and daughters, houses and flowers, and all sorts of things which, like relationships, can be nurtured, but also grow out of control. She uses obsolete recording devices and her imperfect knowledge of languages to document and tell stories, creating at the interplay between the analogue and the digital. Daniel KÖTTER Rift Finfinnee Daniel Kötter Rift Finf way, the film travels along the Akaki river gorge, dissecting the more than symbolic rift between city and rural. It takes the concrete geography, architecture and the every day life of individual agricultural and construction workers in the east of Addis Ababa (in Oromo: Finfinnee) as the starting point for an allegorical narrative about the becoming urban of an African society on the edge of civil war. Daniel Kötter is an international filmmaker and the African continent and the Middle East. 2014-18 he worked with the curator Jochen Becker (metroZones) on the research, exhibition and film project CHINAFRIKA. Under Construction. In 2017-20 he worked on the documentary film trilogy Hashti Tehran (2017, 60'), Desert View (2018, 84') and Rift Finfinnee (2020, 80') about urban peripheries in Tehran, Cairo and Addis Ababa. Hashti Tehran won the special award of the German Short Film Award, Rift Finfinnee the DEFA Award at DOK Leipzig. Daniel Kötter is currently working on a series of spatial performances and 360° films on the landscape and social consequences of extractivism in Germany, West Papua, DR Congo and Estonia under the title landscapes and bodies. Daniel Kötter Water & Coltan VR vidéo 360 | 4k | couleur | 52:22 | Allemagne | 2021 "Water & Coltan" transports its viewer directly to the places of the struggle of women in artisanal coltan mining Ruhr area in Germany the 360° documentary immersive experience combines two local sides of one and the same violent global phenomenon: the extractivist relation to natural and human resources with its long-term consequences for the environment and society. Daniel Kötter (Germany, 1975) is a documentary filmmaker and theater director. His research based works alternate between media and institutional contexts. They have been shown worldwide at film festivals, in galleries and theaters. Since 2007 visual research on urbanization and political landscapes leads him to the African continent and the Middle East. His major works include the film and performance series "state-theatre" about urban conditions of performativity in the cities of Lagos, Tehran, Berlin, Detroit, Beirut, Mönchengladbach (2009-2014), the research, exhibition and film project "CHINAFRIKA" (2013-2019) and the film trilogy "Hashti Tehran" (2017, Special Award DOK Leipzig) about urban peripheries in Tehran, Cairo and Addis Ababa. Since 2019 Daniel Kötter was working on the series of spatial performances and 360° films "landscapes and bodies" on the consequences of extractivism in Germany, West Papua and Democratic Republic of Congo. His 360° film "Water & Coltan" (2021) is premiered at IDFA DocLab Competition. Youssef KSENTINI Plague Under The Olive Tree Vidéo | hdv | couleur | 9:59 | Tunisie | 2021 The film follows the journey of Alex, an Ultras member, in his hometown Sfax, Tunisia, while visually representing his inner thoughts, feelings, frustrations and ideas to showcase the impact and influence of the Ultras movement on the city's urban scene and culture. Youssef Ksentini is a film director and a visual artist from Sfax, Tunisia. In 2009, he started experimenting with street art, design and music production with his underground local Ultras group before starting studying film directing and screenwriting. He got his master degree in Tunis in 2015, won 48HFP Tunis twice in 2014 and 2016 and was involved in other projects as a film director before leaving in 2018 to NYC, USA on an art visa where he spent two years there and directed two short films. In 2021 he moved to Paris, France to get a professional master degree in contemporary art market at IESA. Tina KULT, Agnes Varnai undressing giants VR expérimental | 0 | couleur | 0:0 | Allemagne, Autriche | 2021 The virtual installation undressing giants is a conglomerate of a shedding cycle's remains. An abandoned shell of a past consciousness - an abstract organism of creation