





EYE'S WALK DIGITAL FESTIVAL

Ano Syros

27,28,29 July 2018

3D VIDEO INSTALLATION ART

PERFORMING ARTS

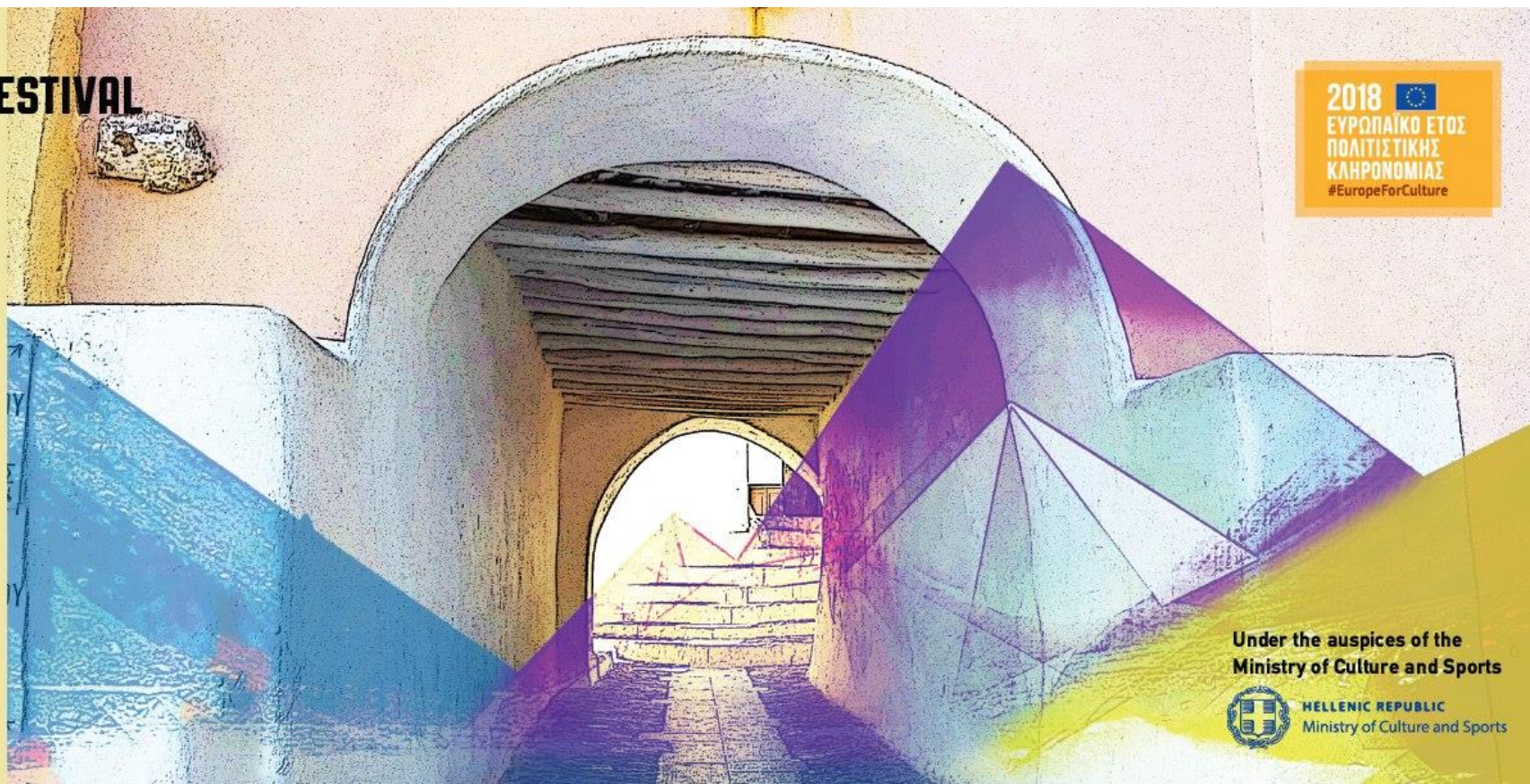
VIRTUAL REALITY

WORKSHOPS

WWW.EYESWALK.GR



EUROPEAN YEAR OF CULTURAL HERITAGE 2018
OUR HERITAGE: WHERE THE PAST MEETS THE FUTURE



2018 
ΕΥΡΩΠΑΪΚΟ ΕΤΟΣ
ΠΟΛΙΤΙΣΤΙΚΗΣ
ΚΛΗΡΟΝΟΜΙΑΣ
#EuropeForCulture

Under the auspices of the
Ministry of Culture and Sports



HELLENIC REPUBLIC
Ministry of Culture and Sports

n•m•o•n•a
The New Museum of Networked Art



artvideo  **koeln**



WOW.17 / Greece 3.0

The Refugee Film Collection @
Eyes Walk Digital Festival
Syros/Greece - 27/29 July 2018

