



SCREENGRAPH

R E S I S T A N C E



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International Media Arts Award

Pinnacles Gallery

18 December 2015 - 28 February 2016

Publishers

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SCREENGRAB

International Media Arts Awards

Exhibition Dates

18 December 2015 - 28 February 2016

Exhibition Venues

Pinnacles Gallery Riverway Arts Centre, 20 Village Blvd
Tuesday - Sunday: 10am - 5pm

The *7th Screengrab International Media Arts Award* features works in a variety of screen-based media by 28 artists from around the globe, responding to the theme **RESISTANCE**.

The exhibition is presented by **James Cook University's Arts and Creative Media program** in partnership with **Pinnacles Gallery, Townsville City Council**. The exhibition launch will take place at Pinnacles Gallery, with the 28 finalists' works on display.

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Opening Hours
Tuesday - Sunday 10am - 5pm
Closed Mondays

eMerge
Gallery



C O N T E N T S



FOREWORD :
Peter Murphy

RESISTANCE :
disrupt the information flow
Mitch Goodwin

F I N A L I S T S

F O R E W O R D

From 400 entries in this year's *Screengrab*, we have 28 competition finalists. The finalists come from Australia, Belgium, Brazil, France, Germany, Greece, Iran, Ireland, Israel, Italy, New Zealand, Poland, Spain, Taiwan, Thailand, Turkey, UK, Ukraine, and the United States.

The works deploy a wide range of media including digital video, multimedia projections, the video documentation of installation work, 3D animation, HD video, sound art, digital painting, text, charcoal animation, 2D+3D animation, and interactive neon-signage. Stylistic techniques range from video looping and black-and-white imagery to stop-motion photography and the cubist manipulation of film.

Themes of artistic resistance to elections, nuclear weapons, and authority join company variously with explorations of neo-platonic light beyond visible light, the power relation between human beings and pigs, and the conflict of opposites—and the innumerable kinds of oppositions that provoke the imagination of the artists including humour and crisis, sharing and economics, and utopia and dystopia.

Alienation and dislocation, apathy and resistance rub shoulders in this exhibition with the dramas of society and solitude, cynicism and responsibility, and volume and surface. The tensions of fashion and risk, stability and flux, binaries and blurs contend with the antitheses of postcards and machines, indifference and evil, and despotism and protest.

The works present stunning, beautiful, intense, disturbing, dark, light, vivid, striking and probing images and sounds. I very much hope that you enjoy the works, and that with that pleasure comes also a pause for thought.

Peter Murphy

Professor of Arts and Creative Media
James Cook University



Image:
Andreas LUTZ and Christoph GRÜNBERGER
Wutbürger 2014

R E S I S T A N C E

disrupt the
information flow

We live in contradictory times. Irrespective of our geography we are wedged between the hegemony of entrenched oppositional forces. In a sense, we are the collateral damage of their friction. Of the old rallying against the new, of bold invention and nostalgic yearning, of extreme science and conservative politics, of playful language and language that plays with us, of terror and anti-terror, of social inclusion and those who seek to divide and to conquer.

This malaise of disruption, within the politics of identity and the parameters of personal space, is also rapidly seeping into our networks. In a Post-Snowden world brimming with silent imperturbable devices we are experiencing a growing sense of uncertainty around notions of security, privacy and identity. What now constitutes a private act? And what of space, our personal geography? Once a site of freedom and spontaneity of movement it now constitutes a data asset to be sold on the open market.

A collective anxiety about mass electronic surveillance by servers in the tundra, by drones in the skies and black domes in shopping malls present a new kind of permanent virtuality, or as Tudor Sala has observed, a "surveillance apocalypse"¹. So to the miniaturisation of devices for listening and for watching - brain scanners at airports, cube satellites in orbit and swarms of RFID tags in our clothes and under our skin bring with them an

uncanny likeness to tales we only ever used to watch in the dark. Coupled with the 24/7 mapping of the planet - the Earth as an algorithm rather than an ecosystem - we are experiencing a new type of absolute power.

As we struggle to frame a substantive view of the meta-narratives that constitute our contemporary moment - religious terror, climate change, global trade pacts and big data - we are also conscious of the omnipresence of the machine gaze. What we are experiencing is at once global and local; a devolution of both history and politics at the whim of a new type of panopticon. In this place "the distinction between left and right is by now less important than the distinction between truth politics and power politics". These of course are age-old forces, multiplexing along familiar fault lines. As Sala observes, "total surveillance—whether as ideal or nightmare, whether as theory or practice, whether as tradition or innovation—is by no means a contrivance of the present or the near future, but rather a construction of the distant past." The difference being however, that now these forces operate within much closer proximity, in ever diminishing circles in a variety of ambiguous cloaks and guises.

The cultural temperature of the times is very different now, but the vision machine has also become a democratised technology with many components. With the aid of the lens, the wireless spectrum, the radar, GPS coordinates, open software and databases we can also hack back. Artists such as Trevor Paglen, Jacob Appelbaum and David Bridle have set the aesthetic tone for this resistance.² Events such as *SAMIZDATA: Tactics and Strategies for Resistance*³ hosted by the Disruption Network Lab and *Surveillant Antiquities and Modern Transparencies: Exercising and Resisting Surveillance Then and Now* both in Berlin in the autumn of 2015 point to an emergent critical debate surrounding not only surveillance technology but the tactics for pushing back in a Post-Snowden dome.

It is from here through the reach of the network that we can trace the emergence of a mediated resistance: from the geo-political campaigns of the Adbusters Foundation in the mid-90s culminating in the Battle for Seattle in 1999, to the Arab Spring and Occupy movements of the 2010s, to the anti-austerity politics of Syriza and Podemos⁴ and the mass migration of refugees in present day Europe. Each period is representative of a heavily mediated and multi-layered reaction to dramatic shifts in both absolute power and notions of truth. They also represent a shift in our experience and articulation of notions of resistance:

"Today the increasing importance of digitally mediated action is putting into question the previous centrality accorded to 'collective identity.'" Since the emergence of global social justice movements of the late 1990s "older forms of solidarity (where organisations act through their members, via structures of delegation and representation) are giving way to new forms of fluidarity where personal experience was becoming so central to collective action that previous forms of 'social movement' were giving way to new forms of 'experience movement.'" (MacDonald, 2015)⁵

It is precisely this notion of experience, of the personal intersecting with the broader social context, that is indicative of the approach taken by many of the artists in the work collected here for **Screengrab7**. Nowhere perhaps is this more evident than in Şirin Bahar Demirel's *Living With Leviathan* that documents from a very personal perspective the Occupy Gezi movement in Turkey, in the summer of 2013. We witness at the sight of a small child afflicted by the effects of tear gas, we see the flash of gunfire and tear gas bombs down an alleyway and most alarmingly the camera is there - we are there - in close quarters with the young protestors as they make their defiant stand. It is a personal narrative too, on one hand it is an open letter from the filmmaker to Turkey's Prime Minister Recep Tayyip Erdoğan, and on the other hand an audio-visual lament for a particular type of innocence

lost at the hands of the nation state. It is also a powerful image construction that pushes back against a resistant media apparatus that seeks to conceal it - the leviathan: "... because when ordinary people who share funny cat videos on the internet start to spread information about what to do in case of being taken into custody it's called state terrorism. And it was insane how the media was silent as a wall and how I had to watch some Norwegian channel to see what's happening in my street and I hated it."⁶

Art endures in between these kinetic forces, lurking at the edges of their chaotic and often destructive interplay. As Jacques Ranciere has observed, "to resist is to adopt the posture of someone who stands opposed to the order of things." In this space, art - and its protagonists - demonstrate "a willing deference to established forms of domination and exploitation."⁷ The time arises of course when we must also resist the march of history, and it is often art that has the ability to set out corrective markers that bring the politics of power back into check. This is certainly the case with *10 Minutes to Midnight / Ngurini (Searching)* (Australia, 2015) a multi-screen film essay by the production team Alphaville and the Nuclear Futures initiative that examines the horrific legacy of Australia and Britain's nuclear testing program in the decades after WWII. It is a difficult film to watch, the devastating facts seldom told, the imagery rarely seen, a counter-narrative to the conventional

flow. It is a reality however for the lands of the Anangu people in which extreme science has brought upon them an unwanted permanence - isotopes that seek out the bones of its victims entering the system "through the teeth, the bone and the marrow." It is also the story of the young servicemen who stood in the glare of those atomic clouds unwittingly manipulated by the military power structure, to quote one survivor, and be "used as guinea pigs." As contributing artist, Jessie Boylan, writes, "to resist is to counter dominant narratives by presenting alternative ones; by reactivating the past and reimagining the future through the eyes of those who witnessed it." Luhsun Tan brings a different sort of permanence to his work *Intensity* (Australia, 2015) in which the richly textured image of a piece of canvas from the original tent embassy in Canberra becomes an altogether different edifice. Here the pixels express the glacial shifts in politics and rhetoric, a tethered flag of small victories and the heavy weight of an unrecognised history - the original Australian resistance centuries in the making.

Grayson Cooke's art/science project *Frack* (Australia, 2015) attempts to catch history as it is being written in a point of conflict between mining companies and local communities across Australia. Here unlikely allies, environmentalists and farmers, are waging a fierce resistance against an industry that is operating both above and below the ground. Cooke articulates this through a chemical process that is as much about materiality

as it is about aesthetic discourse. Cooke dissolves photographic imagery of sedimentary rock printed on slide films in the very chemicals employed in the hydraulic fracturing process used in the mining of coal seam gas. Here the aesthetics of representation are amplified as the slide film cracks and melts and wilts along the compositional lines of the image evoking the process of “fracking” itself. In a wonderful allegory for what is surely the last belligerent act of the fossil fuel industry we can almost see the past sins committed against the land and the waterways dissolving away in liquefied crystals of geological colour and toxic wisps of acid.

