



IMPORT 2007

INTERNATIONAL VIDEO-PERFORMANCE ART FESTIVAL

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03

V 2007

BEATRIZ ALBUQUERQUE
PORTUGAL + USA

This video-performance explores the John Cage notions about sound and silence using a modified shoe interfacing with a deconstructed piano. The sound was scored based on the rhythm and the instructions were given to the person that performed it.

Beatriz Albuquerque was born in Portugal. She finished her Bachelor of Arts in Faculdade de Belas Artes da Universidade do Porto in 2003 and her Master of Fine Arts in the School of the Art Institute of Chicago in 2006. She joined and is a member of the Independent Performance Group founded by Marina Abramovic in 2004. Also in the same year she won two prizes of distinction for photography from the Centro Cultural e de Congressos de Aveiro and from the Concurso Nacional de Fotografia da Póvoa de Varzim. In 2005 she won the Distinction Prize from the Ambient Series in the PAC/edge Performance Festival in Chicago.¹



04 **ARK** (UNKNOWN PLEASURES) 2007
PETER BAREN
NETHERLANDS

ARK () is an ongoing performance piece that has continued to evolve and change shape over time. Having started life in New York during Currency 2004, an international festival of contemporary performance, it has subsequently been performed in cities such as Biel, Cardiff, Ustka, Torun, Cracow, Barcelona, Girona (LaBisbal d'Emporda), Vancouver, Tel Aviv, Amsterdam, Glasgow, and recently in Burgh-Haamstede, The Netherlands. A multi-sensory work, Baren's Ark performances include fog, saran-wrapped performers, circling satellites, orphaned whisperings, molasses, spoken and written texts, boomerangs and more.

Baren's practice uses the public assumptions of performance- the promise of drama, duration and theatricality- to evoke a disquieting sense of primordial mystery, public yearning, fear and cultural reformation. Blending props common to show-business with cross-cultural signifiers, Baren's work creates a site of what photographer and art critic Kristoff Steinruck dubbed "radical mystical fundamentalism." ARK (Unknown Pleasures) finds a meeting ground between sensual bewilderment and political commentary which points out the constructed nature of our ideas of cultural memory and our sometimes superficial notions of identity.



05 **RAMLE BLIND** 2007

EFI BEN-DAVID
ISRAEL

In the performance, I went back to my birth town Ramle, in Israel, 20 years after we moved from there (I was 8 back then...). I walked through the streets in a path, where I was not allowed to walk alone as a child...I covered my eyes, in a way I couldn't see... and asked people for their help and directions, to get to my childhood house. The act was documented from a distance with a video camera by Ronen Shouker.

Efi Ben-David (b.1979), Interdisciplinary artist. A graduate of the Bezalel Academy of Arts and Design, Jerusalem, Israel, 2004. Since 2006, Participate in Ensemble 209 productions by Tamar Raban and Guy Gutman, at the Performance Art Platform, Tel Aviv, Israel. Her video works and performances were shown in Art Festivals around Europe.



06 **SILKY SILK** 2007

YVON BONENFANT
UK

This performance embodies a journey through notions of silkiness. Using extended voice, movement through space, scenography and silk itself, the performance surrounds the spectator with travel through space and time of silk. The performance is made for only three spectators at a time, and was designed to be housed in the 16th century cellars of a former monastic prison in the Beaubourg quarter of Paris. The audience are led in by lamplight, seated, the performance takes place using voice, singing, movement, light and silk, and the performance then ends with the audience being wrapped in an enormous piece of habotai silk. The performer then whispers: 'Be silky' before escorting the audience out.

Yvon Bonenfant is an extended vocalist and performance artist based in the UK. He unites the power of classical singing technique with theatrical bodywork, visuality and tacitility to create unique performance experiences across theatre, music, post-modern dance and installation. His practice is about accessing the extremes of voice: both violent extremes and extremely tender extremes developed through the politics of interaction with an audience. Originally a part of Gerry Gradauer's Montreal Tunnel Works collective, he went solo in 2002 and has since performed in the UK, France, Portugal, Canada and the US, and held residencies in France and Portugal. *Soie soyeuse* premiered at the Prisons de Saint-Merry, a 16th-century monastery dungeon that is now a performance venue, in Paris in 2007, and was co-produced by Talmart Editeur.



07

MIGUEL BONNEVILLE #2 2006

MIGUEL BONNEVILLE
PORTUGAL

MIGUEL BONNEVILLE #2 deals with the need to be, to create one's identity – to stay one-self and at the same time to be somebody else. This all happens after the end of love. It is a crucial moment. One is no longer what one was during love, no longer what one was before love. It is a moment where nothing seems to happen. The decision of rebuilding oneself takes time to settle in. This is a moment of waiting. It is a moment of loneliness. It's the moment in between an end and a new beginning.

