

# VASA 2016 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.

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

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

The VASA Project 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 and other projects.

The VASA Project 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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(Portugal/England)  
Igor Manko (Ukraine)

Invited Curators

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Andrea Motta (Greece)  
Sinya Gur (Ukraine)  
Paula Scamparini (Brazil)  
Larry Chatman (USA)

#### *Video/Film Series*

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This publication demonstrates the activities of VASA Project throughout the year 2016. 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 outstanding theoretical and research manuscripts, visual dialogs, video and sound works that offer significant contributions to current scholarship and creative efforts.

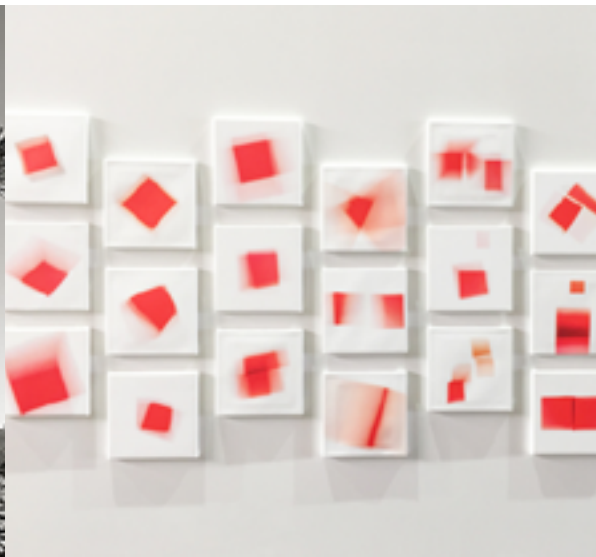
The *Video/Film Series* is designed to highlight an artist or to explore a theme over a period of time.

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 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

Curator Roberto Muffoletto

VASA : center for media studies

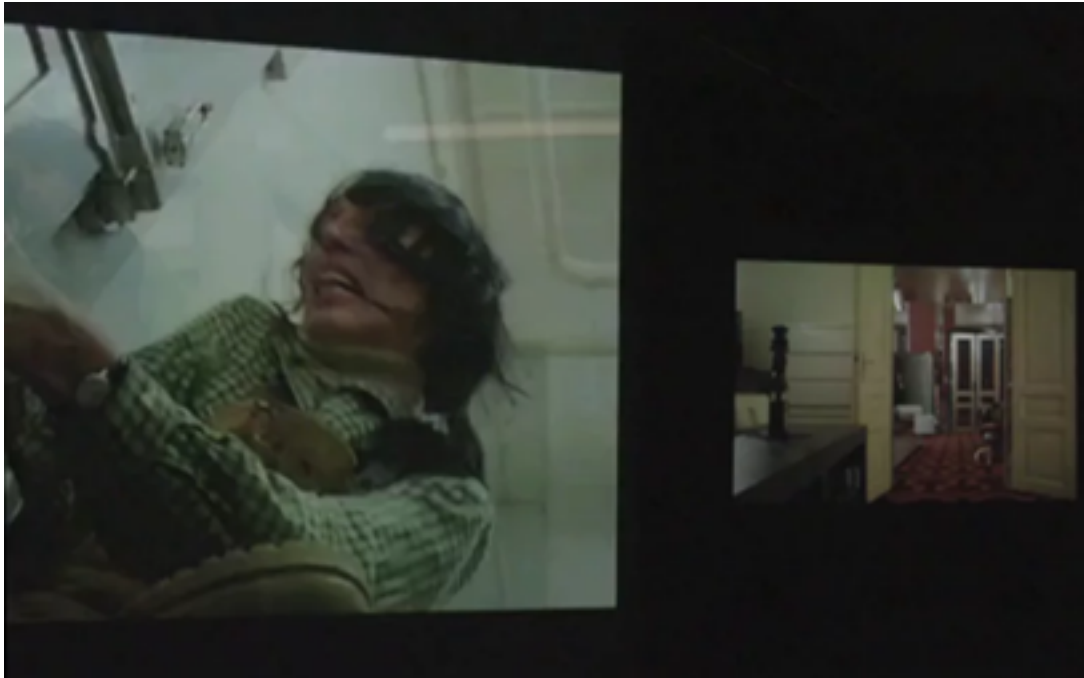


**Misha Pedan***Ukraine***“M”***Front Page Project #4*

**Misha Pedan** (b. 1957, Kharkiv, lives in Stockholm, Sweden) appeared on the Kharkiv, Ukraine, art scene in early 1980's. He was one of the founders of the Gosprom Group in 1986 - 1987.

Pedan curated the first grand-scale exhibitions of Kharkiv School photographers in 1987 and 1988 when Perestroika was just announced. Both shows were eventually closed by the Communist party authorities and the KGB, who were at a loss in recognizing the new reality and finding it difficult to adapt to the new rules for the old game.

This video is based on Misha Pedan's series of photographs taken in Kharkiv Metro trains in the 1980s.

**Klaus Pamminger***Austria***SOM GRAPHEMES – UNTITLED – SHINE OFF ME***Front Page Project #5*

**Klaus Pamminger** is an Austrian artist living in Vienna. His latest oeuvre borderlines between photography, installations and experimental films and videos.

Under changing aspects not only multivalent dimensions but also their perception are questioned, thus challenging traditional viewing patterns.

*Documentation of a 3-channel installation  
(SOM GRAPHEMES – UNTITLED – SHINE OFF ME)  
Length: 1 minute 34 seconds  
“curated by – Vienna: PROZESSE””,  
Galerie Raum Mit Licht,  
Vienna 2012.  
Curator: Alexander Streitberger*

**Lara Ciarabellini***Italy***Somnambulism***Front Page Project #6*

**Twenty years after** the end of the conflict in Bosnia and Herzegovina, *Somnambulism* discusses the importance of culture and urban fabric in the construction-destruction-reconstruction of the country. In four different stages, the reader will experience a metaphorical wandering of night and day walking between the old and new infrastructures, buildings and monuments. Firstly, in a once-upon-a-time journey between Sarajevo and Belgrade, historical events unfold the Yugoslav intercultural nation born after the Second World War. Then, landscapes still offended by the tragedy of the war and of the uricide, reveal the collective amnesia of the 1992-1995 conflict. In the last two stages, the dualism between division and unity betoken the contemporary terrain of Bosnia and Herzegovina, marked both by the visible presence of religious monuments and by landscapes which uprising to avoid the oblivion of the multicultural common past. In my photographs I meant to show the change in the web of intertwining layers of the Yugoslav and Bosnian collective memory in the last decades, adding a new and personal point of view in the analysis of the aftermath of the war. Poems, texts and archival pictures accompany reader's journey.

**Nikola Mihov***Bulgaria***The Sea Inside***Front Page Project #7*

**On June 2014**, the Black Sea town of Varna, Bulgaria, was hit by heavy rains. The suburb of Asparuhovo was swamped by a three-metre high wave destroying everything in its path, killing 13 people.

According to the authorities, the disaster was due to an illegal waste site and unmaintained drains which allowed a large amount of water to collect and subsequently sweep away the illegally built houses. However, the residents believe that the huge wave was not caused by the torrential rain but by a breakage of the nearby military base's reservoir. Rumors of divine retribution, UFO interference and even a HAARP (American military program) attack also spread.

Right after the flood Nikola Mihov spent three days in Asparuhovo documenting the interiors of some of the worst hit houses in the Roma neighborhood, as well as the stories of their inhabitants.

Nikola Mihov was born in Sofia in 1982. In 2002 he moved to Paris, where he became interested in photography. He graduated in Visual Arts-Photography at New Bulgarian University in Sofia in 2011.



**Dennis Church***United States***Some Americans***Front Page Project #8*

**Dennis Church** has been featured in solo exhibitions throughout the United States, including the Wisconsin Historical Society, The Sidney and Berne Davis Art Center in Fort Myers, Florida, and the Darkroom Gallery in Louisville, Kentucky. Dennis' photographs have appeared in several hard copy magazines and online journals in the USA and Europe. In 2014 he exhibited a one person show at Kaori Gallery in Canberra, Australia.

