

COVID019
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118 VIDEOS. 3 CURATORS.
3 PANDEMIC MONTHS.

ABOUT – COVID019.art

COVID019 is an online curatorial project that was born in the early days of the COVID-19 pandemic. Initiated by three curators, the project responded to a moment of global uncertainty by sharing one video per day on the website www.covideo19.art, from March 21, 2020, until July 21, 2020. Over the course of 118 days, a selection of contemporary art videos—each under 19 minutes—was posted daily, creating a timeline of artistic reflections shaped by the unfolding crisis.

The project featured 118 videos by both emerging and established artists from over 20 countries, with a particular focus on voices from the Global South. Each video was accompanied by a hashtag and a short contextual entry, offering a contaminated and emotionally resonant reading of contemporary art through the lens of the pandemic.

A second wave of the project began on March 21, 2021, in the form of a new chapter curated in collaboration with international guest curators. This phase expanded the project's scope by inviting nine contributors to bring in new perspectives and selections, reinforcing the platform's commitment to a polyphonic, global conversation.

From its inception in March 2020 through to its conclusion in May 2025, **COVID019** remained accessible via its dedicated website, functioning as an evolving archive and a space for context-specific curatorial interventions.

Art history has often been shaped by major crises. As we continue to reflect on the pandemic's impact on artistic expression, **COVID019** offers a chance to discover—or rediscover—works that help us better apprehend the world, while potentially reinforcing or even transforming our beliefs and emotions.

CONTRIBUTING CURATORS –

Amanda Abi Khalil – Art curator, founder, and director of TAP (Temporary Art Platform), based between Beirut and many other places, including Rio de Janeiro. Her exhibition “A Casa é Sua”, planned to open in mid-April 2020 in Brazil, was postponed until further notice due to COVID-19.

Cherine Karam – Previous gallerist. Thought she was going on a backpacking trip in South America, but COVID-19 decided otherwise.

Bianca Bernardo – Independent curator, teaching artist, and mother. Taking a break from overcooking during the COVID-19 quarantine.

DISCLAIMER –

Please note that this is a living archive. Some of the original video links included may now be expired, password-protected, or unavailable due to changes in hosting platforms or artists' privacy settings. We have made every effort to preserve and document each contribution faithfully. Where possible, updated links or files have been requested and will be integrated in future versions.



1-#STAY_HOME

ANDRÉ PARENTE. CURTO CIRCUITO, 1979,
12'52"

An anonymous character stars in a plot in the city of Rio de Janeiro, in continuous escape, without knowing who or what he is running away from.

André Parente (b.1957) is a Brazilian artist and new media and cinema researcher.

2-#DEMANDTHEFUTUREYOUIMAGINE

DANILO CORREALE. *REVERIE - On The Liberation From Work - Chapter 2*, 2017, 8'23''

This hypnotic exercise will guide you on a peaceful journey of the mind to explore the realm where work is no longer needed, and where the dream of universal basic income has finally succeeded. Using this album in the privacy of your home, you can learn an age-old ritual that is helpful in becoming more alert, refreshed, and prepared to join collectively higher challenges. You will need to relax and adjust your seating (following the simple, provided instructions), and my voice will go with you.

[Danilo Correale](#) (b.1982) is an artist and researcher from Naples, Italy. His work he analyzes aspects of human life, such as labor-leisure, and sleep under the lenses of time and body. (...)



3-#NOJOKE

MARCOS CHAVES. Laughing mask, 2005, 12'4'

As with the most unnerving comedy, there is no laughter soundtrack – viewers are left to decide for themselves in which of the ambiguities to place their trust.

[Marcos Chaves](#) (b.1961) is a Brazilian artist based in Rio de Janeiro. Chaves searches for different meanings, or manoeuvres the existing ones inherent to objects, words and life-situations. His work extracts poetry and alternative representations by shifting the values of ordinary, everyday objects, landscapes and words.



4- #CONFINEMENT

PAUL HAGE BOUTROS. *Gray Clouds Obscure The Sun*, 2012, 12'49

The Artist builds a wall between the viewer/world and himself.

[Paul Hage Boutros](#) (b.1982) is a Lebanese visual artist based in Sweden. In his work, Hage Boutros is interested in the notions of life and time. Time is held in suspense in order to evoke our attention and curiosity to what has been neglected, rejected and ignored.



5-#THE_QUESTION_LIES_IN_THE_PRESENT

GIAN SPINA. *On Time*, 15'26

This film-essay is structured on a long reflection on the use and perception of time and memory, composed with images captured over the last 15 years.