Much of the creative resistance on display here operates in the public space in the form of media interventions, acts of aesthetic politics and expressions of ephemeral digital discourse. Andreas Lutz and Christoph Grünberger take this a step further in the documentation of their project, *Wutbürger* (Germany, 2014) in which the stage is a coffin-like chamber for a very private performance that ultimately becomes the architecture of a more public display. This is a grueling absurdist five hour performance conducted once by the artist but then digitised, multiplied and distributed for the commons. It is presented in a variety of guerilla interventions across Germany all with “Wutbürger potential”⁸: nuclear power plants, the European Central Bank and mass surveillance facilities. Here the personal struggle occurs in isolation and within a vacuum. The madness, the

frustration and the powerlessness of the id is made public resisting the social norms that would otherwise have us in such moments hide ourselves away.

There is a sense of concealment in the works of Heidi Kumao and Lynn Estomin whereby the private narrative is conventionally hidden far from view. In Kumao’s *Egress* (USA, 2014) women who live under authoritarian regimes construct alternative realities through the printed word. For them the absurdity of their oppression inspires an altogether different type of authorship and knowledge transfer – a new type of power. While in Estomin’s *Fashion To Die For* (USA, 2015) women are hurried along corridors, shepherded into assembly lines in the clothing sweatshops of Bangladesh. The regime of cheap mass production is something we barely understand in the West yet it is something we wear the benefits of largely in ignorance. There is a wicked history of the global textile industry summarised here, one that the lens of mainstream media has barely caught sufficient glimpse of, except of course when something goes horribly wrong.

Art of course can resist time, the object of art can persist long after the fight has been won or lost. We put up monuments of art to speak on our behalf when all else has seemingly failed. The act of its creation resists the forces that would seek to oppose its very existence. Such is the oppositional nature of politics, capital and culture. Just as Lutz and Grünberger turn a performance into a permanent transcription, so to does Mohsen Zare's *DVLottery* (Iran, 2015) take the idea of the fleeting digital object and transform into something to be examined in a more lyrical context. Here small portrait photos taken by Iranian citizens seeking a new home abroad via the annual US Green Card Lottery become heavily treated digital objects imbued with a strange new permanence. In some instances the image is all that remains as individuals melt into jpeg files and slip across borders with, as Zare observes, "a perpetual passion for fleeing from home."

Elsewhere the monument is a simple gesture, in Anna Beata Baranksa and Michal Baranski's *Thing that wasn't possible yesterday is happening today and isn't a barrier for tomorrow* (Poland, 2007) it is a single candle flame bending with the breathe of absurdist political rhetoric. In Anupong Charoenmitr's *To Face* (Thailand, 2014) it is the meat cleaver, the hook and blade sharpener at the feet of an abattoir worker in Thailand as man and beast face off in the seconds that precede the kill. It is an uncomfortable wait as we conjure our own expectations of what will follow, as Charoenmitr

observes, "Man will link things together, as is his will. And one important thing that human beings require for understanding the event is 'the confrontation'." Similarly in Daniel McKewen's *Zarathustra's Cave* (Australia, 2014) there is a different kind of stillness at work. In this instance it is the set of *Seinfeld*,⁹ Jerry's vacant apartment, that was such a familiar virtual extension of every 1990s living room just as Hawkeye's Swamp was during endless reruns of *M*A*S*H* in the 1980s.¹⁰ Here however, the apartment door remains closed and we watch with a curious desire to see it open again as it has done so many thousand times before. In this monument to absence a strange stillness pervades the empty set, subverting our expectations of both the site of performance – this proscenium arch / this screen-space – and our willingness to be pulled along by familiar narrative devices. And yet the stillness persists; citing the show's often-repeated core conceit McKewen says, "this is a nothing-space." It is a site of dead air occasionally punctuated by a familiar laugh track that is so iconic of the American sitcom experience.

The *Screengrab7* artist call that was circulated in early September of 2015 sought to attract works that not only interrogated the status quo by resisting the doctrine of their inevitability but also demonstrated that these entrenched systems of control are themselves resistant to change. Resistance can be viewed as both a liberating force and an agent of destabilisation.

Resistance can disrupt the flow of information, bend the circuitry, jam the signal and hack the network. This is on display literally in Thomas Marcusson's *Signs of Surveillance* (Sweden, 2015), a series of interactive neon signs¹¹ that react to nearby mobile phone activity. Here Marcusson is giving visibility to the unseen, teasing out the frequencies of our personal communications, demonstrating their vulnerability and opaqueness. Like the steady hum and liquid glow of a server farm when the work senses the presence of a mobile phone signal being dispatched the neon sizzles, blinks and spits out distorted fragments of pre-recorded phone conversations.

If art can be a political act, then Marcusson's work demonstrates that media art is a technologically enabled one. As technology increasingly fades into the background atmosphere of the everyday it is only through disruption that we can draw attention to its presence. By doing so however we must also draw attention to our own role in the information space. What is it that we see when we peer out of the virtual panopticon of our contemporary cities, shopping malls, office blocks and vessels of transportation? In Gregory Bennett's *Panopticon I* (New Zealand, 2015) it would seem that there is a certain inevitability about this machine transition. Here the panopticon has become a dense echo chamber – a towering fortress of surveillance and homogeneity. Humanity reduced to pre-ordained algorithmic models, sprockets and cogs, push-ups and handstands, Escher-like treadmills and

digital fire pits where pixels are slain and assets are born. This is the body as neither cyborg nor computer A.I. but rather a 3D wire-mesh construction following predictable patterns of motion and endless repetition – individual identity subsumed into the data matrix.

Elsewhere, it is the city itself that comes under examination as we continue to resist the formulaic grid-like template of the contemporary urban space. In Theo Tagholm's *Simulacra* (UK, 2015) it is the ordered perfection of Google Earth, of the Corbis image bank, of middle class gentrification that is interrogated as Tagholm takes to the hyperreal landscape with a slide rule and a box-cutter. Po-Yen Wang reassembles the iconic structures of major European, American and Asian tourist structures in the appropriately titled *Xeroxed Destinations* (USA, 2015). Here we see a perversion of national monuments flattened as two dimensional consumer products in a swirling montage of concrete and steel. Fabled examples of historical architecture reduced to their geometric roots, or as Wang observes, "transfigured into some kind of cog in what has become the assembly line of tourism."

Indeed by making art we are conducting an act of resistance. We are subverting accepted norms, we are stepping outside of the media stream – or directly in front of it – and making a calculated statement. In

Making You (USA, 2015) Emily Martinez and Liat Berdugo have a slick new product to promote. This is an altogether different end game in which the sharing economy produces a new type of neo-liberal subject designed by capitalist idealism – packaged in Californian logic – yet plagued by first-world insecurities and new forms of emotional poverty. We become eager participants in this glossy exchange – it’s an old Steve Jobs card trick – in which we end up doing most of the sharing as we are lured into a bright and shiny future. Here in this new economy of the self we are overwhelmed by the possibilities so much so that our inevitable companion would appear to be a sharp suited, smooth talking “portfolio manager of the self.”¹²

Through media interventions we can point toward alternative pathways, expose bias and stand apart from the common binary politics of our times. As Graham Harman notes, “as philosophers, we’re not supposed to be swept along with the Zeitgeist, we’re supposed to be resisting it.” We resist political rhetoric by asking questions of language, of history and of context. We resist surveillance by pointing the camera back at the watchers. We resist the recurring bile of racism, sexism and bigotry by subverting stereotypes by creating new forms of beauty and a more interconnected sense of identity. We resist the predatory nature of capital and the upward linearity of growth and accumulation by challenging notions of value and currency with alternative definitions of wealth and new expressions of personal freedom.

For **Screengrab7**, all forms of resistance were considered, by an international community of over 400 media arts practitioners from some 54 countries: the politics of resistance, the physics of resistance, the messiness of resistance, and the urgency of resistance. In this age of contradiction – and as Bruce Sterling has observed, of “favela chic and gothic high-tech”¹³ – it is the duality of our relationship to the forces of order and control that is central to the examination being conducted here.

We resist, not as some might have it – to impede or to destroy the status quo – indeed, that would be too obvious, too easy, and too predictable. Resistance through art making, through creative expression, is subtler and more nuanced than that. The act of resistance in art, as in life, is to demand a more complex, empathetic and interconnected human experience.

Mitch Goodwin

02015*

Screengrab Founding Curator

End Notes and Links

- 1 Sala, T (2015) *Surveillant Antiquities and Modern Transparencies: Exercising and Resisting Surveillance Then and Now*, Topoi Building Dahlem, Berlin (see: <https://community.topoi.org/web/b-5-cofund-surveillance-workshop>)
 - 2 For examples see Paglen's *The Fence (Lake Kickapoo, Texas)* (2013) and his *Untitled Drone* series (2010) (<http://www.paglen.com>). Also see Bridle's *Dronestagram* series (2012-2015) (<https://instagram.com/dronestagram/>) and especially the text that accompanies his image construction *Light of God* (2012) (<https://www.flickr.com/photos/stml/8122855101/>)
 - 3 *SAMIZDATA: Tactics and Strategies for Resistance by the Disruption Network Lab* in conjunction with *SAMISDATA: Evidence of Conspiracy* by Jacob Appelbaum at NOME Gallery, Berlin curated by Tatiana Bazzichelli (see: <http://www.disruptionlab.org/samizdata/>)
 - 4 Kassam, Ashifa (2015) *Spain's Podemos inspired by Syriza's victory in Greek elections*, The Guardian (see: <http://www.theguardian.com/world/2015/jan/26/spain-podemos-syriza-victory-greek-elections>)
 - 5 McDonald, K (2015) *From Indymedia to Anonymous: rethinking action and identity in digital cultures* in *Information, Communication & Society*, 18:8, Routledge, London
 - 6 Demirel, SB (2013) *Living With Leviathan*, Turkey
 - 7 Ranciere, J (2010) *Dissensus: On Politics & Aesthetics*, London: Bloomsbury
 - 8 In Germany, 'Wutbürger' are people who share a common feeling of disappointment about politics and who manifest anger through public demonstrations. Here Lutz and Grünberger are questioning its singular use, the enraged citizen who focuses this rage against himself.
 - 9 David, L & Seinfeld, J (1989-1998) *Seinfeld*, NBC and Columbia TriStar Television, New York
 - 10 Gelbert, L (1972-1983) *M*A*S*H*, CBS and 20th Century Fox Television, Los Angeles
 - 11 The signs themselves are actual names of government surveillance programs used to gather large amounts of private information. "Mystic" is the name of an extensive mobile surveillance program used by the United States' National Security Agency (NSA), designed to record and intercept massive amounts of mobile communications.
 - 12 Martinez, E and Berdugo, L (2015) *Making You*, USA
 - 13 Sterling, B (2009) *On favela chic and gothic high-tech*, Reboot 11, Copenhagen (see: <http://www.wired.com/2011/02/transcript-of-reboot-11-speech-by-bruce-sterling-25-6-2009/>)
- * *The Long Now Foundation uses five-digit dates, the extra zero is to solve the decamillennium bug which will come into effect in about 8,000 years. The Long Now Foundation was established in 01996 to resist today's accelerating culture and help make long-term thinking more common. See: <http://longnow.org/about/>*