Miguel Bonneville - Porto, 1985

Attended the acting course at the Academia Contemporânea do Espectáculo (Porto) and the Visual Arts course organized by the Calouste Gulbenkian Foundation (Lisbon).

Worked with Francisco Camacho, Carlota Lagido and La Ribot amongst others.

Since 2003 presents his Live Art and Performance based work in Portugal, Italy, Spain, Poland and Germany.



08 **AUFWÄRTS** 2007
CIELAROQUE
AUSTRIA

The film is inspired by the book „Hiroshima mon amour“ from Marguerite Duras. The inner strife of the main-actress, the past that always catch up with her, lost in the frivolity of the present. But what is behind of that. What is hiding? What is covered?

Helene Weinzierl, choreographer and director founded the cieLaroque in 1995, after being a dancer for more than ten years and touring various festivals around the world including the U.S., Japan, Russia and all Europe. Some of her productions feature a connection between dance and theatre; others are dedicated exclusively to a clear and intensive language of movement. In recent years, the works of the company have been characterized by interdisciplinary pieces and the implementation of video. Helene Weinzierl is artistic director of per.form>d<ance Festival in ARGEkultur Salzburg and founded 1990 tanzimpulse Salzburg which organizes the international Easter and Autumn festivals in Salzburg.



09 **THE LIGHT SIDE** 2005

GORDON CULSHAW
UK

“The light side” might be considered to be about media representation, looking at how the unknown is so often portrayed as something fearful or evil. It has been said that Science Fiction is a genre which reflects the fears of today rather than providing any kind of informed insight into the future. The ‘Alien’ series, then, can be viewed as a reflection of the West’s fear of the unknown non-West. Just as the horrific and terrifying ‘Alien’ creature becomes quite comical when the added hype of sound effects are removed and an alternative soundtrack inserted, so the fear of the unknown outsider in our society may be considered to be largely a product of the media, which doesn’t impartially reflect society’s fears, but, more often, creates and nourishes them.

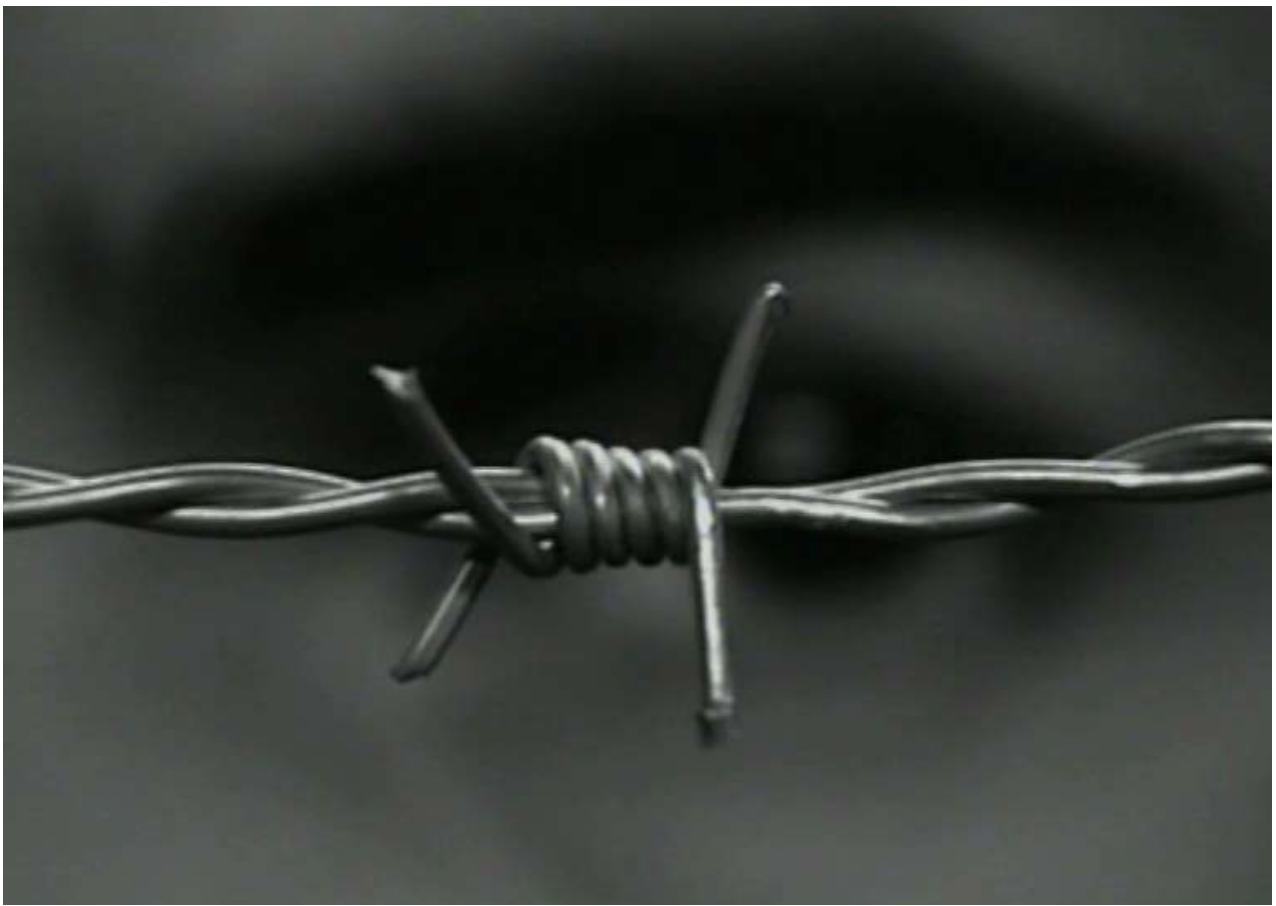
Gordon Culshaw completed his MA in Fine Art at Manchester in 2007. He was one of the founders of “Wolstenholme Projects”, an independent, artist run, studio and exhibition space in Liverpool city centre. He is interested in modes of cultural representation and ways in which individuals choose to create their own personal reality by relating themselves to different combinations of cultural artefacts.