"I was in New Orleans in July 2007. I was at the site where Robert Frank made his now famous photograph of people on the trolley. I made an image of homage. I was struck by how things have changed since the late 50's when Frank made his picture.

I was further inspired to photograph people on the street, with an intent of just looking very closely at what is, what do people look like on this street corner, on this day in time. I worked three hours from primarily one spot at the corner of Canal and Bourbon streets. I edited the work into a book entitled **SOME AMERICANS**, with obvious reference to Robert Frank's famous work."

**Karen Brett***The UK***Conversations With Myself***Front Page Project #9*

*Conversations with Myself* revolves around the psychological tension that someone with obsessive-compulsive disorder (OCD) creates in and around the physical space around them. At first glance, it seems like a ‘fly on the wall’ documentary ...

Karen Brett’s intentions are not to describe or illustrate but to visually question our sense of existence and challenge our perceptions of morality which in turn controls our differing views and perspectives.

*(Psychological States, a 4 month online video series by Karen Brett beginning with Conversations With Myself.)*

*Karen received her MA in Photography from the London College of Communications. She is currently a Senior Lecturer in Photography, Institute of Photography at Falmouth University (UK).*

**Julia Polunina-But***Ukraine***Barricade***Front Page Project #10*

**Julia Polunina-But** was born in 1985 in Simferopol, Crimea, Ukraine, which is now occupied by Russia. She has been engaged in photography since 2012. Lives and works in Kyiv, Ukraine.

Barricade is a handmade barrier fortification built with construction debris, wood, furniture, barrels, boxes, concrete blocks or cars. Barricades are most often constructed in a narrow section of the road or street and used as shields from the attacking opponents or as fighting positions in street fights.

The protesters in Kyiv erected numerous barricades during the protests of the late 2013 and early 2014 to protect the area of the Maidan from the police and internal troops who had been trying to crush the tent town and who terrorized the activists from day one of the Maidan. This barricade was built after the police shot the first protesters dead in January 2014. The special police units destroyed the barricade during the assault of Maidan on February 18, 2014. On February 20, the protesters rebuilt it after a counterattack, now with road tiles.

**Alexandra Bocková***Czech Republic*

**Welcoming** of newly born citizens is a social ritual which inaugurates a newly born in the community life of the municipality where he/she is registered. It takes place at the ceremonial hall of the local council, where parents with their babies gather and the representatives of the council hold a welcoming speech and present a commemorative sheet of paper with a little present. Both parents sign the memorial book mentioning the name and date of birth of their child.

It used to be a compulsory event in the communist Czechoslovakia. Nowadays it is a voluntary occasion, yet it is still a popular and respected event among parents. In terms of phenomenology of religion it can be understood as a profane compensation of Christian baptism as an initiation ritual.

**When does our relationship become regularly unstable?***Front Page Project #11*

In *When our relationship becomes regularly unstable* I question the fragility of relationships between men and women, between two people who once fell in love with each other, who initially decided to share life together and to have children together. Based on my personal experience of a broken relationship or the still officially existing marriage of my parents, I addressed the question of failing relationships.



**Ani Zur***Ukraine***The Stone of Revolution***Front Page Project #12*

**Ani Zur was born in Kiev** (Ukraine) in 1979. She graduated from Moscow State University of Culture and Art (photography) in 2008. Working with photography, video, performance she raises questions of human communication with its ancestors, human relations, personal boundaries, possibilities of the body to go through a social experience and the influence of society on individuals.

Video *The Stone of Revolution* is the personal author's rethinking of events in Ukraine during the revolution at Maidan, where, demounting paving and armed with this weapon, people have tried to "dissassemble" and destroy inefficient system of governance that Ukraine has inherited from the Soviet Union.

A year after the revolutionary upheavals, the author finds a burnt chip paving in the neighborhood of Maidan and takes it to a trip to Moscow. She installs the stone into the Red Square paving in front of the mausoleum - exactly where the mummy of the former leader of the revolution Lenin is placed...

**FAXEN***Austria***Audio Composition: Volumes***Front Page Project #13*

**Since 2004**, Clemens Mairhofer, Lucas Norer, and Sebastian Six have worked together in the artist collective FAXEN. Their acoustic experiments in connection with items of everyday life, sculptural assemblages, and the physical element of sound constitute the main aspects of the group's musical and visual compositions. Specifically, the works of the artist group, FAXEN, deal with the moments when noise becomes music and they explore the difference between hearing and active listening.

Various auditory characteristics of the Lentos Art Museum served as the starting-point for a composition which focuses on reverberation and acoustic reflection. The artist collective FAXEN invited percussionists to perform within four different rooms of the museum, and to adjust their tempo in response to each room's particular reverberation time. These live performances were recorded to form a composition that peaks in a synchronised drum stroke, which links the four selected rooms for a brief moment.

**Eva Petrič**

Slovenia

**Human Organ CONSTELLATION***Front Page Project #14*

**Eva Petrič, born in Slovenia,** works in Ljubljana (Slovenia), Vienna (Austria), and in New York City (USA), in photography, video, installation, performance and writing. 2005 BA in psychology and visual art at Webster University Vienna, 2010 MFA in new media, Transart Institute New York- Berlin/Danube University Krems (mentors Lucien Clergue, France, and Martina Corgnati, Italy).

What are the borders of our bodies, our emotions, our mind?

Where does “I” end and where does “You” begin? And where does “You” end and where does “I” begin? If a part of my body is transplanted into another body after I die, do I really die, or does my life continue? And when I think and my thoughts flow freely, does this mean that I move beyond my body, my existence expanding?

*human organ CONSTELLATION* highlights our existence here and now. Mediating between the seen and unseen, the material and the immaterial, our existence is reflected on the expo level outside, through the stellar constellation and on the nano level inside, through the cellular constellation. Emotions, ungraspable and immaterial as shadows are, make us aware of our material existence - our bodies - here and now.

**Austin Irving***United States***Not An Exit***Front Page Project #15*

**Born and raised in New York City,** Austin Irving is an artist who graduated with a BFA from the Department of Photography and Imaging at TISCH School Of The Arts at New York University. Her work has been exhibited in galleries and museums in California, New York, Ohio, Washington, Illinois, Virginia and New Mexico. Her photographs have been featured in The LA Times, Art Ltd., Slate Magazine, The International Herald Tribune, Artillery, Wired, Architectural Digest, and LOOK3 Festival of the Photograph. Irving currently lives and works in Los Angeles and her work is represented by Wilding Cran Gallery.

*NOT AN EXIT* proposes a closer examination of the everyday locations that we routinely pass through. The subjects of the series are doorways and hallways, liminal spaces intended for movement that somehow appear impenetrable. Maze-like optical illusions occur when the linear elements align to simultaneously flatten and expand the two dimensional plane. Void of cultural signifiers, belonging to no specific place or location, a universality of line and form reoccurs from image to image, offering a deeper assessment of the formal elements that make up the spaces we pass through and sometimes never truly see. We are going somewhere and yet—there seems to be no way out.



