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MoLeKuLa



Plovanić
VINA



U PRIJENOSU IN TRANSMISSION

Galerija SKC Palach,
Kružna street no. 8
Friday, 5.11.2021 / 21:30h
6.-7.11. / 10:00-18:00h



artists / umjetnici

Adam Wynn
Claudia Borgna
Dario di Paolantonio
Dora Brkarić
Ghinwa Yassine
Kexin Hao
Lily Dean
Luiza Perito
Marcell Mostoha
Mark Zimmerman
Mateja Zidarić
Michael Fleming
Mike Megens & Sid Dankers
S4RA
Sean Kobi Sandoval

curator / kustosica
Elena Apostolovski

selection / selekcija

Elena Apostolovski
Petra Čargonja
Katarina Erak
Ema Puceković
Leonida Cris Manojlovski
Katarina Kožul

technical setup / postav
Damjan Šporčić

equipment / oprema

Filmaktiv
Oblik 3
Drugo More

design / dizajn
Gea Rajić

organizers / organizatori

Filmaktiv
Studentski kulturni centar
Sveučilišta u Rijeci – SKC

artistic director /
umjetnička direktorica
Maša Drndić

executive producer /
izvršna producentica
Petra Čargonja

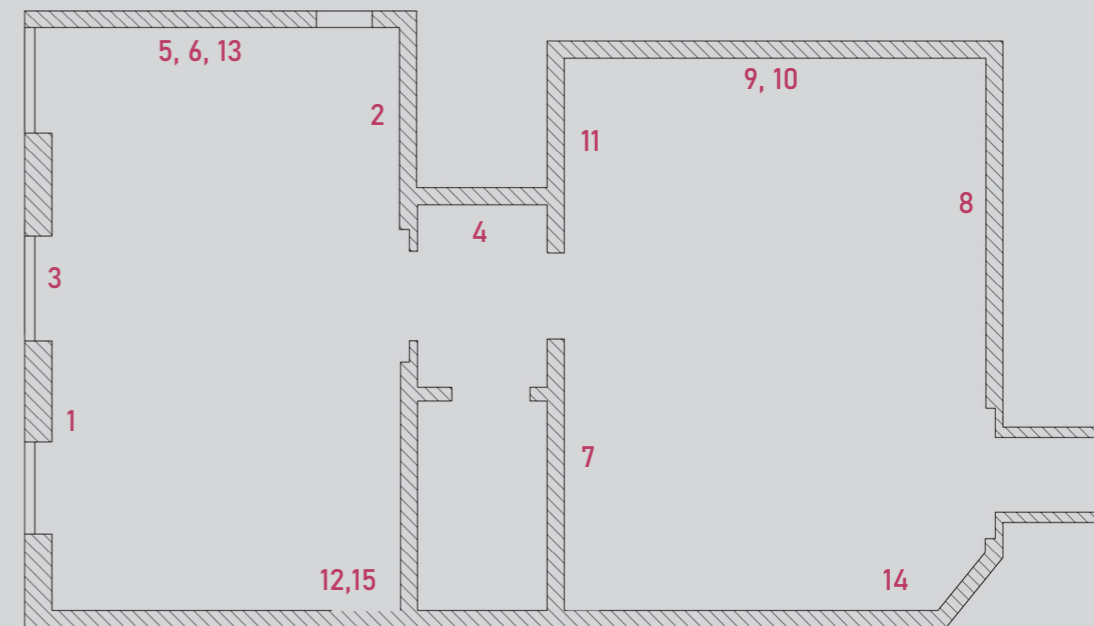
volunteer coordinator /
koordinatorka volontera
Jana Ažić

address / adresa
STIFF- Međunarodni studentski
filmski festival
Udruga Filmaktiv

e-mail:
office@studentfilmfestival.eu

web
www.studentfilmfestival.eu

Hypertext Transfer Protocol



INTRODUCTION

Think of us as bodies that are constantly expanding.

We all live in human form extended in the digital data transmission. Our living and working spaces are cybernated. In virtual space, we are accustomed to gathering and exchanging information, holding and trading belongings, selling ourselves. Notions of our corporeality are shaped by the ideologies we live in. Culture defines the ways we move, in what we believe, how we crave to look, and our understanding of social norms and interactions.

We intertwine with other human beings reciprocating the contents of our personality – knowledge, habits, thoughts, and emotions. Our bodies extend in time, passing on cellular memories to future generations and descending from past ones.

We are bodies in constant change of state, shape, and meaning.

In Transmission questions corporeality and the ways in which it is formed/deformed through time, virtual and physical space, how it intertwines with ideologies. Artworks explore bodies in digital engagement as an extension of human relations and acknowledge human perception that enables pleasure, pain, and spending time in spaces of imagination.

Gathered authors study movement semiotics in different environments and play with the notion of materiality to reshape the relation of the body and surroundings. They imagine gestures as tools of resistance and pull back the stretched boundaries of our bodies that everyday life expects of us.

UVOD

Zamislite nas kao tijela u stalnoj ekspanziji.

Tijela u kojima živimo mijenjaju se u digitalnom prijenosu podataka. Naši prostori rada i života su kibernetički. U virtualnoj eri navikli smo sakupljati i razmjenjivati informacije, čuvati i razmjenjivati vlastitosti, prodavati sebe.

