

VASA 2018 E-CATALOG



FRONT PAGE PROJECT
VASA EXHIBITION
JOURNAL on IMAGES and CULTURE
VIDEO / FILM SERIES

VASA : center for media studies

ABOUT VASA



This publication, provided free to an international audience, was made possible by VASA staff and supporters.

The e-catalog is designed as an interactive internet-based publication. The content of this publication is linked to the exhibitions, essays, and video/film series on the VASA site (<http://vasa-project.com>). All images and texts are under © of the author / artist / VASA.

Users need to be connected to the Internet for interaction with the on-line programs on VASA. Users may freely move between this publication and VASA website.

This publication may be used as a stand-alone digital publication.

VASA is an online center for media studies. The VASA mission is to provide an internet platform for disseminating the work of theorists and image makers on a global scale. The VASA community shares an interest in media studies, photography, film/video and sound.

To meet its mission, VASA supports online curated exhibitions; film/video screenings; the Journal on Images and Culture (VJIC); The VASA Front Page Project and other programs.

VASA was founded in July of 2009 and is directed by its founder Roberto Muffoletto.

VASA curators, editors, design and production team and contributors are all volunteers. VASA hosts no ads, is not supported by grants or sells anything.

VASA is a non-profit making organization. VASA Membership is free.

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Andrea Motta (Greece)
Sinyagur (Ukraine)
Paula Scamparini (Brazil)
Larry Chatman (USA)
Kyunghee Lee (South Korea)
Sandeep Biswas (India)

Video/Film Series

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Carla Della Beffa (Italy)

Journal on Images and Culture

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Dan Duda (USA)
Ione Manzali (Brazil)
Daniela Noitz (Austria)
Marina Alvitru (Russia)
Martin Speer (Germany)

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This publication demonstrates the activities of VASA throughout the year 2018. We have grouped the material into four chapters as it appears on the VASA website.

The *Front Page Project* and the *VASA Exhibitions* program present the work of established and emerging artists in photography, video, digital media and sound arts.

The Journal on Images and Culture publishes occasional papers that develop a theme or position. Papers draw from theoretical and research manuscripts, visual dialogs, video and sound works that offer significant perspectives.

The Video/Film Series is designed to highlight an artist(s) or to explore a theme.

Naturally, this catalog doesn't embrace all the variety of material presented on the website. The *Artist and Author Index* provides a list of all artists with links to their individual projects on the VASA 2018 site.

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The illustrations are linked to the artists' online exhibitions. The catalog also provides excerpts from the essays and screen grabs of video pages linked to the corresponding online essay and video/film.

VASA FRONT PAGE PROJECTS



The VASA FRONT PAGE PROJECT
presents the work of photographers, video,
and sound artists

VASA : center for media studies

Nastya Loyko*Ukraine***Trypillia***Front Page Project #37*

The mysterious Trypillia culture is the oldest one to be found on the territory of Ukraine. Going back in history to 5000 – 2000 BC, its settlements are found from the Carpathian Mountains to the Dniester and Dnieper regions, covering substantial parts of the western part of the country, as well as the territories of today's Moldova and Romania. A society of farmers and cattle-breeders, they left numerous objects of pottery and clay figurines, the enigma of their origin and their end.

Nastya Loyko's video work offers an artistic research into the cryptic world of Trypillia culture combining graphic images that resemble the known culture's artifacts with the scenery of one of the Trypillia sites.

Bill Davis

USA

No Dark in Sight*Front Page Project #38*

The photographs from *No Dark in Sight: Light and the Night It*

Transforms convey how artificial light propels culture yet undermines the biosphere. Natural light divides the day but its artificial form interrupts the night. Why cross nature and time?

Unnatural light at night is tragically beautiful. It is hypnotic because it attracts attention. We dare to look. It is grotesque because it plagues the biosphere. We dare to wince. It is dangerous because it limits human performance. We dare to risk. As an artist who observes personal and public space, I photograph artificial light because it publically effects the personal space of our bodies and minds. Extended nighttime exposure makes us ill. Unnatural light is a known carcinogen.

No Dark in Sight conveys the seductive power of light and overlooked value of darkness. Plato's cave has never seemed more relevant. Artificial light is artificial intelligence. I'm just not sure if it is intelligent artificial intelligence.