**Masa Lancner**

Slovenia

**Life on the Border**

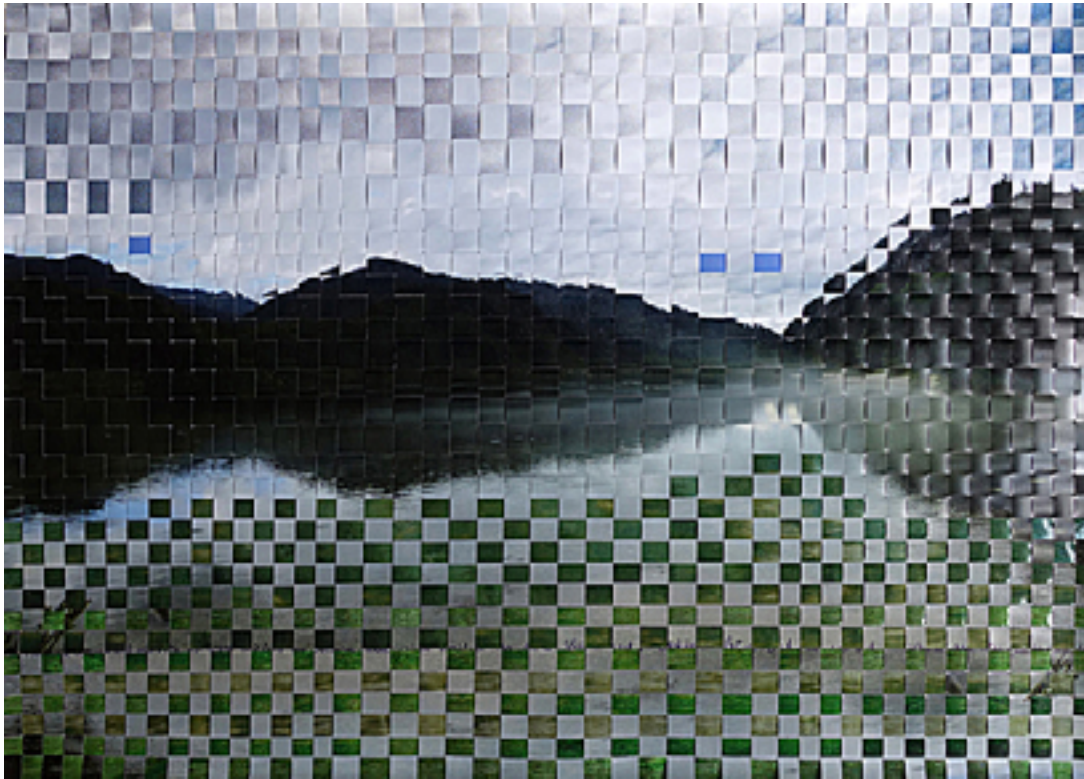
Front Page Project #16



**“At first I studied** Japanese and Spanish languages and culture. Later I’ve enrolled in photographic studies in Slovenia and later in Paris. My diploma focused on Japanese Postwar Photography. My main interests were the documentary and authorial photography based primarily on social themes.

This is the story about the border. Not a high, stone border, neither iron border. It is a thin line which separates “better from worse” and “big from small”. It is a border in the head, set by the people. Series of photos named *Life on the border* represent lives of the three communities in the northeastern part of Slovenia. Gypsies, older people and disabled persons all share the same feature; they live on “the other side of the border”. They are considered as some kind of foreign bodies in the society. They are limited and isolated because they do not meet the “standards”.

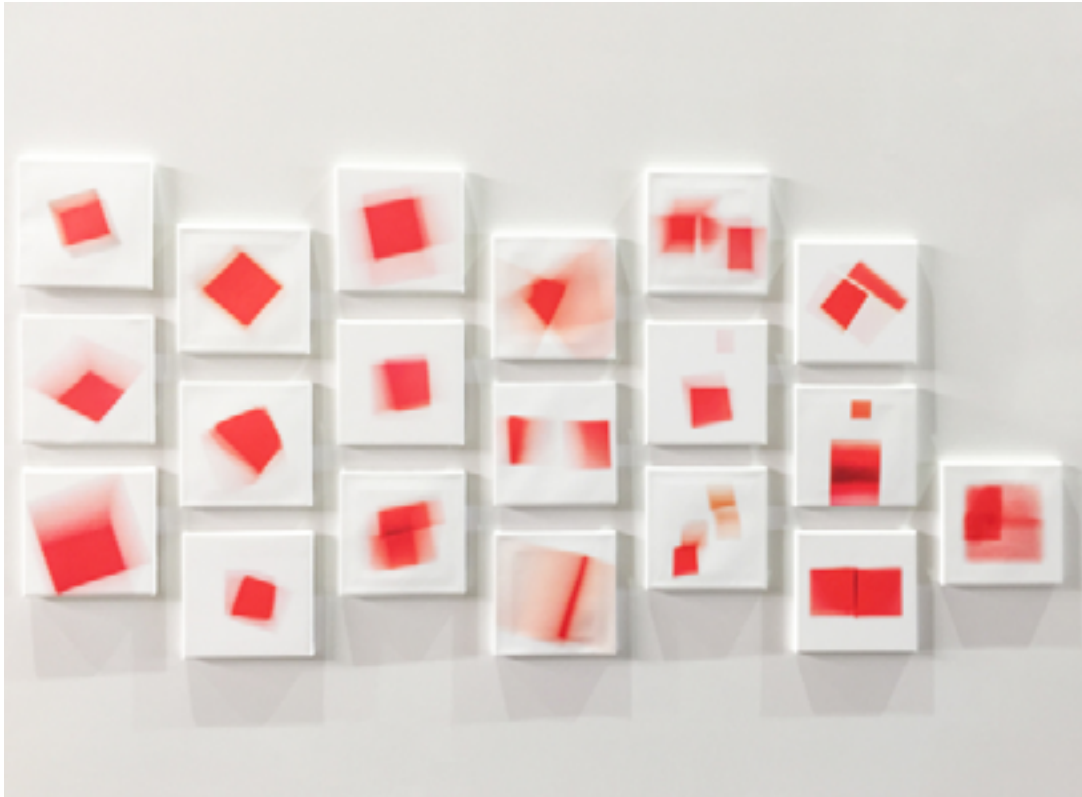
In this story I try to present them in their own environment without prejudices, just as they are - special and unique. And the border, that once existed, has magically disappeared.”

**Brigitte Konyen***Austria***Constructing Memories***Front Page Project #17*

**Philippe Dubois once said** that a painter can always decide himself when his picture is completed whereas for a photographer his work is done with the release of the shutter. This is surely not true when it comes to Brigitte Konyen's artwork, where the photographic images merely serve as a starting point.

For her series *Abstracts* she starts with strips of photographs showing landscapes or structures found in nature, sometimes intertwining them with strips of structural acrylic painting – an interplay of painting and photography. In these photo-weavings, the smooth surface of the photographic picture breaks open with the woven structure, the varying width of the strips creates an undulating surface instead of giving the illusion of space. The explicitly constructed nature of the photographic memory-image seems completely exposed. Thus the familiar and unfamiliar combine to form a new phenomenon that clearly awakens essential questions concerning our social conventions of perception.

Brigitte Konyen undermines our expectations of the photographic image by actually reconstructing originally perspectively centered images into anarchistic two-dimensional raster images.

**Michael Amrose***United States***Being Human Project***Front Page Project #18*

**I strive to reach** one's mind with wonderment, to capture one's heart with beauty and truth and to touch one's soul with profound emotion. This is accomplished through abstract photography where I find unlimited possibilities in the exploration and communication of human emotions. Abstraction gives me a voice to express myself using a unique visual language where the vocabulary has connections that resonate on a deep, unconscious, emotional level.

With each project, formal elements are transformed with the use of a variety of unconventional subjects, e.g., collages, squares, and curtains, and unorthodox in-camera photographic techniques. When photographed, the subject's formal elements are altered displaying abstract images with no representational distinction. With the click of the shutter, the subject's colors, lines, shapes and form are exposed on the camera's sensor much like a painter's brush lays paint on specific areas of a canvas. While results may be somewhat serendipitous, the images, uniquely cutting edge and intensely emotional, create a complex window into one's unconscious.

The project consists of a red square on a white background. The square is characterized as one's self, alone in negative space or nothingness.

**Victor Corwic***Zhuzhalka group, Ukraine***We Remain***Front Page Project #19*

**Zhuzhalka group** is a collective of artists founded in Donetsk, Ukraine, in 2012 by Victor Corwic, Viacheslav Sokolov and Roman Yukhimchyuk. Despite the fact that the recent events in Donetsk and Ukraine have separated the group geographically, the members are continuing their collaboration.

“Thousands of people in the conflict zone (Donetsk, Ukraine) don’t have an opportunity, physical or financial, to leave the war territory. From phone calls they know that their relatives are all right. They say there is peace there, heavy armaments shots are almost not heard, they shoot just a little, time to time. And there was food in the stores, a neighbor said that. It’s okay, do not worry. Virtual communication with the loved ones is replaced gradually by voices heard from the inside of their heads.