Ideje naše korporalnosti oblikovane su ideologijama u kojima živimo. Kultura određuje načine na koje se krećemo, u što vjerujemo, kako žudimo izgledati i kakva su naša shvaćanja društvenih normi i interakcija.

Ispreplićemo se s drugim ljudskim bićima razmjenjujući sadržaje naših osobnosti – znanja, navike, misli i emocije. Naša se tijela produžuju u vremenu, prenoseći stanično sjećanje koje su naslijedila budućim generacijama.

Mi smo tijela u kontinuiranoj promjeni stanja, oblika i značenja.

Izložba ***U prijenosu*** propituje tjelesnost i načine na koje je formirana/deformirana kroz vrijeme, virtualne i fizičke prostore; kako se isprepliće s ideologijama. Radovi istražuju tijela produžena u digitalnu sferu ljudskih odnosa istodobno potvrđujući ljudsku percepciju koja omogućava užitak, bol i boravljenje u prostorima imaginacije.

Okupljeni autori proučavaju semiotiku pokreta u različitim okruženjima i poigravaju se idejom materijalnosti kako bi preoblikovali odnos tijela s njegovom okolinom. Zamišljaju geste kao alate otpora i povlače u centar istegnute granice naših tijela koje svakodnevice od nas zahtijeva.



S4RA, *And if, we HIGH-5 @ Hypertext Transfer Pro*

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< digital engagement through social media apps & network platforms as an extension of human relations >

< digitalno povezivanje putem društvenih mreža i mrežnih platformi kao nadogradnja međuljudskih odnosa >

Sean Kobi Sandoval, *Waste in Paradise*

In 2019, I returned home after living in Europe to reconnect with former friends whom I haven't seen in up to 10-years. They seem to all be wasting away in the presumed paradise of Huntington Beach, California, failed by a system incapable of nurturing those who don't fit into society's standards. I recorded every conversation I had that summer to investigate why my friends never left, what pulls me to come home and to question where I belong.

Waste in Paradise is chapter 2 from my project, This is Home. This is Gold.

Music made by Harrison Tong - soundcloud.com/hello_disk

Nakon života u Europi, 2019. godine vratio sam se kući kako bih se ponovno povezao s prijateljima koje nisam vidio desetak godina. Činilo se kako svi gube dane u naizgled rajskom Huntington Beach u Californiji, ostavljeni na cjedilu od strane sustava koji nije sposoban pružiti podršku onima koji se ne uklapaju u njegove standarde. Snimio sam sve razgovore koje sam s njima vodio tog ljeta kako bih otkrio zašto se nikada nisu pomakli s mrtve točke; što mene privlači da se vratim i odgovor na pitanje: gdje pripadam?

Waste in Paradise drugo je poglavlje projekta This is Home. This is Gold.

Autor glazbe je Harrison Tong - soundcloud.com/hello_disk





Sean Kobi Sandoval (US)

graduation2021.kabk.nl/students/sean-kobi-sandoval

@seankobisandoval

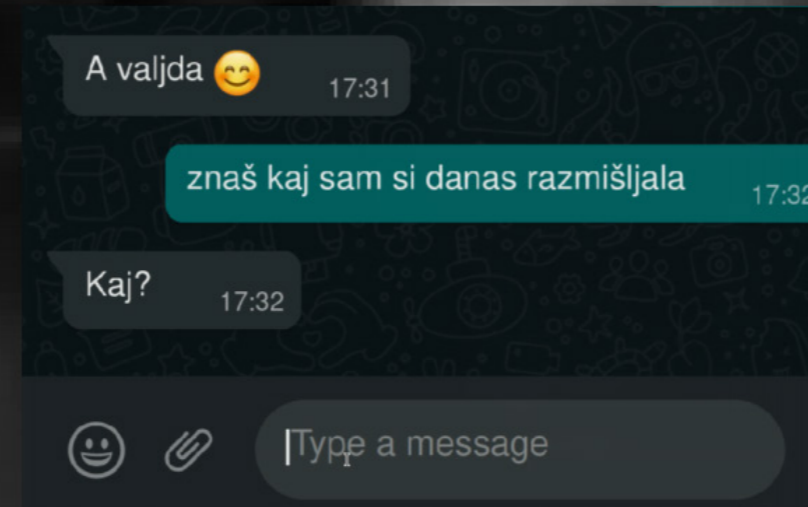
Sean Kobi Sandoval (14 July 1995) graduated from the photography department at the Royal Academy of Art, The Hague in July 2021. He is an autobiographical documentary analogue photographer and filmmaker. Sean focuses on visualizing the intricacies of the human experience, the spaces in between belonging and growth, aspiring to motivate others on their journey through life and to connect to nature as both a spiritual and healing experience.

Sean Kobi Sandoval (14. srpnja 1995.) diplomirao je na odjelu za fotografiju Kraljevske akademije umjetnosti u Haagu u srpnju 2021. godine. Stvara autobiografske i dokumentarne fotografije i filmove analognom tehnikom. Usredotočen je na prikaz zamršenosti ljudskog iskustva, na prostore između pripadnosti i razvoja, nadajući se da će motivirati druge na njihovom životnom putu, kao i pri povezivanju s prirodom kroz spiritualno i iscjeljujuće iskustvo.