FINALISTS

ALEX INGERSOLL | ALPHAVILLE
AND NUCLEAR FUTURES | ANDREAS
LUTZ AND CHRISTOPH GRÜNBERGER |
ANNA BEATA BARANSKA AND MICHAŁ
BARANSKI | ANUPONG CHAROENMITR
| APOTROPIA | DANIEL MCKEWEN |
EMILY MARTINEZ AND LIAT BERDUGO
| FABIANO MIXO | GRAYSON COOKE
| GREGORY BENNETT | HEIDI
KUMAO | ISABELLE HAYEUR | JAMES
MAHER | JULIA MARIA KOCH | LUC
MESSINEZIS | LUHSUN TAN | LYNN
ESTOMIN | MASSIMO SAVERIO MAIDA
| MATTEO PASIN | MOHSEN ZARE |
MOREHSHIN ALLAHYARI AND DANIEL
ROURKE, SOUND DESIGN BY ANDREA
YOUNG | PO-YEN WANG | SHAHAR
DAVIS | SILVIA DE GENNARO |
ŞIRIN BAHAR DEMIREL | THEO
TAGHOLM | THOMAS MARCUSSON |

Alex INGERSOLL  (USA)

Is An End Without An End An End? 2015

HD Single Channel Digital Video with Stereo Sound

5 minutes 37 seconds

Alex Ingersoll's video work, which includes a combination of deteriorating 16mm black and white footage, glitched digital colour projection, and plastic sculptural work, combines audio from Douglas Engelbart's 1968 debut demo of hypertext, dynamic file listing, and the computerised mouse interface with materials from Nicholas de Cusa's ***De Visione Dei [On the Vision of God]*** (1453). The title of the work is adapted from a line in Cusa's text: *"My God, you are absolute infinity itself, which I perceive to be the infinite end, but I am unable to grasp how an end without an end is an end."*

The work ponders, as the artist states, *"Does the light of the interface lead towards the light of Absolute Truth? Each medium offers its own form of resistance that functions as a form of gravitational pull away from an ever-receding horizon...This work is an exploration of a particular section from Cusa's treatise and considers how the light of film and digital cinema extends certain Neo-Platonic ways of thought."*

The passage of Cusa's text reads, *"But I see the invisible truth of your face... In all faces the face of faces is seen veiled and in enigma. It is not seen unveiled so long as one does not enter into a certain secret and hidden silence beyond all faces where there is no knowledge or concept of a face. This cloud, mist, darkness, or ignorance into which whoever seeks your face enters when one leaps beyond every knowledge and concept is such that below it your face cannot be found except veiled. But this very cloud reveals your face to be there beyond all veils, just as when our eye seeks to view the light of the sun, which is the sun's face, it first sees it veiled in the stars and in the colours and in all things which participate its light. But when the eye strives to gaze at the light unveiled, it looks beyond all visible light, because all such light is less than what it seeks. But since the eye seeks to see the light which it cannot see, it knows that so long as it sees anything, what it sees is not what it is seeking. Therefore, it must leap beyond every visible light."*



ALPHAVILLE and NUCLEAR FUTURES (Australia)

10 Minutes to Midnight / Ngurini (Searching) 2015

Two-part multimedia projection

44 minutes (total)

Creative Team

Teresa Crea	Direction and Dramaturgy (SA) <i>10 Minutes to Midnight</i>	Rita Bryant	Interviews, Vocals (SA)
Linda Dement	Digital and Multi-media Artwork (NSW)	Sharon Bryant	Actor (SA)
Jessie Boylan	Photography, Video and Editing (VIC)	Keith Peters	Cultural Adviser (SA)
Nic Mollison	Projection, Lighting and Set Design (SA)	Steve Harrison	Community Liaison, Carving (SA)
Luke Harraid	Sound Design and Composition (SA)	Warren Paul	Pen and Ink Drawings, Creative Adviser (SA)
Danielle Marwick	Photography and Video (QLD)	Avon Hudson	Research and Community Liaison (SA)
John Romeril	Research and Text Development (VIC)	Mariko (Rico) Ishii	Cultural Exchange Liaison
Russell Bryant	Interviews, Community Liaison (SA)	Paul Brown	Creative Producer (NSW)
Mima Smart OAM	Interviews, Translation, Cultural Adviser (SA)	Ellise Barkley	Production and Event Manager (NSW)
		Rowan Lee	Projection and AV Technician (SA)
		John Turpie	Sculptor and Facilitator (SA)

Alphaville is a Sydney based production company specialising in community arts projects that have environmental and social themes, working across local, national and international contexts.

The *Nuclear Futures Partnership Initiative* is a three-year program of arts activities, originating in Australia, coordinated by Alphaville, and extending across six countries. It supports artists working with communities that have experience of nuclear weapons testing, to bear witness to the legacies of the atomic age through creative arts. The multi art-form work reflects both the horror of living with nuclear radiation, and the resistance of communities as they face the nuclear future.

www.nuclearfutures.org

There are times when resistance is not so much about a direct oppositional force and more about the persistent effort to halt the erasure of lived history and contested events, places and communities. In this spirit, photomedia, screen art, immersive projection, eyewitness testimony and community commentary collide across these two companion art works, designed to screen as one program – Part A *10 Minutes to Midnight*, and Part B *Ngurini (Searching)*.

10 Minutes to Midnight | 2015, Multimedia projection 24 minutes
This work integrates original digital artwork, video media, dynamic sound design, and 1950s archival footage - the artist team's response to the slow reveal of Australia's atomic bomb test history and deep future legacies.

Ngurini (Searching) | 2015, Multimedia projection 20 minutes
This work explores the forced relocation and intergenerational response of Pitjantjatjara Anangu in the aftermath of Britain's atomic testing at Maralinga in South Australia. It embodies community stories of landscape and migration, and is inspired by the resilience and hopes of current generations.



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Government of South Australia
Arts SA

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Photo: Jessie Boylan, *10 Minutes to Midnight*

Andreas LUTZ and Christoph GRÜNBERGER (Germany)

Wutbürger 2014

Video documentation of video installation in custom made box, 220 x 150 x 90 cm, rear projection
3 minutes 51 seconds

Andreas Lutz works in the experimental field of design, interaction and sound. The spectrum of his work, and that of his studio KASUGA, ranges from installations for and with spaces, soundscapes, physical objects, screen-based media and audio-visual experiences. Collaborating with Christoph Grünberger, Lutz presents ***Wutbürger***, a video installation that deals with the personal anger and individual failure of a German man. The protagonist, Stefan W. (an 'Everyman'), lives through different stages of his life in retrospect, which finally casts him to a hostile present, that becomes a prison with no way back.

In a custom-built wooden box, a five-hour performance was first recorded and was then subsequently exhibited as a projection installation in exactly this box again. During a guerilla intervention tour through Germany, the box was placed in front of typical locations carrying a collective 'Wutbürger potential' (Nuclear power plants, European Central Bank, Mass surveillance facilities) but also containing elements of personal anger like hedonism, boredom, and neglect. The box acts as a demonstration and protesting surrogate for everybody.

In Germany, 'Wutbürger' are people who share a common feeling of disappointment about politics and who manifest anger through public demonstrations. The anger of these people is always directed to a collective target. But what about the singular 'Wutbürger'? The individual anger and disappointment of an individual? The individual anger and disappointment of any of us? What if one's life is ruled by the feelings of frustration and powerlessness? What happens when a single man suddenly directs all this anger at himself?

Lutz explains, *"the man ('Stefan W.')* shown in the installation remains in a kind of 'inner' resistance. In the five hour performance, he's fighting against his inner devil, living through the different stages of his life. These stages of his life are universal scenes of everybody's life; loss of work, paying debts, teasing by colleagues, family-crisis, etc. By playing with the dialectic meaning of the word, 'Wutbürger', an individual resistance is set in relation with collective resistance."



Anna Beata BARANSKA and Michal BARANSKI  (Poland)

Thing that wasn't possible yesterday is happening today and isn't a barrier for tomorrow 2007

PAL DV single channel video

2 minutes 24 seconds

The film is a critical commentary of the 2007 parliamentary elections in Poland. The artists state, *"The reality is presented as an overwhelming, embarrassing world which provokes uneasiness, the sense of absurdity, nonsense or even the grotesque."*

"At first, the main element of the film – a white and red candle – is burning with a strong and stable flame. However, once the political language (full of aggression, mutual accusations and incomprehensible barking) appears, the flame becomes unstable and eventually fades away. The whole image ends with the words: 'In this ill system, the ignorant crowd (people) will accept everything.' The atmosphere of instability, insecurity and confusion is additionally intensified by the psychedelic music."

In responding to the theme of 'Resistance', the artists explain, *"This video is our kind of statement, that we don't agree with this reality, and we perceive this situation as a transgression of our imagination, unfortunately in the wrong direction."*

From 2001 to 2006, Anna Baranska studied Painting in the Faculty of Fine Arts at Maria Curie-Skłodowska University in Lublin, attaining a Masters of Fine Art. Michael Baranski holds both a Postgraduate Diploma in Computer Graphics and a Postgraduate Diploma in Computer Animation and Short Film through the Faculty of Fine Arts at Maria Curie-Skłodowska University. The artists have been exhibited in numerous international digital art exhibitions and festivals.