10

SUGARMAN 2007

DAN CUMBERLAND
UK



11

STIGMATA 2006

SILVIO DE GRACIA
ARGETINA

“Stigmata” is a work that explores the tragedy of violence and repression. The allegory, metaphor, literal image of somebody who is prisoner is elliptical references of the war, torture and death. The downcast look, the hands wraps in barbed wire turns out to be an opportune allusion to the threats of military dictatorship in Argentina and in the rest of world.

He is writer, visual artist, performer, video artist and independent curator. He is an autor of the book “The Aesthetic of the disquietude” and of articles and theoretical essays that have spread in Internet and in specializing magazines. He has presented performances and conferences in Canada, Chile, Argentina and Uruguay. He is charter member of HOTEL DaDA, an independent organization that from 2002 one dedicates to the production of internacional events of video art, mail art and performance. Director of VideoPlay Project, an curatorial instance of Exchange with festivals and institutions dedicated to the difusión of video art and action art.



12 **VIDEO PEACOCK** 2007

DIE AUDIO GRUPPE
GERMANY

The Audio Gruppe creates mobile and multi-acoustic sculptures in public spaces. Benoît Maubrey is the director of DIE AUDIO GRUPPE a Berlin-based art group that build and perform with electronic clothes (past examples: AUDIO BALLERINAS, AUDIO GEISHAS, AUDIO STEELWORKERS, BONG BOYS, AUDIO PEACOCKS...). Basically these are electro-acoustic clothes and dresses that make sounds by interacting with their environment. They use -- among other electronic instruments-- light sensors that enable them to produce sounds through the interaction of their movements and the surrounding light (PEEP-ER choreography). Via movement sensors they can also trigger electronic sounds that are subsequently choreographed --or “orchestrated”-- into musical compositions as an “audio ballet” (YAMAHA choreography). A variety of other electronic instruments (mini-computers, samplers, contact microphones, cassette and CD players, and radio receivers) allow them to work with the sounds, surfaces, and topographies of the space around them in a variety of solo or group choreographies. Rechargeable batteries allow them to operate both in- and outdoors.

DIE AUDIO GRUPPE’s work is essentially site-specific. Often the electronics is adapted into entirely new “Audio Uniforms” or “sonic costumes” that reflect local customs , themes, or traditions (AUDIO GEISHA/Japan, AUDIO CYCLISTS/France, AUDIO HANBOK/Korea).



13 **BY A THREAD** 2002/2005

LINDA RAE DORNAN
CANADA

An intense one minute performance about holding onto life. Performed all in one breath with repetition of words.

Linda Rae Dornan is an interdisciplinary artist creating performance, video and audio art about interior spaces and processes of being. She lives in Sackville, New Brunswick and has had her work shown in North and South America, and Europe. She has an audio art show every week on CHMA 106.9 FM, the campus/community voice of the Tantramar marshes.