Selected artists

Cristobal Catalan (Spain) – Res Nullius, 2014, 3:46
Amir Kabir Jabari (Iran) – Domiz Camp, 2015, 3:11
Florentia Ikonomidou (GR) – Heart Attack, 2016, 02:44
Felice Hapetzeder (Sweden) – Voyage, 2017, 2:30

WOW.017

WOW Syros - The Refugee Film Collection
Cristobal Catalan, Amir Kabir Jabari
Florentia Ikonomidou, Felice Hapetzeder

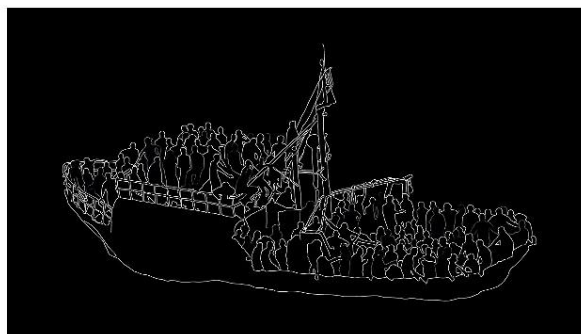


WOW.17 / Greece 3.0

The Refugee Film Collection @
Eyes Walk Digital Festival
Syros/Greece - 27/29 July 2018

Selected artists

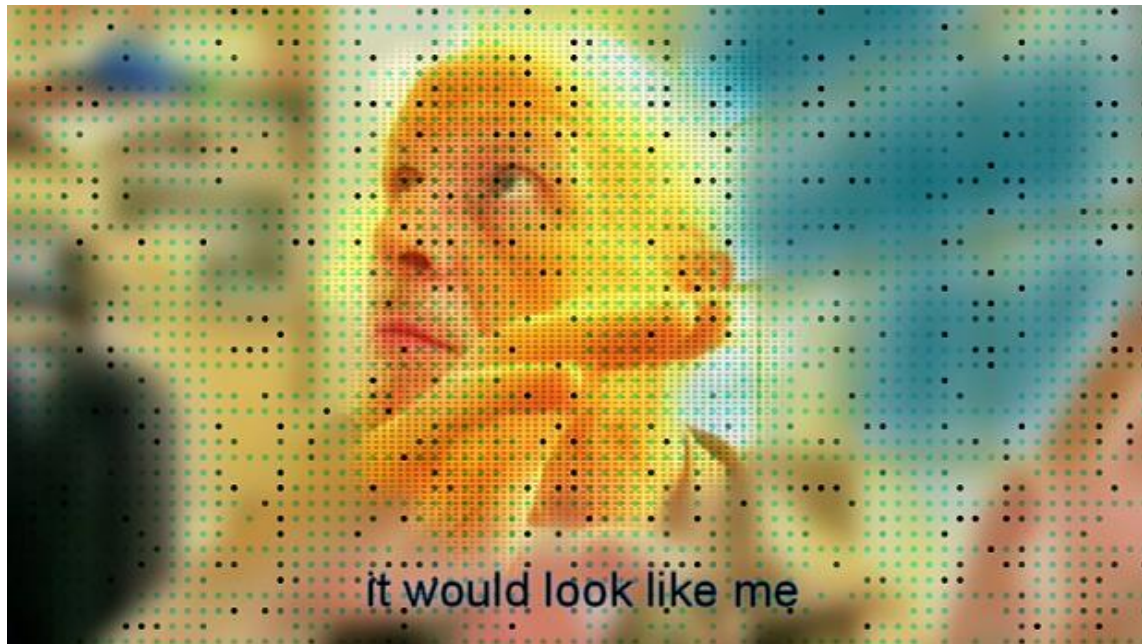
Daniel Wechsler (Israel) – Exi(s)t, 2016, 01:45
Yovista Ahtajida (Ind) – Re-Interpreting Trump, 2016, 1:15
Aline Biasutto (France) – The Sirens Chant, 2013, 11'02
Agricola de Cologne (Germany) -
Shatila-Lost Island, 2016, 20:00



WOW.17

WOW Syros - The Refugee Film Collection
Daniel Wechsler, Yovista Ahtajida
Aline Biasutto, Wilfried Agricola de Cologne





Video created on occasion of Eye's Walk Digital Festival

Wilfried Agricola de Cologne (Germany) –
What If Europe Would Be An Human Being? How Would it
look like?, 2018, 1:00



WOW.17 /Greece - details

1. Cristobal Catalan (Spain) – Res Nullius, 2014, 3:46

'Res Nullius', Latin for 'no-body's body' or 'no-body's property', explores forms and syntax of the 'refugee'. Made entirely of still images of the human body, this short piece is a surreal journey into the dynamics of space, pilgrimage and deterritorialisation.