that is already left behind by its host. Visitors are the protagonists of the installation's eerie space. They become players as they take a first-person point of view while cruising around the floating parts of this entropic, fragile yet solid, ultimately unknown body. Travelers, who - called by the sirens of this virtual landscape - are unable to resist the urge to seek action and look for treasures in the seductive, bottomless void of the installation's reality. T(n)C was founded in 2017 by Agnes Varnai and Tina Kult. They live and work in Vienna and experiment with a wide range of media, including virtual reality, 3D, installation and fashion. By combining the different disciplines, they are researching immersive experiences to connect the digital and physical levels of realities. T(n)C believes in the power of joint efforts. Their aim is to expand the practices of collective storytelling with a collaborative approach. Nino LAISNE L'air des infortunés Fiction expérimentale | 4k | couleur | 12:0 | France | 2019 L'air des infortunés reconstitue le procès de Karl Wilhelm Naundorff, horloger controversé pour avoir usurpé l'identité de Louis XVII, Dauphin de France, et propose une narration fantasmée se nourrissant des zones de flou de l'Histoire. Diplômé en 2009 de l'Ecole Supérieure des Beaux-Arts de Bordeaux où il s'est spécialisé en photographie et vidéo, Nino Laisné s'est également formé aux musiques traditionnelles sud-américaines auprès du guitariste Miguel Garau. C'est durant cette période qu'émerge l'envie d'allier cinéma, musique et art contemporain. Il s'intéresse aux identités marginales qui évoluent dans l'ombre de l'Histoire officielle mais aussi aux traditions orales lorsqu'elles sont exposées au déracinement et au métissage. Dès 2010, avec Os convidados, ses images deviennent sonores et évoquent des chants traditions orales lorsqu'elles sont exposées au déracinement et au métissage. Dès 2010, avec Os convidados, ses images deviennent sonores et évoquent des chants traditions orales lorsqu'elles sont exposées au déracinement et au métissage. Dès 2010, avec Os convidados, ses images deviennent sonores et évoquent des chants traditions orales lorsqu'elles sont exposées au déracinement et au métissage. Dès 2010, avec Os convidados, ses images deviennent et au métissage. Dès 2010, avec Os convidados, ses images deviennent et au métissage. Dès 2010, avec Os convidados, ses images deviennent et au métissage. Dès 2010, avec Os convidados, ses images deviennent et au métissage deviennent et au métissage deviennent et au métissage. Dès 2010, avec Os convidados, ses images deviennent et au métissage de la métis de la métissage de la métissage de la métissage de la métissage de silenciosa) cristallise l'équilibre entre une écriture visuelle et une écriture musicale, autour de réminiscences religieuses dans le folklore vénézuélien. Cette réalisation signe aussi le début d'une collaboration fructueuse avec les musiciens Daniel et Pablo Zapico qu'il retrouvera régulièrement autour de partitions anciennes. Avec Folk Songs (2014) et Esas lágrimas son pocas (2015) il aborde des formes proches du documentaire autour des traditions musicales dans les phénomènes de migrations. Ses projets l'ont amené à exposer dans de nombreux pays tel le Portugal, l'Allemagne, la Suisse, l'Egypte, la Chine ou encore l'Argentine. Il est régulièrement invité à produire de nouvelles pièces lors de résidences de création (Casa de Velázquez - Académie de France à Madrid, FRAC Franche-Comté, Park in Progress à Chypre et en Espagne, Pollen à Monflanquin). Ses réalisations vidéo sont également présentées dans des salles de cinéma et festivals, dont le FID Marseille, la FIAC Paris, le Papay Gyro Nights Festival de Hong Kong, le Festival Internacional de Cinema de Toluca et le Festival Periferias de Huesca. Nino Laisné collabore également avec de nombreux artistes issus du spectacle vivant dont le chorégraphe et danseur de flamenco Israel Galván (El Amor Brujo), ou le marionnettiste Renaud Herbin (Open the Owl). En 2017, il crée le spectacle Romances inciertos, un autre Orlando, fruit de sa rencontre avec François Chaignaud, qu'ils présentent notamment au 72ème Festival d'Avignon. Après une centaine de représentations