

OSLO SCREEN FESTIVAL

INTERNATIONAL FESTIVAL FOR VIDEO ART



MARCH 9th - 11th 2012

Filmens Hus, Ny Musikk, UKS & Litteraturhuset

Free Entrance

www.screenfestival.no

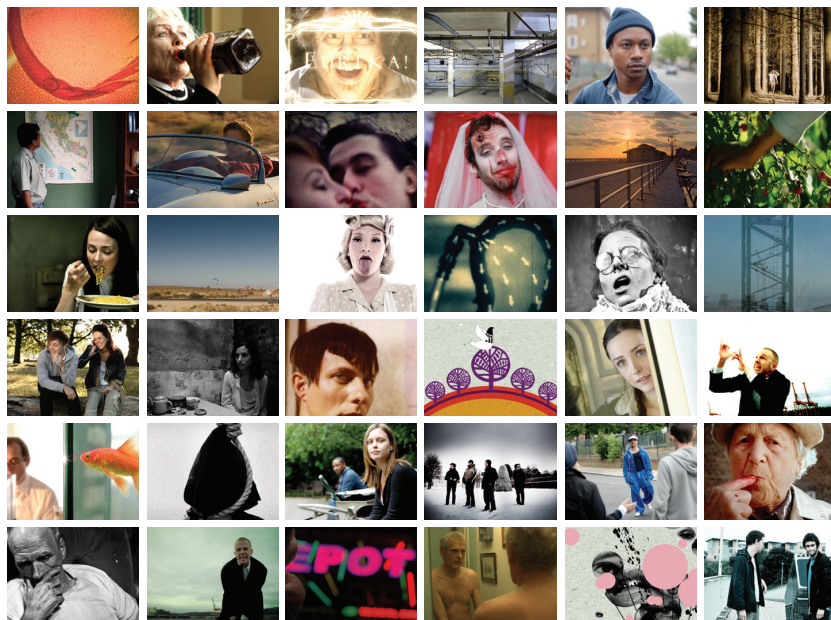


NORSK KULTURRÅD
Arts Council Norway

SAATCHI & SAATCHI

ASFF

Aesthetica
Short Film
Festival



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DEADLINE 31 MAY 2012

WWW.ASFF.CO.UK

We are pleased to present the **third edition of Oslo Screen Festival**.

Since its beginning, in 2008, the festival has gained more recognition and visibility, which can be seen by the increasing amount of films entered, growing number of partners and a developing interest from a wide audience.

This year we received 1340 film entries from around the globe. From these, we selected 45 films to be screened during the festival. It is important for us to make accessible for everyone to send in their work, as we are open for new impulses and possibilities. As usual we wish to show established artists such as young talents.

We would like to thank all the artists that sent us their wonderful films. Special thanks go to our distinguished partners: Ny Musikk, Notam, Nabroad, Atelier Nord, Plymouth University, art:screen, Magmart, Fonlad, VisualContainer, UKS, ArtFem. TV & The Dream That Kicks. We would also like to specially thank our sponsors who made the event possible: Arts Council Norway, Oslo Municipality, the Austrian Embassy and Saatchi & Saatchi Oslo.

Welcome to the 3rd Oslo Screen Festival!

The Festival Team



12:00

Lunch Concert at Ny Musikk, Platousgt. 18

Free entrance, coffee, fruits & buns

www.nymusikk.no

seeSOUNDsay

Can we look at a sound or listen to an image? See Sound Say are ears and eyes speaking with no words. Ny Musikk's musical program at Oslo Screen Festival focuses on the interaction between sound and image and on the stories our senses can tell.

USB – United States of Barents

Solo performance lecture with and by Amund Sjølie Sveen

USB is a performance that investigates questions dealing with local, global and northern identity, power of definition, borders, similarities and differences in the arctic, the new political and economic focus at the northern areas, and the universal love of IKEA. www.amundsveen.no

Film program from Oslo Screen Festival

Sounds, Images, Rhythms

Membrane by Bjørn Erik Haugen, Cinéma by Marte Aas, Magnificent With Existence by Astrid Elisabeth Bang, TEMP by Massi Gusmini.

13:00-14:30

Seminar & Screening at Atelier Nord, Wergelandsveien 17

Free entrance

www.ateliernord.no

NABROAD and Plymouth University hold a seminar in the occasion of NABROAD presenting the documentary film In Transit by Heidi C Morstang in Norway for the first time. The film deals with the factual aftermath of a battle on the Eastern Front during the Second World War, where a potential homecoming of the remains of Norwegian political traitors is the central focus.

12:00 - 17:00

Film program & lecture at UKS, Lakkegata 55D

Free entrance

www.uks.no

Program Contextual Face (42 min in loop)

NoHomeVideos© Code II by Duba Sambolec, I hate you by Michelle Handelman, Water Portrait I, Portrait of Carmen Lipush by Evelin Stermitz, Migraine by Ana Grobler, Like Me by Liana Zanfrisco, Ecstasy Poem by Kika Nicoleta, Endless Game by Vesna Bukovec, Sit Stay by Alison Williams, traumraum revised:insomnia by Angelika Rinnhofer, What I Worry About by Grace Graupe Pillard, Collecting by Dominique Buchtala, Rose is a Rose by Evelin Stermitz, ONDAS: Guerrilla Girls.