Fake light is a real problem.

Igor Chekachkov*Ukraine***Sleep***Front Page Project #39*

“For quite a while I have been photographing how I sleep with my partner, pondering if my camera can catch the chemistry that happens between two people dreaming side by side. Every night I open the shutter when we go to bed and close it when we wake up, wondering what will be displayed on the photo that captured 8 hours of our unconscious existence.”

Started as a photojournalist in 2008, Ukrainian Igor Chekachkov covered a wide range of cultural, mass and sports events. The path through photographic fields, weaving through years of work and searching, led the author to the field of art photography which he continues to explore. The boundaries between public and intimate spaces are the main focus for the artist today.

His work has been published in Forbes, National Geographic, The Guardian (UK), Le Monde (France), Wirtschafts Wochesince (Germany), Forbes (Ukraine), etc.

Lia Dostlieva*Ukraine / Poland***Postcards Home***Front Page Project #40*

Lia Dostlieva (b. 1984, Donetsk, Ukraine, lives in Poland) is an artist, curator, and cultural anthropologist.

In 2014, when the separatist coup in the Eastern Ukraine and the artist's home city of Donetsk put the region under the rule of Russia's proxies, Lia Dostlieva was studying art in Poznan, Poland. She has never had a chance to go back home to collect her personal belongings. Unlike many of her fellow citizens she found herself one of the huge crowd (1.8 million by official count only) of internally displaced persons from Donbas without even having to flee from the area. This painful experience left a bleeding scar on her artistic work.

"I'm working across a wide range of media including photography, installations, multimedia, textile sculptures, interventions into urban space, etc., since 2011. The primary areas of my research are the issues of empathy, trauma and postmemory. War and trauma themes were repeatedly present in my art practice since the time my country has been at war. I am particularly interested in how trauma comes to language, possibilities of representation of traumatic events and how "difficult knowledge" could be described and visualized."

Andrea Barbier

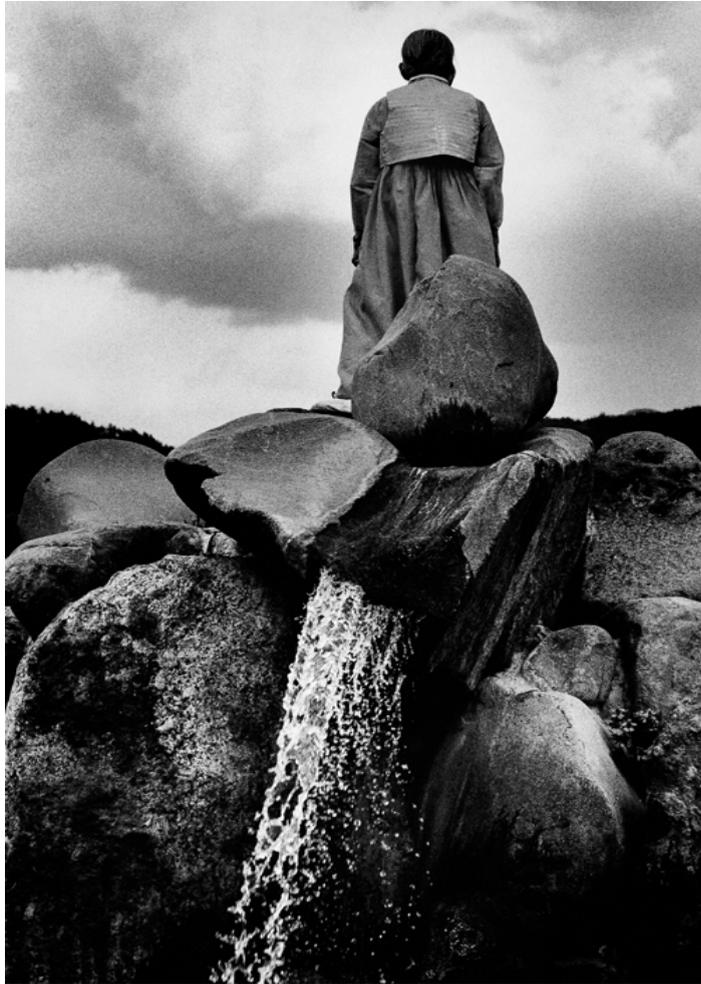
USA

Mordançage*Front Page Project #41*

Alongside her many photographic pursuits, Andrea Barbier specializes in the French alternative photographic technique, mordançage.