depuis sa création, la pièce poursuit sa tournée en 20/21 en France et à l'international (Australie, Japon, Chili). En 2018, le tandem tourne Mourn, O Nature!, un film court pour une exposition au Grand Palais, inspiré par l'opéra Werther de Massenet. En octobre 2019, pour sa nouvelle exposition monographique au Frac Franche-Comté, Nino Laisné présente L'air des infortunés, un film qui revisite une imposture historique avec Cédric Eeckhout et Marc Mauillon. En 2020, Nino Laisné crée avec Daniel Zapico un nouveau label discographique Alborada. Leur première publication Au monde, trouve sa source dans le précieux manuscrit de Vaudry de Saizenay (1699) dont les deux artistes proposent d'en poursuivre l'écriture. Cet album a reçu de nombreuses distinctions dont le prestigieux Diapason d'or, 4 Clé Télérama et 5 Etoiles Pizzicato. En décembre 2021 à Bonlieu Scène nationale Annecy, le duo Laisné-Zapico crée Arca ostinata, un opéra miniature qui réinvente l'approche du théorbe à travers l'histoire foisonnante des cordes pincées au sein d'une scénographie qui se métamorphose. Au printemps 2022 paraîtra la seconde publication du label Alborada : le disque du spectacle Romances inciertos, un autre Orlando, enregistré à l'Arsenal de Metz dans des conditions de studio. Nino Laisné est artiste associé aux 2 Scènes, Scène nationale de Besançon. Salomé Lamas Hotel Royal is fragmented and incomplete mosaic of contemporary societies. It could be dubbed a film about the horrors of the soul, about voyeurs or simply about misfits. Salomé Lamas (Lisbon) studied cinema in Lisbon and Prague, visual arts in Amsterdam and is a Ph. D candidate in contemporary art studies in Coimbra. Her work has been screened both in art venues and film festivals such as Berlinale, BAFICI, Museo Arte Reina Sofia, FIAC, MNAC - Museu do Chiado, DocLisboa, Cinema du Réel, Visions du Réel, Visions du Réel, Woma - Museum of Modern Art, Museo Guggenheim Bilbao, Harvard Film Archive, Museum of Modern, CPH: DOX, Centre d'Art Contemporain de Genève, Bozar, Tabakalera, ICA London, TBA 21 Foundation, Mostra de São Paulo, CAC Vilnius, MALBA, FAEMA, SESC São Paulo, MAAT, La Biennale di Venezia Architettura, among others. Lamas was granted several fellowships such as the Gardner Film Study Center Fellowship - Harvard University, Film Study Center Fellowships such as the Gardner Film Study Center Fellowship - Harvard University, Film Study Center Fellowships such as the Gardner Film Study Center Fellowships such as the Gardner Film Study Center Fellowships such as the Gardner Film Study Center Fellowship - Harvard University, Film Study Center Fellowships such as the Gardner Fellowships such as the Gardner Film Study Center Fellowships such as the Gardner Fellowships Harvard Fellowship, The Rockefeller Foundation - Bellagio Center, Brown Foundation - Bellagio Center, Brown Foundation, The MacDowell Colony, Yaddo, Camargo Foundation, Berliner Künstlerprogramm des DAAD. She collaborates with Universidade Católica Portuguesa and Elias Querejeta Zine Eskola. She collaborates with the production company O Som e a Fúria and is represented by Galeria Miguel Nabinho and Kubikgallery. Sonia Leber, David Chesworth Where Lakes Once Had Water Sonia Leber, David Chesworth Where Lakes Once Had W contemplates how the Earth is experienced and understood through different ontologies - ways of being, seeing, who are investigating changes in the climate, landscape and ecology over 130,000 years. Their journey took them to Australia's Northern Territory, to spectacular yet challenging environments, from locations of long-term aridity to lush, green waterways. Where Lakes Once Had Water channels the experience, where Indigenous rangers, Elders and community members collaborate with scientists. Working across the ancient shorelines, everyone is receptive to the signs, signals and rhythms of the land. Meanwhile, non-human cohabitants continue their struggles for survival. Leber and Chesworth deploy video as a tool, scanning tree lines, erosions, termite mounds, and the effects of water, sun and fire. Their disquieting sound design encompasses natural and human-made sounds, and the hidden signals and energies that exist beyond human hearing. The project is a journey