15:30

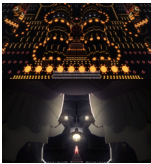
Lecture ArtFem.TV: Art and Feminism ITV with Evelin Stermitz

Austrian artist and curator Evelin Stermitz will introduce the ArtFem.TV project and talk about Video Art, Feminism, and Women Artists. ArtFem.TV is an online television programming presenting art and feminism, founded in 2008. www.artfem.tv

OFFICIAL OPENING AT LITTERATURHUSET

Friday, March 9th at 19:00-23:00, Wergelandsveien 29

Free entrance



Screening: 1925 aka Hell & 1923 aka Heaven, by Max Hattler (UK)

German-born moving image artist Max Hattler, living in London, presents two animations films. Inspired by the work of French outsider artist Augustin Lesage. Based on Lesage's painting A symbolic Composition of the Spiritual World from 1923. The films were created during 5 days with student animators and CG artists at The Animation Workshop in Viborg. www.maxhattler.com

CONCERT, presented by Ny Musikk MUSIC TO SEE

S. Steen-Andersen: Run Time Error (video), The History of my instrument (2001) for harp, pick-up and video, with Sunniva R. Wettre (harp)

In History of My Instrument, Simon Steen-Andersen quotes one of the world's best-known harpist, Carlos Salzedo: '... perhaps Carlos Salzedo said it best in this excerpt from an article published in the January, 1952 issue of Etude Magazine: "Music is meant to be heard, but also to be looked at - otherwise radio would have long ago supplanted the concert stage which, fortunately, it has not".

www.simonsteenandersen.dk, www.sunnivawettre.com

Deconstructing IKEA: with and by Amund Sjølie-Sveen, percussion & video

This piece investigates the richness of sounds in an ordinary consumer object - IKEA plates – or more precisely; the hidden richness in the ordinary object. As the object is gradually destroyed, the sound material becomes richer. The destruction of the physical object is the construction of the sound object.

www.amundsveen.no

DISTANT VOICES, STILL LIVES with Duo Torquati-Dillon (IT)

A journey on the thread of memory, a search, a pursuit of a multitude of fugitive voices: voices that tell a story, voices that sing, absent voices, voices only evoked; A game of mirrors and echoes that seeks to transcend the barriers of style and type in order to create a new red thread between sounds which are only apparently distant one from another. In the program, pieces by Lachenmann, Rachmaninov, Hosokawa, Schumann, Liszt, Ablinger, W. Zimmermann, Fauré. www.emanueleatorquati.com



DJ Lasse Marhaug presents experimental dance music

Lasse Marhaug has since the early 90ies been one of the most active artists in the so-called Norwegian noise scene. As a performer and composer he has contributed to well over 200 CD, vinyl and cassette releases over the years, as well as extensive touring and performing live in Europe, Asia and America. In addition to his solo work, Marhaug plays regularly in projects Jazkamer, Nash Kontroll, DEL and Testicle Hazard. He has collaborated with several artists in the fields of noise, experimental, improv, jazz, rock and extreme metal, as well as working with music and sound for theatre, dance, installations and video. www.lassemarhaug.no

PROGRAM SATURDAY MARCH 10TH 2012

Filmens Hus/Cinemateket (Tancred) Dronningensgt. 16

www.nfi.no

Free entrance

11:00

Round Table

How does sound shape images? - The role of sound and music in non-narrative moving images. The discussion in this panel will depart from examples of concrete works, and shed light on the processes and considerations that guide the selection of perspective, abstraction and production in the current combination of video and sound art. Participants: Marte Aas, Kjell Bjørgeengen, Bodil Furu, Bjørn Erik Haugen. Host: Jøran Rudi, NOTAM. www.notam02.no

13:00

Program 1 - Still Moving

Combating Decorative Flowers by Ida Julsen, Planet Z by Momoko Seto, Loop by Ieva Balode, Back by Vicent Gisbert, Passing By by Ida Warholm Bjørken, Six Easy Pieces by Reynold Reynolds. 33 min

14:00

Program 2 - Sensing Selves

Such old friends, so much time by Kristine Halmrast, Sensing Self by Lauren Pissochet, La Femme Enfant by Diane Sara, LANDER by Jürgen Hille, Hannah by Sérgio Cruz, The Sound of These Falling Tears by Roghieh Asgari Torvund. 34 min

15:00

Program 3 - Back to Nature

Crop Circles by Marte Aas, 9 states of ambivalence by Stefan Larsson, The Foreignness of Her by Iselin Linstad Hauge, Lost in the Woods by Ingeborg Stana, WHEN by Ottar Ormstad, Emptiness by Anders Weberg, Movements of an Impossible Time by Flatform. 35 min

16:15

Guest program

ART:SCREEN presents Private versus Public Selves

Curated by Jonas Nilsson and Eva Olsson (Sweden)

Shopping by Maggie Brown, Subway by Kathryn Mockler & David Poolman, The Capsule by Eva Olsson, Les Barbares by Jean-Gabriel Périot,

Flickering by Kika Nicolela, Cassock by Malin Andersson, The city and the other by Albert Merino, Riders on the 4 by Cat Del Buono, Seclusion II by Jonas Nilsson, Beat Eat by Stina Pehrsson, Someone by Michelle Hannah. 32 min

17:20

Program 4 - Playful Views

Strokkur by João Salaviza & Norberto Lobo, Occident by Hanne Frey Husø, 11001 rhythm by Tim Bishop, Closed Circuit by Mattias Härenstam, Paradox of Plenty by Brit Bunkley, Camera's Play by Pierre Lionel Matte, Potemkin by Tamar Meir. 35 min

18:30

CONCERT, presented by Ny Musikk Etter Rubicon

In this newly started project, guitar players and improvisers Anders Hana & Ivar Grydeland use film music (Howard Shore's soundtrack to "Crash", The Wind Harp "Song from the hill") as starting point and inspiration material for an energetic and physical improvisation.