14 **SELF PLACED** 2007

WENDY ERICKSON
AUSTRALIA + UK

Six exciting and diverse dance artists were given the brief to find a special location in their region – the North East of England, and create a site-specific solo there. The performers visit memory, desire, loss, relics, and themselves. These solos have been interwoven to create an abstract portrayal of the relationships between people and the places they find themselves in.

Originally from Sydney, Australia, Wendy has conceived, directed and performed in many dance related projects in Australasia, Europe and the UK. Currently in the UK, Wendy is establishing her individual practice by taking her dance performance into digital mediums, generating dance film and multimedia works. Wendy is constantly redefining the boundaries of her practice, exploring collaborations with artists from a range of disciplines.



15

DOMESTIC 2007

GABRIELA GOLDER
ARGENTINA

Women breaking dishes, excited. Women trying to generate the greatest noise possible. An exquisite polyphony. To make noise, to say “enough”. Fatigue, submission and liberation. The act of breaking dishes proposes the destruction of preconceived notions between ‘woman’ and the domestic.

Gabriela Golder was born in Buenos Aires, Argentina, in 1971. She is an audiovisual artist, independent curator and professor of Video and New Technologies at several universities in Argentina and abroad. She was artist in residence at the Banff Centre for the Arts, Canada; the CICV, France; the Kunsthochschule für Medien, Germany; the Schloss_Bal-moral, Germany and the Wexner Center for the Arts, United States. Her works have been exhibited in several museums and arts centres in South America, Europe, Asia and North America. She received several awards for her work such as the Media Art Award from ZKM, Germany; the first prize at Salón Nacional de Artes Visuales, Buenos Aires; the first prize at Videobrasil, Brazil; the first prize at Festival Videoformes, France and the Tokyo Video Award, in Japan. She is the Co-director of CONTINENTE, Research center Electronic arts, (www.contientevideo.com.ar), at the Universidad Nacional de Tres de Febrero, in Argentina. Currently, she is living in Montréal, Canada, where she is a visiting professor at the School of Visual and media Arts at the UQAM.



16

FLAGS 2004

PETER GRZYBOWSKI
USA + POLAND

“Flags” was a multimedia composition in which I used digital video projection, sound and my live appearance on stage. All the elements of the performance were synchronized by laptop computer. The action, consisted of continuous walking across the performing space, between two pieces of canvas hung from opposite walls of the gallery and gradually painting two round flags; one of the USA and one of Poland. The paintings and my painter’s suit costume glowed in ultraviolet light that I used. The sound included two elements played simultaneously – parts of Diaries by Witold Gombrowicz read by an actor in Polish, and selection of short texts by Kurt Vonnegut Jr., read in English by the author. Video projection of slide show used in the performance consisted of images I collected mostly in Poland and in the United States. Some of them showed serious, often tragic events taking place in our everyday life – destruction, disturbances, war, politics. Others included pure nonsense surrounding us. The aim of the performance was to confront elements of two different realities and two different countries and build a composition out of them. It concluded with completion of painting of the flags and the end of the sound and video.

I am a multi-media artist, born in Krakow, Poland, living for many years in New York. I have an MFA from the Academy of Fine Arts in Krakow, Poland. I started performing in the early eighties and have completed shows in Europe, Asia, North and South America.



17

PUMPS 1994/2004

PAOLO GUGLIELMO
ITALY

PATA for PATAPHYSICS, SEXY for SEXY. The fusion of elements and fragments of DADA films and extemporary interpretations and references and quotations from famous pataphysical artists like Marcel Doucamp, Man Ray Ugo Nespolo, Enrico Baj and the Marx Brothers. The word "PUMPS" in Italian, besides its common meanings, has also a lot of sexual connotations. the contents of "Pumps" : desecration, allusion and irony?! The original film was recorded in VHS in 1994 and computer revised in 2004.

Promotor of exhibitions and cultural events. He cooperates with magazines and newspapers, critical essays and visual poems. He is a well known sculptor both in Italy and abroad, with bronze, steel, stone, wood and glass. His masterpieces are realistic and abstract assemblages, elegant an light. They are also a montage of technological working parts that contribute as a whole with sounds, movements and light. From 1997 he devoted much of his energies to the artistic E-mail field and performances, founding the "GRUPPO DEL POI" with two of his students: Franco Cocco, Lorenzo Dalla Bona e Stefano Grilli. He also cooperates with other experimental action and music groups: "SADOMARTA" Alex Nasi & Ricardo Vaia's, in Parma. His "Pittoplastic" actions are interventions on the body with or without colours. These aesthetic interventions are conceived by living, disrespecting, protecting or violating the integrity of the collective unconscious by symbolic metaphors and cultural archetypes, without renouncing to a refined surreal irony.