across audio-visual realms, scientific endeavour and Indigenous knowledge - a coalescence of efforts to understand the ancient land. Australian artists Sonia Leber and David Chesworth are known for their distinctive video, sound and architecture-based installations that are audible as much as visible. Leber and Chesworth's works are speculative and archaeological, often involving communities and elaborated from research in places undergoing social, technological or local geological transformation. Their works emerge from the real but exist significantly in the realm of the imaginary, hinting at unseen forces and non-human perspectives. Leber and Chesworth's artworks have been shown in the central exhibitions of the 56th Venice Biennale: All The World's Futures (2015) and the 19th Biennale of Sydney: You Imagine What You Desire (2014). Solo exhibitions include What Listening Knows, Messums Wiltshire, UK (2021) and the survey exhibition Architecture Makes Us: Cinematic Visions of Sonia Leber & David Chesworth, Centre for Contemporary Photography, Melbourne, Australia (2018) touring to Griffith University Art Museum, Brisbane (2019) and UNSW Galleries, Sydney (2019). Zhouanqi LIU A Walk in Spring Zhouanqi Liu A Walk in Spring Fiction | 4k | couleur | 10:39 | Chine | 2019 A laid-off worker pretends to go to work as usual but goes on an excursion to the mountain by his own. Zhouanqi Liu 8/30/1994 Director/Screenwriter/Production Designer/Photographer 346 West 84th St #2F, New York, 10024 NY zl2734@columbia.edu (929) 319-6622 Education? Beijing Film Academy Screenwriting 2012-2016? Columbia University Directing 2018-2021 (thesis film shooting year stage) Experience? 2013.8-11 Chinese post-rock band '48V' 8-city China Road Show as photographer? 2014.10/2015.10 13&14st 'ISFVF' International Student Film and Video Festival of Beijing Film Academy as subtitle translator? 2015.6-2015.11 Chinese rock band 'Omnipotent Youth Society' 13-city China Road Show as photographer? 2016.4-2016.8 Musician prof. Guo 9-city China Road Show as photographer? 2016.2 Peking University 'Preparation for Entrance' Campus Activity Feature Film (No.5 the Summer Palace Road) as screenwriter? 2016.4-2016.8 Musician prof. Guo 9-city China Road Show as photographer? 2017.2-5 Info&Updates Studio China First Exhibition 'Grand Coupes' as curation&music production in Beijing&Shanghai? 2017.8-10 The Door music company experimental advertising video as screenwriter? 2017.11-2018.4 School of Visual Arts graduate student thesis documentary 'The Wanderer' as the self? 2018.4-2018.8 Jing Wang photo exhibition on Beijing Three Shadows Art Center 'Goodbye, Paris' as technician(darkroom film processing&hand coloring) Dora Longo Bahia Antígônadá Fiction expérimentale | hdv | couleur | 120:0 | Brésil | 2021 Taking Sophocles' Antigone as its starting point, "Antigônadá" deals with the contemporary political situation, exploring the revolutionary aspect of the main character, a woman who defies the established social order. After the death of their two brothers, Antigone and Ismene reflect on the laws of "God" and the laws of the State, the rights of the citizens and of the social excluded. "Antigônadá" is an experimental film, composed of 6 travelling shots of 20 minutes, with the camera accompanies Antigone and Ismene - played by the same actress - whose journey follows the same path four times, reflecting on the status of women in patriarchal society. Dora Longo Bahia is a visual artist, born in São Paulo, Brazil, in 1961. As of 1984, she has worked with various media: painting, photography, video, sound, set design, illustration and performance art. She has also played bass with several bands: Disk Putas, Verafischer, Maradonna, Sujos de Dora, Osmacaco, Blá Blá Blá and Cão. In 2010 she completed her PhD on visual poetics at ESchool of Communication and Arts of the University of São Paulo - FFLCH/USP that resulted in her first long feature film, The Dora Case. Since the 1980's, she participated in several exhibitions and festivals, amongst them: We Never Sleep, at Schirn Kunsthalle Frankfurt (2020); Bienal Sur, in Argentina (2019); 9th Busan Biennale: Divided We Stand, Busan, South Korea (2018); 350 Panorama da Arte Brasileira - Brasil por