CIEMNY LUD
WWSZYSTIKO KUPI



Anupong CHAROENMITR (Thailand)

To Face 2014

Colour High-Definition Video, Sound installation, 2 channels
5 minutes 55 seconds, loop

Born in Bangkok in 1981, Anupong Charoenmitr is an emerging media artist, having practiced for three years, and graduated with a BA in Fine Art of Photography from Rangsit University, Bangkok and an MA in Fine Art, from Silpakorn University and is currently a full-time lecturer for the Visual Effects Branch, Faculty of Digital Art at Rangsit University.

A haunting video installation, ***To Face*** continues the artist's interest in the history of politics, and notions of fairness and power. The use of animals in his films is also recurring, as he explains, *"I started my filming in 2013. It's a topic in MFA at Silpakorn University. It was experimental media that drove me to produce my video art. It happened that I came across an injured pigeon, which was about to die. Therefore, I took its motion in video to grasp its struggling for life. I turned it to be my project for presentation of experimental media."*

Of ***To Face***, the artist explains his intent to, *"show a meaningful interaction between the two monitors to impart the field of confrontation under mighty authority."* Charoenmitr provides viewers with an opportunity to observe those, *"who were under powerful controlled situation...in order to experience a new awareness."*

Of particular interest is the film's avoidance of a direct confrontation, inviting viewers to interpret the power relationship between the film's two central figures, the man (without his tools until the final scenes of the work), and the pig, lying still and with laboured breath. Charoenmitr comments, *"Man will link things together, as is his will. And one important thing that human beings require for understanding the event is 'the confrontation'"*



APOTROPIA (Italy)

Single # Double # Triple 2013

Digital Video

8 minutes 53 seconds

APOTROPIA is an Italian duo, collaborating together since 2003, consisting of dancer/media artist Antonella Mignone and artist/composer Cristiano Panepuccia.

Mignone trained at Teatro Nuovo Ballet Academy of Turin and in 2001 was admitted into the Isola Danza Academy directed by Carolyn Carlson, in the **Venice Biennale**.

She graduated from La Sapienza University of Rome with a degree in Art and Performing Arts in 2010.

Panepuccia is a self-taught artist and has been working as a painter, cartoonist, photographer, cinematographer and soundtrack composer.

Amongst the duo's achievements, their work **Kintsugi** has been recognised with an Excellence Award at the **18th Japan Media Arts Festival**.

Single # Double # Triple, the artists state, "*focuses on triplicity, perception and human nature.*"

"The concept of the triad or trinity, as a resulting manifestation of the conflict of opposites in nature, has existed over immeasurable time and throughout the world: a continuous evolutionary struggle between opposing or contradictory forces."

"It appears as a widespread symbol in several philosophical, religious and scientific systems and it can be interpreted as a key to the integrity and interdependence of all existence."



Daniel McKEWEN  (Australia)

Zarathustra's Cave 2013-14

Single channel HD video installation with 5.1 channel sound
Infinite loop, Dimensions variable

Daniel McKewen has been a practicing media artist for nine years, and was also awarded a Doctor of Philosophy (Visual Arts) from the Queensland University of Technology in 2013. His many achievements include being selected as an exhibiting artist in the **19th Biennale of Sydney**.

In ***Zarathustra's Cave***, the iconic apartment set from 90's sitcom ***Seinfeld*** is presented devoid of actors or action of any kind. Instead, the 'apartment' sits empty, accompanied by the ambient noise of the screen-space and the distant sound of city traffic. At irregular intervals this relative silence is punctuated by the laughter of an off-screen audience. This unprompted, spontaneous audience response ranges from raucous fits of cheering and applause to singular guffaws and giggles.

The work is the product of a deep engagement with its subject matter, the result of countless hours of re-watching and editing to isolate the aural and visual spaces presented on the screen. In its resolute

emptiness, the video creates a 'nothing-space', where a viewer can experientially oscillate between a sense of presence and absence, tension and pathos, or even between humour and existential crisis.

The artist explains, "*the empty screen-space represented in **Zarathustra's Cave**, accompanied by its sporadic and unprompted laughtrack, acts in opposition or resistance to conventional narrative expectation.*"

As Templeton points out: "*Laugh tracks are ideologically controversial because they encourage uncritical acceptance that certain acts require certain responses. But laughter unhinged from cause – reaction without action – is non-prescriptive, and can be subversive. McKewen employs this surplus 'ready-made audience' to disrupt the stability of the video image and foreground awareness of the theatricality of spectatorship and composition, and the passing of time.*" (2014, 18)

- Templeton, Marianne. 2014. "Set Piece" in NEW 14 Exhibition Catalogue, 18-19, Melbourne: Australian Centre for Contemporary Art



Emily MARTINEZ and Liat BERDUGO (USA)

Making You 2015

Video/commissioned performance

7 minutes 23 seconds

Making You is a promotional media / performance collaboration between an algorithm, a pair of artists, and a gig-economy-spokesperson-for-hire. The work is part of an ongoing series about the sharing economy that asks:

What kinds of subjectivities are produced by the sharing economy – and how do these ideas relate to a subject re/produced in vulnerability, self-appreciation and self-esteem, qualities that underlie the psychology of the neoliberal subject?

What does artistic practice look like as we move into this new economy and phase of global capitalism where the social-political subject turned 'entrepreneur of the self' is now being augmented into a 'portfolio manager of the self'?

Finally, how can we use the sharing economy as a resource for developing new forms of critical art practice – as a space for performance, production, collaboration or resistance?

Collaborating artists Emily Martinez and Liat Berdugo have both been practicing for six years. Martinez holds an MFA in Digital Arts and New Media from the University of California Santa Cruz, Santa Cruz, CA (2012); Liat Berdugo holds an MFA in Digital and Media from Rhode Island School of Design, Providence, RI (2013).



Fabiano MIXO  (Brazil)

Woman without Mandolin 2015

Single channel video, 3:4, 16mm/Digital, sound
4 minutes 40 seconds, loop

Woman without Mandolin rethinks Cubism as a film medium by using digital motion compositing, combined with a visual concept that captures several perspectives of the same subject using different camera angles. In the film, the choice of Picasso's ***Girl with Mandolin*** confronts the European art context with the evident influence of African art and the vigour of black culture.

The artist explains, "When I read the text to the theme 'Resistance' I felt as though it was talking to me and to my artwork personally. In fact ***Woman without Mandolin*** responds to the theme in many ways, directly and indirectly. It responds in deconstructing and constructing forms, physical and psychological structures, history, media, identity, culture, the status quo and so on."

*"By choosing **Girl with Mandolin** from Picasso, a milestone of Cubism as a movement, I am confronting this European art context with his evident influence of African art and the vigour of black culture. It's also about re-appropriation of the appropriated. Above all I wanted to make a portrait, that in a way displays the formalistic methods and aspects of Cubism and at the same time expresses through a strong woman, the conscience, the feelings and the memories of different cultures and history. So I believe in media art also as political act, as an act of resistance."*

Mixo is a multimedia artist with a focus on time-based media. Creating ***Woman without Mandolin*** meant the realisation of ideas in the film that the artist had been thinking about, "for a long time and somehow it represents my statement as a young artist."



Grayson COOKE  (Australia)

Frack 2015

HD digital video

8 minutes 41 seconds

Frack is an art/science project that combines environmental critique with material enquiry; it depicts chemicals used in hydraulic fracturing dissolving photographs of sedimentary rock. Mining for coal seam and unconventional gas has become a contentious issue worldwide, with the practice of hydraulic 'fracking' of sedimentary rock prompting fierce community protest and resistance in Australia and internationally.

This project expands upon this protest in a unique way; it uses chemicals used in fracking (hydrochloric acid, acetic acid, and sodium hydroxide) to dissolve images of sedimentary rock printed on photographic slide film. The project proposes a kind of chemical or material allegory, wherein images and film media are subjected to a chemical process undertaken in the world at large, a kind of 'scientific visualisation' that is material, not generative. The result is an 'image' that is material, semiotic, chemical and conceptual all at the same time.

Cooke has been a practicing media artist for ten years. In 2012 he won a New Face award in the ***Arts Division of the Japan Media Arts Festival***, for the live electronic opera ***Outback and Beyond***, a collaboration with sound artist Mike Cooper.



Gregory BENNETT  (New Zealand)

Panopticon I 2015

3D animation / HD Video

14 minutes 33 seconds

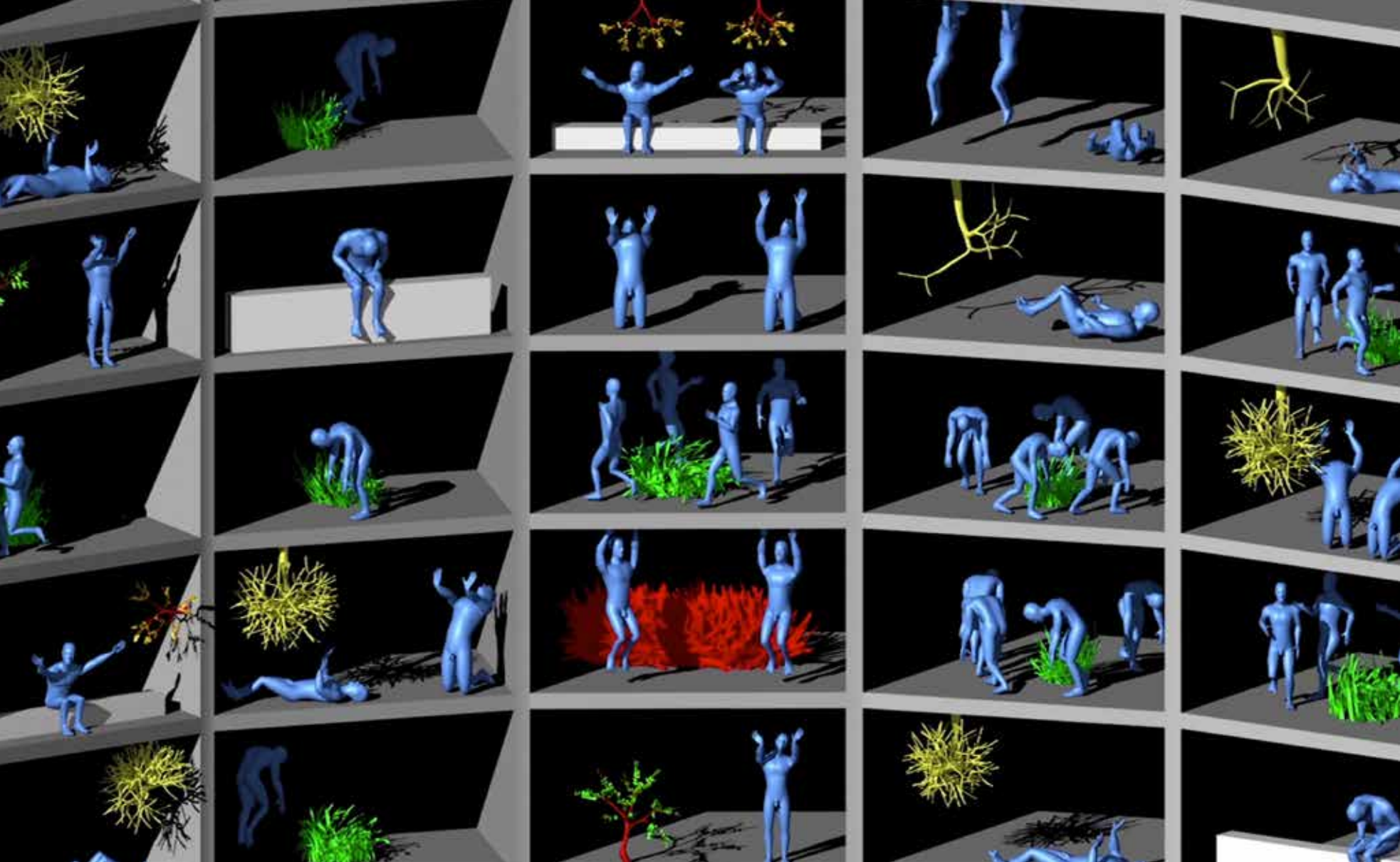
A practicing media artist for 27 years, Bennett completed his Master of Fine Arts (1st Class Honours) in 2004 from the Elam School of Fine Arts, University of Auckland.