Mateja Zidarić, *Pleiades*

There was a small shift in one of the many microcosms. To this shift, I purposefully ascribe meaning using mythology. Myth as a metaphor, or as a means of destruction of everyday fears.

Zbio se malen pomak u jednom od mnogih mikrosve-mira. Tom pomaku namjerno pripisujem više značenje uz pomoć mitologije. Mit kao metafora ili kao sredstvo uništenja svakodnevnih strahova.



Mateja Zidarić (HR)

Mateja Zidarić graduated from Faculty of Science (Mathematics, 2015). Her final thesis was on Mathematical concepts implemented within Literature. In 2016 she enrolled in the **Introductory Film Program** within Cinema Club Zagreb. She has attended acting courses (2017/18, at Kubus), film workshops (**Nisam od Jučer, Glitch Art, Skica-Proba-Igra, Ljetna Avantura, Film Essay, Film Documentarism** – at Cinema Club Zagreb), and online workshop – **Enigmatic Images with Fred Kelemen** (Cinema Club Split).

Through that period, she made the following films: **Non-Return** (2018) **Space Deposits** (2019), **Hamilton Walk** (2020), **Red** (2020), **Pleiades** (2020/21). In 2019 she created the Film Program within Saturday Evening's Film Projections at Cinema Club Zagreb (**Explorational Saturdays**), which combines Experimental film with some Mathematical and Physics concepts.

Mateja Zidarić diplomirala je matematiku 2015. godine sa završnim radom koji istražuje matematičke koncepte u književnosti. 2016. godine pohađala je **Uvodni filmski program** Kinokluba Zagreb. Pohađala je glumu (2017./18. – Kubus), filmske radionice (**Nisam od jučer, Glitch art, Skica-Proba-Igra, Ljetna avantura, Filmski esej, Filmski dokumentarizam** – Kinoklub Zagreb) i online radionicu **Enigmatske slike s Fredom Kelemenom** (Kinoklub Split).

U tom periodu nastali su filmovi: **Non-Return** (Nepovrat, 2018.) **Space Deposits** (2019), **Hamilton Walk** (**Hamiltonova šetnja**, 2020.), **Red** (**Crvena**, 2020.), **Pleiades** (**Plejade**, 2020./21.). 2019. godine kreirala je filmski program unutar **Subotnjih filmskih projekcija** (**Eksploracijske subote**) koji kombinira eksperimentalni film s konceptima iz matematike i fizike.



Ghinwa Yassine, *KickQueen*

KickQueen takes a gesture from the October 2019 protests in Lebanon as its main element. It extracts this kick that a female protestor gave to an armed body-guard in his crotch while extrapolating the limits of its representation as a revolutionary icon and resuscitating it as an embodied possibility for Lebanese women. It's a semi-fictional, semi-factual reflection on the political icon and an obsessive repetition as a magic potion against forgetting. *KickQueen* asks us to remember how it feels to be able to fight back and how this gesture might live in an embodied collective.

KickQueen uzims situaciju s prosvjeda u Libanonu iz listopada 2019. za okosnicu svoje priče. Usredotočuje se na udarac nogom u prepone koji je jedna prosvjednica uputila naoružanom tjelohranitelju - istražuju se granice reprezentacije te geste kao lice revolucije i oživljava ga se kao stvarna mogućnost za libanonske žene. Podsjetnik je to, na pola puta između činjeničnog i zamišljenog, na političku ikonu i opsesivnu repeticiju kao čarobni recept protiv zaborava. *KickQueen* nas poziva da se prisjetimo kakav je osjećaj moći se oduprijeti i kako takav čin može živjeti u utjelovljenoj zajednici.





Ghinwa Yassine (CA)

ghinwayassine.com

[@arts_embodiment](https://www.instagram.com/arts_embodiment)

Ghinwa Yassine is an anti-disciplinary artist based in Vancouver. Her work uses various media, including film, installation, performance, text, and drawing. Yassine's work confronts the ideological and patriarchal systems that she grew up in while exploring collective feelings and what it means to be a marked body. Using hybrid forms of storytelling, where story manifests as somatic experiencing, ritual, and gesture, her projects are portals to factual/fictional dimensions. Her works have been exhibited in Amsterdam, Hilversum, Dubai, and Vancouver.

Ghinwa Yassine je Vancouverška anti-disciplinarna umjetnica. U radu se služi raznim medijima uključujući film, instalacije, performanse, tekst i crtež. Sučeljava se sa ideološkim i patrijarhalnim sustavima u kojima je odrasla, istražujući kolektivne emocije i što to znači biti obilježeno tijelo. Hibridnim formama pripovijedanja uobličuje priče kao tjelesno iskustvo, obred i geste. Njeno stvaralaštvo djeluje kao portal u stvarne i zamišljene dimenzije.

Radovi su joj izlagani u Amsterdamu, Hilversumu, Dubaiju i Vancouveru.



Dora Brkarić, *an_hum_an*

How can the human body become something else? Is it a human body? Is it nature? Where are we? Planet Earth? Transformation of the human body in other shapes and states. Human body as part of landscape.

Kako ljudsko tijelo može postati nešto drugo? Je li to i dalje ljudsko tijelo? Je li to dio prirode? Gdje li se mi to nalazimo? Možda na planeti Zemlji? Preobrazba ljudskog tijela u druge oblike i stanja. Ljudsko tijelo kao dio krajolika.