multiplicidade, São Paulo, Brazil (2017); Eloge du Vertige, Maison Européenne de la Photographie, Paris, France (2012); The Spiral and the Square, Bonniers Konsthall, Stockholm, Sweden (2011); IX Biennial of Monterrey, Mexico (2009); 28th International Biennial of São Paulo, Brazil (2008). Among the artist's audiovisual achievements are: petit a (2011), part of the Brazilian version vers couleur | 5:0 | Argentine, Hongrie | 2021 A voice describes the relationship between two young neighbours and their encounter with a mysterious woman that reveals an augury about future times. Luciana is an Argentinian born film director and photographer. Her main area of interest has been always the visual language. She started from an early age taking several courses on analogue photography and Super 8 film. She obtained her BA in Image and Sound Design at the University of Buenos Aires and a MA in documentary film directing at ULHT, SZFE and LUCA School of Arts as a scholarship student. She has directed several short films that have been featured in international film festivals such as BAFICI and FIDBA in its competitive section and selected by Berlinale Talents BA as director. In 2019, she attended Biographical Documentary Theatre Course with Gudrun Herrbold at UDK awarded with a fellowship and in 2021, she was chosen to participate as a jury at ELIA Academy (European League of Institutes of the Arts). Nowadays, she is based in Brussels working on both personal and commissioned projects. Mohamed Ismail LOUATI li(f:v)e Mohamed Ismail Louati li(f:v)e Film expérimental | mp4 | noir et blanc | 22:0 | Tunisie | 2021 2007. East Baghdad. A US Army Apache helicopter shoots down a group of men outside a house. It's a Reuters photographer, his driver and the contacts of the photojournalist actually doing a report. The military who shot them from a distance, using state-ofthe- art hyper-vision technology, assisted by satellites, mistook them for "insurgents" as the reporter's camera was "seen" as an RPG. This degraded perception is illustrated here in its barbaric acme. That said, this killing is not isolated. Doesn't virtuality gaining more and more of the reality territory? In those times of planetary virus and practically generalized lockdown, coercive power uses and abuses of its new tools for controlling the population in peacetime (drones, facial recognition, apps, etc.). The experimental film li(f/v)e interrogates through several typologies of images our relationship to reality when it has been invested by its virtual counterpart. Ismaël a réalisé Babylon (Grand Prix du Festival International du Cinéma FIDMarseille et Prix des Université DOCLisboa 2012) et Leïla's blues (Quinzaine des réalisateurs, Cannes et Mention Spéciale au Festival des Cinémas d'Afrique de Montréal). Il a produit The last of us (Lion du Futur à la Mostra de Venise 2016, candidature tunisienne aux Oscar 2018). Son film expérimentaux de Paris. Son premier long-métrage de fiction Black Medusa (2021) a été sélectionné aux compétitions de nombreux festivals : Rotterdam, New Horizons, Lima Alterna, Split, Fantaspoa, Tarifa, etc. Ismaël est par ailleurs artiste visuel et auteur. Il a été diffusé et/ou exposé au MoMa à New-York, au Museo Reina Sofia à Madrid, au Bal à Paris, ainsi que dans les galleries Momenta (New-York), Talmart (Paris), Le Cube (Rabat), A. Gorgi (Tunis), etc. Il a publié un essai : Cinéma en Tunisie (Tunis, 2008) et un recueil de poésie en revue : lettres à la mort (Toulouse, 2009). Il vit et travaille entre Tunis et Beyrouth. Ariane Loze Mainstream Vidéo | hdv | couleur | 19:26 | Belgique, France | 2021 Les premières phrases pourraient nous faire penser à des bribes de conversations glânées lors d'un cocktail, on y reconnaît le toutentreprenariat contemporain mélangé à une idéologie du management idéal. Derrière ces dialogues se révèle une réflexion sur le travail, ses contraintes et l'espace de liberté que chacun recherche à l'intérieur du cadre qu'il crée ou subit. Et les gens qui travaillent ? Parlent-ils de labeur ou d'activité, de passion ou d'horaires flexibles ? Sommes nous capables de vivre « à 300 à l'heure » et de ressentir les sensations de la même manière ? Comment la conscience que nous avons de nous-même