The creation of a mordançage image must begin with a silver gelatin print. The print is submerged into a combination of chemicals that lift the darkest areas of the emulsion, allowing for manipulation of the surface and the redistribution or removal of underlying silver salts. Barbier creates her imagery from digital photographs, and contact prints them in the darkroom using digital negatives. She manipulates the final prints with paintbrush and water to achieve her final one-of-a-kind results.

“My work is about what my life is about; femininity, solitude, unfolding, growth, and the complexity and deciphering of human relationships. Some of these images are playful; all are reflective. For me, process and image are inscrutably condensed together to create a whole. They are created from the start with the end result always in mind.”

Lee Gap-Chul*Korea***Conflict and Reaction***Front Page Project #42*

“**A coarse particle**, a titled frame, and blurred focus are the results of unconscious, instant feedback emerging from deep within my mind. To encounter with these images, I always had to take a long moment of silence. Because they lie deep within my heart and soul, and surface only in the emotional realm of the unconscious, outside the bounds of reason, I have had to discover my spirit, our spirit, and the source of national emotions, which are still unknown and unrevealed.

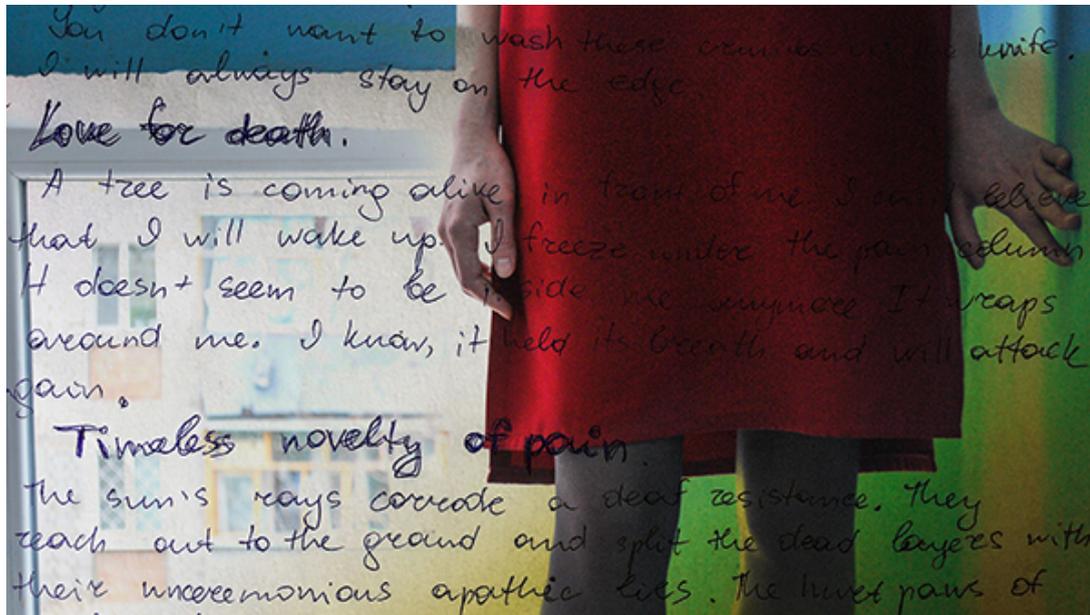
My photographic interest lies in all things Korean. My early photographs originated in a social perspective of such subjects as Korea’s land, the Korean spirit, and Korean themselves, which have merged with my own fully subjective viewpoint and changing emotions. During the long process of capturing these images, I travelled the length and breadth of Korea, experiencing encounters with traditional Korean features and the Korean spirit. I took this opportunity to start exploring the root of Korean spiritual life. I never feel comfortable when it comes to images captured in a flash, with my heart pounding. the Korean spirit and sorrow shown in the photos seem to reflect a maximum of tension but in fact aspire to the artless tranquility that we traditionally attribute to nature.”