18

MA 2003

GERALD HARRINGER
AUSTRIA

In the autumn of 2002 and spring 2003 Gerald Harringer shoots the experimental short film *Ma* with the German performance artist Boris Nieslony. It is about a hiking tour from the Czech-Austrian border to Hallstatt. The film interweaves scenes of the journey with impressively minimalist performances and dreams by Boris Nieslony.

Born 1962 in Linz, Austria.

1990 diploma graduation at „Universität für Gestaltung“ in Linz, Austria.

1991/92 Film & Video advanced course at Central Saint Martins College of Art and Design, London.

Since 2003 head of marketing at the “Crossing Europe Film Festival Linz, Austria.



19

SIRENE 2006

FREYA HATTENBERGER
GERMANY

The camera shows me in action with a microphone mounted to a tripod in front of me. It is linked to a loud-speaker system, hence on-line. My lips are touching the microphone; this gesture provokes erotic images – but the sensuous stimulus of this image is in sharp contrast to the acoustic experiences in the video. At first irritating as an alien element, sound and image are obtaining an evocative relation during the performance and become eventually linked together.

Freya Hattenberger born 19.09.1978 in Offenbach / Main lives and works in Cologne and Amsterdam.



20

JACKSON POLLOCK'S FUNERALS

2007

FABIO SCACCHIOLI

ITALY

This video-performance is a reflection about the concepts of gesture and trace, moving from Jacques Derrida's theories. It's the deposition of the image as testimony: the image only can be the sign that something (unknowable) happened, a mute burnt sign that conceals more than it reveals.



21

HIDING IN PLAIN SITE 2006

EMMA WALTRAUD HOWES
CANADA

Emma Waltraud Howes was born in Toronto, Canada. She began her career as a contemporary dancer as a member of The Canadian Children's Dance Theatre Company. She performed with renowned choreographers such as The Danny Grossman Dance Company, Margie Gillis, Serge Benetton, Karen Cane, Bill Coleman, Peggy Baker, and received a certificate in the pre-professional training program at Toronto Dance Theatre. She later moved to Vancouver to study at The Emily Carr Institute of Art and Design where her focus of research was the interdisciplinary arts and cultural-criticism. After completing her studies she continued to work as an independent artist. Some of her most well received projects were a series of experimental videos that addressed the body and private/public space. These videos were shown internationally in both dance and arts related festivals; Cinema Nova, Brussels Belgium and LIVE Biennial of Performance Art, Vancouver. This year, she was awarded a production grant from Group Intervention Video in Montreal to produce a new video work. She currently resides in Montreal where she has established her practice in the visual and performing arts.



22

TWO HITS 2007

JEANNE JO
USA

Two Hits, by Jeanne Jo, compares the effects of two physical blows on the artist's body. Jo is hit twice in the face—first with another woman's fist and then with a balloon. As the video is slowed down, the ambient sound changes—clanging keys become a siren and the balloon mimics the sounds of a bowling alley as it bounces off of her face and then hits the wall. Two Hits was inspired by a desire to experience the changes that happen when one absorbs a heavy physical or emotional blow. Both hits, hard or soft, cause a response in the body.

Jeanne Jo is a new media artist, currently working in performance, sculpture and video. She is a President's Scholar and 2008 MFA candidate in Digital+Media at the Rhode Island School of Design. She received her BFA from the University of Nevada, Reno, with a minor in Art History. While in Reno, she received the 2004 Sheppard Gallery Permanent Collection Purchase Prize and was the singer for a hardcore band, Arabella.



23 **VIDEO SERMON** 2007

HARMINDER SINGH JUDGE
UK

Video Sermon is a video installation developed and created during the Interdisciplinary Support Program with Vivid, a new media arts centre in Birmingham. Continuing within his themes, Judge progresses further into the realm of live art by crossing over into intimate video based performance. He uses video not only as a documentation device but rather as a tool to explore his personal role within the works he produces. Video Sermon is an intimate performance for the camera and is housed within a custom built tunnel. It also forms part of the Sermonic Series of works.

Born in Yorkshire in 1982, Harminster studied in Sheffield and later moved to Newcastle where he went to University to study Fine Art. Originally a sculptor, he began to delve into performance and time-based art during his studies there. By his second year he had shown an interactive performance called Dharamsala at Newcastle's largest independent gallery, the Waygood. Upon leaving University Harminster moved into the artist run space, Spectacle, in Birmingham and was accepted onto the Platinum Award scheme with Fierce! Earth. With the aid of Fierce Harminster developed Chonkary Maro, a highly ambitious installation and interactive performance piece which also utilised sound and food. Parallel to this he began work with Vivid, a new media arts centre, through their ISP program. During this research period Harminster developed the first of his 'Sermonic Series' of works in the form of a video installation involving audience participation.