[Gian Spina](#) was born in São Paulo and lives in Cairo where he teaches at CILAS (Cairo institute for liberal arts and science)



6-#NEVER_FORGET_THERE_ARE_ALMOST_SEVEN_BILLION_OTHER_PEOPLE_HERE

BASIM MAGDY. *13 Essential Rules for Understanding the World*, 2011, 5' 16''

Super 8 film transferred to HD video.

Some harsh truth said in this instructional short film filled with dark humour and cynicism... What is our place on this planet? Inaction might be the most effective way of being...

[Basim Magdy](#) (b.1977) in Assiut, Egypt is a visual artist based in Basel, Switzerland and Cairo, Egypt. In his work we are subjected to the world through a satirical eye. His drawings, sculptures, videos and installations are conceived with a taste for the absurd. They build a universe that has gone off-kilter. Like dreams, elements of a familiar landscape stem out of reality.



7-#INSIDE_YOUR_BUBBLE

RIVANE NEUNSWANDER AND CAO GUIMARAES. *The Tenant*, 2010, 10' 6''

A bubble slides between the empty rooms of a house, being observed by a silent camera, leaving space for the viewer to inhabit the poetics of solitude.

Rivane Neuenschwander (b. 1967) is a Brazilian artist. In her installations, film, and photography, Neuenschwander employs fragile, unassuming materials to create mesmerizing aesthetic experiences, a process she describes as "ethereal materialism".

Cao Guimarães (b. 1965) is a filmmaker and visual artist. Awarded at national and international video and film festivals, publishes articles, art reviews and short stories in literary supplements for newspapers and magazines.



8-#TIMELESS

LOUISE BOTKAY. *Inútil Paisagem*, 2010, 6' 33"

A visual essay about solitude in relation to the landscape of Rio de Janeiro. Perhaps a video for the song of Antonio Carlos Jobim, which shares the same title and questions the meaning of life for a lonely soul.

Louise Botkay (b. 1978) is a Brazilian artist and film-maker. She takes photos and films using cell phone, digital video and super8, 16 and 35mm film cameras, handcrafted by the artist herself. Her films, permeated by silence and made in countries like Haiti, Congo, Niger, Chad, Holland, France and Brazil, address cultural syncretism in the post-colonial context.



9-#HOME_SCHOOLING

ZIAD ANTAR. WA, 2004, 1'58''

The artist was woken up from a nap by his nephew and niece improvising a musical piece on the synthesizer.

Ziad Antar (b.1978) is a Lebanese video artist and photographer. In his work, Antar explores the dynamic interaction of places, cultures, memories and disciplines.



10-#COMMUNAL

CRISTIANO LENHARDT. *Guaracys*, 200, 10', 2016

The film in super 8 presents an imaginary community that obtains food by foraging, and that's deeply connected to nature, relying on its supernatural healing powers to cure ailments of the body and spirit.

[Cristiano Lenhardt](#) (b.1975) is a Brazilian artist, with an interdisciplinary practice that includes drawing, video and sculpture.



11-#TO_STRIVE_TOGETHER

ADELITA HUSNI-BEY. *After the Finish Line*

A video about the impulse to perform and compete told by teenagers athletes.

Adelia Husni-Bey (b.1985) is an Italian-Libyan artist and researcher. Working with activists, architects, jurists, schoolchildren, spoken word poets, actors, urbanists, physical therapists, athletes, teachers and students across different backgrounds her work focuses on unpacking the complexity of collectivity.



12-#COCOON

JANAINA TSCHAPE. *Exercise III*, 2002

7'27'

Exercises is a sequence of 8 videos in which different women perform a movement repeatedly. We present Exercise III, in which a sculpture is produced from the body movement.

[Janaina Tschape](#) was born in 1973 in Munich, Germany and was raised in Sao Paulo, Brazil. Tschäpe's interdisciplinary practice spans painting, drawing, photography, video and sculpture.



13-#PLEASE_STOP_THE_TAPE

RAMI GEORGE. *my mother and her sister always argued in arabic, i never understood what was said, 2016*
5'04

A state of limbo, a migrant of sorts...

[Rami George](#) (b. 1989, Somerville, MA) lives and works in Philadelphia. He takes personal and embodied experiences as points of departure to re-appraise enduring civic and social issues, ranging from the legacies of the civil war in Lebanon to familial and queer histories