Sofiia Yevlaninkova

Ukraine

12 Postcards to Australia

Front Page Project #43



“Oh, darling, we fucked up

You told me

Tomorrow I will start forgetting you

I'm telling you

Meanwhile

I look at the mirror and

Everyone of them says I don't exist anymore.

Bad-quality selfies and dozen of letters, 11 of which have never been sent. I am talking to him but he never hears. I'm packing the letters, putting them on a shelf and travelling through time: in twelve years, me convincing myself I made it up; me convincing myself I don't need back what he stole from me.

You're never getting back what you're giving, remember about those holes, cripple.

I was waiting summer for so long, but sun rays are falling on my shoulders as burns.”

VASA EXHIBITIONS



VASA ONLINE EXHIBITION PROGRAM
hosts the work of established and emerging artists
in sound, photography, and the digital media arts

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Simone Marinho*Brazil***Senhoras de Biquini***Curator: Lara Ciarabellini*

At a first glance, the portraits of the Ladies in Bikini shot by Simone Marinho show up like delightful postcards with a once-upon-a-time esthetic, with vivid colours and landscape of beach and sea, able to transmit peacefulness.

Yet with a closer look, the essay highlights clearly its politic and anthropological messages, such as the relation between elderliness and modernity - considering it in its polysemy, and in the digital revolution context-, the use of the female body in the socio-political context, the old age as a form of social exclusion. The issues clearly intertwine with each other, as well as with photography of this age.

Starting from the topics of digital modernity, internet and technology diffusion, the overuse of portraits is a good example of the distortions that those can cause on the perception of the society. In the era of Global Screen, as defined by Lipovetsky and Sorrey, the portrait is the king of facebook, instagram and all social networks. Portraits, together with landscapes, have always been and still are the most painted and photographed subjects. However, in virtual reign, their depiction often loses significance both as authorial work and memories.

Biff Henrich

USA

The Structure of Things*Curator: Roberto Muffoletto*

This VASA exhibition of Biff Henrich's "The Structure of Things" presents two portfolios inviting us to consider, as the exhibition title suggests, the structures of things: camera made images in a pictorial mode and images manipulated to various degrees of abstraction. On closer consideration the work moves beyond a structuralist critique to questions addressing the construction of meanings and context. In his introduction Henrich warns the viewer (reader) not to think about what he means but to explore their own meanings and understandings.

The exhibition includes moon-lite images portraying a stillness and light that we never see outside the making of long exposures under moon lite. A second portfolio of work displays abstractions and color. Here as with his night images they only exist as camera products.

Biff Henrich, a Buffalo New York (USA) artist has a rich exhibition record along with two National Endowment for the Arts Fellowships.

Dmytro Kupriyan*Ukraine***When The War Is Over***Curator: Igor Manko*

“All wars come to an end, sooner or later. This project is a speculation on what happens afterwards, to see the objectives and the problems that await us. First of all, it is the problem of a divided Ukraine’s society, of the people that by the force of circumstances found themselves on the opposite sides.”

Apparently, this notion is underestimated in the society, so Kupriyan literally gets the message across by computer-projecting “When the war is over” inscription onto the ruins of the Eastern Ukraine towns demolished by the artillery fire, and then photographs the resulting pictures.

For an artist making a work of current interest the means of expression remain a matter of choice: a documentary image, often leaving the interpretation to the beholder’s eye, or a contemporary art piece where the reading or interpretation can be prescribed. Dmytro Kupriyan’s work oscillates between the two extremes, in effect covering the entire range of approaches.

Jerome de Perlinghi

USA

Fading, American History For Sale*Curator: Roberto Muffoletto*

In The VASA exhibition by American photographer Jerome de Perlinghi opens an avenue for inquiry into the nature of reportage (documentary) and social critique.

In simple terms reportage presents the viewer with a story framed by concepts of veracity and the presumed neutrality of the image based upon a lens created realism. Reportage is founded upon the recording of events, moments in time and the engagement of the reader in an experience that normally requires an interpretive context, provided through captions, accompanying text or format (magazine, book, newspaper, television and screens) for meaning. Without context it is an image with multiple meanings and implications. Social critique transcends reportage in that the author build their story through a possible complex context created by and through the images with the intention of addressing an issue emerging out of social, political, economic, racial, and class concerns. Images do not have to be realistic or concrete, but have an interpretive position within a sequence of images.