24

CEREBRATORIUM 2007

BRYAN K. LAUCH + PETRA POKOS
USA + SLOVENIA

“Cerebratorium” is an experimental narrative that re-contextualizes a celebratory ritual. In reversing the sequence of the rhythmic smashing of 76 wine bottles, forms appear out of the formless. The piece was executed in a former mental institution in Pennsylvania and attempts to tap into the space’s history and energy. Existential questioning is the premise of the piece and it was conceived collaboratively, with Petra Pokos.

Both Bryan Lauch and Petra Pokos live, work, and teach in Pennsylvania and Slovenia. Collaboratively, they create artworks that stem from shared fascinations in subjects such as sociology, ritual, alchemy, transience, and mimetics. They make art to mediate spirits and provoke minds.



25

FLOR DE LA ALHAMBRA 2006

LEMEH42

ITALY

Our performance takes inspiration from the homonymous story written by Washington Irving while he was living at the Alhambra. The story deals with the ghost of a woman who appears to the author and tells him her story. She was kidnapped and separated from her family, then imprisoned in the Alhambra for the rest of her life with the only pursue of becoming the sultan's wife. According to this tragic theme the protagonist of our performance Lorenza Paoloni act the role of the imprisoned princess.

First of all we have to clear that lemeH42 is not a physical person but a couple. We are Santini Michele and Paoloni Lorenza and we are working together since 2003. We met at the University in Bologna in 2002. Michele got a degree in English and Russian Literatures, Lorenza a degree in Fine Arts. After University we moved back to our city where we are currently living and working.



26 **BREATHING IN / BREATHING OUT** 2006

LYNN LU

SINGAPOR + JAPAN

Breathing in / breathing out was created for a specific context: Japan in the early part of 2005. The SARS epidemic in Asia was just recent history and its place in collective memory was still too close for comfort. People wore face masks everywhere they went to protect themselves, and were generally fearful of breathing around each other. It was in this setting that the audience was invited to recall their most important memory, take a deep breath, and exhale through a tiny two-inch long straw to me as I inhaled their breath. Lungs filled with the breath infused with the another person's memory, I blew fragile bubbles with the straw tipped with a sticky, elasticity gum (a classic child's toy called Chika Balloon in Japan). The bubbles were either allowed to be carried off by the breeze, or given back to the breath-donors to do with them as they pleased. The heaviness and solidity of a memory kept close to the heart was shared with a stranger, and then transformed into a delicate bubble.

Lynn Lu is an installation / performance artist from Singapore. She received her BFA from Carnegie Mellon University, and MFA from the San Francisco Art Institute. She is currently a Ph.D candidate at Musashino Art University in Tokyo, on a full scholarship from the Japanese Ministry of Foreign Affairs. Since 1997, Lynn has exhibited and performed extensively in Singapore, Japan, Thailand, Vietnam, the Philippines, the United States, France, UK, Poland, Germany, Austria, and Australia.



27 **7140 M²** 2007
LUKAS MATEJKA
SLOVAKIA

Performace insisted approximately 20 minutes and acted on football stadium in Trencin with artificial grass during summer 2007. The integration of domestic poultry to the environment of the artifical grass.

Lukas Matejka student Academy of fine art in Banska Bystrica (Slovakia),
Department of Intermedial and Audiovisual Work.



28

DEEP FROM THE DARK

(AUDIOSESSION) 2007

MONOFOOBIK

ESTONIA

The concept of the dark room is very familiar to Monofoobik – in the dark or with your eyes closed, you really are able to listen to tracks which, at the first glance or in the broad daylight, would probably get no attention. So, basically the same task which the INPORT festival performs once a year through video art, Monofoobik tries to accomplish with music this time. To choose tracks for listening which create the bright joy of understanding through the lucid and transparent ideas, or in the other extreme - to sow musical disorder which once again (perhaps with some help from the dark room) could transmute into listening pleasure.