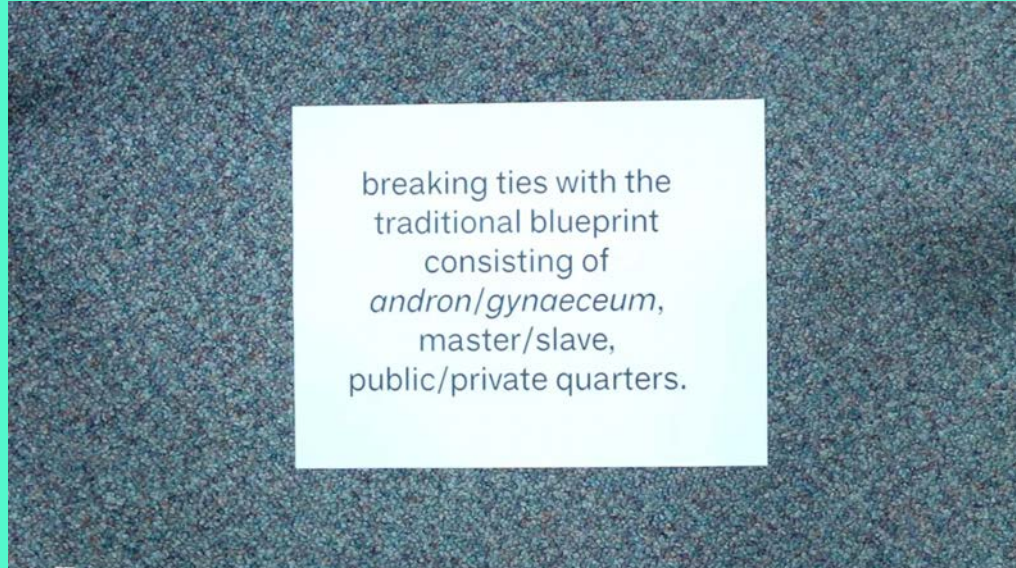


14-#ON_IMPROVISATION

ANRI SALA. *Long Sorrow*, 2005

Long Sorrow is a requiem for the end of dreams. Its protagonist is the famous free jazz saxophonist Jemeel Moondoc, who appears in a surreal scenario, hanging in mid-air outside the top-floor window of a building on the outskirts of Berlin, a classic architectural example of 1960s housing developments. Neighborhood residents have rebaptized this building "the long sorrow", a nickname that becomes the title of Anri Sala's film. In it, the African-American musician's improvisations build a cathedral of sound, imbued with a sense of mounting tension. Part social documentary and part metaphor for artistic creation, Long Sorrow closes with the image of an airplane that seems to crash into the building.

Anri Sala (b. 1974 in Tirana, Albania) lives and works in Berlin. His films, photographs and videos explore the boundaries of history and geography, seen through the eyes of marginal characters who become accidental actors in collective dramas.



15-#CENTURIES_OF_DEGRADATION

PEDRO ZYLBERSZTAJN. *OIKOS*, 2017, 2'

Oikos is a Greek notion defining the family, the house, the property, the ecosystem...

Pedro Zylbersztajn (b. 1993) is a Brazilian artist living and working between Rio de Janeiro and Sao Paulo. He is a graduate of MIT Program in Art, Culture and Technology.



16-#I_WILL_SING_A_SONG

ROY DIB. *Under A Rainbow*, 2011, 17'

This experimental film intersperses VHS samples of a film starring the 1980s-era child performer Remi, female TV performers and archive footage of the Lebanese Civil War.

[Roy Dib](#) (b 1983) Roy Dib is an artist and filmmaker who works and lives in Beirut, Lebanon. His work focuses on the subjective constructions of space.



17-#DEVASTATION

CLAUDIA PAIM. Devastação, 2016

5'35"

This video is one of the artist's last performances. Throughout her life, Paim investigated the representation of the body in relation to Nature. Having herself battled with illness, Devastação presents an extreme image of the contemporary world.

Claudia Paim (1961-2018) was a Brazilian artist who developed research on collectives and public space, performance and body art.



18-RAED YASSIN. , *Beirut* (2003) 14'44''

,*Beirut* is a documentary on the marginal characters living in the city's peripheries. Patient or restless, they occupy the sea but also the rooftops, watching over the waking hours of the city and the somnambulant wanderings of its citizens.

Raed Yassin (b.1979) is a Lebanese artist and musician, whose work often originates from an examination of his personal narratives and their workings within a collective history, through the lens of consumer culture and mass production.



19-EVANDRO MACHADO. *Ferrolho*, 2013, 2'35"

A narrative of unexpected events.

Evandro Machado (b.1973) is a Brazilian artist, with an interdisciplinary practice that includes drawing, video and sculpture.



20-CISSA BORGES. Cassandra, 2019

Cassandra didn't want Apollo anymore. The God went out into the village saying that Cassandra's gifts were delusional. Motivated by revenge, Cassandra's sensibility became some invented madness. Was she the first "crazy" woman? Chauvinism is also cruel in overloading the female body and putting it to the test. The woman wakes up, takes care of the house, works, dreams, pays the bills, reconciles her mother's life with other projects and is always in danger of being condemned to convenient madness.