est-elle en train d'évoluer face à cette ambition de contrôle complet de nos vies, alors que le hasard et les aléas de la vie en font souvent la saveur ? Ariane Loze, Belgique 1988. Vit et travaille à Bruxelles, Belgique Ariane Loze étudie le développement d'une narration à partir d'images apparemment sans rapport. Dans cette série de vidéos, elle joue tous les rôles : elle est tour à tour actrice, réalisatrice et camera woman. Par le montage, ces images mettent en relation deux (ou plusieurs) personnages et l'architecture. Les videos d'Ariane Loze proposent au spectateur de prendre part à la création de la narration grâce aux principes du montage cinématographique: le champ / contre-champ, la continuité de mouvement, et la suggestion d'une narration psychologique. Le tournage de ces vidéos a été rendu public devenant donc une performance. Ariane Loze a étudié la mise-en-scène au RITCS de Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles. Elle était résidente au HISK (Institut Supérieur des Beaux-Arts) à Gand en 2016-17. Les vidéos d'Ariane Loze seront présentées au Salon de Montrouge Paris (mai 2018) et au musée d'art contemporain KANAL Centre Pompidou à Bruxelles (mai 2018). Les expositions récentes incluent Videoformes Clermont-Ferrand (2015), Traverse Vidéo Toulouse FRAC Midi-Pyrénées (2016), De Appel "You are such a curator!" Amsterdam (2016), "Kunst om de lijf" Emergent Veurne, New York Anthologie Film Archive AXW projection (2017), Watch this space Biennale # 9 Lille-Bruxelles (2017), "Gemischte Gefühle" Tempelhof Berlin (2017). Les vidéos d'Ariane Loze ont été sélectionnées pour le Prix Movimenta Video Art à Nice (2017), et le Prix Médiatine Brussels (2016) et récompensées au Art Contest Brussels (2015), par la Art For All Society de Macau (2016) et Côté Court Festival Pantin (2017). Ariane Loze Kolumba Vidéo | mov | couleur | 13:36 | Belgique, Allemagne | 2020 Si nous cherchons plus grand que nous-même, c'est pour mieux rencontrer un tout composé de cette multitude d'individualité séparées cherchant en secret leur ultime point commun: l'humanité. Ariane Loze, Belgique Ariane Loze étudie le développement d'une narration à partir d'images apparemment sans rapport. Dans cette série de vidéos, elle joue tous les rôles : elle est tour à tour actrice, réalisatrice et camera woman. Par le montage, ces images mettent en relation deux (ou plusieurs) personnages et l'architecture. Les videos d'Ariane Loze proposent au spectateur de prendre part à la création deux (ou plusieurs) personnages et l'architecture. Les videos d'Ariane Loze proposent au spectateur de prendre part à la création deux (ou plusieurs) personnages et l'architecture. Les videos d'Ariane Loze proposent au spectateur de prendre part à la création de la narration grâce aux principes du montage cinématographique: le champ / contre-champ, la continuité de mouvement, et la suggestion d'une narration psychologique. Le tournage de ces vidéos a été rendu public devenant donc une performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à Bruxelles et a participé à a.pass (Advanced Performance And Scenography Studies) à a.pass (Adva seront présentées au Salon de Montrouge Paris (mai 2018), Les expositions récentes incluent Videoformes Clermont-Ferrand (2015), Traverse Vidéo Toulouse FRAC Midi-Pyrénées (2015), Medienwerkstatt Berlin (2016), S.M.A.K. Etcetera Gand (2016), Fondation Boghossian Bruxelles (2016), De Appel "You are such a curator!" Amsterdam (2016), "Kunst om de lijf" Emergent Veurne, New York Anthologie Film Archive AXW projection (2017), Use vidéos d'Ariane Loze ont été sélectionnées pour le Prix Movimenta Video Art à Nice (2017) et le Prix Médiatine Brussels (2016) et récompensées au Art Contest Brussels (2015), par la Art For All Society de Macau (2016) et côté Court Festival Pantin (2017). Felix LUQUE SANCHEZ, Nicolas Torres Junkyard I Felix Luque S Espagne, Belgique | 2019 "... Junkyard explores the accumulated car wrecks as archeological remains for the future - a future that is undergirded by the consumptive cultures of petroleum, rare earth minerals and metals of which the car is emblematic. Paul Virilio's argument about the relationship of technology and accidents is illuminating in this sense: "every time that a new technology has been invented," he writes "a new energy harnessed, a new product made, one also invented the car accident."