PROGRAM SUNDAY MARCH 11TH 2012

Films Hus/Cinemathek (Tancred) Dronningensgt. 16
www.nfi.no

Free entrance

13:00

Best Video Award

The Best Video Award is presented by Saatchi & Saatchi Oslo. Saatchi & Saatchi is well known to support young and promising visual artists, and have presented the New Directors' Showcase for more than 20 years, one of the highlights of the Cannes Lions International Advertising Festival.

13:30

Program 5 – A dream within a dream

City Heart by Kristina Kvalvik, To Anne Marie by Petra Lindholm, Five Parts – a Motholic Mobble by Kaia Hugin, Lasse Passage feat. Johanne Birkeland – Say Say Say by Lars Åndheim & Christoffer Lossius, Changeover by Indrikis Gelzis, Slick Horsing by Kiron Hussain. 40 min

14:40

Guest program

Nabroad presents In Transit by Heidi C. Morstang. 20 min

15:30

Program 6 – Real Fictions

Second Office by Bao Lixin, Morning by Birgitte Sigmundstad, The Boy Who Collected Skins by Joacelio Batista, Help by Teresa Puig, Paris January 30th by Kjetil Skøien, Hatchet by Hilda Daniel, Disastrous Dialogue by Søren Thilo Funder. 43 min

16:40

Guest program

MAGMART/Video Under Volcano

Curated by Enrico Tomaselli (Italy).

Blood by Francesca Fini, Eyes Red by Antonello Novellino & Francisco Cuellar, Huzzah by Raffaele De Martino, Pagan Inner by Alessandro Amaducci, Rgb by Mario Raoli, Ins(h)ide by Francesca Leoni, Making Sense by Elena Decorato, Dieci decimi by Alessandro De Vita. 34 min.

17:30

CONCERT, presented by Ny Musikk

Wordless Rhetoric

The Italian cellist Francesco Dillon (Alter Ego, Prometeo String Quartet) plays Bach and Luis Antunes Pena, an old work and a very recent one, that illustrate the rhetorical power of music in radically different ways.

www.francescodillon.com

18:30

The Dream That Kicks (Lillebil)

Curated by Greg Pope

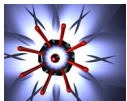
Le film est déjà commence?, by Maurice Lemaitre. 62 min

PROGRAM 1

Still Moving

Saturday March 10th, 13:00

Filmens Hus/Cinemateket, Dronningensgt. 16



Combating Decorative Flowers, by Ida Julsen (Norway)

2010, 1'40"

The film takes the viewer through a pattern, based on shapes from traditionally Norwegian decorative flowers, into a surreal, dreamy world. Ida Julsen uses experimental films as an inspiration in the editing process, with references to Man Ray's *Le Retour A La Raison* from 1923. www.idajulsen.com



Planet Z, by Momoko Seto (France/Japan)

2011, 9'30"

Somewhere...Planet Z. Vegetation is peacefully taking roots on the planet and everything seems to live in harmony. But a sticky mushroom starts taking over the place insidiously, to finally destroy this ideal world. www.setomomoko.org



Loop, by Ieva Balode (Latvia)

2011, 1'37"

Loop is an existential observation of human life through a set of visions which by never-ending continuation devotes life as circular movement and a need to escape of it. Through such elements as water, ground, light, human sees his life as evolution which tends to destroy itself. ievabalode.blogspot.com



Back, by Vicent Gisbert (Spain)

2011, 6'45"

For them we are all the same, no differences. We act with complete conformity,

renouncing individual liberty of choice. Without doubting in what we do we allow ourselves to be dragged along by the current. At times we feel the narrowing of our field of consciousness. It's time to make an escape. www.vicentgisbert.com



Passing By, by Ida Warholm Bjørken (Norway)

2011, 2'33"

A Grade II listed two-storey residential roll slowly off the wheels through a neighborhood in the Old King's Road to the Buran in Trondheim, on his way to his new address. The video is documentary, but can also be interpreted as a metaphor for life's journey.



Six Easy Pieces, by Reynold Reynolds (Germany)

2010, 10'

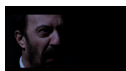
The work is based on the book Six Easy Pieces: Essentials of physics explained by its most brilliant teacher by Richard P. Feynman. www.reynold-reynolds.com

PROGRAM 2

Sensing Selves

Saturday March 10th, 14:00

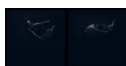
Filmens Hus/Cinamateket, Dronningensgt. 16



Such old friends, so much time, by Kristine Halmrast (Norway)

2011, 7'16"

A world where power and voices are thrown between characters and the identities origin is inconsistent. As the voices change bodies, one becomes unsure who's the victim and who's the abuser. Are they fighting against each other, or themselves? kristinehalmrast.com

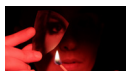


Sensing Self, by Lauren Pissochet (UK)

2011, 3'

Collapsing the boundaries between photography and film, the piece represents an attempt to understand an aspect of our internal space. The two screened images demonstrate a floating figure (the artist) moving out of sync with one another through a dark eternal space that falls into abandonment.

www.laurenpissochet.com



La Femme Enfant, by Diane Sara (France)

2011, 3'18"

Facing a psychological burn out, a famous singer sinks into depression as she is harassed by the paparazzi. Alone and desperate by the time she wasted existing only for the crowd, she tries to regain control of her own life.



LANDER, by Jürgen Hille (Germany)

2010, 10'51"

One man-space-night-water-table-street-dream-work-movings-walk-smoke-car-tree-pipe-a surrealistic game with black and white, sharpness and haziness.

www.juergenhille.de



Hannah, by Sérgio Cruz (Portugal/UK)

2010, 5'40"

Hannah explores the playful ambition of Hannah Dempsey, a young dancer and athlete with a disability.