Cissa Borges (b.1983) is a Brazilian artist, works with installations and performances investigating themes such as motherhood, feminism, personal archeology and routine.

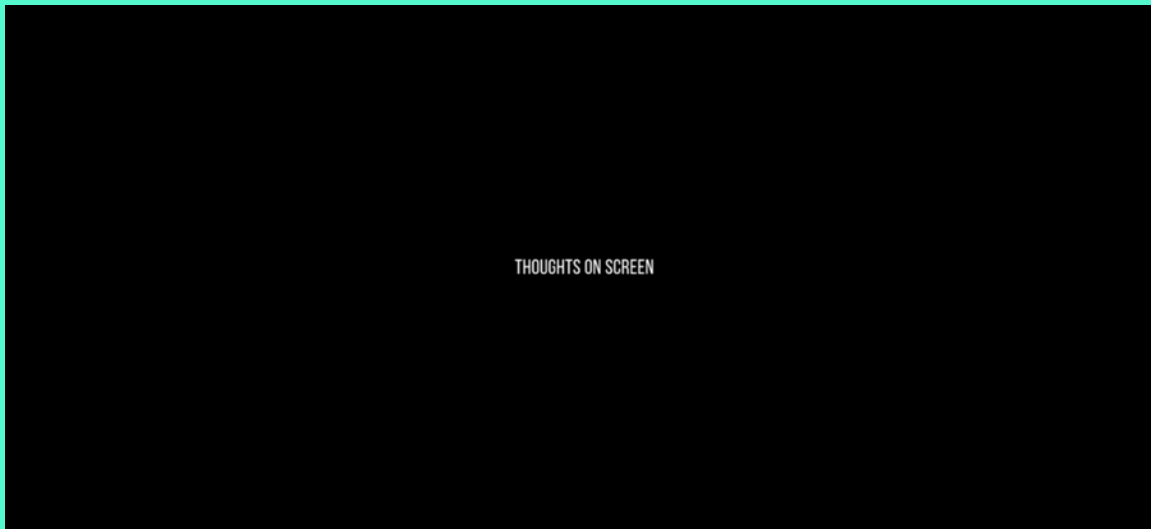


21-#SCI-FI_REALITY

Luiz Roque. *Heaven*, 2016. 10'

2080: the Epstein-Barr virus has mutated into something more aggressive... The plot illustrates the health and sociopolitical implications of this virus for trans people....

Luiz Roque (b.1979) is a Brazilian artist who lives and works in São Paulo.



22-#I_KEPT_DREAMING

CLARA ABI NADER. *THOUGHTS ON SCREEN*, 2020, 5'21"

Since lockdown began in France, Clara Abi Nader's ongoing photographic projects have been put on hold. Creating stories with words and images has always been her playground: these short videos were born out of lack of equipment. She shoots and edits everything on her smartphone, simply by screen recording. Every day a theme or question comes up to her mind, it's a matter of what state of mind she is in.

[Clara Abi Nader](#) (b.1989) is a Lebanese landscape and portrait photographer based in Paris, whose work mainly evolves around the question of identity, belonging and territorial problematics.



23-#STAY_HOME

BRÍGIDA BALTAR. Casa de Abelha, 2002

The domestic intimacy is an inspiration for the construction of a dreamy universe of bees, where the artist portrays herself inside her house transformed into a beehive.

Brígida Baltar (b.1959) is a Brazilian multimedia artist.

24- #CASA_GRANDE

JONATHAS DE ANDRADE. *0 Caseiro, 2016, 7"*

A dialogue between two eras in the same house in Recife, northeast Brazil. In 1959, the daily life of the sociologist and writer Gilberto Freyre, famous for his seminal work "The Masters and the Slaves" and in 2016, a housekeeper goes about his daily chores, handling objects and occupying spaces that echo relationships founded on race and class.

Jonathas de Andrade (b.1982), lives and works in Recife. Anthropology, pedagogy, politics and morals are the lines of inquiry pursued by the artist to recount the paradoxes of modernist culture.

25- #ONLY_THE_NIGHT_CAN_KISS_ME
RANIA STEPHAN. 64 DUSKS, 2014, 5'45"

64 Dusks formed part of Rania Stephan's investigation of Soad Hosni's life and death. A major star of Egyptian cinema, Hosni mysteriously fell from the balcony of the seventh story of Stuart Towers, London one evening in June 2001. Stephan returned repeatedly to the scene of her suicide in the summer of 2010, filming a circumambulation around the site.

Rania Stephan (b.1960) is a filmmaker and artist based in Beirut. Her films, while crossing genres, display a long-running investigation of certain themes, such as the negotiation of personal and public archives, and a focus on what she calls "the archaeology of images, identity, and memory."