His work *Panopticon I* continues his exploration of conceptions of the utopian and dystopian, and constructs of order and control, “with this work presenting an endlessly rotating point-of-view of a circular panoptic structure.”

The artist continues, “This construction is populated by an ever-expanding taxonomy of animated figures, plants, objects, and architecture which interact, assemble and re-assemble, simultaneously fixed and unstable, trapped in ceaseless loops and cycles in a form of animated stasis. The corporeal body is transformed into proliferating avatars whose resistance to this structure seems negligible – they exhibit a range of responses from resignation, to ecstatic ritual, to enacting seemingly mindless and/or compulsive repetitive actions, and small acts of resistance to this order seem futile.”

“Here structuring principles of cycles, loops and modularity can be seen as resisting ideals of linear progression, and time and space become ambiguous factors – the environment rotates past the viewer situated in a kind of metaphysical ‘no-space’ reminiscent of a video game environment. The Panopticon was an institutional design concept created by 18th century English philosopher Jeremy Bentham, wherein a single watcher is able to observe all the inmates of an institution simultaneously. Inmate knowledge of this surveillance would be an effective means of self-monitored behaviour control.”

*“Originally considered a progressive and enlightened solution to societal problems, the Panopticon has come to be read as a central metaphor for modern ‘disciplinary’ societies and their pervasive inclination to observe and normalise, most notably by French philosopher Michel Foucault in his work **Discipline and Punish** (1975).”*



Heidi KUMAO  (USA)

Egress 2014

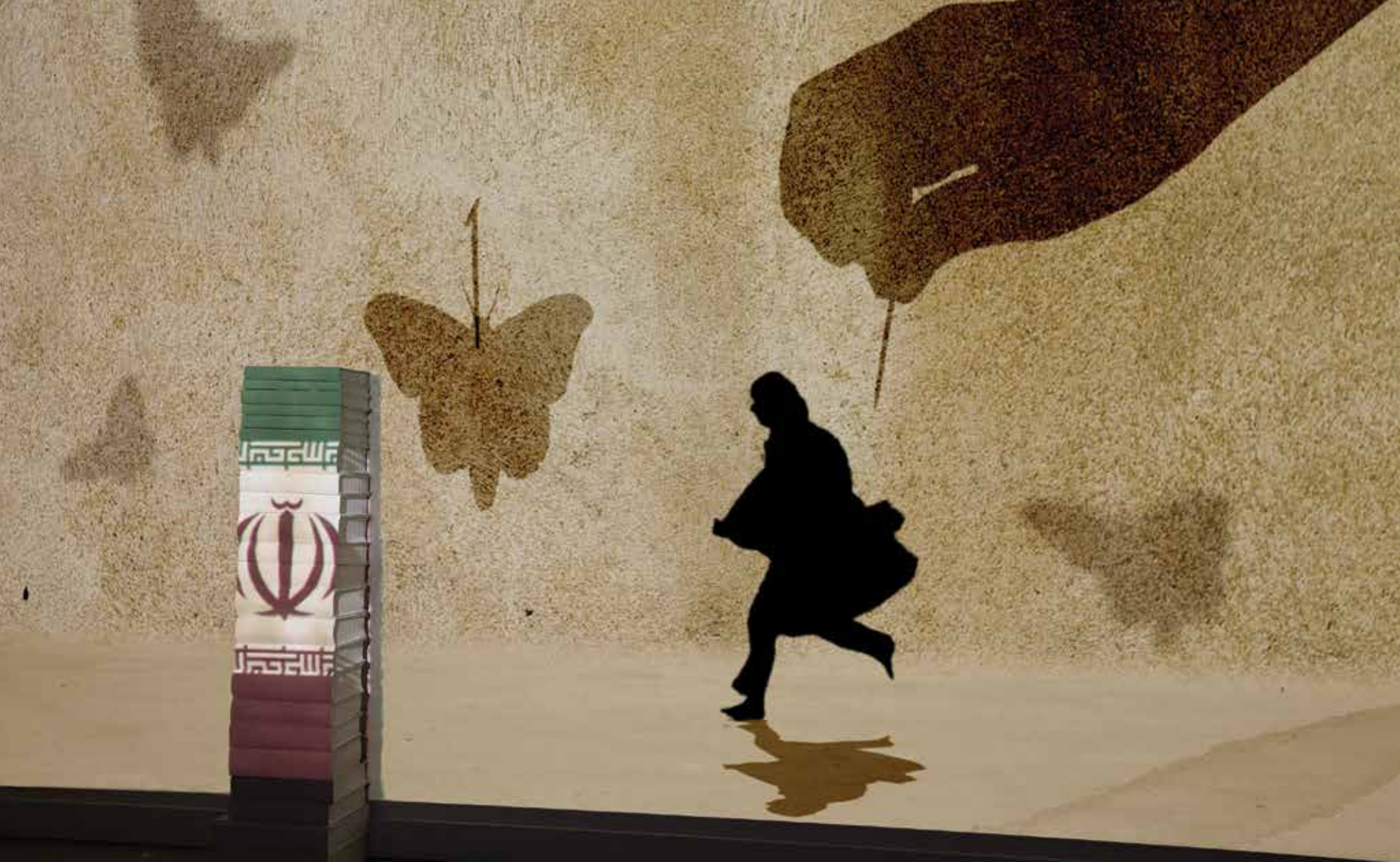
Video projector, stack of 30 books, media player, speakers, media file
6 minutes 30 seconds, loop

Egress is the latest in a series of video installations that combine shadow play, documentary, and optical illusion to poetically frame political and historical stories about surviving extreme confinement. The individuals whose lives inspire these works come from widely disparate circumstances: Locked-in Syndrome, political prisoners, slavery, and restrictions imposed by an authoritarian government, but all overcame a sense of hopelessness by secretly cultivating a creative refuge. Through these animated tableaux, Kumao demonstrates how small gestures, even the most private and poetic, can become significant acts of defiance.

The artist states, *"The video is projected onto a stack of books and also the wall behind it. Presented in a continuous 6:30 minute video loop, a detailed soundtrack, animated segments, live action video and collaged photos are fused to create a peculiar cityscape in which events unfold. This surreal work is made cohesive by a visual narrative presenting the experience of women stifled under an authoritarian regime. These women reclaim self-determination by reading banned books and engaging in*

routine behaviours that have been prohibited by religious mandate."
"An imaginary cityscape acts as a stage on which young women engage in routine activities such as flying a kite, skipping, or running in public space. Now forbidden, these acts are violently shut down by the government in scene after scene. However, the women subtly expose the limitations of the government's two-dimensional, manufactured reality in which they live. By walking through walls of the 2D facade of the film, or by ripping completely free of the movie's illusionary surface, they ultimately transcend their situation and create their own reality through the book and page."

Having studied Chemistry and Studio Art as an undergraduate at the University of California, Davis, Kumao graduated in 1988, and went on to complete her Masters of Fine Arts at The School of the Art Institute of Chicago in 1991. Having practiced as a media artist for 25 years, Kumao was the recipient of a **Guggenheim Fellowship in Creative Arts** (Video/Audio) in 2009.



Isabelle HAYEUR (Canada)

Pulse 2015

Full HD video

3 minutes

Born in 1969, Isabelle Hayeur lives and works in Rawdon, Quebec. As an image-making artist, she is known for her large digital montages, her videos and her site-specific installations. Hayeur completed a MFA at Université du Québec à Montréal, 2002, with a focus on video and photography, and her achievements include participating in an artist residency at The Rauschenberg Residency, being a **Scotiabank Photography Award Finalist**, “and being able to fully commit to art practice with great dedication for so long.”

Hayeur’s work is situated within a critical approach to the environment, urban development and to social conditions. She is particularly interested in the feelings of alienation, uprooting and dislocation. Her artworks have been shown in the context of numerous exhibitions and festivals.

Of ***Pulse***, the artist states, “*this short video is inspired by the student strike of spring 2015 in Quebec (Canada) and the social struggles associated with it. It denounces the neoliberal austerity measures and the erosion of political freedoms.*”



James MAHER  (Australia)

Ephemera 2014

Video, sound

9 minutes 23 seconds

Maher completed a Bachelor of Music Degree at the University of Newcastle, Conservatorium of Music in 2014, and is currently undertaking honours research, with his thesis investigating spatialised sound in art-music and sound installation.