The Sound of These Falling Tears, by Roghieh Asgari Torvund (Norway/Iran)

2011, 3'56"

The recordings are from the annual ceremony for Fatemeh's death. This is organized by second-generation refugees from Iraq who are Shia Muslims that live in neighboring Iran. A self-defined grave where loss, grief and longing gets its room. <http://roghiehasgari.net/>

PROGRAM 3

Back to Nature

Sunday March 11th, 15:00

Filmens Hus/Cinemateket, Dronningensgt. 16



Crop Circles, by Marte Aas (Norway)

2010, 5'13"

The film Crop Circles is a poetic documentation of the phenomenon of crop circles. Filmed with a Super-8 camera, the colours and tones dissolve into one another, giving an almost impressionistic character to the film. The filming shifts between a bird's-eye perspective and a ground level perspective. We are witness to an impressive visual array of corn circles in all their many guises – geometric forms, animated bird-like shapes and intricate symbols. www.marteas.com

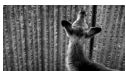


9 states of ambivalence, by Stefan Larsson (Sweden/Japan)

2011, 1'30"

Psychologist Silvan Tomkins Affect Theory; In psychoanalysis an Affect is an emotion or subjectively experienced feeling. The nine affects are: 1. Enjoyment/Joy 2. Interest/Excitement 3. Surprise/Startle 4. Anger/Rage 5. Disgust 6. Dismissal 7. Distress/Anguish 8. Fear/Terror 9. Shame/Humiliation. Each character represents one of Tomkins Affects in no particular order. They are bound together by different external expressions which also can be seen as a form of communication.

www.q-n-q.com



The Foreignness of Her, by Iselin Linstad Hauge (Norway)

2011, 4'

The Foreignness of Her consists of text and moving images, that show a water-buck calf trapped inside a structure of high concrete walls. The calf shifts between standing completely still to walking back and forth, as if trying to find a way out, while the camera follows her every move closely. The walls are all too high, and there seems to be no exit. She gets increasingly restless while examining their height. The Foreignness of Her speaks of human self-knowledge and our relation to living beings, other than our selves. It is about the potential understanding of something familiar that lies within the emotional closeness with the animal.

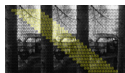
<http://iselinlinstadhauge.com/>



Lost in the Woods, by Ingeborg Stana (Norway)

2011, 4'

In Ingeborg Stana's film *Lost in the Woods* the perspective is strange, at an angle, upside down. We see the treetops, the horizon lines and the lake as we have never seen them before, and in this way Stana makes us see them afresh. www.stana.no



WHEN, by Ottar Ormstad (Norway)

2011, 7'

WHEN is telling a story about life and death, basically from the standpoint of cars, rotten in a field in Sweden. The narrative is open, and each viewer may experience the film very differently. This is also dependent upon the language background, any translation is – intentionally – not given.



Emptiness, by Anders Weberg (Sweden)

2011, 3'

The human body lies at the root of projects that formally and conceptually chart identity and its construction as a preamble to broaching matters of violence, genders, memory, loss or ideology in which personal experiences co-exist with references to popular culture, the media and consumerism. www.weberg.se



Movements of an Impossible Time, by Flatform (Italy)

2011, 8'30"

An abandoned rural house, the Ravel Quartet in F major and then rain, wind, snow and fog are the elements of which this video is composed. In an impossible procession, one take presents four atmospheric agents to strike against the house. The musical instruments which follow the quartet each become an audiotrack which corresponds to each one of the atmospheric agents. So the sound of the first violin drips like the rain, that one of the second violin is muffled like the snow, the sound of the viola moves like the wind and that one of the cello vibrates like the fog. www.flatform.it

PROGRAM 4

Playful Views

Saturday March 10th, 17:20

Filmens Hus/Cinamateket, Dronningensgt. 16



Strokkur, by João Salaviza & Norberto Lobo (Portugal)

2011, 7'16"

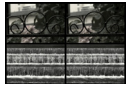
Less than a hundred kilometres from Reykjavik we found Strokkur. A scar on the Earth that insists in not healing, gushing from the depths. We came closer. For three days we saw and heard the internal dynamics of the crevice: the boiling water that spat out every seven minutes and the thermal shock, given the eighteen degrees below zero of the atmosphere. The film was already there, the music too.



Occident, by Hanne Frey Husø (Norway)

2011, 7'

Occident is an adaptation of a book based work entitled Memories. The animation is a trilogy. www.muy.no



11001 rhythm, by Tim Bishop (UK)

2010, 3'17"

11001 rhythm appropriates Modernist composer Arnold Schoenberg's 'method of composing with twelve tones which are related only with one another' to attempt a structuralist representation of the contemporary world as a series of 'ones' and 'zeros', where each image is placed and manipulated by chance rather than artistic choice.



Closed Circuit, by Mattias Härenstam (Norway/Sweden)

2011, 3'01"

A visual loop – of a quiet suburban street and biological circuit combined. www.mattiasarenstam.com



Paradox of Plenty, by Brit Bunkley (New Zealand)

2011, 6'06"

Paradox of Plenty (Futurology) begins with a "study" of futuristic edifices. www.britbunkley.com



Camera's Play, by Pierre Lionel Matte (Norway)

2011, 5'30"

Stop-motion animation; 3 carton characters, (made from camera packaging) move around like machines of surveillance before turning themselves into a tower screening four short animations of a growing three, waves at the sea, a railway track journey and a girl playing with a kite. www.plmatte.no



Potemkin, by Tamar Meir (USA)

2010, 2'10"

A 16 mm stop motion animation film created after and influenced by the Odessa Staircase scene from Sergei Eisenstein's Battleship Potemkin. 3000 little toy soldiers chore graph their way down the large modern staircase. Seen as if caught in either seizing the stairs or fleeing away, the soldiers gradually transform into an abstract form, which resembles more of a swarm of insects. www.tamarmeir.com