Dora Brkarić (HR)

Dora Brkarić was born in Pula in 1996. She completed the final semester of her contemporary dance studies at the Academy of Drama Art as an exchange student in the UNITARIS university in Helsinki. Currently, she is studying choreography in Amsterdam.

During the course of her education, she collaborated with choreographers Matej Kejžar, Sanna Myllylahti, Andrea Božić, and Mehdi Farajpour. The Zagreb-based festival **Ganz Nove Perforacije** saw the debut of her audiovisual performance titled **Life is GREJP**, she was also featured as a performer at the **Monoplay** festival and had many other festival appearances.

Dora's prime interests are audio improvisation and performance along with theatre and film. The reoccurring underlying themes in her work are the nude body, emotional states, inner noise, the relationship between life and death and the deterioration precedent to death, exploration of physical anatomy, and somatic practices. She produced experimental dance videos **HOTDOG** and **an Hum an**.

vimeo.com/user95667145

[@dorabrkaric](https://www.instagram.com/dorabrkaric)

Dora Brkarić rođena je u Puli 1996. godine. Završava studij suvremenog plesa na ADU gdje provodi zadnji semestar školovanja na UNIARTS sveučilištu u Helsinkiju. Trenutno studira koreografiju na SNDu (AHK) u Amsterdamu. Tokom studija surađuje s koreografima Matej Kejžar, Sanna Myllylahti, Andrea Božić, Mehdi Farajpour i drugima. Na festivalu **Ganz Nove Perforacije** u Zagrebu prvi put predstavlja svoju audio- vizualni performans / instalaciju **Life is GREJP**, a nastupala je još na festivalu **Monoplay** te drugima.

Doru najviše zanimaju audio improvizacija i performans, ali također kazalište i film. Teme koje ju preokupiraju su golo tijelo, emocionalna stanja, unutarjni noise, odnos život- smrt, proces odumiranja, izučavanje anatomije tijela i somatskih praksi. Snima plesne eksperimentalne filmove: **HOTDOG** i **an Hum an**.



Dario di Paolantonio, *The Blind Point*

Looking closer at the world of the tick, the eyeless blood-sucking parasite, we are asked to adapt our perspective to a weird realm of nature, one that nevertheless shapes us. At this scale we stumble across an uncanny realisation: we are no less alien to the other than we are to ourselves. The tick's world seems odd to us and hard to conceive, but the human being might be as well quite unfamiliar.

*A philosophical reflection through the lens of the microscopic perspectives, **The Blind Point** ponders on the limits of imagination and representation. Dario di Paolantonio's visual essay questions the separation that is drawn between humans and non-humans, by taking the viewer through a walk in the forest, or following a tick crawling on skin.*

Gledajući dublje u svijet krpelja, bezoke krvopije i nametnika, pozvani smo prilagoditi svoj kut gledišta čudnovatom carstvu prirode koje vlada i nad nama. Dok promatramo taj sićušni svijet spopadaju nas uznemirujuće misli: ništa manje strani nismo drugima do li samima sebi. Stvarnost jednog krpelja je možda čudna i teško shvatljiva, no i ljudsko biće gotovo je jednaka nepoznanica.

*Filozofsko promišljanje kroz leću mikroskopske perspektive, **The Blind Point** preispituje granice mašte i predodžbe. Vizualni esej Daria di Paolantonio, propituje što to točno odvaja ljude od ne-ljudskih bića, vodeći gledatelja u šetnju šumom, prateći krpelja koji se kreće i po nečijoj koži.*





Dario di Paolantonio (IT)

@ddpzzz

Dario di Paolantonio is a writer, researcher, and filmmaker. His work tackles philosophical questions by inquiring into contemporary issues, focusing on media landscapes and the worlds beyond humans. Drawing from metaphysics, semiotics, and literature, he builds his conceptual frameworks with different techniques, in the form of video essays and strong narratives. He graduated in 2021 with the Non-Linear Narrative Master at the Royal Academy of Art, in The Hague.

Dario di Paolantonio je pisac, istraživač i filmaš. Njegov rad bavi se filozofskim pitanjima istražujući suvremene probleme, s fokusom na medijske krajolike i svjetove onkraj ljudi. Crpeći iz semiotike, metafizike i literature, gradi konceptualni okvir različitim tehnikama u formi video eseja i snažnih narativa. Diplomirao je ne-linearne narative 2021. godine na Royal Academy of Art u Haagu.



Michael Fleming, *Never Never Land*

Never Never Land is about our obsession with physical perfection, our domination and wanting to control everything. Not only being the perfect human being but also creating him. Chance is replaced by choice. This idea that all is possible and engineerable arises the belief that even our fantasy is realizable. 'Shaping my life' this becomes our individual main goal; our life as a project. In our greedy 'me-itis' we want to fully explore ourselves, create our ultimate dream. Our demand to be 'Homo Perfectus', being Superman, the DIY-made Uber-God 3.0!

Never Never Land promatra našu opsjednutost tjelesnim savršenstvom, dominacijom i želju za kontrolom. Ne samo da težimo biti savršeni već i nastojimo stvoriti savršeno ljudsko biće. Slučaj mijenja izbor. Ideja o ostvarivosti svake naše fantazije proizlazi iz uvjerenja da je sve izvedivo. 'Oblikovanje mog života' tako postaje glavna zadaća; naš život kao pothvat. U napadima pohlepe uzrokovane 'egom' želimo u potpunosti istražiti same sebe, stvoriti svoj svijet iz snova. Nastojimo postati 'Homo Perfectus', Superman, samostvoreni Uber-Bog 3.0!