Having worked as a practicing composer and sound artist for seven years, Maher has explored and created media-art primarily in the past three years. He states, *"I have created sound installations, and various video works, most of which incorporate compositional and sonic devices, and incorporate community engagement. I also compose electronic and acoustic art-music."*

Of the work ***Ephemera***, the artist states, *"Political power structures, once identified, can be undermined in various ways. One such way is the concept of resistance."*

"Foucault's definition of resistance is that which 'frustrates power', or the 'adversarial agent of power.' From this definition, we can see resistance

can be utilised as a means of undermining power. However, what happens when we feel overwhelmed to 'resist' the problematic aspects of hegemony and power? In the current economic and social climate of neo-liberalism, resistance is difficult and, to some, overwhelming, because of the insidious way in which it permeates our social imaginary, our rhetoric and our social values. This can affect us in emotional and mental ways."

"Ultimately, this video and sound work explores the shadow of resistance, which is 'political apathy' - an indifference to political events or dynamics. In my video, the dormant figure lays still as light passes over them, as do life and political events. The use of sound in this work indicates the static emotional and contemplative state of the figure. Life and political events are, for the figure, ephemeral and of no real importance. I created this work as a means to induce questions on ways in which this 'political apathy' occurs and thus hope to provoke ways in which it can be remedied."



Julia Maria KOCH  (Germany)

Solarliod 2015

Full HD video

8 minutes 15 seconds

Solarliod is a film about an inner conflict and the struggles of a person who feels suffocated by the limits and regulations of our society, and becomes 'caught up' in solitude.

The artist explains, *"[The work is] inspired by a poem of the Eddas, an important collection of Nordic mythology from the 13th century which is mainly about society, faith and nature. **Solarliod** creates images for the apocalyptic allusions of the correspondent poem and reinterprets them into a contemporary understanding and context. By the means of only one individual we contemplate society and its limits, where its structure becomes a distress and solitude turns into a personal hell. The massive nature of Iceland is the setting and catalyser of an inner conflict and mutates to be the opponent force in the struggle of an individual with the demanding, contradictory modern society and their own fragility and shortcomings. While falling deeper and deeper into states, the inner conflict mutates into a physical confrontation with the rough, vast and massive nature of Iceland."*

Beautifully shot, **Solarliod** was filmed entirely in Iceland, with music by the young award-winning composer Hoerdur Mar Bjarnason, and was filmed by the international director of photography Torsten Lippstock, who co-directed the film with choreographer and dancer Julia Maria Koch.

Julia Maria Koch received her degree in Choreography from the Conservatory in Barcelona/ Spain in 2011 after five years of full-time studies, including courses in Dance-Film Editing and Dance for Media/ Film. **Solarliod** has previously been invited to three international dance film festivals, including the **International Dance Film Festival** in Bucharest.



Luc MESSINEZIS  (Greece)

The Modern Book of Cynics 2013-14

Video, sound, 1920 x 1080

10 minutes 53 seconds, loop

The Modern Book of Cynics is neither a written text nor a narrated one; it is the whole of the reading experience it suggests, and its message is communicated through the feelings these conditions evoke.

Messinezis explains, *"By creating a perceptual confusion, the mind of the reader resists receiving the direct messages of each one of the used texts. It is this kind of inner resistance that gives birth to the true meaning of the book. The artwork is a sarcastic commentary; a cynic's effort to provoke awareness and dare the individual in his/her turn to resist hypocrisy and to assume his or her true position within the field of responsibility of being human."*

Having graduated as a Chemical Engineer from the University of Patras, Greece, Messinezis changed direction towards creative practice and research. After being accepted he studied at the University of the Arts, London - London College of Communication and graduated as an MA in Sound Art in 2009.

The artist states, *"I have been an active practitioner and researcher in Sound and Media Arts since my graduation back in 2009. My conceptual interests mainly focus in aural awareness, art history, anthropology and philosophy. In my work I try to use the concrete audible reality as a tool for stimulating the imagination and challenging the perception of the audience. For the past six years I have developed and realised a variety of artworks that have been presented all around the globe in occasions such as **Ethnographic Terminalia**, 2011 (Montreal, Canada), the **Global Composition 2012** soundscape conference (Dieburg, Germany) and **Athens Digital Arts Festival**, 2015 (Athens, Greece)."*

No one shall be held
in slavery or servitude

Luhsun TAN  (Australia)

Intensity 2015

Video Loop installation, HD video, black and white, stereo sound, dimensions variable
10 minutes 15 seconds

A previous **Screengrab6** finalist, Luhsun Tan has a PhD in Philosophy, Visual Art from Monash University (2015), and has also completed a Masters in Animation through the VCA School of Film and Television.

Having been a practicing media artist on and off for 20 years, Tan presents a resolved work that seeks to extend any limit of 'dead' historical and archival material.

He explains, "looped is the detail of canvas from the original Aboriginal tent embassy, that as a symbol of resistance since 1972, has been in the artist's family care. In the work **Intensity** we see before us the surface of a tent, which acts in a way to catch the effect of air and light on such a surface. The tent becomes a screen, a mere surface. It is this surface which comes first, and will give rise to that which we will subsequently comprehend as beyond the surface. We can call this the domain of the 'superficial' but in our vocabulary this term is not a derogatory one. Rather it will be that which claims depth (substance, etc.) that we will oppose."

"In this sense it is the surface that is primary. Here the language of surfaces is intervened beyond colonial and racial transparency of differences. The materials are remediated from the materialism of the original artefact into a publicly accessible form as relational aesthetic. The materials are extended from the trappings of their surface into their own public cultural relevance. In this installation is the example of a space that is formed to provide shelter and the congregation of an idea. As an intervention into the surface expectations of visual culture, the icon extends beyond any photographic or archival purpose allowing survival of the artefact beyond any nostalgia or archaeological melancholia. Using video installation as a strategy allows historical artefact to not exist as a sign of the past but in a state of flux that can engage with decolonialism."



Lynn ESTOMIN  (USA)

Fashion To Die For 2015

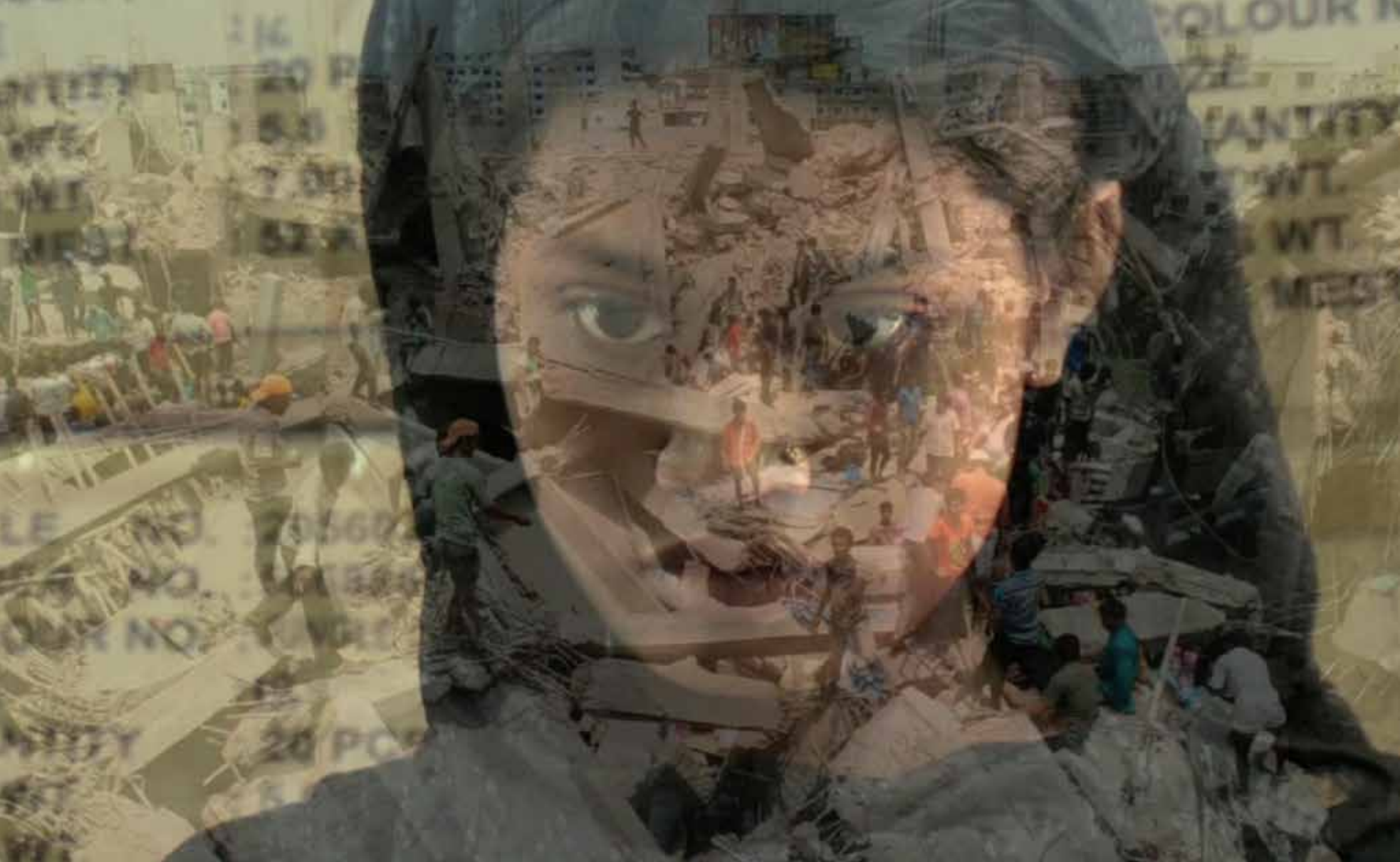
HD-DV

5 minutes 38 seconds

In Lynn Estomin's film ***Fashion To Die For***, spinning spools of colours and thread, flowing ribbons of fabric and people, frantic movement of garment workers and machines, and the fearful searching of rescue workers and family members are set to Ritsu Katsumata's haunting score to create a sound and image indictment of the global textile industry's violations of human rights.

Estomin has been a practicing media artist for 40 years, and received an MFA in Electronic Media from the University of Cincinnati in 1993.

