

FemLink, the International Videos-Collage

LIST OF VIDEOS in THE « FEMALE » VIDEO-COLLAGE

27 videos - 58 min.

The videos included in the collage was created for FemLink

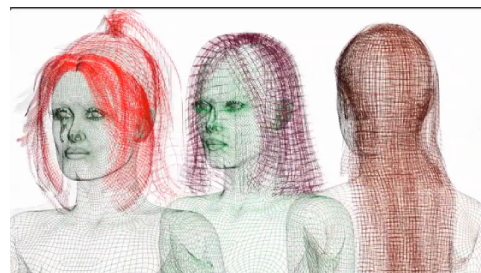
01 - FLUID FLUX, Evgenija Demnievska (Serbia)

This is a look at women, and the feeling that different types of women provoke in us. It is a representation where women are absent and present at the same time. The form indicates a turning point where all representation is done digitally, excluding the real model as image and turning our regard towards a digital presentation.

Credit:

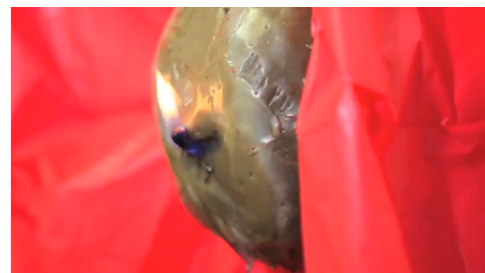
Computer assistance : Radisa Kostic

Music : remix de Monteverdi's « Pur ti Miro » (Nicol Lemieux et Philippe Jaroussky)



02 - EVERYTHING GOES DOWN WITH HER, Lucy Azubuike (Nigeria)

When the source is in danger her subject is in danger as well.



03 - PASSAGE DIFFICILE, Mouna Jemal Siala (Tunisia)

Behind a veil which is shaded with boughs which dance in small movements, appears the shadow of a feminine hand, then a trunk and a face. Like a shadow plays, the body of this woman caresses the veil. It approaches and goes away, appears and disappears. A dialogue between the nature, the foliage, the shadows, the light and the feminine body which fights gently against the veil. The question stays about what veil speak we? And what passage is this about ?



04 - « 0.0.0. », Angelika Rinnhofer (Germany)

« 0.0.0. » is a meditative approach to the physical and psychological transformations taking place during the years of perimenopause.

Music : Mark Hilbert



05 - GO FIND YOURSELF, Katya Nikonorova (Kazakhstan)

The third series of the cycle about Katipa apai. Documentation of the performance Go find yourself.

As the ancient Diogenes, Katipa apai walking in the social places with a flashlight and looking for a Man. Out of despair and impossibility to express her sexuality, that she has to hide with hijab, she commits an action, sacrilege, something perverse for the eyes of the audience, that the viewer can only guess about the end, but recognizable pose of a woman who found herself.

Music by Denis Kolokol



06 - LINEA DE TIEMPO / TIMELINE, Camila Rodríguez Triana (Colombia)

When I was asked to make a video about the word "female", several questions came to my mind. I am a female, but what is a female? What does it mean to be defined or belong to a group of people who gather around the word "female"? What is it that we share that makes us all female? Having vagina? Having breasts? Menstruation? Being fortunate to feel that a child grows inside us? The strange power called intuition or sixth sense? Delicate movements? A special dress? polishing our nails or making up our faces? Is it a struggle or the claim for equality against a history of oppression and pain? And after watching myself and several women around me, looking for answers to all those questions, the only thing that I noticed was how different we all are, how diverse, the number of ways of being woman, of walking, feeling, thinking, of getting on with life, speaking, moving, the different ways in which women have face the struggle for equality or justice. What I found were different women that are women in different ways. Then I thought maybe the problem came from the same quest that started this dissertation, that is, from the need to define for all the cultures, ages, places what is woman. Maybe the problem is trying to do the impossible task of putting under standards life itself that is diverse and tied to a particular context.

