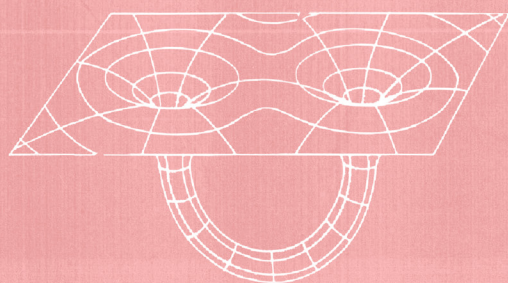


PARALLELMONTAGE



PALAZZINA

HÉCATOMBE

ROMAN SELIM KHEREDDINE (CH)

HD Video, color, sound (binaural)

22:08 minutes

2021



"Do you know what a hecatomb is? I associated that word with nuclear warfare, so I chose not to answer. But [he] kept asking. A disaster, I said, a disaster? No, he said, a hecatomb is the victim of a hundred bulls at once. It comes from the Greek hekaton, meaning "one hundred" and bous, meaning "ox". There are traditions from antiquity that speak of five hundred slaughtered bulls. Can you imagine that? Yes, I can imagine everything."
– Roberto Bolaño, Amuleto, 1999"

SPOTTER

VALENTINA PARATI (IT)

HD video, color, sound

17:33 minutes

2022



The airport is a transitional space, where there are no social relations and

nothing memorable happens, but it is a personal place characterized by a moment we have with ourselves to wait. But there are also other areas: people are used to wait outside in a "non-places" which is point close to the airport where they can observe and contemplate the planes at close quarters: the SPOTTER AREAS. Almost as if we were outside a club/ rave, four characters contemplate the distant sound of the airport (a club to go to or return from). As the nuances are those of a dating place, a place to go to after a rave or a place of contemplation. Finally, leaving the spectator enveloped in sound.

DE PUTAS. UN ENSAYO SOBRE LA MASCULINIDAD

NÚRIA GÜELL (ES)

HD Video, color, sound

58 minutes

2018



"The device Güell uses in "De Putas. Un ensayo sobre la masculinidad"(Off whoring. An essay on masculinity), is mainly the filmed interview, which is quite deceptive from the point of view of visual satisfaction. The deceptive effect is even more broadly reinforced in all of her recent work, or improved, I'd be tempted to say, by a palette of visual tools that visibly undo the obviousness of the visible. For example, De

Putas, which runs for about an hour, both violently and comically features only cut-off heads, that is, we only see bodies—the heads are cut-off by the frame—which has the strange effect of making the heads exist solely through the voices issuing from them, thus creating a surprising intimacy of sound with these women, who are singled out for viewers in a much different way than if we could see them. More than a feminist argument of distancing the female image that is fetishized by male desire(...) otherwise have no, or very little value if we could see these women, identify them by their faces, and thus bring them back to their image. This device potentiates the materiality of the voice—its grain, rhythm, and tonalities—and renders accessible what is normally made invisible. The practice of prostitution produces a discourse. And here again, it is not so much the content of the discourse as its very existence that is important. What is heard in these voices is that there is a desire to talk about this practice and the many reflections that it brings forth, the production site of a knowledge from which these women recognize themselves as subjects and not only as objects of masculine lust. (...)” Fragment from a text by Sophie Mendelsohn.

RECLAMATION

TJ CUTHAND (CAN)

HD video, color, sound

13:10 minutes

2018

“Reclamation” is a documentary-style imagining of a post-dystopian future in Canada after massive climate change, wars, pollution, and the after-effects of the large-scale colonial project which



has now destroyed the land. When Indigenous people are left behind after a massive exodus by primarily privileged white settlers who have moved to Mars, the original inhabitants of the land cope by trying to restore and rehabilitate the beautiful planet they belong to.

EL GATO SANGRANTE Y EL CORAZÓN BARBUDO

MONICA HELLER (ARG)

2D animation video, color, sound

6:03 minutes

2019



“El Gato Sangrante” (“The Bleeding Cat”) is a character who is constantly mismatched to the professional responsibilities and demands of the environment. Between his feline instincts and the demands imposed on him, he has to abandon his own nature and his passionate way of conceiving the world while he encounters hostile and strange situations that are at the same time tender and distressing and that undermine his animality. El Gato Sangrante seeks work, occupation or insertion in a given environment and

his stories are related to this always messed up relationship between power relations and vulnerability. "El Gato Sangrante y El Corazón Barbudo" ("The Bleeding Cat And The Bearded Heart") is an animated series made with a gestural and rough animation technique, formed by "poor" drawings in movement and a narration that could be weak. The stories narrate own, or close, experiences that are intensified until they become fantastic but relatable, touching and dark fables.