PROGRAM 5

A Dream Within a Dream

Sunday March 11th, 13:30

Filmens Hus/Cinemateket, Dronningensgt. 16



City Heart, by Kristina Kvalvik (Norway)

2011, 5'30"

The urban space is the scenery for a woman's journey in the film City Heart. The woman in the night and the city in the dark draw an eerie atmosphere. Through an

unresolved story the film examines how we are seen in the public space by asking questions about who are looking at whom. www.kristinakvalvik.com



To Anne Marie, by Petra Lindholm (Finland)

2010, 10'50"

Anne Marie, the aunt of Lindholm's grandfather, was engaged to a Russian man called Mr Obolenski. Due to a civil war in Finland, Mr Obolenski had to escape from the country. Left behind, Anne Marie never heard back from him again. Anne Marie's life story is told with atmospheric images, displaying subtle nuances of colours, and music made by the author. www.petralindholm.net



Five Parts - a Motholic Mobble, by Kaia Hugin (Norway)

2011, 10'33"

One by one, the parts of a body enter the canvas from above. Each part has a will of its own, and this causes a personal Guernica. In this poetic horror scenario, the protagonist – alienated and divided – has a hard time struggling in a continuous battle. www.kaiahugin.com



Lasse Passage feat. Johanne Birkeland - Say Say Say by Lars Åndheim & Christoffer Lossius (Norway)

2011, 4'28"

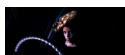
A story about love and redemption. www.filmfaktisk.no



Changeover, by Indrikis Gelzis (Latvia)

2010, 4'50"

We are all buried under our relevant profession, experience. We divide up into ashes and mix with soil, as a result turning into a tree or by mixing up in concrete; we become an object that shapes the surrounding environment. A carpenter becomes a table, a builder becomes an element of a building. Communication is ongoing.



Slick Horsing, by Kiron Hussain (UK)

2010, 2'44"

A fragmented allegory. A portrait — one woman kindling her photo-sensitive epilepsy. <http://kiron.x10.mx/>

PROGRAM 6

Real Fictions

Saturday March 10th, 15:30

Filmens Hus/Cinemateket, Dronningensgt. 16



Second Office, by Bao Lixin (France/China)

2011, 13'

According to the Chinese media, there are several hundreds thousands concubines in the country. Even if it is forbidden by law, more and more young women are now becoming mistresses of powerful men in order to escape poverty and rise up the social ladder. The wife becomes the man's object; she is subdued and

depends totally on him. A situation of both desire and endured provoking pleasure and frustration. www.lixinbao.com



Morning, by Birgitte Sigmundstad (Norway)
2011, 1'5"

The image of a woman washing herself in a soldier's helmet comes from a story I was once told from postwar Germany. It describes an everyday scene with a twist that gives it a second story about the past in the present.



The Boy Who Collected Skins, by Joacélio Batista (Brazil)
2010, 11'44"

In the edge of the river the boy collect empty skins in front of the uncertainty of the almost afternoon, almost night. <http://joaceliobatista.blogspot.com/>



Help, by Teresa Puig (Norway/Spain)
2008, 2'40"

In Ciudad Juárez (Mexico), at least one woman disappear every week. Her body will appear in the desert surrounding the city after a while, with clear proof of having been brutally tortured, raped and mutilated, or perhaps only a cadaver or a few bits of bone will appear, the only witnesses to vicious and cruel murder.
www.teresapuig.com



Paris January 30th, by Kjetil Skøien (Norway)
2010, 3'40"

A man in a blanket and with no shoes is waling in Paris streets among exclusive shops and people.



Hatchet, by Hilda Daniel (USA)
2011, 29"

Metallic screams, subtext/text, fighting flies, and "hatchet" refrain chugging like a train or train of thought locked in madness or fear. Decapitated segments propelled by phoenetic sequences suggesting threat, violence - dv, rape - escape. The piece is a fright of fancy - a concrete poem part rage, part fear.

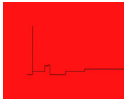


Disastrous Dialogue, by Soren Thilo Funder (Egypt/Denmark)
2011, 10'

Hollywood disaster movie scripts translated into Arabic and performed by Egyptian actors, thus transforming the script through the voice of Hollywood cinema's unrepresented. The film was shot immediately before the Egyptian Revolution and is dedicated to the actress Sally Zahran who perished during the brutal attacks on Egyptian demonstrators. www.sorenthilofunder.com

SOUNDS, IMAGES, RHYTHMS

Friday March 9th, 12:00
Ny Musikk, Platousgt. 18



Membrane, by Bjørn Erik Haugen (Norway)

2011, 7'21"

Membrane is based on recordings of electromagnetic signal/noise from my laptop and the video is a graphic representation of the sound where pitch and amplitude is drawing the video. The video was made on the same laptop from the sound recording was done. www.bjornerikhaugen.com



Cinéma, by Marte Aas (Norway)

2010, 4'33"

Cinéma is a black and white 16 mm film showing the dancer Rukmini Chatterjee. Through key elements such as gaze and gestures, the film explores issues on the notion of representation. Chatterjee confronts the spectators glare in an active and confrontational manner at the same time as she communicates by the use of clear gestures related to the ancient Indian dance Bharatanatyam. An act of negotiation appears between the dancer and the viewer by the scenic means of the film. www.marteas.com



Magnificent With Existence, by Astrid Elisabeth Bang (Norway)

2011, 3'20"

With this project I explore the basic conditions of life and existence. What kind of forces, which real or imagined restrictions influence our ability to choose and act as we please? The theme is visualized through a collection of short video sequences, accompanied by a musical score and punctuated by textual fragments. www.aebang.com