I do not know how to answer the question of what is a female? I could only say that I, who fall within the definition of female, not quite understanding why, am a human being who follows a path in this thing called life, a path somewhere. From this personal feeling I made the video "Timeline".

CREDITS : Artist : Camila Rodríguez Triana. Integrante del colectivo de artistas audiovisuales Heka Films.



07 - IN THE ROBIN ROOM, Áine Phillips (Ireland)

"In the Robing Room" is a video of a performance made in the 18th Century Bishops Palace Robing Room in Kilkenny, Ireland. The live performance and video were curated by Josephine Kelliher for the Kilkenny Arts Festival 2012. The piece explores ideas of female entrapment and confinement, especially in relation to histories of the Magdalen laundries in Ireland.

CREDITS : cinematography by Vivienne Dick



08 - Bosque Espeso, Amaranta Sánchez (Mexico)

In this video, the idea is to inhabit each other's history, speaking the cliché of the fantastic to transform into the character who inhabits stories. Highlight the terrifying state of loss in a thick forest to reach our reconciliation



9 - A CAGE OF BUTTERFLIES, Dagmar Kase (Estonia)

As long as girlhood is taught and sold only as pink and beautiful, and boyhood only as (dark) blue and strengthful, feminism is relevant.



10 - FEMALE, Maria Papacharalambous (Cyprus)

Video created through the use of selected original collages / cards made by myself, with respective quotations with the them female. 2014

video co-editing: Nefeli Kentonis

sound editing and composition: Achilleas Kentonis



11 - VENUS , Nicoletta Stalder (Switzerland)

Here is another variation of how Venus was born.

There is not one way, but many different variations to live a woman's life.



12 - TRAVERSEES (Crossings) Cagdas Kahriman (Turkey)

Transpierced by invisible forces, portrait of an invincible woman.

Transpercées de forces invisibles, portrait d'une femme invincible.

CREDITS :

Anne-Candice Servant (interpretation)

Erwann Chabot (editing)

Yaylagül Kahriman (stop-motion assistant)



13 - CONNECTING THE INVISIBLE, Madelon Hooykaas (The Netherlands)

A homage to the blind female shamans of Japan

un hommage aux chamans féminins aveugles du Japon



14 - THE WOMAN DOES NOT HAVE CLOTHES, Minoo Iranpour Mobarakeh (Iran)

With the use of religion, tradition, politics and culture, man makes a different sexuality for women, produces space and identity, creates roles for women and defines her in various places.

In my place, a woman wears what a man wants her to wear and a man weaves a woman's dressing.

Street is man. Market is man. Bus is man. Workplace and university are man ... and even nature is man, and clothing is man ... women don't weave clothing, women don't have a clothing for themselves.

Man clothes woman. When a woman is clothed by man, she has a torn cloth in her place.

CREDITS :

Actors:

Mina Iranpour, Mahzad Mashayekhi, Ala Foughi, Jila Manani, Sahar Moghadasi, Fariba Farghadani, Mahtab TayebanTayeba, Nilofar Talifi, Ali Farzadi, Parinaz Torkian, Fatemeh Aghakabiri. Anahita Zamani, Marziyeh Shahriari, Faramarz Khataei Ilkhchi, Hojat Khajavi, , Mona Aghababaei, Javad Ghobadi, Parvin Mohamadi

Compositor: Pedram Pourghazi & Minoo Iranpour

Special thanks, Samira Hashemi

Helen Oliyaeinia

Kavous Farzadi



15 - CONSTRUCT: Emergence, Hanae Utamura (Japan)

The video shows an abstract landscape of female internal body, for example, the menstrual cycle. The surface is in a process of 'being peeled off' and projected onto the magnified surface of an intricate fabrication of colors – like vessels, muscles, and emotions that the female body goes through this process of 'decaying' and 'rebirth'. The grid within the projection occurs because of the intense 'zooming in' of the image projected -- a digital artifact of magnification into the smallest observable unit, and a phantom-like reminder of the ocular desire for measurement and quantization of the body, juxtaposed here against the dynamic terrain of an interior psychobiological surface. Interplay between material and immaterial is also expressed through the music, as it sonically explores a fundamental dissonance in the physical structure of the instrument, the cello. Similarly, the video blurs the boundary between sculpture, painting, video, and performance art, and seeks an alternative representation of the 'female' without representation of the female body itself.