All is confused and mixed up. Our troops? The enemy troops? Who is who? No one knows. It is only a quiet little world inside, an inner bunker.”



**Jennifer Schlesinger***United States***Here nor There***Front Page Project #20*

**Jennifer Schlesinger** is an artist, curator, and educator based out of Santa Fe, New Mexico. Schlesinger has approached her fine art photography with an interest in the historical development of photography as an artistic medium - having influences from the age old camera obscura, to 19th century albumen process, to 20th century gelatin silver printing and the evolution of digital technology allowing for the marriage of the new and the old.

Her artistic mediums of choice have been the 19th Century albumen process and gelatin silver printing processes and her work mostly focuses on the landscape and how humans philosophically interact with the natural world around them. She uses photography as a tool to capture the world around her both poetically and metaphorically, and is highly influenced by the investigation of life through philosophy. Schlesinger graduated from the College of Santa Fe in 1998 with a B.A. in Photography and Journalism.

**Beth Moon***United States***Island of the Dragon's Blood***Front Page Project #21*

**American born, Beth Moon** has gained international recognition for her large-scale, richly toned platinum photographs. Since 1999, her work has appeared in more than 60 one-person and group exhibitions in the United States, Italy, England, France, Israel, Brazil, Dubai, Singapore and Malaysia, and has received critical acclaim in numerous national and international fine art publications. Her prints are held in private and public collections such as The Museum of Fine Art Houston, The Museum of Photographic Arts San Diego and the Fox Talbot Museum in the United Kingdom. In 2013, the first monograph of Moon's work was published by Charta Art Books in Italy. In 2014, Abbeville published *Ancient Trees: Portraits of time*, and in 2015, *La Langue Verte* will be released from Galerie Vevais in Germany.

There are few places left on earth so remote and untouched by time. Socotra is one of the world's last truly wild places with a uniquely diverse and enchanting landscape of surreal beauty. Glimpsing the dragon's blood trees that mantle the Haghier Mountains, one imagines this is what the world must have looked like millions of years ago.

**Joanna Epstein***Spain***Transplant***Front Page Project #22*

**Joanna Epstein** is a photographer who resides in Northern Spain and New York. Her work primarily explores issues of personal identity, isolation and time. She holds a BA in Art History from the University of Chicago, and has participated in workshops with JH Engström and Margot Wallard (Atelier Smedsby). Her work has been exhibited in Spain, Sweden, Hungary and the United States. She recently completed her first book, *Transplant*.

“Roberto lived in New York City for 21 years, but was forced to return to Spain due to health problems. After a year of visits and daily phone calls, I decided to leave NYC and join him here a few years ago.

He has since had a kidney transplant, and remains healthy with medication and access to a level of healthcare we would never be able to afford in New York. Despite this, he sometimes expresses doubt regarding his chances, believing he might drop dead any day. He spends much of his free time finding suitable seedlings in the forest, digging them up and manipulating them to create bonsai trees, living things that take years to mature into works of art.”

**Fadi Amraish***Palestine/Austria***Fotogespräche***Front Page Project #23*

**Fadi Amraish** is a young filmmaker from Palestine living in Vienna, Austria. This is his first film addressing issues related to refugees. VASA is collaborating with FLUSS in bringing this film to the VASA international membership.

This short film by Fadi Amraish shows an initiative from FLUSS project to meet refugees every Friday in Cafe Interkult in Obersdorf Austria. Refugees meet in this cafe with people from Obersdorf, FLUSS provided a photo printer to print for the refugees photos from their mobile phones and initiated a talk concerning these photographs and their experiences.

Since 1989 FLUSS has been committed to presenting, exploring and questioning the manifold meanings and relationships within the artistic medium of photography. By organizing exhibitions, public talks, workshops and not least the annual summer school "Weinviertler Fotowochen", but also through numerous cooperation projects with European partner organizations and presentations on international festivals, FLUSS has established a reputation that extends well beyond national borders.



**Paul Genin***United States***Subic Bay***Front Page Project #24*

**As on board civilian teacher** (math, English, reading, and photography), Paul Genin spent most of the years 1981-1991 at sea with the US Navy.

However, as Subic Bay was the Navy's largest ship repair facility, most of his time was spent in Subic Bay, Republic of the Philippines. After the first few times in this port-of-call, Paul vowed to photograph this place as much as he could.

Subic Bay's nightlife and red-light districts frequented by sailors, civilian workers, and some tourists consisted of three areas: Downtown Olongapo City, directly across a river from the naval base, its main drag Magsaysay Drive. The next area, a jeep ride of about fifteen minutes away was the Barrio Barretto, an area of bars, hotels, and restaurants directly on the beach. Finally, there was "Subic City," or, technically, Calapandayan, an altogether different municipality. The bars there were often smaller, were not go-go bars as in town and in the Barrio, and their specialty was "short time."

# VASA EXHIBITIONS



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

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**Markus Hippmann***Austria***Freude Durch Tanz***Curator: Roberto Muffoletto*

**Photographer Markus Hippmann** dedicates his photo series to the appropriation of the body cult of the 30s by a group of young self-confident dancers with Down syndrome who dance regularly at the Vienna club “I am OK” and express their joie de vivre through dancing. With his photos Markus Hippmann imitates the heroic style of photographs of Leni Riefenstahl showing that people with Down syndrome can be represented equally heroic and are as unique like everyone else. Admiring the photographer looks up through his camera to the young dancers who convey so much joy and expressiveness by dancing.

Markus Hippmann’s *Freude Durch Tanz* (Joy Through Dance) exhibition draws from this understanding of the iconic image to make his statement on what he has suggested is the marginalization and a lack of understanding of Down syndrome. His images are of a Down syndrome dance company based in Vienna, Austria (Hippmann has donated his time and skill in making promotional images for the dance company) striving to display the dancers in a strong, energetic and positive manner.

**Guennadi Rokhmaniyko***Ukraine***War in Ukraine***Curator: Igor Manko*

**Guennadi Rokhmaniyko** is a Ukrainian priest who in September, 2015 was assigned to the war zone in eastern Ukraine. He is not a trained photojournalist, or an art photographer looking to exhibit on the walls of a gallery or to publish a book.

Even though September was a ceasefire period, small arms and grenade guns were shot at Ukrainian positions every night. Father Guennadi jokes that his pastoral duties alternated with those of a psychologist and a cook, but apparently he fails to mention another one – a war correspondent.

It is probably Rokhmaniyko's past educational and professional background as an architect that are responsible for the compositional finesse of his smartphone images that depict the mundane war tragedies: ruined by artillery shells churches, houses and public buildings, abandoned homes and wrecked lives.



**Patricia Aridjis***Mexico***Las horas negras***Curator: Roberto Muffoletto*

**The *Las horas negras*** (The dark hours) VASA exhibition and book by Patricia Aridjis provides us with a view or (visual) text of a woman's prison in Mexico. Aridjis's work presents a number of challenges to the interested viewer, requiring empathy and objectivity, and possibly a paradigm shift concerning those in prison.

“The women's jail is more than a place where society hides its errors and makes up for its faults. The prison encloses hundreds of stories of abandonment, mistreatment and unconditional love; stories told repeatedly like a painful litany that you cannot forget.

In order to enter you have to travel through a long tunnel that leads you to a feminine world, without bright colors, only the beige and navy blue of the uniforms. An invisible stamp above the forearm differentiates those who come to visit for a while, and those who will stay to complete long sentences, or simply never leave. ‘I have been here 7 years, 4 months and 2 weeks.’ Exact accounts, interminable. Time that passes slowly. Black hours.”