Sara & André*Portugal***Claim to Fame***Curator: Rui Goncalves Cepeda*

WDWGN! is a programme of online exhibitions held at VASA Project that was conceived and is being led by Rui Goncalves Cepeda since 2013. This exhibition's programme is first built around the idea of the body as a subject and how it stands in a shared space; and second, how the authority of "geography" can be a battleground between distinctive contemporary ideologies and contested conceptual territories.

The course of the present exhibitions has evolved around those two key conditions. Through the work of photographers and artists it has associated the physical and mental states of the body and of the being as if being in a "journey of phases in which the thought we are immersed in is invalidate", while addressing the contested territories of contemporary photography in a digital-democratising age, with its limitations in terms of narrative capacity.

For the past decade Rui Goncalves Cepeda has engaged with visual narratives and stories brought by photographers and artists from different sides of the world.

Judith Rodriguez*Argentina***The Presentation of Self***Curator: Roberto Muffoletto*

The photographic work of Judith Rodriguez invites us to consider the nature of the portrait, the photographer and the reader/viewer of the image-text relationship. We have all taken the role of the subject turned into an object for the camera operator, the operator herself and the gazing viewer. As the subject turned into an object for the gaze we have all considered our presentation to others; that is, what do we want others to see and understand? I refer to the person in front of the camera as a subject transformed into an object for consumption. The transformation, subject-object relationship, results with an unknown entity, an image on a surface, pixels or silver, but not the person in front of the camera. The person images are unknown to the viewer except through imagination.

Historically the subject posed for the painter, presenting the self as a text to be read. Photography is not any different. Once in front of the camera the subject draws upon the social codes of gesture, body positioning, dress and the use of props. These codes are steered by an intended meaning and understanding by the potential viewer(s) or reader of the visual text. The photographer is not innocent in this process. For it is the camera operator who decides where to stand, how to frame, the use of lens and when to record.

JOURNAL ON IMAGES AND CULTURE



The JOURNAL's aim is to publish outstanding theoretical and research manuscripts, visual dialogs, video and sound works that offer significant contributions to current scholarship and creative efforts

VASA : center for media studies

Daniela Noitz

Austria

Daniela Noitz, born in 1972 in Austria, studied German, Theology and Economics in Vienna. After a long run with many detours, she works as a ghost-writer, texter and writer.

Seeing touches

Seeing was first. It makes the space manageable, opens up directions and possibilities. The world is no longer simply a whole that is as it is, but it is fragmented into many small, handy parts. These parts are the overview, the rest is what is overlooked. It does not matter. We need to focus because otherwise we are lost in the whole. The part which we overlook, and which thus delimits from the part which we overlook, is the coveted and the animated. We move into what is seen, and when we reach the limits, we take up a new part and leave the old, leaving it to ourselves and the insignificance. The part we see in which we move is the part that touches us. Little children feel what they see. They reach and touch, approach the seen with the skin, our greatest sense organ, and let themselves be touched. If we do not touch any more, let us not touch each other, we are lost, in seeing movement, in moving seeing. It remains incomplete. In addition to the visual occurs the haptic moment. Over time, we lose it, or we let it take us away, because “we” are told, “look is just with the eyes”. In doing so, let us take the reference to the given, let us separate and isolate. Not to grasp is no longer to be understood, and thus forms a cause which leads to the indifference

of modern man. Unconsciousness is homeless, for seeing is collected and underlined by the step of conquest. Like a sword between me and the visible. Only the touch heals the separated and makes it part of my life-reality, yes, at least a part of a vitality. I take seeing seriously, in the first step of myself, I perceive myself as a seeing one, who, on its own initiative, focusses on and engages with it. World division into small, digestible snacks. Like the image that presents itself to me. I accept the



invitation. First step, which is not yet itself movement, but the movement is beginning. Second step. Take me into the picture and sit down. I sit down. I exert a claim to perception by manifesting it in a train of thought, in a course of thought. Third step. Touching through what surrounds me, in the part that I chose and into which I gave myself. Let them be touched by the light and the shadow, by the colors, or by their absence. From the memory, which I pretended to know. Water. Earth.