26- #THE_EVERYDAY

Chantal Akerman. La Chambre, 1972. 11'

In La chambre, Akerman draws from a “discourse of the everyday” in order to create a series of ultimately ambiguous contrasts and metaphors. The camera literally spins in circles, gesturing to the patriarchal entrapment of a woman in the domestic space; it is repetitive, there is no escape. This breakthrough formal experiment is the first film the director made in New York.

Chantal Akerman(1950-2015) is a belgian filmmaker who took a profoundly personal and aesthetically idiosyncratic approach to film form, using it to investigate geography and identity, space and time, sexuality and religion.



27- #TOUCH

Iván Argote. Altruism, 201. 1'20

"The subway bar is probably one of the objects that people find more disgusting, but why? Probably because it's supposed to be touched by thousands and thousands of strangers daily, which means that it's disgusting because others are in contact with it. From another perspective, there are many statues and religious icons that people want to touch for spiritual reasons or simply to have luck. Nobody is disgusted by those, so here Argote decided to look at the subway bar differently, and as an altruist act kiss it with passion, precisely because it's touched by thousands and thousands of people."

Iván Argote (b.1983) is a Colombian visual artist based in Paris, France. He creates videos, photographs, sculpture, public interventions and performances, as a way to explore our inextricable links to history, tradition, art, politics and power.



28- #LAST_DROP_THAT_SPILLED_THE_CUP
ANNA COSTA E SILVA. *COP0*, 2012, 55"

It fills up, it spills over.

Anna Costa e Silva (b.1988) is a visual artist based in Rio de Janeiro.
Her multidisciplinary practice is often participatory and spans across mediums.



29- #APOCALYPSE

MICHAEL JOHN WHELAN. *The Memoirs of a Madman*, 2007, 6'30", 16mm

This 16mm film work is made up of fragments of appropriated German educational films about volcanic activity. Once cut together, the length of film was then written on using the text *The Memoirs of a Madman* by Leo Tolstoy. The text is written longitudinally along the film so to read the text one would have to view the film centimeter by centimeter.

Michael John Whelan (b.1977) is an Irish visual artist who lives and works in Berlin, Germany.
Credits: Greynoise Gallery



30- #UNREST

TIAGO MATA MACHADO AND CINTHIA MARCELLE. *The Century*, 2011, 09'37"

A viewpoint on a protest... The potential revolution in everyday life.

Cinthia Marcelle (b.1974) is a Brazilian multimedia artist focusing in photography, video, and installation work. Tiago Mata Machado (b.1973) is a Brazilian film critic, curator and filmmaker.

Credit: GALERIA VERMELHO



31- #SMALL_VICTORIES

ADAM CURTIS. *WHILE THE BAND PLAYED ON*, 2011, 09'37"

This film is a montage of footage of people dancing found in the BBC archives. Curtis collected over two thousand shots from all kinds of TV programs and edited them together to music by the 70s German band Neu. *"I think it gives a sense that we are all together in the dance."* - Adam Curtis

Adam Curtis (b.1955) is a British documentary filmmaker. In his work, he explores areas of philosophy, psychology, sociology, and political history. He has worked for the BBC throughout his career.



32- #PLAY_WITH_FIRE

FRANCIS ALÿS. *Paradox of Praxis 5*, 2013, 7'48"

Sometimes we dream as we live, and sometimes we live as we dream...

Francis Alÿs (b.1959) is a Belgian-born, Mexico-based artist. His work emerges in the interdisciplinary space of art, architecture, and social practice.