TEMP, by MUD (Massi Gusmini) (Italy)

2010, 3'02"

TEMP is an experimental videoclip focused on perception poly-rhythmic and stroboscopic. Audio is made with frequency modulation of a rutilant rhythm. Video has been made frame by frame starting from an picture. TEMP is based on the suggestion of a multi-sensorial transcendent experience and of time fragmentation. www.massigusmini.net

CONTEXTUAL FACE

Curated by Evelin Stermitz (Austria)
Friday March 9th, 12:00 - 17:00
UKS, Lakkegata 55D

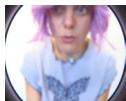
www.artfem.tv



NoHomeVideos© Code II, by Duba Sambolec (Slovenia)

2000, 1'32"

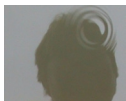
Video performances CODE I, II, III and IV form one work. Nevertheless, each one of them might be presented separately. They are based on automated repetitive speech and on dialogs between two women where one woman dominates the conversation and sets up the momentum for the other one to answer illogically. The characteristic of the video CODE II is a repetitive authoritative command to the viewer that might provoke anger/resistance and/or despair. http://www.artfem.tv/duba_sambolec/



I hate you, by Michelle Handelman (USA)

2002, 2'48"

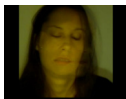
In a moment of self-loathing narcissism, Handelman riffs off of Bruce Nauman's early performance tapes and chants this negative affirmation into a song of personal endearment. www.michellehandelman.com



Water Portrait I, Portrait of Carmen Lipush, by Evelin Stermitz (Austria)

2010, 2'06"

This video series faces women's portraits of images mirroring from the water surface, filmed at the Ljubljanica river in Ljubljana, Slovenia. These video portraits reveal experiences of violence against women, dedicated to the water. The form of this video work is an expansion of the former silent photographic portrait. Text and voice by Carmen Lipush. www.evelinstermitz.net



Migraine, by Ana Grobler (Slovenia)

2007, 5'23"

The video is some sort of a migrainic self-portrait. It was made in the time of a migraine attack, from shooting the scenes to the montage. The whole process of making the video is consequently permeated with those sensations. Video effects are used not only to show, but to draw near and to assist the spectator to feel the condition of a person in the time of the migraine attack.



Like Me, by Liana Zanfrisco (Italy)

2009, 1'30"

A video camera films my face, while I change one pose every second, and every second a part of my face is hidden by faces cut from newspapers. Sound videodrome by Roberto Incelli. Performance and video by Liana Zanfrisco. www.lianazanfrisco.com

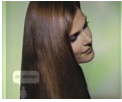


Ecstasy Poem, by Kika Nicoleta (Brazil)

2006, 2'46"

Side by side, two faces of the same woman looking at the camera are in an extreme slow motion. All nuances of her expressions can be perceived. In one por-

trait, she's young, at the peak of her beauty. On the other one, she's about 60 years old. The woman is the actress Liv Ullman, acting in two different films by Ingmar Bergman. www.dilemastudio.com



Endless Game, by Vesna Bukovec (Slovenia)

2006, 1'32"

Contemporary advertising no longer directly sells products, it sells emotions, desires and fantasies. Advertisers teach us how we have to look and behave to be competitive in today's world. Most of the advertising uses eroticism as the primary force of attraction. Who is the target audience, male or female?

www.vesna-bukovec.net



Sit Stay, by Alison Williams (South Africa)

2008, 3'20"

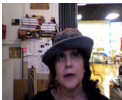
Gender abuse video - a woman has the right to her own voice, to speak out and be heard. Alison Williams - performance based video - gender based works / anti gender abuse - pro women's rights art.



traumraum revised:insomnia, by Angelika Rinnhofer (USA)

2009, 4'41

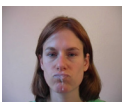
"For "traumraum revised: insomnia", I drew from my desire as a child to become a ballet dancer and used this experience to examine the relationship between memory, pain, dreams, and ambition. The process of working on "traumraum revised" affected my own conception of memory as a force to make art and to use it to speak about cultural issues such as gender and society's expectations related to it; feminist art; but also to touch on the randomness and pliability of one's narrative. www.angelikarinnhofer.com



What I Worry About????, by Grace Graupe Pillard (USA)

2007, 2'57"

"Worry...worry...worry...what keeps me up at night and in the morning and afternoon! Personal issues such as aging, career, appearance, all contribute to the lines on my forehead.....done with humor and pathos.



Collecting, by Dominique Buchtala (Germany)

2006, 4'

The video work Collecting is a kind of examination of a common action. I asked myself: What happens if I collect as much spittle in my mouth as I can? Am I able to collect so much spittle, that I will burstin the end? How much time will the process take? Will my mouth have been hurt? Will I swallow during the process of collecting? The video presents my face in a chewing movement to accumulate spittle in my mouth.