CREDITS :

Music: Fwol (excerpt), by Robert Phillips, with cellist Céline Papion



16 - HUIS CLOS, Zoulikha Bouabdellah (Algeria)

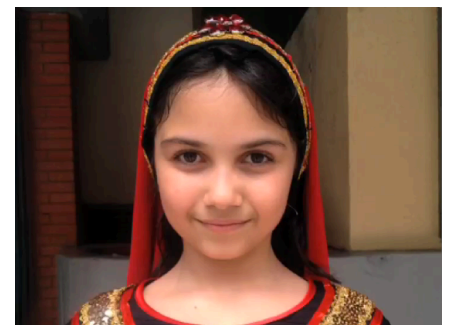
Men are playing soccer on beaches. We realize there is no woman. The absence of woman becomes presence; what demonstrates that the existence of one genre depends on the existence of the other genre, necessarily.

Des hommes jouent au football au bord de plages. Face à ce huis clos on réalise un manque celui de femmes. Ici l'absence est présence, ce qui démontre que le l'existence d'un genre dépend forcément de l'existence d'un autre.



17 - ISHTAR, Raya Mazigi (Lebanon)

In Irak and Syria, 2014 was marked by war and religious extremism that led thousands of women overnight from the status of respected beings to situations of humiliation, torture and sex slavery. As if by tragic premonition, the goddess of femininity Ishtar, local counterpart of the goddesses Venus and Aphrodite, is also the goddess of war. This video is a reflection on this tragic regression and on growing uncertainties facing women in the Arab and Middle-East region.



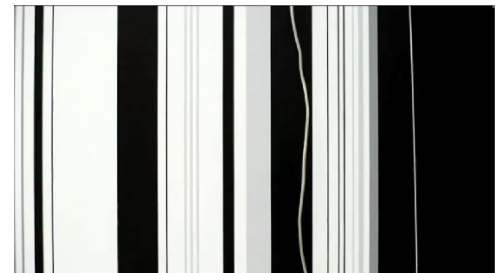
18 - CLEANING THE MESSAGE, Raquel Kogan/Lea van Steen (Brazil)

The confrontation between real and virtual is revealed in the image of someone drying the floor.



19 - WIRE, Xiuwen Cui (P.R.China)

Wire connects things to each other. As the media to transfer energy and information, we couldn't live a modern life without wire.



20 - HER LIFE UNWRAPPED, C. M. Judge (USA)"

In spring and autumn of life, women unwrap meaning and intentions individually and collectively."

CREDITS :

The Judges Three: Helen, Shea and Colleen

Jay Heimo

Nashoba Park

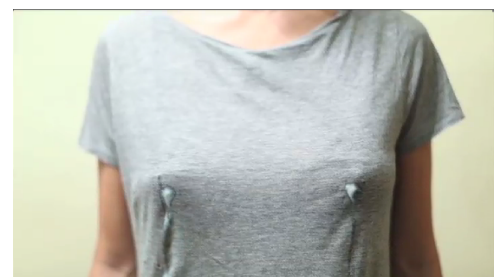
FATV"



21 - THE CRY Sara Malinarich (Chile)

Economy and primordial food supply. (english)

Économie et l'alimentation primordiale. (french)



22- FEMALE - FEMALES, Véronique Sapin (France)