Michael Fleming (NL)

michaelfleming.com

Michael Fleming is an Amsterdam-based visual artist. His work appropriates iconic cultural images, altering them to highlight underlying issues. His 'moving paintings' are primarily made out of found footage, using feature films, advertising, and pop-cultural scenes completed into a mesmerizing montage of images. Flemings' work has been featured in exhibitions and film festivals internationally.

Michael Fleming je vizualni umjetnik smješten u Amsterdamu. Njegova praksa bazira se na apropijaciji i alteraciji ikoničkih kulturalnih prizora kako bi se ukazao određeni problem. Pokretne slike izrađuje primarno od nađenih snimki; koristeći filmove, reklame i scene iz pop-kulture montažom stvara novi rad. Flemingsovi radovi izlagani su na međunarodnim filmskim festivalima i izložbama.



Adam Wynn, ***Sleight of Hand***

Sleight of Hand is a video collage created using VHS tapes of the late magician and comedian Tommy Cooper. Almost a hundred hours of footage was converted to digital format and then scoured through to find the perfect clips; gestures that would typically enhance or lead a performance appear and disappear from screen, losing all context and meaning, therefore leaving the viewer to interpret the narrative.

Sleight of Hand nastaje kolažiranjem isječaka snimki preuzetih s video kazeta pokojnog mađioničara i komičara Tommy Coopera. Gotovo stotinu sati snimka pretvoreno je u digitalni format ne bi li se među njima pronašli savršeni isječci. Geste koje tipično naglašavaju i vode nastup, pojavljuju se i nestaju s ekrana, gube sav kontekst i značenje te ostavljaju gledatelju tumačenje narativa.





Adam Wynn (UK)

adamwynn.uk

[@ripitup_startagain](https://www.instagram.com/ripitup_startagain)

Adam Wynn is a multidisciplinary artist based in Birmingham, UK. Currently an Art & Design student at Birmingham City University School of Art, Adam has a background in Fine Art and Graphic Design. Using collage techniques, Adam explores automatism and liminality with analogue collages, audio, and video.

Adam Wynn je Birminghamski multidisciplinarni umjetnik. Trenutno studira umjetnost i dizajn na Birmingham City University School of Art. Dolazi iz svijeta likovnosti i grafičkog dizajna. Izrađuje kolaže kojima preispituje automatizam i ograničenost u stvaralaštvu analognog kolaža, audio i video umjetnosti.



Claudia Borgna, *We Are Making Art*

*Looking back at John Baldessari's work **I Am Making Art** in which the artist gives importance to performing actions instead of preoccupation with form in painting, Claudia Borogna questions the role of an artist who seeks to reach equality in the world of contemporary art. Starting from her own experience, the artist places the character of the housekeeper in the context of artistic creation to encourage a conversation about the non/visibility of gender-based artwork.*

*Osvrćući se na rad Johna Baldessarija iz 1971. **I Am Making Art** kojim umjetnik daje važnost izvedbenim akcijama umjesto zaokupljenosti formom u slikarstvu, Claudia Borogna propituje ulogu umjetnice koja nastoji doseći jednakost u svijetu suvremene umjetnosti. Polazeći od vlastitog iskustva, umjetnica smješta lik domaćice u kontekst umjetničkog stvaralaštva kako bi potakla razgovor o ne/vidljivosti rodno uvjetovanog umjetničkog rada.*

Claudia Borgna (IT)

Claudia Borgna was born in Germany and raised in Italy. Her cultural formation developed at the University of Genova in Italy, at the London Metropolitan University in the UK, and at Otis College of Art and Design in Los Angeles. She is a proud recipient of the Joan Mitchell Grant, the Jackson Pollock and Lee Krasner Grant, the **Royal British Society of Sculptors Bursary Award**, and the **Pritzker Foundation Endowed Fellowship Award**. Voted the **Public Speaks Winner** for the **Broomhill National Sculpture Prize**, she was also short-listed for the BBC2 documentary **School of Saatchi** and commended for the **British Women Artist's Prize**. Since graduating from Suzanne Lacy's Public Practice MFA program, her work has taken a radical eco-feminist turn and become more media and performance-based. In her new works, she imaginatively explores her feminist-eco-femininity by using the body with all its senses to creatively disrupt and reeducate herself away from patriarchal inculcations.

Claudia Borgna rođena je u Njemačkoj i odrasla u Italiji. Kulturno se formirala na Sveučilištu u Genovi, London Metropolitan sveučilištu i Otis College of Art and Design u Los Angelesu. Primila je Joan Mitchell stipendiju, Jackson Pollock i Lee Krasner stipendiju, nagradu **Royal British Society of Sculptors Bursary** i nagradu **Pritzker Foundation Endowed Fellowship**. Pobjednica je na **Broomhill National Sculpture Prize**; navedena je u užem izboru za BBC2 Dokumentarnu školu **Saatchi** te razmatrana za nagradu **British Women Artists**. Po završetku obrazovanja njezin rad radikalno zaokreće u pravcu eko-feminizma i postaje utemeljen u performansu i novim medijima. U novom radu istražuje svoju feminističku-eko-ženstvenost koristeći tijelo i njegova osjetila za kreativno ometanje i re-edukaciju same sebe izvan patrijarhalnih okvira.