[1] In this sense, the easy conclusion would say that the people who invented the car accident. But what happens, when we think about not individual accidents but the industry as a whole as an extended scale of a systematic accident that leaves traces of media of past automobile cultures? In other words, what if we think that the whole industry, with production, distribution, excavation and use, and what it has been doing to the earth's "resources," the organisation of labour and gender roles, an historical accident that undermines the viability of organised human existence? - the car industry as the accident of the fossil fuel culture" ... Felix Luque Sánchez (Oviedo, Spain, 1976) is an artist whose work explores how humans conceive their relationship with technology and provides spaces for reflection on current issues such as the development of artificial intelligence and automatism. Using electronic and digital systems of representation, as well as mechatronic sculptures, generative sound scores, live data feeds and algorithmic processes, he creates narratives in which fiction blends with reality, suggesting possible scenarios of a near future and confronting the viewer with her fears and expectations about what machines are thus conceived not only in terms of the processes they carry out, but also as objects of aesthetic contemplation. Each artwork is divided into different parts or sections, that can be read as chapters of the same narrative, constitutive elements of a system, or attempts at exploring a single subject. This fragmentation counters the apparent oneness of the piece and the seemingly perfect operation of the machine. Failure and vulnerability are present in the way that these devices are forced to maintain delicate balances, pursue nonsensical dialogues, generate incomplete renderings of reality, and finally express themselves by means of a sound score that results from their own activity and the physical processes involved in it. The artist consciously plays with the contradictory perception of technology as purely functional while at the same time imbued with a mysterious purpose, and the fear that machines may replace humans. Inspired by science fiction, he draws from its aesthetic and conceptual foundations the tools to elaborate speculative narrations and address the spectator using preconceptions about technology in popular culture. The outcome is a series of artworks that fascinate by their technical elegance and intriguing opacity, at the same time attracting and distancing themselves from the viewer. Elie Maissin, Mieriën Coppens Caught In The Rain Elie Maissin, Mieriën Coppens Caught In The Rain Doc. expérimental | hdv | couleur | 20:0 | Belgique | 20:0 | 2015, il documente la lutte des membres du collectif bruxellois 'La Voix des Sans Papiers'. En 2017, il commence à travailler avec le cinéaste belge Elie Maissin, né en 1990, diplômé du RITCS à Bruxelles. Depuis six ans, Elie Maissin, né en 1990, diplômé du RITCS à Bruxelles. Depuis six ans, Elie Maissin, né en 1990, diplômé du RITCS à Bruxelles. Depuis six ans, Elie Maissin, né en 1990, diplômé du RITCS à Bruxelles. Depuis six ans, Elie Maissin, né en 1990, diplômé du RITCS à Bruxelles. Depuis six ans, Elie Maissin, né en 1990, diplômé du RITCS à Bruxelles. Depuis six ans, Elie Maissin, né en 1990, diplômé du RITCS à Bruxelles. 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Depuis six ans, Elie Maissin, né en 1990, diplômé du RITCS à Bruxelles. Depuis six ans, Elie Maissin, né en 1990, diplômé du RITCS à Bruxelles. Depuis six ans, Elie Maissin, né en 1990, diplômé du RITCS à Bruxelles. Depuis six ans, Elie Maissin, né en 1990, diplômé du RITCS à Bruxelles. Depuis six ans, Elie Maissin, né en 1990, diplômé du RITCS à Bruxelles. Depuis six ans, Elie Maissin, né en 1990, diplômé du RITCS à Bruxelles. Depuis six ans, Elie Maissin, né en 1990, Stubborn, La Vingtième Commune et Caught In The Rain. Ils recherchent un équilibre entre l'attestation d'une existence réelle et l'évocation d'autres possibilités d'existence.

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