The human race is compelled to own lands, bodies and 'things'. Since a 'thing' that is completely lost or abandoned is 'res nullius', it therefore belongs to the first visitor. The film uses symbolism to explore issues of what is one's private (or public) space, the movement of a refugee...endless until 'home' defined.

This film was made in response to the disturbing footage of refugees fleeing Africa and Syria, exploring notions of dispossession, transmigration and travel as a form of pilgrimage.

Cristobal Catalan

is a visual artist and researcher interested in exploring spatial and spectatorial subjectivities in a world of hegemonic signs and boundaries. Currently working with performance artists around the world, he is interested in the interplay between embodiment, nation and spectatorship in a world of shifting boundaries.

2. Amir Kabir Jabari (Iran) – Domiz Camp, 2015, 3:11

In one hand lots of rules which makes limitations for independent artists and millions of selfi images in virtual word with my self interest about war and refugees , in other hand snap shot ecstatic issues and make a some good time for people who are in hard situation , make me to find a way and made that video.

Amir Kabir Jabbari

Born on December 3, 1984 in Tehran, Iran. Amir Kabir Jabbari is an Iranian self-educated photographer. He dropped university to follow his passion and started photography in 2012 He has been working on different genres as well. Amir's works have been exhibited in two galleries in Tehran. He also was awarded at the art week in Istanbul Technical University in 2015. Indeed his Video has been awarded a "Lorenzo il Magnifico" in Florence Biennale .



3. Florentia Ikonomidou (Greece) – Heart Attack, 2016, 02:44

In September 2015, I was in Lesbos for the organization of an exhibition. I had been, on this island, several times in the past. This time the shock was amazing. As if someone had awakened, someplace, a sinister oil deity in order to eliminate any human element. I felt that some sort of mutation occurred not only to the refugees, arriving by thousands in plastic boats, but also to the island's landscape and ourselves. These emotions I wanted to express in this video which is the first of a series on the same theme.

Florentia Ikonomidou

Born in Athens. She studied Painting and Etching at Ecole Nationale Supérieure des Beaux- Arts of Paris and at the Athens School of Fine Arts. She is assistant professor at the Department of Product and Systems Design of Syros Aegean University in Drawing- Color and Printing. Her work includes paintings, prints, video animation, and installations. Lately, her interest focuses on the relationship between prints and their movement, realized in a video animation, and their installation in an especially designed space.

4. Felice Hapetzeder (Sweden) – Voyage, 2017, 2:30

A group of children navigate on a big square inside a boat-shaped box, not seeing or knowing where to go. Where does this animal live, one child asked. The work consists of the event filmed from two perspectives, one inside filmed by the children and one as seen from the outside. The two starting points talk about positions and reality. How difficult is it not to understand the other perspective without experiencing it first hand. The ship has been used by humanity at all known epochs to travel, transport, capture and escape inhuman conditions.

Felice Hapetzeder

Born in Stockholm 1973. Studied at Konstfack, University College of Arts Crafts and Design, art department, MFA in 2002. Postgraduate video project Royal Institute of Art 2002-03. Hapetzeder's work is based in the practices of video, still image and installation. He is interested in cultural heritage production and manipulation of collective memory and oblivion. He works both independently and in collaboration with other artists. Exhibitions and screenings include: 2017: The solo show A Video Art History, Galleri 54 Gothenburg. Athens Digital Art Festival 2016: Husby konsthall. Haninge konsthall. 1st Community Arts Triennial Finland. 2015: Black Sesame Space, Institute for Provocation, Beijing. Skånes Konstförening, Malmö. Imago Mundi, Palazzo Cini, Venice. Athens Digital Arts Festival. Les Rencontres Internationales, Haus der Kulturen der Welt, Berlin.



5. Daniel Wechsler (Israel) – Exi(s)t, 2016, 01:45

'Exi(s)t' is an undesired transition, a wave in the ocean, a wave of existence.