Credit: David Zwirner



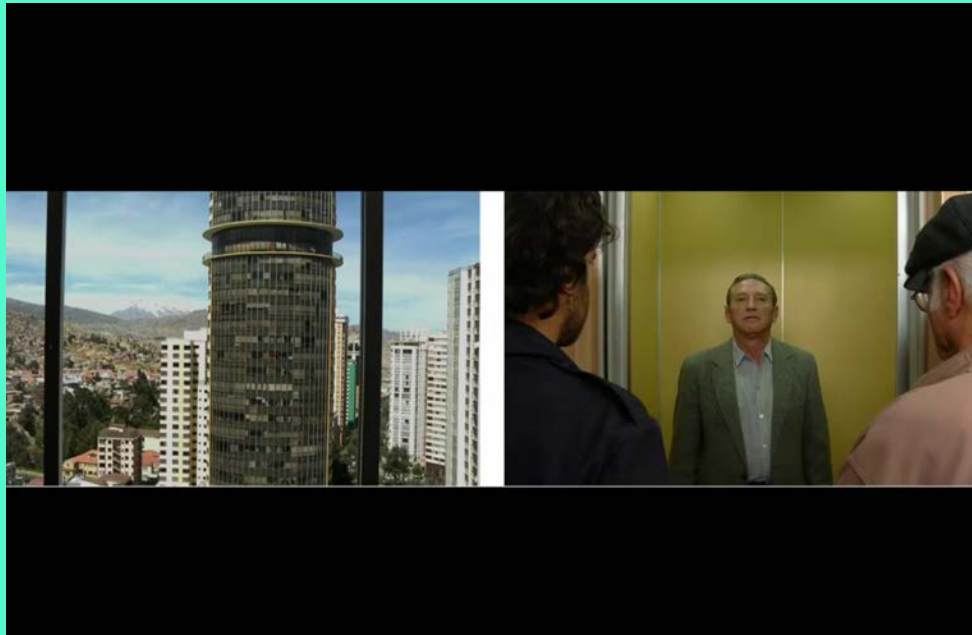
33- #THE_HERMIT

JENNIFER MAY REILAND. *The Voisin Tarot*, 2019, 2'12"

In March 1679, an astrologer, tarot-card reader, potion-maker, and midwife named Catherine Monvoisin, also known as La Voisin, was arrested on charges of sorcery and poisoning. Her arrest led to the accusation and arrest of many of the most prominent women of Louis XIV's court on similar charges. This is the story of the scandal told through a new set of Tarot cards.

Jennifer May Reiland (b.1989) is a visual artist from Houston, based in NYC. She revisits contemporary as well as medieval tales and narratives through meticulous watercolors, pen drawings and paintings, which are often accompanied by animations. She intentionally blurs the lines between the event and its fantasized representation.

Credit: Queens Museum & Residency



34- #GET_TO_KNOW_YOUR_NEIGHBORS

CLAUDIA JOSKOWICZ. *Sympathy for the Devil*, 2011, 8'

Sympathy for the Devil can be understood as a reflection on space and its influence on the human social dimension. Using the iconic view of the Illimani (a prominent mountain in the Bolivian Andes) two synchronized screens narrate an anecdote from 1970s Bolivia. They each depict the daily encounter between a Polish Jewish refugee who arrived in Bolivia during the Second World War and his upstairs neighbor, the former Nazi Klaus Barbie (who lived under an assumed identity) in a building in a well to-do neighborhood in the city of La Paz. Both men lived parallel lives as neighbors and as European immigrants in exile in Bolivia, mutually aware of each other's presence in the building, meeting daily in the elevator.

Claudia Joskowicz (b. 1968) is a Bolivian visual artist, lives and works in New York and Santa Cruz, Bolivia.



35- #WAITING_FOR_SOMETHING_TO_HAPPEN

MARCELO AMORIM. *Como vivem os mortos*, 2018, 3'23"

An actress interprets a text by the English writer Will Self from the book "How the dead live". The character of a woman who has passed away speaks of how women tend to be underrepresented in history, always as supporting and never as protagonists.

Marcelo Amorim (b.1977) is a Brazilian artist who collects and appropriates images to produce drawing, painting and video works.

Credit: Zipper Galeria



36- #ON_HOLD

SIRINE FATTOUH. *Avis*, 2015 , 1'46''

Avis consists of a series of cancellations of cultural and artistic events as they appeared in the Lebanese newspaper L'Orient le Jour during April 1975 when the Lebanese civil war started and when events were cancelled due to circumstances. This archival research was part of a public art commission the artist did in 2015 consisting of fake cancellations of cultural and artistic events of the same day referring to the dire political upheaval the country and the region were still and are still going through.

Sirine Fattouh (b. 1980, Lebanon) is an artist and researcher living between Paris and Beirut. Her work examines the consequences of violence and displacements on people's identities.



ANTEDOOM

37- #IS_THERE_SOMETHING_BELOW_YOUR_SKIN

SETAREH SHAHBAZI. *Antedoom*, 2017, 5'02"

Conceived around a litany of terms, including wound, scar, orthopaedics, bones and chemical substances, this work is about the way of translating the unrepresentable brutality of our daily newsfeeds.

Setareh Shahbazi (b.1978, Tehran) is best known for her drawings and installations, primarily based on found visual material that is digitally manipulated by the artist.

Credit: GYPSUM GALLERY AND MIRENE ARSANIOS



38- #INFAMOUS_LIVES

BRUCE BAILLIE. *Little girl*, 1966, 9'58"

This film was made in 1966, never released, recently restored by Academy Film Archives, Los Angeles.

Bruce Baillie, (b.1931) is an North-American director of experimental film. Founder member of the Canyon Cinema Independent Cooperative and the San Francisco Film Library.