Lily Dean, *Joy Land*

A dizzying ride where it might be fun, but nothing is fair. A sickly sugar-coated system where clowns are in control. Roll up. roll-up. You will leave pleased as punch.

Joy Land is a two-part art piece consisting of a life-size wax sculpture/installation with a short film. Based on traditional Punch and Judy shows exploring themes of political satire, toxic masculinity and humour in the grotesque.

Vrtoglava vožnja koja je naoko zabavna, ali nepoštena do srži. Izopačen, ušminkan sustav kojeg vode klaunovi. Navali narode! Čuda i znamenja!

Joy Land je djelo u dva dijela; sastoji se od od voštane skulpture/instalacije u prirodnoj veličini i kratkog filma. Temelji se na tradicionalnoj Punch and Judy emisliji, istražuje teme političke satire, toksične muškosti i groteske.





Lily Dean (UK)

lilydeanart.wixsite.com/mysite

[@lily.dean.art](https://www.instagram.com/lily.dean.art)

Lily Dean is a Central Saint Martins Master's Graduate Living and Working in London. She is a sculptor and filmmaker, focussing on the "gritty-glossy", the self-coined term which is "camped up, stylized social-realism". She explores the surreal, grotesque, ethereal and dreamlike in her work.

Lily Dean diplomantica je Central Saint Martins Akademije. Živi i djeluje u Londonu. Kiparica i filmašica usmjerena na "gritty-glossy" estetiku camp, stiliziranog soc-realizma. Svojim radovima istražuje nadrealno, groteskno, eterično i snoliko



Mark Zimmerman, *One Shake Two Straws*

Being trapped within a situation that you thought you escaped is beyond uncomfortable. How does someone escape from a situation that has already been removed from the periphery? I wanted to just walk away. It seems so simple, but there it is, the mortgage, the need to clean the house, to walk the dog, to continue maintaining a space that I never wanted to inhabit alone. Freedom to do whatever I choose, while also carrying the heaviest ball and chain that was humanly possible, discreetly around my ankle. At the end of a relationship, both individuals involved should be able to move on, move out, but not me. I stayed in the house, that we both owned, not by choice, full of projects started, yet never completed. Some people are great at demolition. Some people have no interest in fixing something that is broken. A band-aid here or there, but never a resolution. I

became a project, a band-aid here or there. I had no idea how long it would take or how to even begin the process to complete the project that was me. Was I someone's science or psychological experiment? How long could I live in this real-life doghouse, living in my own personal hell, living in a house that was so far removed from the meaning of home? This house was supposed to represent a new wonderful life, a future, and instead, became the symbol of how difficult life can truly be. This body of work represents the anger, confusion, and fragility of my masculinity. A masculinity I am proud of but had to work hard to maintain.



Mark Zimmerman, *One Shake Two Straws*

Biti zarobljen u situaciji koju si smatrao okončanom neugodno je. Kako pobjeći iz situacije jedva vidljive krajičkom oka? Želio sam samo odšetati. Djelovalo je jednostavno, ali ipak, tu su krediti, čišćenje kuće, briga za psa - održavanje prostora u kojem nisam namjeravao provoditi vrijeme sam. Slobodan činiti što god mi se prohtije, istovremeno sputan okovima. Nakon prekida veze, obje strane bi trebale moći nastaviti sa životom, odseliti se, ali to sa mnom nije bio slučaj. Ostao sam u domu kojega smo oboje bili vlasnici, punom započelih pothvata koji nikada nisu dovršeni. Neki su ljudi izvrsni u uništavanju. Nemaju

želje popravljati kvarove. Tu ili tamo stavit će flaster, ali nikad razriješiti problem. I ja sam postao projekt, mjestimični flaster. Nemam predodžbu koliko će trajati ili kako uopće započeti s projektom koji sam zapravo ja. Jesam li postao znanstveni eksperiment? Koliko dugo mogu opstati u ovoj psećoj kućici, osobnom paklu, mjestu koje bi se teško opisalo kao dom? Ta je kuća zamišljena kao mjesto novog života, prekrasne budućnosti a umjesto toga postala je simbol teškoće života. Ovaj rad predočuje ljutnju, zbunjenost i krhkost moje muškosti. Teškom mukom održanu muškost kojom se ponosim.

Mark Zimmerman (US)

markszimmerman.com

Mark S. Zimmerman is an American-born visual artist who works primarily in photography, installation, performance, video, and sculpture. A graduate of the Savannah College of Art & Design (BFA 2004) and the University of Florida (MFA 2010). Mark is an internationally exhibited artist. Most notably, he has participated in exhibitions at Loosen Art Gallery at Millepiani, Rome, Italy, Czong Institute for Contemporary Art, Gyeonggido, South Korea, and in the states, at **Art Fields**, a contemporary art festival in Lake City, SC, among others. In addition to the group shows mentioned above, Zimmerman was invited to have a solo exhibition at 621 Gallery in Tallahassee, FL where he exhibited the work titled ***In Memory of a Switchboard Operator***.