**Tatiana Macedo***Portugal***Foreign Grey***Curator: Rui Gonçalves Cepeda*

***Foreign Grey*** raises ironic questions about the nature of constructed and perpetuated ideas of identity. By creating an immersive space, the artist Tatiana Macedo invites us to visually ‘walk’ through her constructed illusory landscape, interfering with the other’s space. Questioning the position of the viewer (walker) of either being inside or outside – we are kept inside the unlimited reservoirs of human subjectivity, as if we were physically exploring the possibilities existing in a city (Beijing), and approaching the complexities derived from a society (Chinese). Points of reference that are cultural and historical determined by induced perceptions and imposed perspectives to which we stand in complete oblivion.

Considering the video installation, on a first moment, we reflect on the limitations of the internalisation of cultural codes. On the embodiment of emptiness derived from those static movements generated by learned behaviours, associated with illusions and shackled by ignorance when seeing them from a lustful viewpoint and nothing more.

**Andrea Motta***Greece***1st Moments in Greece***Curators: Igor Manko, Roberto Muffoletto*

**Andrea Motta** lives in Greece. People in her images had just crossed the Aegean Sea and landed on Lesbos – the nearest EU piece of land available to them. Their homes have contracted to the belongings they are carrying. Plastic bags protect their possessions against the seawater.

They are standing with their backs toward the sea they had to sail, towards their shattered pasts back there across the water – facing their future. Their faces betray no joy, no carefree smiles or relief. They are conscious of the long way ahead, with more trials and adversities, more pain and new challenges. At least there will be no bombs falling from the sky, no shells or mines.

Andrea Motta's expertly composed images help us share these emotions. The repeated setting adds pressure: the sea, the horizon, a patch of bare land, people looking straight into the camera with the same expression: anticipation, apprehension and hope.

Their search for a new home has just begun.

**Raphael Alves***Brazil***Riversick***Curator: Lara Ciarabellini*

**Raphael's pictures** unveil the sense of eternity of the Amazonia. With the sensibility deriving from being born in the most magnificent, powerful, extreme, and complex environment in the world, Raphael shows great respect and fear for his territory. He keeps away from anthropological stereotypes or epic stories. His sense of belonging to the places and situations is shared with the viewer and the identity of Amazonians becomes intimate through his eyes.

In his two projects, *Se essa rua fosse minha* (If this street were mine) and *Riversick*, the use of ideal lines as leitmotif - the street and the river – and the feeling of slowness perceivable from his pictures, transmit a sense of the time passing and never ending. The process of nature's continuous rebirth and his personal experience of rediscovering his home land enhance the sense of eternal life, his own rebirth.

In *Riversick*, the presence of the river leads the narrative; human beings is almost always portrayed as secondary element in the scene, or in some cases, in an anthropomorphic way.



**Group exhibition***Ukraine***Crimea: A No Man's Land***Curator: Igor Manko*

© Vitaly Fomenko, *The Honor Roll* (2015)

***Crimea: A No Man's Land*** is a VASA exhibition that shows Crimea-based photo and video work by Ukraine artists.

This exhibition is divided into four installments: documentary, staged and performance, conceptual, and video. The combined sections include images, curatorial statement, information on the participating photographers and videos.

The 2014 annexation banned most Ukrainians from visiting the peninsula and forced many of the locals to leave it. Once a place where countless images were taken and shaped into numerous art projects, Crimea is now out of reach for the artists from continental Ukraine and unavailable for their reflections and critical comments on the 2014 – 2016 events.

Covering the period from the Soviet times (1980s) to today, including projects by “visiting” artists, local Crimean artists, and those living “in exile” on the continental part of Ukraine, this project is an attempt to repossess the annexed territory by means of art.

**Leonardo Carrato***Brazil***We don't want to become a Statistic***Curator: Lara Ciarabellini*

**Leonardo Carrato** had been prepared for an executive career.

Graduated in Business Administration, with a Masters in Logistics and Economics, he worked for years in multinational companies. In the middle of 2012, he left everything for a journey driven by his biggest passion: photography.

Located not far away from the famous Maracana stadium of Rio de Janeiro, IBGE building is one of the many abandoned buildings in Brazil. Here, 400 homeless families live in precarious conditions at the fringes of society. A situation which could be representative of other hundreds in Brazil and in the world. Leonardo discovered IBGE when covering the housing removal before the World Cup in 2014, and chose this place to tell a deeper story, and to stand up for people who usually are forgotten by institutions and citizens.

Beyond of the irrefutable beauty of his series, what emerge from Leonardo's pictures is the sense of respect and dignity. He fulfils perfectly resident's wish "We don't want to be a statistic", used as project's title.

**Larry Chatman***United States***The Bar / Where “we” Live***Curator: Roberto Muffoletto*

**To the visiting eye** *The Bar* may first appear as snapshots (or participant performances for the camera) that could be found in FaceBook, in a hanging picture frame at home or on the wall of a local pub. “This is me, this is where I spend my social time and these are the people who come here.” This could be the case for those imaged and may reflect normalization, similar to photographs of people living a suburbanc ontext: all appears normal. I am with others like myself.

*Where “we” Live* is Chatman’s personal voyage to his past, his memories of his youth, the place where he grew up and his home. (How many of us have made that journey only to find a different place, not our home.)

*Where “we” Live* doubles as a political statement concerning institutional racism and the struggle for a better life. As Chatman points his camera he indicts the practices of white America. From redlining to segregated schools, the development of housing projects and later on the growing black middle class and their migration into white suburbs.

**Alexander Chekmenev***Ukraine***The Donbas***Curator: Igor Manko*

**Chekmenev's** analog black-and-white and color images showcase the becoming of this “Donbas syndrome” in a gallery of portraits, even though his “models” are not always aware that they are being photographed. When they are conscious enough to ask, he tells them they are to remain immortal - in his photos, - and they complacently agree. Chekmenev's photographic research (whether the artist likes it or not) is an indictment to the society that permitted itself that obtuse facial expression, that lax mental activity and that lack of will to change.

There has been numerous attempts to account for the fact that the separatist revolts didn't succeed in other Russian-speaking parts of Ukraine such as Kharkiv and Odessa. Why was the Donbas region singled out for all the brimstone and fire that started raining on its people's heads in the spring of 2014?

Chekmenev's merciless and uncompromising imagery provides an inquisitive viewer with a comprehensive and reliable visual answer.



**Wang Ningde**

China

**In the Years of Ningde**

Curator: Rui Goncalves Cepeda



**Wang Ningde's** works are an inquiry into the essence and nature of photography. His body of work exists in that space occupied by the technical capacity that humans have to create visual images, a space existing beyond the transience of the moment. *In the Years of Ningde* (a sub-series of the *Some Days* series) Ningde is once more exploring some of photography's fundamental elements. In here he goes a step further to deconstruct the idea of window and frame so prevalent in western art history and greatly cherished in the practice of photography. The idea of a rigid structure that surrounds or encloses an opening existing in a continuous structure, which divides what is inside from what is outside. Photography, as a practice involving human beings, can be perceived as a protection created against what is derived from the possibilities brought about by the openness into reality.

What is this created reality that is captured by photography? Technologically, photography presents (captures and processes by means of light) a reality as a time-durational view 'taken' from the surrounding landscape. Resulting in a kind of captured memory that visually brings us in to a state perceived as being considered as a singular view in to aspects of everyday life and what is one own's built reality. This view reflects, as a visual experience, upon constructed realities about what is from the public sphere and what is from the private domain. It also denotes a capacity to report to the past and relate it with the present.

# 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

## Sándor Szilágyi

Hungary

## On Photography

*A thematic series*

### Miklós Gulyás

Miklós Gulyás is by definition a street photographer: he only photographs in the city, loitering in Budapest, whatever catches his eye in public or open spaces. He doesn't go after the life of the people he meets, being satisfied with what is written on their faces, in the posture of their body, in a gesture in the moment of their encounter.

This is very different from socio-photography. Gulyás does not agitate with his images, he doesn't want to change anything – he doesn't even lament over the fate of the people in them. However, from the contents of the preface to his album it seems he could even be practising “committed” photography: if I understand correctly, he hates the Turul settling on the city just as much as Donald Duck swooping into its place. But, it seems he has the make-up of a lyrical philosopher rather than an epic poet, and certainly not a propagandist or agitator.