Des adolescentes et des jeunes femmes sont encore contraintes d'accepter pour époux un homme qu'elles n'ont ni choisi, ni parfois même rencontré. La première partie de la vidéo montrent une mariée en équilibre sur un fil, reflet de son avenir totalement incertain. Sa chute représente symboliquement le lot de toutes ces femmes mariées qui entrent dans une vie de soumission et de maltraitances. La seconde partie de la vidéo s'intéresse aux manifestations de femmes contre les violences et pour leur droits. Les conservateurs rejettent leurs revendications comme étant une théorie occidentale dont la prétention universaliste est le reflet d'un préjugé ethnocentrique. Dans nos propres sociétés, on a pu constater que des actes contraires à la dignité de la femme et à sa liberté sont devenus acceptables devant des tribunaux occidentaux: des juges laïcs n'ont pas osé condamner des pratiques barbares contre des femmes à cause d'une lecture biaisée de la notion de multiculturalisme. De la fille d'un homme à l'épouse d'un autre, la position subordonnée et inférieure de la femme s'oppose à toutes nos lois.



23 - EVERYDAY MUDRAS, Doris Mayer, (Austria)

EVERYDAY MUDRAS are questioning the female quality of the gestures while investigating the invisible phenomena of energy work. The female cliché of softness is relocated in the gentle, soft characteristics of the movement and is questioned when the motion, still soft and gentle and without breaking the flow, is showing attributes that might rather be associated with male quality. Based on the concept of yin and yang and the understanding of interdependence and inter-transformation - one is including the other and can change into the other - I am investigating the qualities of energy in general and female aspects in particular in this work. Performing with my own - female - hand, the EVERYDAY MUDRAS seem to show a soft, floating motion, that does, at the same time, include some aggressive parts. Sometimes clear, sometimes ambiguous. I am asking for female qualities in EVERYDAY MUDRAS.



24 - ARZNI SANATORIUM, Lusine Talalyan (The Republic of Armenia)

The topic of Video art is composed of a number of photos that were taken by Praktica film camera. Photos made in sanatorium, that does not function after independence of Armenia. Mainly the working class was spending its recreation time at sanatorium during the Soviets. Through my performance I tried to reconstruct the environment where women of 70s were having "recreational time". But, even in the sanatorium women were not enjoying their times but rather were taking care of children, cooking and doing other housework. The reality of 70s and especially women were portrayed through the lenses of men.



There is little evidence on women's perspective of 70's reality. Through the photos I tried to recall and reconstruct the reality of 70s. The titles of 70's vinyl records albums that were dedicated to women and the prices of the albums are illustrated in the photos. The Soviet weather forecast of my birthday date is uttered in the video.

The video incorporates weather forecast following the evening news on Soviet TV on 04-29-1975.

25 - BUD, Anna Selander (Sweden)

I had this beautiful amaryllis flower with several buds at home. It grew and opened up bit by bit and I was filming it every day in different lights. The different phases of it's development made me associate to the female sexual organ.

I asked a dancer to watch the images and to interpret them.

The filmed movements of the dancer seemed more mysterious and poetic than the filmed flower. A metalanguage or a meta-emotion that became more abstract. A secret language.

The choreographed movements of the flower creates a poetic female sexual metaphor.

The sound of the moving stems and leaves creates the background sound.

CREDITS :

Dancer Caroline Östberg



26 - NO COMMENT..., Vouvoula Skoura (Greece)

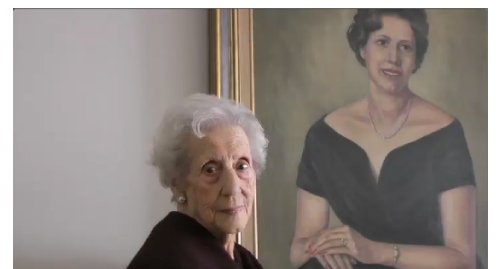
An old lady in front of her portrait when she was young...

The portrait was painted by her late husband, who was professor of Painting.

A life that covers almost a century, her feelings, without words, are obvious throughout her eyes...

With Arica Mitropoulou

Portrait by Michael Mitropoulos, 1963



27 - BLOW VOICE, Angie Bonino (Peru)

Blow Voice is a videoart that brings video documentation where women appear five continents of the planet in demonstrations calling for social justice, political and economic.