She states that this piece was specifically created as, *"my response, as a former garment worker, to runaway shops and unsafe working conditions in the global textile industry. It is a call to viewers/consumers to actively fight for human rights. This is my problem; it is your problem. We need to pressure the clothing industry to put basic human rights before profit."*



Massimo Saverio MAIDA (UK)

Stuck In The Dark 2015

HD video, 16:9, black and white, stereo, 2D animation (acrylic and oil drawings on paper, photos, photocopies)
11 minutes (short film version)

A predominantly auditory experience where most of the time is made of 'black space' and suspense, ***Stuck In The Dark*** tackles the issue of resistance by interrogating the 'video language' using an extreme and explicitly formal approach.

The artist states, *"The visual and narrative structure of the film imagines a reversal of perspective between sound and image, where the natural world is 'shown' mainly through the reverberation of sounds produced in a state of suspension and surprise."*

"'Resistance', like an initiatory path, started through the subtraction of 'frames' (primary audio-video elements), which transformed the absence of information into an opportunity for creating intimacy in a new emotional and creative space."

"A natural observational trip turns into a poetic and fantastic perceptive experience, where any natural relation cause and effect between Fauna, Flora and Humans, are overthrown and reinvented."

"A return to the ideal primitive mood, where an 'Empty Black Space of Time' can be a potential metaphysical moment for a critical reflection on the limits of our perception - and how imagination can turn into a strategy of 'Resistance'."

Massimo Saverio Maida was born in Naples in 1972, and is a video artist and film director whose works arise from a continuous mingling of cinema, animation, documentary and contemporary art. Maida currently lives and works in London.



Matteo PASIN  (Italy)

Molar Formations: Urban Cuts 2014

Video stop-motion, HD
5 minutes 15 seconds

"In this centralized humanity, the effect and instrument of complex power relations, bodies and forces subjected by multiple mechanisms of segmentation, we must hear the distant roar of battle"

- Michel Foucault

Matteo Pasin has been a practicing media artist for four years, having studied Photography at Cfp Bauer in Milan from 2013 to 2015, and participated in a one year residency program at Fondazione Bevilacqua La Masa in Venice.

Of his work, ***Molar Formations: Urban Cuts***, he states, *"the crowd – as a compact mass, a place of multiple exchanges, a swirling melt of individuals, a collective effect – is abolished in favour of a collection of separated individualities, of a countable and controllable multiplicity, of an abducted and scrutinised solitude."*

"The city, a molar machine, channels molecular intensities in conduits, pipelines, edges that thwart turbulence, that restrict movement from one point to another, that consent to strip and measure space-time itself. It is always about organising the multiplicity, assigning an instrument to traverse and master it, imposing a geometric order to it, codifying and clogging the becoming in accumulation points or in stopping points that are capable of crystallising and stiffening the becoming itself, stratifying it into segmentary structures. But fluxes, on their part, hit sedimentations and molar formations with their molecular progress, raving them, causing their lines to vibrate and splatter; originating resistances, swayings, fractures, rhizomatic concatenations, overflowing noise."



Mohsen ZARE  (Iran)

*DV*Lottery 2015

Digital painting, dimensions variable

Sound design based on Iran and US national anthems by Shahrokh Pourmami and Amir J. Tehrani

Mohsen Zare explains, "Everyone I know has tried winning a US green card through annual online lotteries. An eternal alacrity for leaving, a perpetual passion for fleeing from home. This series presents re-workings of the small pictures my acquaintances have taken of themselves based on the regulations dictated by such lotteries."

"Each participant, ready to join many other 'used to-knows' who aren't there anymore. Each of them is ready to leave his or her family forever. Processed into a virtual being, and melting into new and strange sceneries of dissolving 'estrangement.' Turning into a picture and never turning back."

The work explores how migrants, in the artist's words, "unwittingly resist stability...Migrants are always in a state of flux. There are no constants. Their origin and destination can often interchange. The consistency of change is the only stability they can hope for. That is their new normal."

Having received no formal training, Zare has been a practicing artist using a variety of mediums for 15 years. Two works from his **Revolution after Revolution Series** (2014) are held in the Los Angeles County Museum of Art (LACMA) permanent collection, while he was also shortlisted this year for the **Aestetica Art Prize**, York, UK.



Morehshin ALLAHYARI and Daniel ROURKE, Sound Design by Andrea YOUNG  (USA and UK)

The 3D Additivist Manifesto 2015

Text and 3D Animation, 1920 x 1080p

10 minutes

The 3D Additivist Manifesto is a confrontation with the very idea of resistance. Beginning from a shared frustration in the rhetoric of 'disruption' and 'radicality' in technology and the arts, the artists wrote 'The Manifesto' as a call to accelerate the 3D printer and other Additivist technologies to their absolute limits and beyond into the realm of the speculative, the provocative and the weird.

'The Manifesto' posits a series of profound problems, including environmental catastrophe, social and economic inequality, and the continued co-option of radical thinking by the market under the guise of innovation. To consider each of these problems the artists ask the audience to resist their own human-ness, and in so doing, truly let loose their creative capacities towards an unbounded - though often terrifying and ridiculous - post-human future.

Both in the writing of 'The Manifesto', and the design, rendering, and recording of the video, the artists gesture to at least three fields of resistance in metaphors and proclamations:

Self-contradiction: *By juxtaposing the script, visuals, and sound of 'The Manifesto' we wanted to create a work that resisted itself. 'The Manifesto' attempts to circumvent its own authority, exhibiting all the malleability and monstrosity of plastic, and the rich viscosity of dark, ancient, crude oil.*

Material resistance: *The physical characteristics of plastic feature highly in 'The Manifesto'. A reference to the material most often associated with the 3D printer, but also the runaway power of technocapitalism in its ability to overcome the apparent resistance of nature, and cast it off like fragments of plastic in an ocean gyre.*

Rebellion and political resistance: *In previous eras people were much quicker to draw lines of political resistance, generally splitting them into competing binaries. If we are to overcome contemporary global problems, we will need to confront many competing principles that blur across political, religious, economic, national, or other affiliations. 'The Manifesto' moves beyond binaries that merely resist one another in search of a politics of 'The Radical Outside'.*



Po-Yen WANG  (Taiwan)

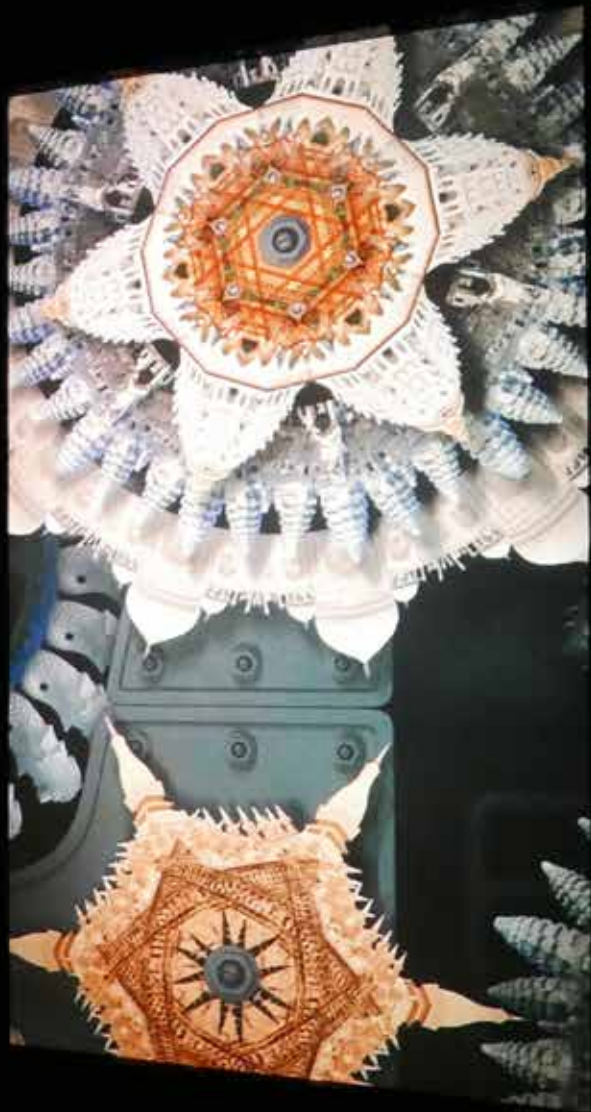
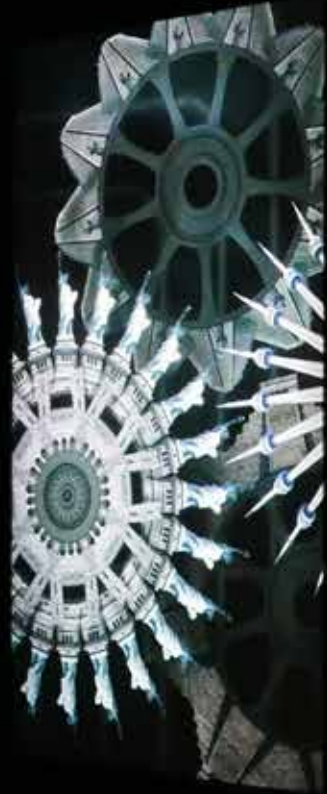
'Xeroxed Destinations' series - America, Europe, Asia 2014

Three-channel video installation, colour, sound, dimensions variable
3 minutes, loop

Po-Yen Wang is an emerging media artist, having begun practicing in 2014. Wang has a background in Graphic Design, studied for a MFA in New Media Art in Taipei National University of the Fine Arts in Taiwan, and is currently pursuing a second MFA in Computer Art through the School of Visual Arts in New York.

As well as being a finalist in *Screengrab7*, Wang has been selected as an exhibiting artist for two consecutive years at *FILE: Electronic Language International Festival* in São Paulo, and received an Excellence Award from the *Asia Digital Art Award* in Japan in 2014.

In this three-channel video installation, *Xeroxed Destinations*, Wang has collected many well-known tourist attractions in America, Europe and Asia, duplicating their images onto the gears of factory machinery. This process of duplicating images references the multitude of postcards and scale models that are also infinitely duplicated in the souvenir shops surrounding these destinations. These spots have been so transformed by consumerism that they have lost their original intended meaning, to the point that they have transfigured into some kind of cog in what has become the assembly line of tourism.