As regards his prints, the most outstanding thing about them is that they are very black and white; this strikes the eye immediately when you compare them with those of the other distinguished Hungarian photographer working in the genre, Imre Benkő, who in contrast with Gulyás composes with subtle shades of grey. The two photographers see differently, even if they seemingly look at the same thing.

Gulyás' images are dramas, while the greyness of Benkő's conveys the tragic hopelessness and mono-



© Miklós Gulyás: Ügető, 1995

tony of everyday life. This difference is also reflected in their shooting techniques: Benkő likes to photograph in soft diffuse light, while Gulyás prefers sharp sunlight and uses a filter which increases contrast to boot (in all probability, a relatively strong orange one). This produces the surreal sight of clouds looming out of the dark sky and figures sharply standing out from the “stage setting” of the dark street.

Another difference is that, although both use an ultra wide-angle 20-24 mm lens, Benkő avoids distortions of human figures, mainly their faces, and composing them to the edges or corners, while Gulyás uses this alienating effect more boldly.

While both construct their images based on geometric forms, they differ in that Benkő makes the sec-

tions suffocatingly narrow and sometimes cuts into forms almost hurting the eye and creating an oppressive atmosphere, and Gulyás edits the stage of his images broadly, as if he wanted to place them in abstract, cosmic space. This, too, is an oppressive world, but differently.

But the real difference lies in the relationship between the actors and the background. With Benkő people always play the main role; people who blend into their environment perfectly. The *trouvaille* of his images is that he, too, is one of those people whom he photographs, because he doesn't gape at what he sees. So we do not take a sociographic trip to an exotic social clime but immediately we feel at home in the world of the works, and for this reason the characters are not “workers” but flesh and blood human beings like us.

Gulyás sees things vice versa. For him the environment has a role of at least the same weight as the people in the image, and they both look strange on the otherwise familiar cityscapes. It's as if not people but statues of people were erected in a surreal, seen and shown space. The figures haven't come from anywhere and are not going anywhere; they just stand and stand and stand there – as I've said, like statues (often there is also some sort of plinth beneath them). These are dream-like, timeless visions similar to de Chirico's paintings about the cities where we live. The houses, streets and squares are merely scenes...

**Dan Duda***United States*

March 2016

**Science, Religion and Art***Reviewing the Photographic Insight of Eva Petric*

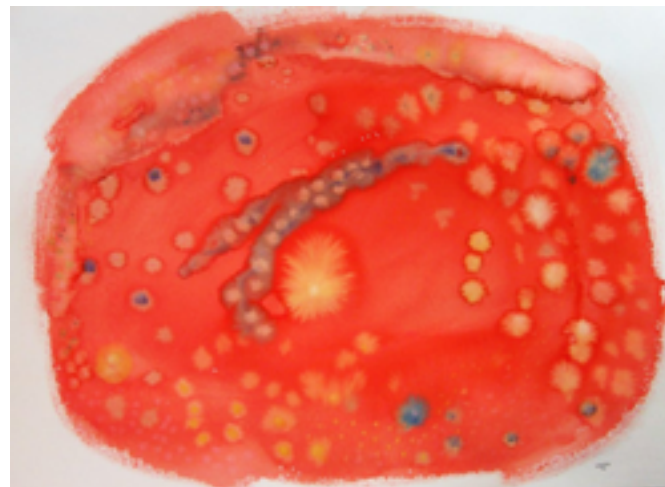
Think about time. It's consistent, right? Time passes at the same rate whether you're sitting in your office; driving across town; or, flying across the continent—right? WRONG! Einstein's General Theory of Relativity proved that time is flexible. It bends in gravity. It flows at a different pace for people moving relative to one another. And it would stop completely for any object reaching the speed of light (if that were possible). But wait, there's more—even the sequence of events can be different for people moving relative to one another. Stranger than that, time is really a fabric that includes space. It's called the space-time continuum. All these facts have been verified, over and over, by science—but do we really understand them? Do we really understand anything?

“For a hypothetically supersensible being, there would be no ‘flowing’ of time: the universe would be a single block of past, present, and future. But due to the limitations of our consciousness we perceive only a blurred vision of the world and live in time.” [Carlo Rovelli, Italian Theoretical Physicist]

There's a bridge on the path to true awareness that we humans seem unable to cross. And artists like Eva Petric help us cross that bridge. According to Caltech physicist Sen Carroll “A hundred years ago we knew nothing correct about the large scale structure ...



© Eva Petric: Spirit Box installation. 2014, Vienna, Austria



© Joe Orffeo

**The Quantum and the Visual Arts***A thematic series*

December 2016

**Orffeo's Universe**

This one's personal. Joe Orffeo was an incredibly talented artist and a good friend. His passion for art was balanced by a passion for science and we had many discussions, often about cosmology before his recent passing.

The real power of art, be it visual, auditory or written, is that it transcends our limited ability to grasp the true nature of reality. Although some artists train their focus exclusively on aesthetics, many others, especially the great ones, draw on feelings deep inside and approach art as an opportunity to express the way they relate to our ineffable universe. This connection to dimensions that supersede limited human intellectual processing is often subconscious. Perhaps the meditation encouraged by Zen gives us some idea about how this connection might occur. But it often takes generations before the genius is recognized—if at all.

In his later years Orffeo was captivated by the motion of galaxies and the mysterious forces that govern space, time and matter. His technique was to use subtle background effects to suggest the depth and dynamism that go beyond obvious images that pass-through telescopes. In that regard one of the biggest mysteries in science today is the fact that most of the mass in the universe is missing...



## Ione Manzali

Brazil

November 2016

Walter Benjamin (1892-1940) wrote in 1936 the essay *The work of art in the age of its technological reproducibility* [*Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*]. It was translated to French by Pierre Klossowski and published later in the same year in Paris. Three more versions of the manuscript followed it and the third version is the one most known and commented. This piece condenses Benjamin's more mature media theory that followed his enduring interest in Jewish mysticism, in radio, tv, music and cinema besides his expertise in German literature and philosophy. It became a canonical text in media studies and art history.

In 1931 in *A short history of photography*, Benjamin noted that the best, the prime of photography, epitomized in the works of Julia M. Cameron, Hill, Hugo and Nadar, were made in the first decade of photography's development. That is, Benjamin notices there is something in the pre industrial photos, a particular something lost in the industrialized stage of photography, an aspect that is not present any more in the large scale reproductions of an image. He called it the "*aura*" of the original piece of work.

What is an *aura* of a work of art? In this essay, Benjamin focuses in the lost aura of the work of art but in previous writings this concept embraces other aspects of life: an aura is the essence and uniqueness of an entity, its authenticity. Such authenticity is directly related to the peculiar time and space, the historical



situation of a remarkable object. Around the concept of aura, Benjamin investigates the conditions of possibility of any experience [*Erfahrung*] in modernity. Taking from Ludwig Klages' distinction between *Erfahrung* and *Erlebnis*, Benjamin points to the traditional and community link present in a *Erfahrung* as opposed to the momentary and superficial experience as *Erlebnis*. Precisely, it is the transmitted meaning that an experience [*Erfahrung*] with an original work of art, the one with aura, i.e., historically situated and charged with a determined community sense, and

## Phenomenology of Photography – Walter Benjamin

A thematic series

also loaded with what he calls *authority*, i.e., a presence both as an extant meaningful and relational entity, what is replaced by a superficial and purely aesthetic experience [*Erlebnis*] offered by the mass reproduced images of works of art. In his words, "*Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be*" adding, "*that which withers in the age of mechanical reproduction of the aura of the work of art*".

But, again, what is a photography for Benjamin here? It is after the essence of photography the reason Benjamin examines: 1. what kind of experience does photography brings, vis a vis traditional arts such as painting; 2. what changes in perception of reality does this new media leads to; 3. the increasing ubiquity of the visual culture in every day life; 4. how much of a vehicle to the dissemination of a global, international, ahistorical, technological and bland mass culture the serial reproduction of photography disseminates; 5. To what extent does a technologically mediated culture allows for a connection to the culture of our ancestors, a historical and situated culture; 5. what is the meaning of art in an era fascinated with and commanded by technology.