Mark S. Zimmerman je vizualni umjetnik iz Sjedinjenih Američkih Država koji se izražava fotografijom, instalacijom, performansima, videom i skulpturom. Diplomirao je na fakultetu umjetnosti i dizajna u Savannah te Sveučilištu u Floridi. Markovi su radovi internacionalno izlagani. Sudjelovao je na izložbama u Loosen Art galeriji u Rimu, Czong institutu za suvremenu umjetnost u Gyeonggidu (Sjeverna Koreja) te između ostalog i u Sjedinjenim Državama na festivalu suvremene umjetnosti **Art Fields** u Lake Cityju. Uz prethodno spomenuta grupne izložbe, Zimmerman je pozvan da samostalno izlaže u 621 galeriji u Tallahasseeju gdje je izložio rad ***In Memory of a Switchboard Operator***.



Kexin Hao, *Total body workout*

'Total Body Workout leads you through a 'total body' experience in which history unfolds not in chronological order but in a head-to-toe sequence.'

How is our body scripted and shaped by the times it lives in? How are national agendas and political ideologies woven into bodily semiotics? How does one's body memory become an integral part of hegemonic historical narratives? And how do we inhabit a historical and totalised body?

Based on nationwide physical exercise routines and mass gymnastic performances in Asia, the Eastern Bloc and the United States, Total Body Workout proposes a recomposition of the existing corporal movements and a reconfiguration of the past in the present. Here and now, we work out the total body. "

Total Body Workout vodi te kroz potpuno tjelesno iskustvo u kojemu se povijest ne odvija od početka do kraja već od glave do pete.

Koliko je naše tijelo propisano i oblikovano od samog vremena u kojem živimo? Koliko je tjelesna semiotika protkana nacionalnim agendama i političkim svjetonazorima? Na koji način tjelesno pamćenje pojedinca postaje osnovnom građom prevladavajućeg povijesnog narativa? Kako nastanjujemo jedno povijesno i totalizirano tijelo?

Temeljeno na općenarodnim običajima tjelovježbe i masovnim gimnastičkim priredbama u Aziji, Istočnom Bloku i Sjedinjenim Državama, Total Body Workout daje prijedlog rekompozicije postojećih pokreta tijela i preoblikovanja prošlosti u sadašnjosti. Ovdje i sada vježbamo cjelokupno tijelo.

4.1 Side Bend

Rhythmic Exercise USA 1950

Radio Calisthenics No.1 Japan 1951

Industrial Gymnastic USSR 1981

Radio Calisthenics 7th ed. China 1990



2.4. Bow And Arrow

Radio Calisthenics 1st e.d. | China | 1951

Industrial Gymnastic | USSR | 1969

Spartakiads | Czechoslovakia | 1980



Kexin Hao (CN)

howkexin.com

[@kexin_hao](https://www.instagram.com/kexin_hao)

Kexin Hao is a visual artist and designer born in Beijing and based in the Hague. Her practice is a marriage of graphic design and autonomous projects involving performance and public engaging art. Kexin's work is a constant swing between intimate close-ups on personal stories and zoom-out to collective narratives; between a past of political heaviness and flashy modernity rendered in humor and sarcasm.

Kexin Hao vizualna je umjetnica rodom iz Pekinga, smještena u Haagu. U svojim radovima objedinjuje grafički dizajn i autonomne projekte koji uključuju performans i uključivanje promatrača u izvedbu. Kexin se u svojim radovima ljulja između intimnih krupnih planova i kolektivnih narativa; između težine političke prošlosti i blještave modernosti, koristeći humor i sarkazam.



Luiza Perito, *Studies for Long Take*

How does a camera dance? How does a body film? This study intends to destabilize the pre-established notions of those who film and dance. This video is a study in audiovisual and corporal improvisation, creating choreography based on the exchange of these two notions. This long take shows the simultaneous exchange between the environment composition, guided by the choice in light colors, scenography and make up. How to find a space of true exchange between body and camera?

Kako se kamera kreće? Na koji način tijelo zamjećuje? Ovaj rad nastoji destabilizirati unaprijed stvorene pretpostavke o onima koji snimaju i plešu. U videu se proučava improvizacija audiovizualnog i tjelesnog izričaja te se stvara koreografija na temelju razmjene ovih dvaju načela. Film snimljen u jednom kadru prikazuje izmjenu okoline uzrokovanu odabirom boje svjetla, scenografije i šminke. Kako pronaći prostor u kojem nastaje stvaran dijalog između kamere i tijela?

Luiza Perito (BR)

@luizaperito

Brazilian student at PUC-SP in Body arts and communication. She has been focusing on Urban dancing, Jazz and Contemporary Dance since 2015 and has also worked in actors and art direction at AIC. In the audiovisual area, Co-directed, along with Marcelo Barboza, the video-dance production *Fluxo (in)sano* and developed a presentation of the choreographic process for the *XVI Body Arts Week/PUC (2019)*. Since 2017, Luiza has been the creator-interpreter of the contemporary dance group called *Rolê TANZ*.

Luiza Perito je brazilska studentica tjelesnih umjetnosti i komunikacije na Pontifical Catholic University of São Paulo. Usredotočena je na urbani, jazz i suvremeni ples, a radila je i u područjima glume i režije umjetnosti na AIC. Zajedno sa Marcelom Barbozom bila je redateljica plesne video produkcije *Fluxo (in)sano* i razvila prezentaciju koreografskog procesa za *XVI Body Arts Week/PUC (2019)*. Od 2017 je stvaratelj i interpretator grupe suvremenog plesa *Rolê TANZ*.