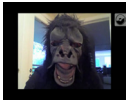


Rose is a Rose, by Evelin Stermitz (Austria)

2008, 3'52"

This performative video work shows a woman engaged in covering her face with rose leaves. As a metaphor for the absurd above and beyond term "beauty", the fragility of beauty and the canons of beauty, the video reveals an obscure image of woman, which is also shaped by transiency and impermanence. Excerpts from the poem "Sacred Emily" by Gertrude Stein, in which she created the sentence

"Rose is a rose is a rose is a rose.", form the sound collage to the video work.
www.evelintermitz.net



ONDAS: Guerrilla Girls

2009, 4'49"

The Guerrilla Girls are a bunch of anonymous females who take the names of dead women artists as pseudonyms and appear in public wearing gorilla masks. We have produced posters, stickers, books, printed projects, and actions that expose sexism and racism in politics, the art world, film and the culture at large. We use humor to convey information, provoke discussion, and show that feminists can be funny. We wear gorilla masks to focus on the issues rather than our personalities. The mystery surrounding our identities has attracted attention. We could be anyone; we are everywhere. www.guerrillagirls.com

ART:SCREEN

Private versus Public Selves

Curated by Jonas Nilsson and Eva Olsson (Sweden)

Saturday March 10th, 16:15

Filmens Hus/Cinemateket, Dronningensgt. 16

www.artscreen.se



Shopping, by Maggie Brown (Australia)

2009, 2'32"

This work is part of a series of performances for video entitled Self Restraint. It follows the progress of a woman who enters a convenience store with cumbersome old objects tied to her back.



Subway, by Kathryn Mockler & David Poolman (Canada)

2007, 1'10"

Subway is part of a series of absurd videos called The Reluctant Narrator about how we make assumptions in our deciphering of the world. "Subway" is adapted from an original poem about how "inconvenient" it is when someone jumps in front of a subway and makes you late for work. The video is comprised of a monologue over moving and still images.



The Capsule, by Eva Olsson (Sweden)

2009, 1'18"

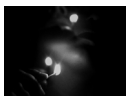
To be seen. To be respected. To be listened to. It is not the pill that will make you happy.



Les Barbares, by Jean-Gabriel Périot (France)

2010, 4'59"

We are scum, we are barbarians.



Flickering, by Kika Nicolela (Brazil)

2009, 2'43"

From darkness to light and back to darkness; an emotional self-portrait.



Cassock, by Malin Andersson (Sweden)

2009, 2'58"

Clothes are symbol of identity, structure and power. Through clothes we are given certain rolls and function, whether it's an uniform or a certain style of fashion. The video project "cassocks" works with what is real and what is not in the eyes of the viewer. Is it a performance? Is she really a priest, or just an artist?



The city and the other, by Albert Merino (Spain)

2010, 3'

A character that lives isolated in himself transforms the universe around him after a casual meeting.



Riders on the 4, by Cat Del Buono (USA)

2008, 2'31"

This two screen single channel video installation showing New York City subway riders. While viewers form perceptions of the riders in these video portraits, voiceovers interrupt and give insight into who they are, conveying an attribute that may not have been visible to other riders on the train.



Seclusion II, by Jonas Nilsson (Sweden)

2011, 3'45"

'I Hate People...But It's Nothing Personal'. Social Anxiety disorder. A phobia is an irrational fear that leads to a conscious avoidance of a feared activity, subject or situation and usually disrupt people's ability to function in life. Social phobia is characterized by a marked and persistent fear of one or more social or performance situations in which the person is exposed to unfamiliar people or to possible scrutiny by others and exposure to the situation may provoke anxiety.



BEAT EAT, by Stina Pehrsson (Sweden)

2009, 3'

A slightly bizarre story about the wish to share hearty feelings with everyone, but still wanting them retained for yourself.



SOMEONE, by Michelle Hannah (UK)

2011, 2'32'

'Working with the notions of identity, authority, surveillance and presence, the process of eliminating the self identity of this 'someone' with digitized pixelation and forced anonymity is used to create an unnerving experience for which no one in particular is responsible, but one where this hooded figure is directly addressing the viewer.

NABROAD

In Transit, by Heidi C. Morstang

Sunday March 11th, 14:40

Filmens Hus/Cinemateket, Dronningensgt. 16

www.nabroad.org

www.hcmorstang.co.uk



In Transit, by Heidi C. Morstang (Norway/UK)

2011, 19'24"

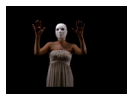
The film *In Transit* is about the repatriation of Norwegian volunteers with the SS forces during the Second World War. It deals with the factual aftermath of a battle on the Eastern Front, where a potential homecoming of the remains of Norwegian political traitors is the central focus. The film looks at contemporary issues regarding reconciliation and closure. It touches upon current politics reconciling painful aspects of recent history. The specifics of place and landscape are haunting and compelling. Set in an area of Karelia on the Russian/Finnish border close to the Arctic Circle, the film is a cinematic investigation revealing history through landscape. Heidi C Morstang is an artist working with moving image and photography. She has exhibited widely internationally and is a lecturer in photography at Plymouth University, UK, where she is a member of the Land/Water and the Visual Arts Research Group. Galeria Ana VilaSeco, Spain, represents her work.

MAGMART / Video Under Volcano

Curated by Enrico Tomaselli (Italy)

Sunday March 11th 16:40

Filmens Hus/Cinemateket, Dronningensgt. 16



Blood, by Francesca Fini

2011, 5'26"

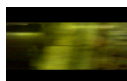
BLOOD is a reflection over my creative process as an artist. When I think about it I feel like some sort of serial killer, struggling with my own ghosts in front and behind the symbolic space of video-making; a transparent screen that become some sort of prison, where I murder my-self over and over again.



Eyes red, by Antonello Novellino & Francisco Cuellar

2011, 7'10"

Every little act make the history of a place. The fly of red ball see us in the various phases of Alcantara's story.



Huzzah, by Raffaele De Martino

2011, 3'40"

Huzzah – frequencies. Experimental video and sound on music. Blunted beats and pulses from a continuous flow rate, sounds and voices. Slow speed of being on the road, moving, long distance means fast. Slow to arrive, the journey and the creatures of light, the pastimes, make the impression of my soul. This video was created within the project Buckra - experimental short videos.