Benjamin develops the thinking on photography on a meditation on art. He points to the effects of the production of ever transportable, adaptable, and displayable to the masses of an art turned into aesthetic...

**Rachel Zimmerman***United States*

2015

*This thematic issue incorporates texts, portfolios, and video projects related to the broad subject of identity politics. Identity Politics was published in 3 parts in 2015. Because of the nature and the quality of the work we felt it is important to include the theme edited by Rachel Zimmerman in the 2016 catalog.*

Throughout history artists and academics alike have been significantly concerned with the relationship between art and issues of identity. From class distinctions in the funerary arts of Han Dynasty, China (206 BCE – 220 CE) to contemporary investigations of the role advertisements and popular media play in constructing an “ideal,” female body image, one can see an explicit connection between representations and the various categories of identity—in terms of both a collective and an individual. These categories include, but are not limited to, topics such as gender, race, ethnicity, socio-economic class, and sexuality. And while we frequently discuss and list such categories as distinct from one another, it is important to recognize the intersections among them, as well as their relationship to art.

What is meant by the theme of identity politics, particularly within the context of art or visual culture, may seem self-evident (or perhaps, outdated) as a topic of critical discussion. Yet, in the latter half of the twentieth century, particularly the 1960s and 1970s, specific social movements developed in the United States to address the connections between

**Identity Politics***A thematic issue*

categories of identity and systems of power, defining what we understand, today, as identity politics. These movements, included among them the Civil Rights, Anti-War, Women’s Rights, and Gay Rights movements, aimed at raising awareness of the social inequalities among U.S. citizens based on one’s race, wealth, gender and/or sexuality in an attempt to alter—that is, improve—the American landscape. While time has certainly passed and cultures around the world have undoubtedly changed, the concerns that prompted such movements over three decades ago are still significant issues of our time. Prejudices and inequities, which at their core are rooted in historical representations and language, still exist in terms of race, sexual orientation, gender, etc. As a result, it is important to understand the topic of identity politics, as well as its historical development and contemporary relevance.

For Michael Warner, both “the political critique of personal life and the identitarian critique of political life—are often described, confusingly enough, as identity politics.” This dual definition of identity politics, while sometimes confusing, lends itself to broadening the discourse of visual culture and its relation to identity. As you shall see in this issue of the VASA Journal of Images and Culture (VJIC), all of the projects included explore the intersections between the personal and political, often collapsing the two and blurring the line between such categorical distinctions.



© Christiane Peschek

**Christiane Peschek: 13 Kinder**

*13 Kinder explores the enigmatic process of self-projection seen through the eyes of 13 Viennese orphaned children aged 4 to 10.*

## Mary Gold

United States

2015 - 2016

*This thematic issue inquires into the photo book in the digital age.*

In 1964 Marshall McLuhan published “Understanding Media: The Extensions of Man,” a pioneering study on media theory which proclaimed that the medium is the message. The medium itself, not the content it carries, should be the focus of study. According to McLuhan, the medium is divided into two categories – “hot” and “cold.” A “hot medium,” for example, is one that requires all of our attention and leaves little room for participation, such as a book. A “cold medium,” on the other hand, leaves plenty of space for participation – that would be for example media like television and comic-books. 50 years later we are confronted with a novel experience in the face of contemporary media and technology: the e-book.



© Paula Scamparini, *Space IV*, Wien, Austria, 2015

### Roberto Muffoletto: *Object Lost*

*Notably lost in photography communities are discussions related to the disappearance of the object – the photograph.*

It is a hybrid of the book and the digital medium. With e-books we still read, we still become absorbed by the content, but we are no longer excluded from participating; we have the ability to interact with an e-book since, by design, we can zoom in and zoom out of pictures, listen to sound, navigate through non-linear hyperlink-connections, and can even create our own e-books.

The book, as an object, is now being challenged in form and content. It has evolved from a stable medium to a virtual, fluid one. The Internet – the digital – has changed how we access, produce, disseminate,

## The Photobook in Digital Times

*A thematic issue*

and think about knowledge, storytelling, and art. Just as music and performance have changed from the traveling minstrels to vaudeville, from the stage to the screen; live voice has evolved from LPs, to tape, to CDs, to the Internet. Our story tellers have changed in form and so has the locus of control and production.

Having all this in mind the VASA Journal on Images and Culture invited essays, videos and e-publications that inquire into the photographic e-book. So we sent out a call for Proposals that address issues related to the disappearance of the object, new materialities realized through e-publishing, as well as the challenges, history, and possibilities related to the evolution of e-books.



© John Dalterio, *Hyperbola Blue*

### John Dalterio: *Hyperbola Blue*

*Hyperbola Blue sits somewhere between the traditional photobook and a choose your own adventure game.*



Screen capture: Lulu.com

*Blaise Tobia: The Fluid Photograph, The Fluid Book*  
Digital technologies are highly fluid. Like fluids, they can morph continuously and function as great levelers.

## Roger Bruce and Mark Brady

*United States*

February 2016

### *The Paisley Tunnel*

A powerful visual memoir that connects the personal with the world for those Americans who came of age in an era of dramatic change. It is a photographic journey cross-country with text combining personal, life-changing experiences, with broad strokes of America's cultural subconscious. It captures the youth and spirit of that generation, the fabric that made up the country, and is a testimony to the times.

#### **Mark Brady:**

Mark Brady has been working in photography, and video for over 40 years. He received his M.F.A. from the Visual Studies Workshop (SUNY, Buffalo), Rochester, N.Y. He has received CAPS and NYFA Grants, and has done an Artist-in-Residency (Video) at WXXI-TV (PBS) through a New York Council on the Arts Grant.

His work has been shown nationally, and is in numerous collections, including the Donnell Library, Global village, and Visual Studies Workshop. His interests are primarily in documentary and autobiography. He has taught at the University of Rochester, Rochester Institute of Technology, and Alfred University. He has been a photojournalist at WHAM-TV (ABC) since 1988, where he has received numerous honors for his work.



© Mark Brady, Route 80, Nevada



© Mark Brady, White Sands

## The Paisley Tunnel, 1970 by Mark Brady

*Book Discussion: An Interview by Roger Bruce*

#### **Editor's note:**

Easy Rider, Robert Frank's *The Americans*. Woodstock, California Dreaming, Vietnam, Civil rights and the Women's Rights Movement are the unspoken context of this book. It was a time for challenging, leaving home and searching for something, anything. It was a time when we all got stoned listening to music that pointed inward and outward. Not only did the (USA) social landscape change (We can not forget Watergate), but we changed as well.

In the late 1960s and into the 70s, photography lifted its head, giving license and purpose to the VW traveler. Taking photographs provided a purpose as the days and hours passed. Influenced by Danny Lyons, Friedlander, Minor White and others, Mark Brady did what so many of us wanted to do: make and photograph the road trip. (Least we not forget Will Nelson and his 1979 hit *On the Road Again*.)

His book, *The Paisley Tunnel*, was a generational experience. It speaks to images making images, and experience impacted by the searching and hopeful. Looking back 40 years, sitting here listening to Carol King, it does not feel that long ago.



## Dana Sochorová

Slovakia

September 2016

The long term time-lapse project, part of which I present here, consists of recording everyday events and situations documented in the passage of time with the intention to show life in its unstoppable flow. Although the narrative in the background is personal, it also has a universal validity.

The beginning of this project is connected to the birth of my daughter (in 2002) and it is still ongoing. Its main part consists of my responses to the actual realities of life with my child, recording, documenting, archiving, ordering them and eventually presenting them. This part of the project involved intense experience of the first years of life with my child and an effort to mediate the experience of seeing life through her eyes, her spontaneity. Everything we have grown out of, what has faded away.

In the following years the project developed and branched into other themes and cycles. More recently it has involved the processing and developing themes of private life within further cycles (e.g. Time and Reality, Impractical Woman, Images of Reality, Reconstructions, To Mum with Love), observing continuity in the passage of time – the present but also the past (family memory, personal history).