Mike Megens & Sid Dankers, *Facing non-objects, can we still run?*

*This 9 minutes video shows the documentation of a three-day live performance **Facing non-objects, can we still run?** by Mike Megens (NL) and Sid Dankers (BE). The work was part of the **The Hague Contemporary Art Weekend 2021** program and is mainly executed and streamed from their base location at **The Grey Space in the Middle in The Hague, NL**. Several other locations visited are: **KM21 (museum)**, **1646 (experimental art space)** and **Nest (art space)**. Through these visits they sought connections between the various locations and their own performative actions during the art weekend.*

*Rad u devet minuta prikazuje dokumentaciju trodnevnog performansa **Facing non-objects, can we still run?** umjetnika Mike Megensa i Sid Dankersa. Djelo je izvedeno 2021. godine u sklopu **manifestacije The Hague Contemporary Art Weekend u Hagu** gdje uglavnom zauzima mjesto u galeriji **Grey Space**, odakle je prenošeno uživo. Osim toga, umjetnici posjećuju mjesta: **muzej KM21** te galerije **1646** i **Nest**, tražeći sponu među izložbenim prostorima i vlastitim preformativnim akcijama.*





Mike Megens and Sid Dankers (NL / BE)

mikemegens.com

vimeo.com/user42139796

[@mikemegens](https://twitter.com/mikemegens)

[@siddankers](https://twitter.com/siddankers)

The collaboration between Megens (St. Joost School of Art & Design) and Dankers (LUCA Fine Arts, Brussel) has its roots in the academy days when there was a necessity from both of them that kept the two returning to each other. This interplay, which often culminated in performative actions and video work, was at all times nurtured by individual practices. In short, for Megens this is the essential question of what different forms of drawing can be, both on an individual level and within a social context. For Dankers, this is a video-oriented study in which performativity towards the apparatus of the camera has taken

on an increasingly important role. Since their joint graduation work, Megens and Dankers have regularly worked within the context of the live stream, questioning and criticizing the possibilities and expectations of this medium while making it. In a playful way, the streams take on new forms and are set up in such a way that they offer space for the participation of other makers. The conditions are collectively formed and from there the space is created for the work to emerge. A basis for all this is a form of trust, both in each other and in the moment.



Mike Megens and Sid Dankers (NL / BE)

mikemegens.com

vimeo.com/user42139796

[@mikemegens](https://www.instagram.com/mikemegens)

[@siddankers](https://www.instagram.com/siddankers)

Suradnja između Megensa (St. Joost School of Art & Design) i Dankersa (LUCA Fine Arts, Brussel) korijene vuče iz studentskih dana kao potreba koja ih je upućivala jedno na drugo. Njihova međuigra, čitavo vrijeme njegovana i razvojem individualnih praksi, očituje se u zajedničkim performansima i video radovima. Megensova praksa propituje granice crteža u formi ali i društvenom i intimnom kontekstu. Dankers istražuje odnos videa i

performansa. Počevši sa zajedničkim diplomskim radom, Mike i Sid djeluju u formi **live streama**, ispitujući i kritički se osvrćući na mogućnosti tog medija. Ti video prijenosi razigrano pristupaju interpretaciji sadržaja i otvaraju prostor za participaciju drugih sudionika. Uvjeti sudjelovanja formiraju se unutar kolektiva iz čega proizlazi i sam rad. Podloga tome je međusobno povjerenje umjetnika i sklonost improvizaciji.



Marcell Mostoha, *Avant*

The film works with the interaction of space and being in it and the energies associated with them. This animation is based both musically and visually on the discovery of experience through experimentation. The film does not contain a specific plot, but returns to fixed motifs which can cross their boundaries again and then return there again. This duality based on repetition creates a constant timelessness, the repetitive processes illustrate the constantly building - passing changes.

Film promišlja energije povezane sa interakcijom bivanja u prostoru i samog prostora. Animacija je auditivno i vizualno nadahnuta otkrićem novih iskustva u eksperimentu. Bez specifične fabule film interperetira čvrste oblike koji se mijenjaju u međusobnom isprepletanju. Ta dualnost temeljena na ponavljanju stvara kontinuiranu bezvremenost, ilustrirajući rastuću ali i prolaznu promjenu.

Marcell Mostoha (HU)

behance.net/marcellmostoha

[@marcellmostoha](https://twitter.com/marcellmostoha)

Marcell Mostoha (1994) graduated as an animation director in Budapest. He finds opportunities offered by interdisciplinary thinking to be decisive. He believes in free interchangeability between genres. For him, animation as a genre perfectly covers this kind of thinking. In addition to animation and music, he also works as a fine artist: graphics and painting. His interest is in abstraction.

Marcell Mostoha (1994) diplomirao je animirani film u Budimpešti. Smatra da interdisciplinarno razmišljanje otvara presudne mogućnosti. Vjeruje u slobodno korištenje različitih žanrova. Za njega je animacija savršeno usklađena s ovim načinom razmišljanja. Uz animaciju i glazbu, Marcell se bavi grafikom i slikarstvom. Zanima ga apstrakcija.





www.studentfilmfestival.eu