Pagan Inner, by Alessandro Amaducci

2011, 6'20"

A dance macabre celebrating the risk of life. Nothing more than the idea of the final limit makes ourselves conscious that we are living creatures. The "dance of the skeleton" is a very ancient image connected with the strong relationship between the concepts of life and death. The "dance macabre", a woman dancing with a skeleton, is an archetypal image that goes more deep, figuring the fact that life itself is a constant duet with the death. By a romantic-gothic point of view, there's nothing so macabre, it's only a matter of awareness.



Rgb, by Mario Raoli

2011, 6'30"

Dawn on New York City that awakens in a normal day, the rhythm and the colours blur some strange omen. After dark threatening clouds begin to thicken and the war that seems far away comes to town. The earth trembles, shakes the statue, the war becomes all things: the present and future, remembrance and memories. War invades all becoming the only possible reality.



Ins(h)ide, by Francesca Leoni

2011, 3'10"

The inner self inside each one of us, hides emotions and contrasts that don't appear in the outside surface. If we could see what's inside of each one of us, we could see the opposites fighting with each other: the feminine and the masculine, the stiffness and the energy, the left and the right and so on.



Making sense, by Elena Decorato

2011, 1'15"

This is me with my anxiety. A constant struggle between two parts of me. One of the two dies each time, the conflict creates pain.



Diecidecimi, by Alessandro De Vita

2011, 2'45"

We yield the faculty to look at just one thing at time. No time-wasters. Its necessary. Just if something that be worth to use this word is remain. Necessity. Diecidecimi is an eyes' yoke. Of when the eyesight pull a fast one on you, and make you really see something. Even you don't want. Even you can't. Jail of maximum insecurity for you. Guantanamo across. Farewell. Like to transcend alive.

THE DREAM THAT KICKS

Le film est déjà commence?, by Maurice Lemaitre

Curated by Greg Pope

Sunday March 11th, 18:30

Filmens Hus/Cinamateket, Dronningensgt. 16



Le film est déjà commence?, by Maurice Lemaitre

1951, 62', 16mm, FR, English subtitles

One of the founding fathers of the Letterist movement, in 'LE FILM EST DÉJÀ COMMENCE?' (Has The Film Started Yet?) Lemaitre sought the destruction of film through film. In his strategies and technique he prefigures the Situationist practice of détournement as well as the aesthetic of American avant-gardists.

He paints, scratches, tints, and bleaches the film, scribbling words onto the screen, snowing in images with crude flurries of dots and crosshatches, bursting through the darkness of the theater with single-frame explosions of white leader, and disorienting viewers with dizzying jump cuts between subjects, his anarchic piling-on of the photographic image is suffused with devilish energy and fury.

This is one of the major works of letterist cinema, proto-punk, proto-Situationist, proto-expanded cinema - the critics despised it, but this work is and will remain a landmark in film history. He wants you to leave the cinema, if you do, he wins - if you don't, he also wins...

FONLAD - Digital Arts Festival & Videolab

Curated by José Vieira & Sérgio Gomes (Portugal)

Saturday & Sunday in a flatscreen in the lobby at Filmens Hus/Cinamateket, Dronningensgt. 16

www.fonlad.net , www.projectovideolab.com



Siesta, by Paula Albuquerque (2002, 4')

An investigative approach to experimental documentary making. The video covers images collected from West to East so as to provide the impression of a complete day in the everyday life of the world. These are all captured at the same time (13.00 gmt+1, Holland) from public webcams (cameras transmitting through the Internet) all over the world. <http://www.concrete-dok.net/siesta.html>



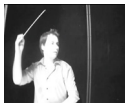
Speaking Out, by Miguel Peres dos Santos (2008, 6'02")

Any resemblance with actual facts is pure coincidence. Filmed without the permission of the people involved. <http://miguelperesdosantos.blogspot.com>



Time - Istanbul, by José Carlos Nascimento (2011, 3'32")

It's a time base work reflecting, empirically, on the notion of time. It was done in Istanbul, recording with two cameras at the same time: one camera pointing me and the other one pointing ahead. The images from each camera are presented synchronized in parallel projections. Thus, it is represented, in spatial terms, and over my point of view (as its me operating the cameras) the past time, the present time and the future time.



Maestro (Conductor), by Nuno Godinho (2010, 9'31")

The conductor is forced to move in a way that does not intend to create music that he never wanted. Starting from a CCTV video of a conductor directing an orchestra, the position of his baton was determined for each frame, indexed and stored digitally. Thus, the video, originally diachronic, could be converted into a database accessible to individual frames. Having indexed sufficient frames to take batons represented covering the entire space of possibilities reversed the process, passing the power to choose frames based on the positions in which you want to put the baton. Having decided that this should describe a circular path, a new sequence of frames representing this path has been created and converted back into video. <http://projects.nunogodinho.com>

VISUALCONTAINER

Nature & culture in contemporary society: a vision from the deep green heart of pixels

Curated by Giorgio Fedeli (Italy)

www.visualcontainer.org

Online program at www.screenfestival.no

Now wait for last year, by Rebecca Agnes (2007, 4'6"), 25.765, by Riccardo Arena (2008, 7'25), Save our Souls, by Alessandra Arnò (2008, 2'46"), H2O, by Elena Arzuffi (2005, 3'49"), Secondo Vento, by Silvia Camporesi (2010, 3'45"), Anamorphosis, by Daniela Di Maro DDM (2008, 11'), Tracking, by Global Groove (2006, 5'12"), A Midwinter Night's Dream, by Maria Korporal (2010, 3'37"), Eppur-simuoove, by Luca Christian Mander (2009, 3'40"), The City and The Other, by Albert Merino (2010, 3'10"), Remote Body, by Sabrina Muzi (2008, 5'), Man/Wo, by Mauro Romito (2006, 4'8")



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[art:screen]

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