Shahar DAVIS  (Israel)

A Silenced Mark 2013

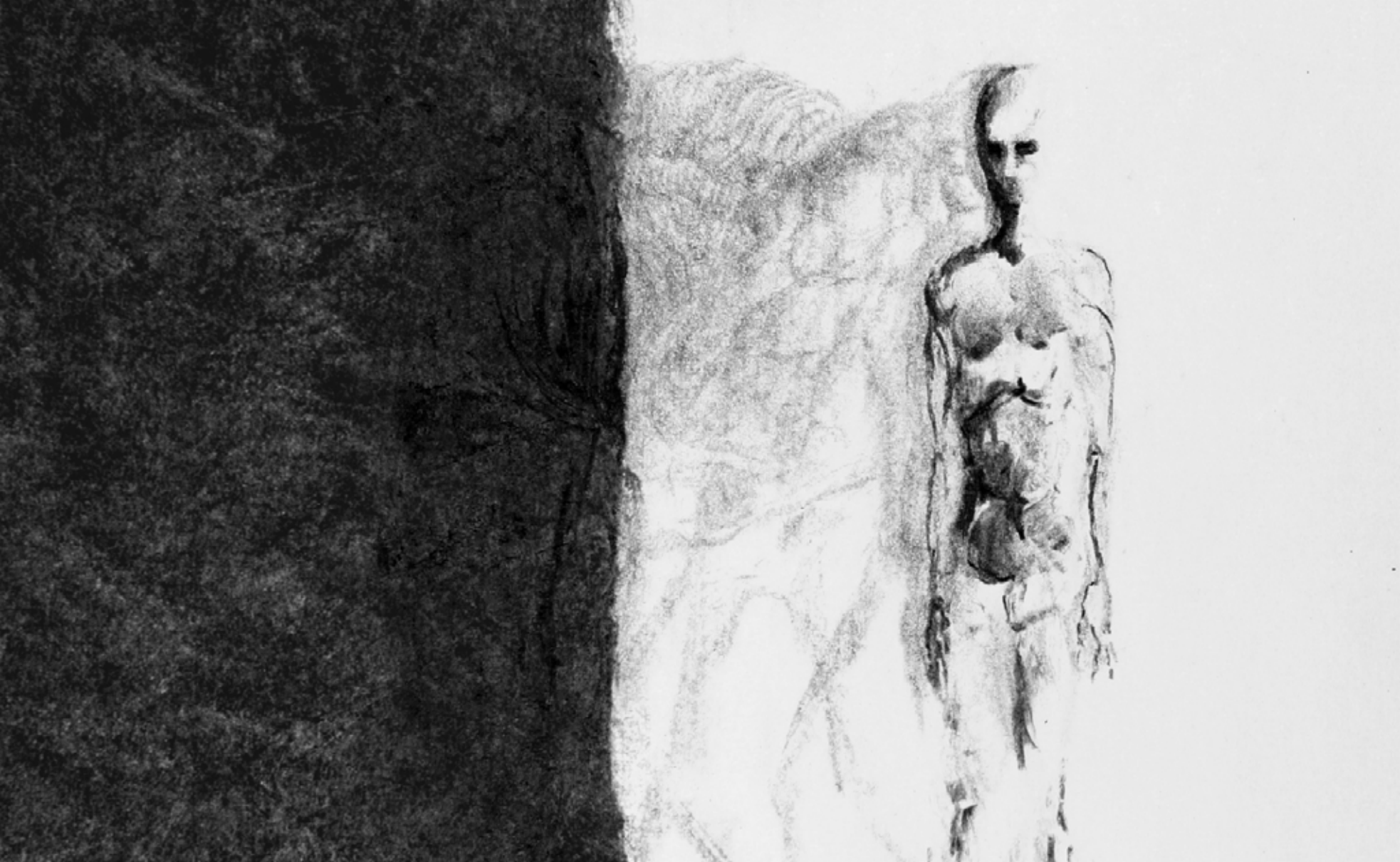
Charcoal animation, single channel, 16:9, Full HD
1 minute 25 seconds

A Silenced Mark is an animation from Israel about censorship, inspired by William Kentridge and ***5 Broken Cameras***. In the work, a man defies the wall just by pointing it out and is taught a lesson.

The artist explains, *"the film expresses the fear to resist. A fear that rises from the violent atmosphere in Israeli society, which has become intolerant to opinions that oppose the government's policy. In addition, it has been inspired by the film **5 Broken Cameras**, which documents the resistance of a Palestinian village to the encroachment of an Israeli settlement."*

"Despite the gloomy end of the film it shows consolation in the fact that the action of resistance leaves a mark, a memory, which cannot be erased. This is symbolised by the visible trail of erased drawings in the last frame of the film."

Davis, born in 1978, is a new media artist and an animator, and studied at The Bezalel Academy of Arts and Design from 2011 to 2015. Since 2004 he has been creating 3D animation for the Israeli TV Industry. In addition, he studied contemporary dance in the years 1997 to 2001 in Israel and at the Rotterdam Dance Academy in The Netherlands.



Silvia DE GENNARO (Italy)

This is not a horror movie 2014

mp4 – mov, 1920 x 1080, 25 fps, stereo, 2D, 3D animation using Photoshop Cs3 e, After Effect Cs3 – Poser

6 minutes 24 seconds

Music: *Malaria* by Krebs; *Rural Metric Seven* by Damscray; *Black Magick* by The Peach Tree; *CaveSS* by Nanonum; *Everything Starts With a Beginning* by Th.e n.d; *Conquest and Enslavement* by Starseed; *A cold subway* by Old Bear; *Destroy!* by ¡para!helion; *My Busy Flower* by Acreil

Silvia De Gennaro's film ***This is not a horror movie*** is a warped 2D and 3D animation that plunges rapidly from the opening depiction of virtuosic religious figures, paintings and music, taking the viewer on a journey through a range of acts of violence, depravity, and unspeakable – though not unknown – horror.

The artist explains, *"It's not a horror movie but a displaying of the horror that surrounds us. Evil seems to have ousted the good from the face of the earth. Indifference is one of its manifestations, less obvious than others, but no less harmful."*

"After describing the horror of these times in its various aspects, my video ends by showing the figure of a man locked in his own world, who remains totally indifferent and insensitive to tragedies around him. His behaviour is the worst evil because it allows the existence of all these horrors. Resistance to injustices of this world should be done with sympathy and being actively involved in."

Having been working with media art for 15 years, De Gennaro's achievements include being exhibited and taking out major prizes in digital art exhibitions and film festivals around the world.



Şirin Bahar DEMIREL  (Turkey)

Living with Leviathan 2013

Video

11 minutes 25 seconds

Speaking about the work ***Living with Leviathan***, the artist states, *"this is a personal story about a nationwide uprising, the Occupy Gezi movement in Turkey, in the summer of 2013. More of an open letter than a documentary, this movie tries to show how Turkish youth say 'No!' to the despotic regime and the police brutality."*

The film is a direct response to the theme 'Resistance'; the artist explains the public movement began specifically, *"to save a public park that the government wanted to turn into a shopping mall. But as a result of the escalating brutality of police forces and the government's attitudes, peaceful protests became a serious resistance across the country. This video intends to show how we - young Turkish protestors - try to build a possible tomorrow where the future would be simply better."*

Şirin Bahar Demirel first exhibited in 2008, and has been actively working as an artist for four years. Having studied Cinema at Galatasaray University, Istanbul, Turkey, Demirel then attained a Masters in Artistic Direction of Cultural Projects from the Université Paul Valéry, Montpellier, France. September 2015 saw the artist invited by **Ars Electronica Festival** to exhibit in Linz, Austria.



Theo TAGHOLM (UK)

Simulacra 2015

HD video

3 minutes 56 seconds

Music: Moby (licensed)

The film *Simulacra* deals with Plato's and Baudrillard's notions of meaning and surface. The work is about the slippage and resistance of the image to the commodification of the photographic realm. The resistance of the still frame to conform to the evolution of the moving image frame creates a tension between the surface of the image.

"Today abstraction is no longer that of the map, the double, the mirror, or the concept. Simulation is no longer that of a territory, a referential being, or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor does it survive it. It is nevertheless the map that precedes the territory - procession of simulacra - that engenders the territory, and if

one must return to the fable, today it is the territory whose shreds slowly rot across the extent of the map. It is the real, and not the map, whose vestiges persist here and there in the deserts that are no longer those of the Empire, but ours. The desert of the real itself."

- *Simulacra and Simulation*
Jean Baudrillard

Theo Tagholm trained at the Chelsea School of Art, Middlesex University, was shortlisted for the **Jerwood Moving Image Awards**, and was also a finalist in **Screengrab6**.



Thomas MARCUSSON  (Sweden)

Signs of surveillance 2015

Interactive neon sign, cell phone detector

Of his practice, Thomas Marcusson states, *"My projects often tend to be based around some sort of technology, but my philosophy and approach is to always make people the centre-point of all my art, as I see human engagement to be the most fascinating form of interactivity."*

This is precisely the case in ***Signs of surveillance***, a series of interactive neon signs that react to nearby mobile phone activity such as calls, texts or browsing, which results in the signs flickering and omitting distorted sounds of pre-recorded phone conversations. The signs are triggered via a small cell phone detector set to track mobile calls in or around the exhibition area.

The signs are actual names of different government surveillance programs used to gather large amounts of private information regarding conversations and behaviour of ordinary citizens, mostly in the name of anti-terrorism.

Mystic is the name of an extensive mobile surveillance program used by NSA, designed to record and intercept massive amount of cell phone traffic. Other signs in the series include Stellar Wind, Tempora and Prism.

Marcusson explains, *"Surveillance is a topic that I follow very closely and it seems like we are submitting ourselves, perhaps unwittingly, to a world where total surveillance will become more or less the norm. The risk is that this giant surveillance apparatus will be used by people in privileged positions to protect their power and influence. Freedom of expression and room for independent discourse is essential for a free and democratic society to function. Signs of surveillance demonstrates that such surveillance capabilities exist, and simply by knowing this, we create a form of resistance to forces that otherwise prefers to progress unnoticed."*