ON ILLUMINATION AND DISPOSITION

LEEVI TOIJA (FIN)

4k-video, color, sound

9:36 min

Soundscape: Paavo Piekari

Voiceover: Alma Djelic

2022



Leevi Toija's video work, "On Illumination and Disposition", explores the contradictory notions of light and darkness. The video is a representation of a light fixture, but at the same time, it itself functions as a lamp in the exhibition space. The flickering light on the screen is ever-changing, but the setting of the video itself is static and stable. In the harmonious soundscape created by Paavo Piekari (APEAK) one can hear the voice of an invisible and authoritarian narrator softly reciting speculative statements regarding

darkness and light. Yet, these statements cannot be universal. The work reflects on delving at the boundaries of light and darkness. Is it possible to detach oneself from the dispositions of illumination?

DOUS FAROS (INSUA E RONCUDO) / COPLA PEQUENA

LARA AND NOA CASTRO (ES)

Dous Faros (Insua e Roncudo) *Two Lighthouses*

(*Insua e Roncudo*)

HD video, color, sound

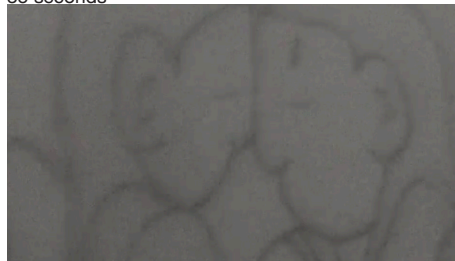
6:20 minutes

2023

Copla Pequena *Little Copla*

HD video, color, sound

35 seconds



Dous faros (Insua e Roncudo) and Copla pequena are part of our ongoing project series Sempre se encontra consolo (Comfort can always be found) composed by songs, tales and prophecies. For these particular pieces we work with the traditional form of song called 'coplas' and its metrics, which has been used for generations as a popular form of poetic creation, but also as a way of telling jokes, recording intra-history, complaining about quotidian injustices, personal matters, giving advice, or just to say hi to somebody passing by. Thus, In Copla pequena we create our own copla based on the ones our grandfather and greatgrandfather used to compose and improvise and which is danced by two almost identical characters

that work as our alteregos. Dous faros (Insua e Roncudo) reflects on the etymology of the word “copla” and the ideas it conveys of togetherness, encounters, or unions, but also about poetic associations and emergencies of memory and dreams in very simple quotidian things.

CRITICAL FAILURE

PHOENIX ATALA (MAR)

From left to right (in room)

Scene 0 directors' intro

HD video, color, sound

Scenes 2 et 10 Ekko's intro

HD video, color, sound

Scenes 24 & 28 experimental shoot and rehearsal

HD video, color, sound

Scene 18 the directors meet Tanger

HD video, color, sound

40 minutes

2022



Critical Failure is all at once a Sci Fi movie, an unfinished script about the image of queer non-white communities, an editing in progress, an attempt to discover a new method to make films, a series of ethical, aesthetical, political and practical questions, a sum of obstacles and revelations, a story that describes what it is to figure out that you're different and that it's that figuring out which sets you free. Ekko is an artist in residency at an art center, she finds out that she is a robot. She decides to take hack of her own program thanks to a secret choreography she learns from a militant android gang. She can then sever

her ties to the institution that owns her and take control of her own body. While this story is unraveling we follow a gay couple who decides to make this anticipation film. They want to challenge the mainstream, normative way the industry makes movies and are trying to figure out a relevant and specific way to tell their queer artist stories. This narration is about emancipation, mirroring Ekko's adventures.

SIEMPRE ESTOY DADO VUELTA

TOBIAS DIRTY (ARG)

2D animation video

7:30 minutes, Music by Vic Bang y YOTO

2022



Siempre estoy dado vuelta (I'm always turned upside down) is an animation video made from objects and paintings inspired by the kitchen of my childhood home in Villa Gesell, a coastal city in the province of Buenos Aires, Argentina. I usually work from fantasies that I link to different concerns that vary according to the context and my view of the present. In this case it is "the house", a type of structure that, from the last few years, I perceive in a different way. If dreams are the unconscious side of our mind, then the house is the unconscious side of our body, under this strange and whimsical premise sprout domestic sounds that form experimental rhythms that help describe the parts that make up the home and its relationship with our body.