29 **IMMEDIATELY HERE** 2006
EMILIO MORANDI + FRANCA MORANDI
ITALY



30

DEEP FROM THE DARK

(AUDIOSESSION) 2007

NEMOS

ESTONIA



31

2 AMBIENTES 2005

RODRIGO PARDO

ARGENTINE + NETHERLANDS



32

EMPTIES 2005

POLÜGOONTEATER
ESTONIA

Every performance of the TestField Theatre is an environmental experiment and the actions taking place are exposing some concrete aspects of our environment. "Empties" was a social experiment that focused on the themes of human behaviour and work. Most of people are having jobs and working to use their earnings on consuming something. The handling and recycling of the left-overs and packaging waste that is created during this consumption is the work of a smaller group of people. And of course the paths of these two groups cross from time to time - both literally and in a more abstract way. The performance is dedicated to the new Packaging Act that took effect from the 1st of May 2005. Among other things the Packaging Act states, that the sales packaging and packaging waste have to be accepted back from the consumers at the place of sale, or in the close proximity of the place of sale.



33

THE THEORY OF INTERNAL FRICTION

2007

PORTAGE R.P.

ITALY

A man sips a drink, he sits on a chair placed on a portion of the floor, as if he was sitting on a sculpture base. It is an advertising image, it is a surface that seems impenetrable: the chair is nice, the clothes are nice, the glass is full, the man feels fine in his portion of space. Suddenly a state of tension arises, muscles contract, the surface changes, it is not impenetrable and glossy anymore, tension is palpable, but man tries not to let it emerge by discharging it on the ground until it turns into words: a sentence in Braille is so composed by piercing the floor: everything is going all right. The solicitation is caused on man by some impulses from some electro stimulators while on the floor it is caused by a drill. The induced need produces a different kind of blindness: the plausible dominates with its power of calculation, the similar. In the absence of any modesty relationships are under fire. Putting everything on show makes the frontiers disappear, every intrusion is allowed, so swamped and worked up but blind of any thought. Thus the mockery of the small piles of matter that write, thickly, "all is well".

PORTAGE R.P. - founded in 2004 by Enrico Gaido and Alessandra Lappano.



34

THE LITTLE LOVE AFFAIR 2007

VOJISLAV RADOVANOVIC
SERBIA

This video is based on the performance made only for eye of camera. The work has been inspired by the performance of Marina Abramovic and Ulay “Rest energy”, but differently from original work “The Little Love Affair” is examining the changeability of activity and passivity in man – woman relationship.

Born on March. 07. 1982. in Valjevo, Serbia.

At 2000, enrolled in the Faculty of Fine Arts in Belgrade

2000-2002: Student in print make department, class of professor Marija Dragojlović.

2002-2005: Student in painting department in the class of professor Dragan Jovanović.

Graduated at 2005. in the class of professor Dragan Jovanović.

2004: International Summer Academy of Fine Arts, Salzburg,
class of professor Caroline Broadhead / Close to the body.

From 2006. Membership in the Serbian Fine Arts Association, ULUS.



35

BALANCE 2006

ISABEL ROHNER
SWITZERLAND

Dressed in a white hospital shirt and a suitcase in my hand I enter the former operating room. Five white ribs are hanging on tackles from the ceiling; a ladder is standing on a swinging construction. Red tubes are coming out of the suitcase, disappearing under my hospital shirt. I open the suitcase and I am taking out five vacuumed organs, which I put down in a semi circle in front of me. Then I lay down on the ladder. Very slowly I shift my weight. The ladder is turning on its axis and the end of the ladder with my head is banging hard on the floor. I am shifting my weight as long as to find for short moments the balance. After a certain time I stand up and I leave the room, dragging the organs with me.

Isabel Rohner, born 1974 in Zurich, is working as a performance artist and sculptor. From 1995-2002 she studied at the art Academy in Prague and is living since 2002 in Mohren und Zurich, Switzerland. She is an active member of Labor, the platform of performance art at Kaskadenkondensator Basel. She also is one of the organisers of the Symposium Mohren, a platform of interdisciplinary communication, connecting scientific and artistic research. In 2004 she was given the Artist-in-Lab (AIL) Residency Award, 2006 the Art-Award of Appenzell Ausserhoden and 2006/2007 a scholarship at Künstlerdorf Schöppingen, Germany.



36

10967 2007

ANNE SCHARWATT
GERMANY

Within the daily madding crowd of a central junction in Berlin-Neukölln.

4 persons which a moving on their own private timeline rebelling human's self-made rules of the crossing - those that allow, those that forbid, that put things in a certain order which we thoughtlessly, happily adapt. They gently conquer space without leaving a concrete trace. 4 worlds clashing but nevertheless don't touch.

Berlin based Video artist, Dancer and Choreographer, born 1983 in Mannheim, Germany, studied Cultural management and and Art science in Karlsruhe before moving to Berlin in 2005. In her work she seeks to explore possible relations between the urban and the human physics.