The image, the text and the author

A thematic series

Warmth. I've already touched it and touched me. I get it back and use it piece by piece in what is seen and committed. Thus it is always adulteration, distorted by the difference in experience, which is once again distorted as a memory. Double refraction. Mirror in the mirror. Construction of a part of the world condemned to reality.

The By-Image-be-touched

A bush in the foreground. Just a bush. One who is consumed and old. Knotted stems, woody branches. Not a single green leaf is visible, let alone a flower. It seems as if the sun and the wind had robbed it of all its vitality. Yet it stands there. Like a memorial. Like a warning. It blocks the way and the view. If it had leaves, perhaps even flowers, the view would remain, but it is just a scandal that the behind can be seen but cannot be reached. It is just this notion that makes it appear more appealing. Idea. Guess. He is not only prominent, but also in focus. Clear and tangible. The behind is however spongy and blurred. One suspects earth and water. Side by side. A shore. A River. Above a bridge. Two, three small colored blots, which are not natural, but humanized. Maybe a playground. Meeting point of people. And behind the bridge the expanse. The blue sky. Outlook. Access to the world. With sweeping steps to commit. But there is the bush, the gnarled, old, marsh bush, which cannot remain alive but does not want to leave. The sun burns mercilessly from the azure sky. As if to mock the one who strove forward...

Daniela Noitz

Austria

Daniela Noitz, born in 1972 in Austria, studied German, Theology and Economics in Vienna. After a long run with many detours, she works as a ghost-writer, texter and writer.

Seeing Isolates

In the question to each answer is already the answer. Leading questions because they set the impulse in a certain direction. When asked about the inspiring spark that comes from the image, it implies that there is this spark, that it expresses itself by provoking and creating a story. In order for this inspirational spark, which is inherent in every image but does not appeal equally to everyone, it is necessary to see, to take, and to take for granted. First, seeing was the turning, accepting sight that lights up that spark and initiates the story, just as the spark makes the wood burn at the campfire. The fire breaks through the night, but only a small section, just as the picture shows a small section of what we are used to seeing as reality. In order for this fire to be lit, the spark wants to be accepted. Engage in the Offer as Movement, and I extend my hands to warm them to be touched. It is as if I feel understood through the pictorial statement about the world, a partial aspect of the person who appeals to me and takes it with me.

Understanding that unites and brings together, which gives me the freedom to tell. You give me your view of the world in the picture, which continues in my story. Illusion of togetherness, of a human

being, that means to be like-minded. A block far. For a while, just as we have a piece of our lives behind us that brought us here, into this moment of perception and understanding. We want to stay, sit down, side by side. Show and tell, show and explain. This expresses the social side of humans. He wants to express himself and be understood. That's why you sit down. Can even engage each other. One wishes to be able to stay. Finally, a place of understanding and staying. A longing to pause to have found something like home.



A longing that unites us, in which we resemble ourselves. But not anymore. For we are our story that formed us and made us who made us what we are lingering. We can relate, but not understand, not be in the story that belongs to another. So, we turn to each other just to discover that we have no way to reach each other. Ultimately, we always stay for ourselves.

The image, the text and the author

A thematic series

We see the same part of the world, and yet something else in it. It remains forever inexplicable. To some extent, we can take each other into our thinking, make our access understandable, but far greater is the piece that we have to go alone, in which we can no longer follow each other. So, we see, but it remains my and your seeing, so we move, but it remains my and your movement, so we touch, but the touch cannot go beyond the skin, cannot reach the actual being. For a little while we thought it was possible. Maybe we should have just paused in it without wanting more, but we must go on until the picture breaks into a thousand shards that may be put together again, but never give an unscathed whole picture. What promises to see, to make the movement, to touch in the touch, that there can be a together fails in the attempt to actually reach you. The other, even if it is a Thou, is always the stranger, the outside of me. For a while we are able to explain each other, always only a little way. Never will a whole come out of it. But there is a way to approach this whole without ever achieving it. By presenting to me in the pictures the world, your world, your access and your being-delivered and your fragmentariness, and I tell you in my stories what your images in me effect, kitten the breakages, without wanting to cancel the brokenness therefore. It remains as its own infirmity. Just to experience the individuality and the self-being. To give up the illusion that life leaves us whole, and not again and again challenges us to rearrange and put together the fragments. To be there and to see and accept you in it is the initial spark to the picture, to the story.