Poem:

Wherever you are
On Mars or Eldorado
open the window and see
the pulse almost silent
light years hug
that no sun heats up
and the dark hollow forgets

39- #WHEREVER_YOU_ARE

AUGUSTO DE CAMPOS e CAETANO VELOSO. *O pulsar*, 1984, 2'32"

O Pulsar is a poem by Augusto de Campos with music by Caetano Veloso. This video made in 2014 by Gonzalo Aguiar and Augusto de Campos is inspired by the original video from Paulo Barreto.

Augusto de Campos (b.1931) is a Brazilian poet and a representative of "Poesia Concreta".

40- #HURRICANE

JANAINA WAGNER. *Progresso*, 2014, 3'59"

A car advances towards a dense cloud and then penetrates the darkness.
The audio, a mixture of photographic beats and flashes, belongs to the artist's sound archive, and was recorded during the demonstrations against the World Cup in Brazil.

Janaina Wagner, (b.1989) is a Brazilian artist based in France who works with the relations of limit, control and contention that men-kind establishes with the world.



41- #CLICKING_LANGUAGE

JULIEN PREVIEUX. *What shall we do next? (Sequence #2)*, 2014, 16'47"

Gestures used to activate new devices are patented – for example, the »slide-to-unlock« movement was patented by Apple in 2011. Julien Prévieux started to collect these specific movements in 2006. His assumption was that the gestures patented today are the movements we may all have to do in the near future: patents as an archive of gestures to come.

Julien Prévieux (b.1974) is a French artist who has a penchant for juxtaposing conceptually engaging ideas with an intriguing range of formats and strategies. His projects offer fresh ways of considering current paradigms as they relate to the past and the future.



42-#WHEN_ALL_THIS_IS_OVER

CORPOS INFORMÁTICOS. *Desfi(L)ando*, 2016, 5'5"

The artist goes to the streets through choreographic creation experiences, producing new forms of interaction with the places and people he meets along the way.

Corpos Informáticos is a Brazilian research group on performance and digital technologies.



43- **#ENTERTAIN_YOUR_KIDS**

ALBERTO AGUILAR. *SENSITIVE EQUIPMENT*, 2012, 2'47"

It is finished once the balloon hits the ground. Each player uses two bells to keep it from falling. It is played in a field of a carpet. A conversation is taking place between two unseen children that are playing a separate game on the internet to the left. This conversation becomes part of the music through its proximity to the playing field.

Alberto Aguilar is a Chicago based artist, his creative work often incorporates whatever materials he has at hand and has extended into collaborations and exchanges with others, including his own family.



Sleepy Island Lyrics:

I can't live anymore like
this/ Beside you/ Therefore
I put my ear/ In the tiny
radio/ To tune you/ Alone,
In an Island/ Sleepy
Island!/ It rests my eyes/
It calms my mouth/ It fills
me of light.

44-#LEAVE_ME_ALONE

ANALU CUNHA. *NÃO POSSO MAIS VIVER ASSIM AO SEU LADINHO*, 2011, 1'49"

The title of the video refers to the brazilian popular song "Sonífera Ilha" and presents a poetic image of two floating platforms side by side, building an analogy of broken relationships.

Analú Cunha (b.1964) is a Brazilian visual artist, teacher and filmmaker.



Poem:

Wanted to change everything
I changed everything
Now post everything
Ex-everything
(I) change

45-#CHANGE_EVERYTHING

AUGUSTO DE CAMPOS. *PÓS-TUDO*, 1989, 47"

A possibility of a new world is born, starting in the transformation of ourselves?

Augusto de Campos (b.1931) is a Brazilian poet and a representative of "Poesia Concreta".



46-#TURNING_IN_CIRCLES

CINTHIA MARCELLE. *VOLTA AO MUNDO*, 2014

16'29''

Nine white vans move around the same square, where they can all be seen at the same time. The vehicles enter one at a time into the circuit, moving simultaneously around the place. The vans leave the square the same way they did to enter, leaving a track in an empty space. How many vans are moving around squares right now?

Cinthia Marcelle (b.1974) is a Brazilian artist working with photography, video, and installations.

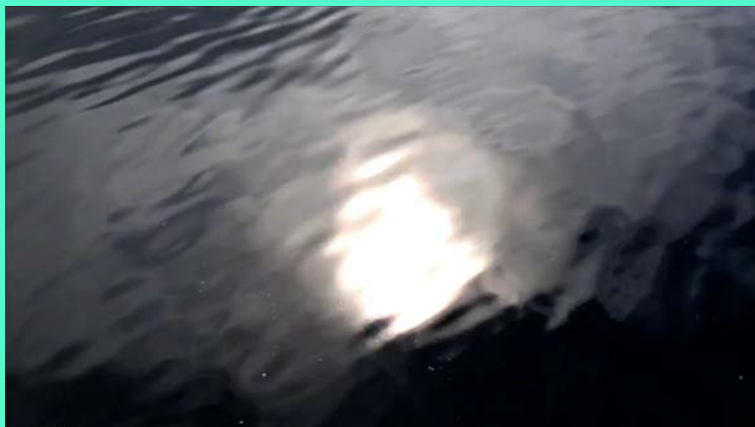


47-#YOU_BE_GOOD_I_LOVE_YOU

Allora & Calzadilla. *The Great Silence*, 2014, 16'22

This video by Jennifer Allora and Guillermo Calzadilla in collaboration with science fiction writer Ted Chiang presents a letter to humanity narrated from the point of view of a group of Puerto Rican parrots that are facing extinction.