37

SUI GENERIS 2007

SABINA SCISLOWICZ

POLAND + UK

In my work I explore the wide concepts behind the nature culture dichotomy. My activities are concerned with a reflection of human nature, nature in general, including the problems of global warming and the absence of natural harmony. For a few years I have involved myself in “the natural territory of spacious metaphor”. I am interested in nature, people, environment, authenticity, myth and reality. To explore this fantastic complex diversity of natural phenomena I use a figure of a Tiger and myself.

Sabina Scisłowicz works within the areas of video, installation, performance, painting, photography and objects.



38 **TARGET ASSAULT** 2007

SCREAMACHINE
USA

Target Assault shows a nude figure, devoid of all potential harm, climbing the structure, traversing a portion and returning to the ground. It is a projected image, further offering no potential harm to the structure, leaving no trace, yet presenting a powerful image of intervention, of interaction between the most basic human form and the structure. A strange hybrid of tactical assault and embrace, emphasized by the use of the V.R.A.G. (Video Remix Artillery Gun), a projection device used in previous DUMBO festivals and Drive-By performances, that mimics the form and ability of an artillery gun, to throw video in multiple directions and change content on the fly... Set up on the street, like any terrorist could do at any time with a real weapon, shooting up to the underbelly of the bridge and to the footings, demonstrates the futility of trying to protect the structure and still keep it in service... the structure is vulnerable because it should be, as any connection between communities, between peoples is vulnerable. The only way to protect it from all possibilities is to isolate it and not use it. Just like we can protect the conceptual connections through building community, so can we protect the structures through global community building.

I am an Irish artist, living and working in New York since 1987. I continue to work on an ever-evolving project titled "screaMachine", which I started in 1987. ScreaMachine is realized in the form of installations, performances, audio and video works, films, digital media art and more. My work is by nature experimental; it pushes the boundaries of new media, experiential and time based art. I produce works that are flexible and that can have many incarnations.



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TOP 10 ASIAN BRANDS 2006

DMITRY STRAKOVSKY
RUSSIA + USA

This performance piece is an ironic take on the common perceptions of “East” and “West”. The artist chants top 10 asian brands (as listed by www.brandingasia.com.) The very idea of simple opposition of cultural “East” and “West” (often framed as higher spirituality vs. material prosperity) is called into question. Chanting, interspersed with occasional “a la Tuva” throat singing, is used to evoke an idea of “Eastern” spirituality, while the content, quite materialistic and “Western” undermines the method of delivery (and points to current economic conditions.) This unstable narrative is a way of complicating the binary opposition, which all too often defines our worldview.

Dmitry (Dima) Strakovsky was born in St.Petersburg, Russia. He completed his MFA degree at The School of the Art Institute of Chicago’s Department of Art and Technology. He stayed in Chicago for several years producing art and working for various companies in the toy invention industry. In 2006 he began his full time academic career at the University of Kentucky (Lexington) as an Assistant Professor of New Media. Dima’s work spans across many media: robotic/kinetic installation, sound art, video, performance and digital prints. He often works together with other cultural producers, creating cross-media collaborative projects. Dima participated in exhibitions at a variety of spaces on both national and international levels: J2 Galley (Tokyo), Museum of Contemporary Art (Chicago), Siggraph 2001 (San Antonio) among others.



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PRANK 2006

SILVIA URBANI
ITALY

Prank investigates the relationship between man and structure. Becoming an individual, member of a society, the contemporary man is forced to accept and build himself systems of thoughts and actions, which, born as supports to understand reality, can change into limits and cause a gradual estrangement. After a period of research, Prank presents frames of action in which mental rules and spatial schemes reflect into the body of the performer, affecting her being. The series of actions underline the transformation and the stiffening that the body and the movement suffer if conditioned by laws and conceptual systems imposed from the outside - not resulting from a real psychophysical need. The performance will end sharing a thought: the renunciation of superfluous systems and the discovery of essentials, for an opening to the self and the other, in the act of listening.

Silvia Urbani, born in Vicenza (Italy) in 1980, is graduated in Dance History at the University of Literature and Philosophy of Bologna. She begins her dance studies in ballet and modern dance in 1987; and since 1999 she has been focused on contemporary dance and movement research. Since 2004 she is working as teacher, choreographer and performer. In 2007 she founded, together with the light artist Alessio Guerra, the Urbani-Guerra Company, focused on the creation of installations, performances and video art.

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SUPPORTERS 2007

VARM STUUDIO

EESTI KULTUURKAPITAL

KANUTI GILDI SAAL

RGB BALTIC

CHASER PRINT AGENCY