VASA VIDEO / FILM SERIES



The VASA VIDEO / FILM SERIES is designed to highlight an artist or to explore a theme over a period of time. The series are archived and may be accessed through the VASA platform

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Giorgi Mrevlishvili*Georgia***The Remote Valleys of Georgia***Curator: Roberto Muffoletto*Still from *The Remote Valley of Caucasus* © Giorgi MrevlishviliStill from *The Remote Valley of Caucasus* © Giorgi Mrevlishvili

Giorgi Mrevlishvili earned his MFA in Film from the University of Wisconsin-Milwaukee (USA) in 2013. He received MsocSc (2004) and B.J. (2006) degree in International Journalism from Tbilisi State University (Georgia). In 2010 he became a finalist for the Berlin Today Award at Berlinale Talents with the project “Reflection”. His film “Zurabi” (2006) made with french Ateliers Varan was awarded as the best Georgian documentary of 2007 at the Niamori Film Festival and “The Remote Valleys of Caucasus” (2011) received the Jury Special Prize at Bastau Film Festival. Mrevlishvili has produced and directed numerous documentaries, short fiction and experimental films through 2004-2017. He is interested in practicing different modes of filmmaking fusing reality and fictional elements. Along with other ongoing projects, he is writing a book exploring experimental processes in a documentary film.

The Remote Valleys of Caucasus*video HD, 33' (2011)**Production: X-Form*

In 1920-1930-s Georgia was visited by William Osgood Field, an American geologist and glaciologist. Field captured over 500 ethnographic photos, three films and has written hundreds of notes about the country. He was especially interested in Svaneti, a delightful mountainous region of Georgia. After 80 years Field’s rich archive was accidentally discovered by Professor Irakli Iakobashvili. Through Osgood’s rich archive materials Iakobashvili followed the path of W.O. Field and his adventure in Georgia. The film tries to reconstruct the history, fusing reality and fiction, by reconnecting different times within the same space.

Giorgi Mrevlishvili*Georgia***The Remote Valleys of Georgia***Curator: Roberto Muffoletto*Still from *Zurabi* © Giorgi Mrevlishvili**Zurabi***video SD, 22' (2006)**Production: Atelier's Varan*

Zurab Sujashvili is a mountaineer living in a small Georgian village named Gergeti, Gergeti is on the way to Mount Kazbek (5033 meters high). The film explores Zurabi's everyday life, traditions, family and his philosophical take on a man and the mountain.

Still from *Reflection* © Giorgi Mrevlishvili**Reflection***video HD 11' (2010)**Production: A-Film*

The Georgian village Ushguli lays in the Upper Svaneti to the North-East from Tbilisi. Located 2,200 meters above sea-level, it is one of the highest-populated locations in Europe and is a Unesco World Heritage site. Georgian documentary filmmaker Giorgi Mrevlishvili organized a film screening for this remote magical place. All the village's inhabitants were invited. What will a film change? What happens when people forget about their social mask? What will the human faces express when they reflect moving images? Mrevlishvili is trying to discover the answers to these questions and through magic power of cinema.

Bruce Jackson and Diane Christian

USA

Death Row

Curator: Roberto Muffoletto

Still from *Death Row* © Bruce Jackson and Diane Christian**Death Row**

60 min (1979)

“Death Row is a film about daily life on Death Row in Texas. When the film was made in March 1979, 114 men were housed in the special death cells of Ellis prison’s rows J-21 and J-23. The men spend their time waiting for the State to kill them or fighting as hard as they can to prevent that death from happening. Their hardest job is staying sane. There is less to do on Death Row than any other kind of prison. Except for four hours a week, the men are constantly locked in small one-man cells. Few outsiders visit the Row, and those who do never stay very long. The Row is the least known of all our prisons.