Daniel Wechsler

(b. Israel 1982) is an emerging video & print artist, with academic certification in audio engineering (SAE, London). Recent exhibitions include: VIDEOFORMS 2016, 16th INTERBIFEP, TIAF 2015, From East to the BARBICAN, Digital Graffiti, FILMIDEO 2015. Focusing on the creation of new video techniques, he uses computer errors and malfunctions to create visual 'bugs'.

6. Yovista Ahtajida (Indonesia) – Re-Interpreting Trump, 2016, 1:15

A Young, Moslem, Jihadist tries to re-interpret Donald Trump Speech. Turns out, it has the same goal, language and gesture even though they were contradicted.

Yovista Ahtajida (23)

is a video artist and filmmaker who is graduated from Communication Studies of University of Indonesia. In 2012, he and his partner established The Youngrrr, a videomaking collective that produces a number of video art works and experimental films. His work with The Youngrrr has been presented in some of art events and festivals around the world, among others are European Media Art Festival (EMAF) 2014, the 64th Berlin International Film Festival (Berlinale) in the Forum Expanded section (the experimental film section), and Jakarta Biennale 2015.



7. Aline Biasutto (France) – The Sirens Chant, 2013, 11'02

The Sirens Chant engages a poetic process of actualization with all of its complexities. The Mediterranean—a territorial entity bounded and open through actual borders and divided into discreet national cultures- is animated into a perpetual movement of de-territorialization and re-territorialization that renders it instable. Instability in your piece produces fragments, erotic figures, and geometries that haunt the surface of the screen, the sea, the motion of waves that web and flow incessantly. Agitation and meditation. Actual and virtual. A virtual as excess, as erotic excess. Eroticism as the 'real' future of an illusion, the illusion being the Mediterranean as a geopolitical entity. Dreamlike, Aline Biasutto's piece invites to a psychoanalytical act of sorts that relies on a different politics of the unconscious. A collective psychoanalysis. (Tarek El Haik, March 2013)

Aline Biasutto

questions the politics of the image, its potential resistance to the representation and interpretation. Her images, photographs, videos and drawings are close to explosion, or at the edge of silence.

While leaving room for serendipity, for wonder, the work of Aline Biasutto convene both contemporary history and literature. Through a questioning on the sensitive perception of images, her work imposes a poetic dialectic between author and viewer, between the local and the universal, between language and image.

Aline Biasutto was born in 1980 in Luneville, France. She lives and works in Paris.

Graduate of the Ecole des Beaux-Arts in Montpellier, she has exhibited recently at the Conservera , Ceuti, La Brasserie, Art Center, Foncquevillers, Gallery Michel Journiac, Paris and the Modern Art Museum in Moscow.



8. Wilfried Agricola de Cologne (Germany) – Shatila-Lost Island, 2016, 20:00

Synopsis

“It was a wonderful sunny afternoon, time for dreaming when my Palestinian guide caught me from the hotel in downtown Beirut. We were riding with his car about a quarter of an hour but after a while the car was swimming in a kind of mysterious fog like a boat in the sea when suddenly the gate of an Arab town appeared from nowhere. Entering this gate I was entering a forgotten, enchanted world, happy and very sad alike crowded with people who seems to live in an ancient and contemporary world at the same time. They call it camp, but aren't we all living in camps.”

Shatila – that's the name of this place. Separated from the metropolitan area of Beirut, but at the same time in its center, but invisible to those who do not know, and for those who know a kind of “tabu” is spreading the message of not existing.

Errected as a Palestinian refugee camp in Beirut in 1949, its actual purpose was to give Palestinian refugees – expelled from their home land Palestine a temporary shelter – lasting probably in the beginning just for a few months, to be later prolonged for some years, but since many years, however, for permanent. After nearly 70 years, still provisional and only for humanitarian reason tolerated by the Lebanese, the camp developed to a real Arab town – but an island of no return within the community of Beirut – where generations of Palestinians – followers of the first refugees – eke out their existence as “unwanted” – as eternal refugees – without any perspectives for a future.

People forgot its existence so that Shatila and its inhabitants became during the past decades invisible, until 2012 people remembered Shatila – this forgotten island – as an ideal shelter for refugees escaping from the Syrian civil war (which is since then escalating in a most horrible way).

While until his death the Palestinian leader Yasser Arafat represented the only hope for these Palestinian refugees living in camps in and outside Palestine, after his death 2004, however, it was Bashar al Assad, the current Syrian dictator who took over this role but waging since many years a war against his own people with terror and death, causing since 2012 hundreds of thousands of Syrians to escape to Lebanon. Once the only hope for the Palestinians, Assad, is standing now for the absolute despair and hopelessness. How quickly Shatila turned again to that forgotten and invisible area – an island – located in the middle of metropolitan Beirut.