My point of departure is my personal experience of motherhood and the inevitability of performing the role of a woman – mother. I work with various themes of everyday life,

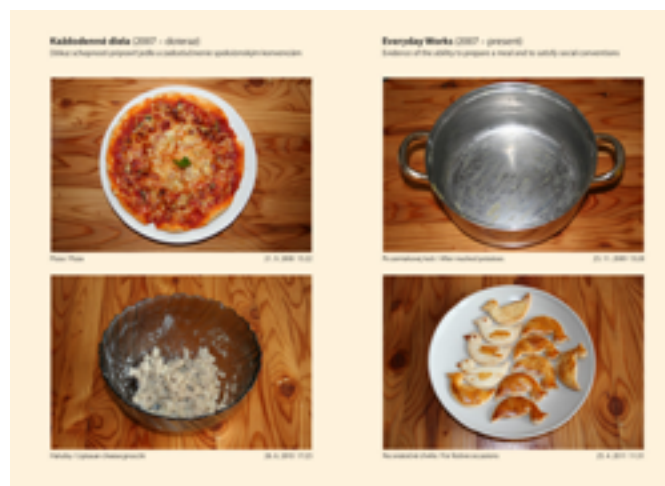
## Impractical Woman

family, and personal situation, mainly from the point of view of gender and determination by it. I respond to traditional customs and stereotypes with the intention of disrupting them and re-evaluating them. It means questioning the established idea of a natural feminine aptitude to cope with activities connected with the role of a woman and mother and pointing out the ambivalence between this role and creative needs.

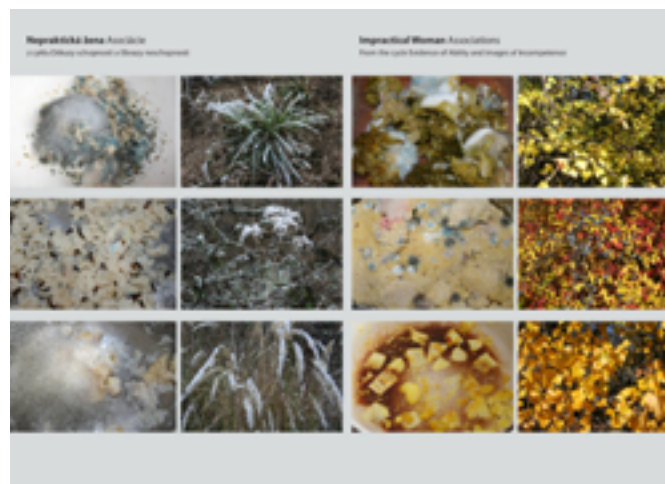
One of the themes I work with is the role of a woman as a home builder and a food provider. A cycle of works with a dual title Evidence of Ability and Images of Incompetence is a polemic about the generally established idea that women have a natural, innate ability to master these activities, and with the tendency to rate her on the basis of the standard of her mastering these skills.

A part of this thematic series is an event – finalising the project Impractical Woman – which includes the publication of a magazine with an identical title and subsequent confrontation of it with various situations in everyday life, like placing it among other women's magazines in a newspaper kiosk, at the railway station etc. This work was inspired by the publication of numerous women's magazines presenting the image of a perfect woman and giving advice how to master various aspects of the female role.

I'm using gentle irony with this subject...



© Dana Sochorová



© Dana Sochorová

## 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

VASA : center for media studies

*A VASA film series by documentary artists  
from former Yugoslavia*

## In the Land of...

*Curated by Miha Colner, Slovenia*

### In the Land of Bears

a film by Nika Autor

*Screened February-March 2016*

In 2010 and 2011, the huge Slovenian construction sector, which employed more than 70,000 foreign workers, collapsed, leaving behind it debts, halted construction activities and exploited and unpaid workers. Most employed workers came from the territory of former Yugoslavia, especially Bosnia and Herzegovina. While the government silently watched the exploited, underpaid, unpaid and humiliated workers, the accumulation of wealth on one side led to the accumulation of indignation and resistance on the side of the exploited and those struggling against exploitation.



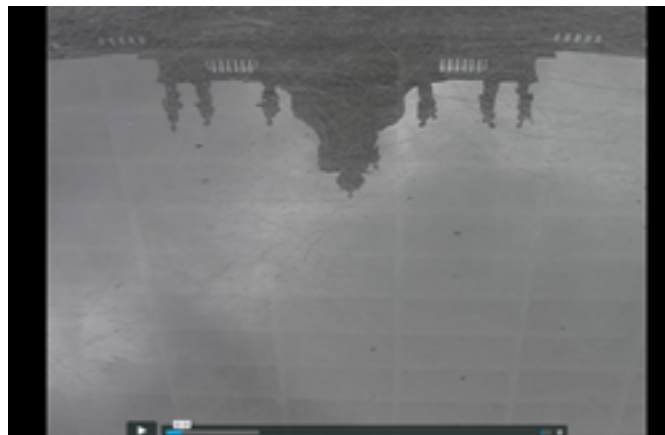
Still from *In the Land of Bears* © Nika Autor

### In War and Revolution

a film by Ana Bilankov

*Screened March-April 2016*

Ana Bilankov's experimental-documentary video *In War and Revolution* (2011) investigates the personal and collective amnesia that occurred during political changes of the early 1990s in Croatia. Bilankov employs a structure of parallel editing and an interview with the author's 97-year-old grandmother, who tries to remember her youth as a teacher during the anti-fascist movement during the World War II by looking at a photograph from the book *The School in War and Revolution*.



Still from *War and Revolution* © Ana Bilankov

### Blue Wall Red Door

a film by Alban Muja and Yll Citaku

*Screened April-May 2016*

The documentary *Blue Wall Red Door* (2009) is a collaborative project of Alban Muja and Yll Citaku that provides an insight into the transitional society of Kosovo, the state that proclaimed and gained independence in 2008, ten years after the last amongst the bloody civil wars in former Yugoslavia. Their main interest is to investigate and showcase a very endemic phenomena of the capital city of Prishtina and its streets that were renamed for several times during the turbulent recent history.



Still from *Blue Wall Red Door* © Alban Muja, Yll Citaku



A VASA film series by documentary artists  
from former Yugoslavia

## In the Land of...

Curated by Miha Colner, Slovenia

### Solidarity Network

a film by Gildo Bavcevic

*Screened June-July 2016*

The Solidarity Network documentary is a compilation of direct actions and protests against the repressive apparatus of transitional elites in the city (and surrounding areas) of Split, Croatia. Together with his colleagues and adherents Bavcevic has organised or participated in number of engaged artistic projects with the intention of pointing out the maladministration, abuse of power and stealth that affected majority of the local population in the past twenty five years.



Still from *Solidarity Network* © Gildo Bavcevic

### Mechanical Dream

a film by Iva Kontic

*Screened September-October 2016*

The ten-minute video which is shown in this series gives insight into crude reality of political and economic transition in Serbia following the case study of Crvena Zastava [red flag] car factory. The factory used to be one of the driving forces of former socialist industry in Yugoslavia which produced domestic brand of cars affordable to (mostly) every individual. Zastava became one of the most significant Yugoslav trademarks that is still deeply rooted in the collective memory of the people since almost every family would own one in the 1970s and 1980s.



Still from *Mechanical Dream* © Iva Kontic

### The Factory

a film by Sanela Jahic

*Screened November-December 2016*

In the past ten years the artistic practice of Sanela Jahic has been through ongoing but constantly upgrading phases that are mostly dedicated to the relationship between human and machine. Among other things she has also conveyed into the close dissection of the background of industrial production in order to find profound answers to questions of the ethics of the labour process and the value of labour. Nowadays, beside the immense number of unemployed, ever more people who are fully employed earn so little that they still live on the margins of society.



Still from *The Factory* © Sanela Jahic



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*Artists' and authors' names are linked to the exhibitions, essays, and video/film series on the VASA site.*

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