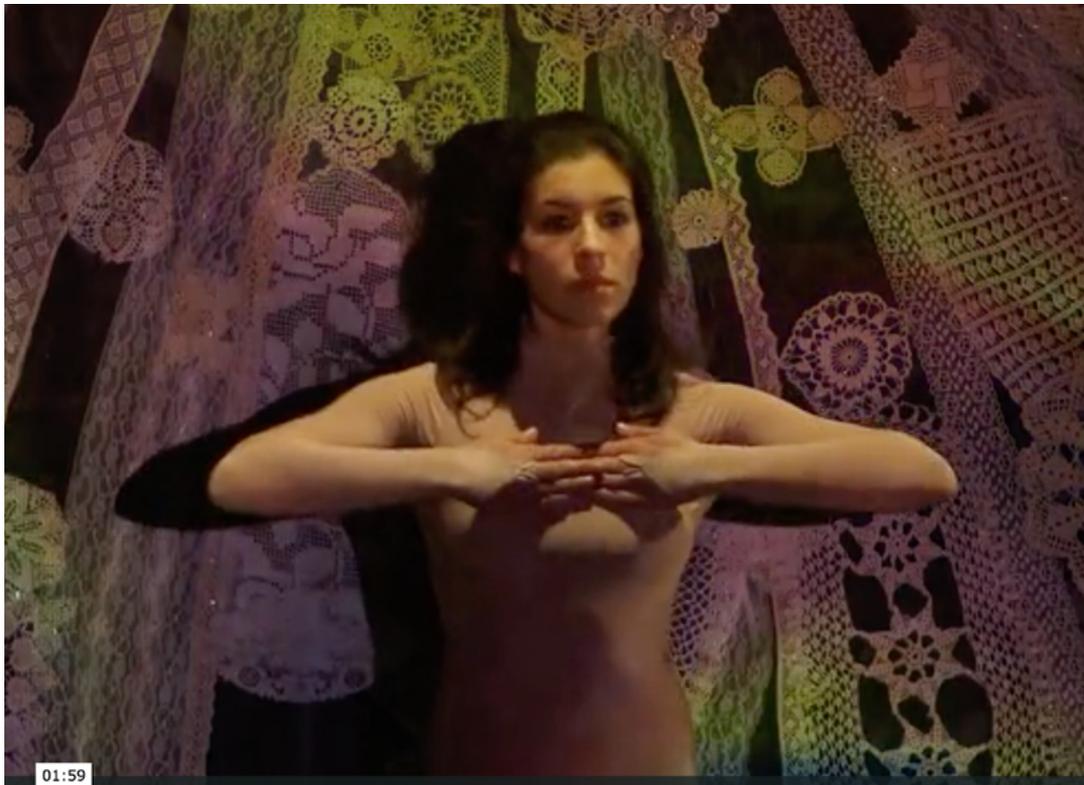
The film is about how men get by on the Row, how they fill the years between fixing of a death sentence by a judge and ultimate resolution in freedom, commutation or death by lethal injection. Some of the condemned men discuss their relationships with their families and attorneys; they describe how they keep from going crazy; they talk about the waiting. The film depicts the few physical actions that barely break the monotony of life on the Row: food service with trays slid under cell doors, haircuts, domino games in the small day room, chess games on boards suspended between two cells by strips of cloth, manufacture of picture frames from cigarette pack and tobacco wrappers, reading law-books, watching television... Other comments on the Row are offered by a medical office, a guard, and a convict porter.”

Eva Petric

Slovenia

Eden, transplanted

Curator: Roberto Muffoletto

Still from *Eden, Transplanted* ©Eva Petric**Eden, Transplanted***A multi media installation and performance**13:30 (1979)*

Eden, transplanted, live performance by Eva Petric at the occasion of the World Heart Day and the 50-years anniversary of the first successful human heart transplantation and heart by-pass surgery, organized by MC Medicor, Cankarjev dom Performing Arts Centre Ljubljana, Slovenia.

Synopsis: Eden did not begin or end with Eva. Eva, appearing in every human, is on a search for a new home for mankind after prospects for a future on Earth are shattered. Intertwined with video projections within a lace installation, this performance frames Eva as the first case of human organ transplantation. And it exports the idea of Mitochondrial Eva into outer space.

Director: Eva Petric. Composer: EvaPetric in cooperation with Matija Strnisa. Male Voice: Oliver Zehetner. Choreography and Movement Direction: Janis Brenner. Lace installation by Eva Petric. Video projected onto lace installation; Eva Petric. Video of the live performance: Artis Filmproduction (Ivan Klaric)

ARTIST AND AUTHOR INDEX

*Artists', authors' and invited
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