Agricola de Cologne

is an internationally renowned media artist, new media curator and director of artvideoKOELN international and creator of „The Refugee Film Collection“ @ The Audiovisual Collections @ The New Museum of Networked Art



The Refugee Memorial

The Refugee Film Collection - <http://refugee.engad.org> @ The Audiovisual Collections @ The New Museum of Networked Art

There are currently more than 60 millions of refugees on the globe, people who left their home country in order to escape war, persecution and murder, but also poverty and the lack of any perspectives.

People in Europe speak currently of the “refugee crisis”, as if the streams of refugees would come by coincidence. In fact, Europe and the old European colonial superpowers, eg Great Britain and France, and on a smaller scale Spain and Portugal prepared the fertile soil for all current conflicts, wars and civil wars in Middle East, Asia and Africa. When the colonial powers left the stage, after World War II other imperial powers – like USA, Sovjetunion, but currently also China – were replacing them and continued again the powergames at the expenses of the local people anywhere. They were feeding the current local Islam dominated powers in Middle East, for instance, and their main tool to maintain and expand power, the terrorism.

But a big share of all the millions of refugees worldwide are forced to leave the home country due to the changing climate caused by the global warming. The effects on the living habitat is already dramatic in South America, Africa and Asia. More and more people will start migrating to regions on the globe promising better conditions for a survival.

Even if the current refugee crisis can be considered to be the biggest since World War II, the transmigration of people does not represent a new phenomenon in the history of human civilization, but it was even an essential condition for the development of the human species. The phenomenon of transmigration was always initiating a new era, a renewal and an important step forward to a next level of human civilization. So, what will come next?

The Refugee Film Collection is focussing on the human dimension, since the refugees are human individuals who are forced to leave their home countries in order to get shelter, protection and perspectives for survival elsewhere. Do or did they find the “promised land” – temporarily or for sure?

Artists and video makers from more than 40 countries spotlight this human dimension and the diversity of reasons and motivations to become a refugee.

The Refugee Film Collection - featuring more than 100 art film & videos – from the documentation to animation - is manifesting itself online as – **The Refugee Memorial** – commemorating not only the reasons for migrating, but also the countless refugees who did not succeed to survive, but also via screenings in the framework of „**The W:OW Project**“ – **We Are One World** – <http://wow.engad.org> – in collaboration with worldwide networking partners.



The W:OW Project

The W:OW Art Film & Video Festival - <http://wow.engad.org>

The W:OW Project on Facebook - <https://www.facebook.com/wow.artvideo/>

As a part of THE W:OW PROJECT and dedicated to the audio-visual medium, THE W:OW ART FILM AND VIDEO FESTIVAL is dealing thematically with the Present and Future of planet Earth under the influence of the human species. WE ARE ONE WORLD is not just another artistic topic, it is the complex reality and at the same time an Utopia that matters.

The „world“ is not just planet Earth as an all encompassing whole, but also the „world“ in terms of the environment or place the individual is living in: family, circle of friends, society, city, region, country or continent, or other sortlike unities marking the individual and collective identity, their relation between each other, and the responsibility of the individual for each other and the Whole.

THE W:OW PROJECT, respectively THE W:OW ART FILM & VIDEO FESTIVAL

initiated by artvideoKOELN & The New Museum, of Networked Art – directed by Wilfried Agricola de Cologne - is representing such a sample world on a small scale, in which artists, curators and worldwide networking partners and, not to forget, the audience are acting in mutual respect, demonstrating the diversity of artistic and curatorial concepts. The festival project is consisting of three (3) basic program components, the general festival selection, the contributions by invited curators from all over the world and curated selections from associated art film collections like artvideoKOELN Collections, The Refugee Film Collection or Collective Trauma Film Collections, they form the fundament for a wide range of presentation formats like screening, projection and installation (exhibition). According to its concept, the W:OW Project - incorporating different levels on a local and global scale – will manifest at many venues all over the world,

The W:OW Art Film & Video Festival has been presented in 2017 in different constellations in India (Kolkata & Kochi Muziris Biennial Kerala), Ecuador (Quito), Brazil (Belo Horizonte), Greece (Athens), Cyprus (Nikosia), Venezuela (Caracas) & Ethiopia (Addis Abeba).

The W:OW Art Film & Video Festival is a corporate part of the CologneOFF – International Festival Network @ The New Museum of Networked Art operated by artvideoKOELN.