Jennifer Allora (b.1974) and Guillermo Calzadilla (b.1971) are a duo working with sculpture, performance, video, sound and photography through which they evoke contemporary geopolitics, cultural artifacts and archaeological history.



48-GUEST//**GOKCAN DEMIRKAZIK**

curator, writer, and graduate student in the Art History PhD program at UCLA.

BAHAR YURUKOGLU. *THE NAVIGATOR*, 2016, 13'39"

An unidentified figure clad in a golden hooded cape traverses the Arctic Circle. She really hasn't brought along much besides a stash of neon-colored fabrics and flat reflective objects. While others travel to this region to escape from themselves or what some unfortunately call "civilization," she is here to enact mysterious rituals for an interior journey. An invigorating beat of drums and a tune similar to that of a sad ice cream truck accompany her, as her magical touch paints the Arctic landscapes with psychedelic colors. All in all, *The Navigator*, 2016, is about survival, navigating through inhospitable inner and outer landscapes with resolve and joy, but also making the most out of being lost. It may not be easy or bereft of risks, but at the end of the road, Yürükoğlu consoles us, the journey is worth it.

Bahar Yürükoğlu (b. 1981) is an Istanbul-based artist. Using photography, video, sound and installation, her work examines the contemporary societal space that requires existing somewhere between a state of utopia and dystopia.



49-#RED_LIGHT

Raafat Majzoub and Roy Dib. *BBQCCTV*, 2018, 3'11"

Two men accept the CCTV cameras in their city as their extended family and take awkward home videos using their Super8. Like in a family BBQ, relatives invade each other's privacy, and in return, they act like tourists recording memories of traumas that will be dealt with later.

[Roy Dib](#) (b 1983) Roy Dib is an artist and filmmaker who works and lives in Beirut, Lebanon. His work focuses on the subjective constructions of space.

[Raafat Majzoub](#) (b.1986) is an architect, author and artist based in Lebanon.



50-#ARE_YOU_EXERCISING?

MARCELO AMORIM. *GIMNASIO*, 2018, 5'59"

One who spies on others.

Marcelo Amorim (b.1977) is a Brazilian artist working with collected images he appropriates to produce drawings, paintings and video works.

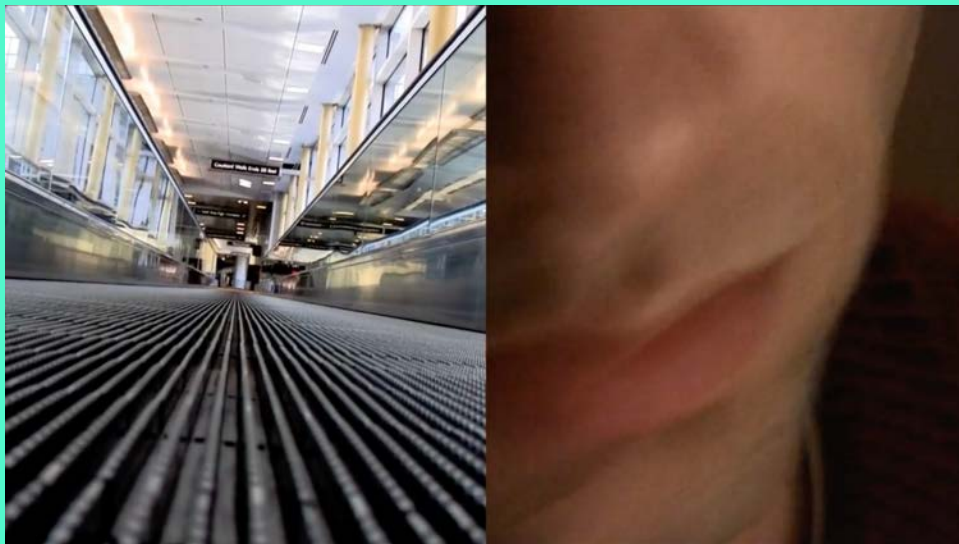


51- #YOUR_BODY_IS_A_TEMPLE

TUNGA & Joao Lanari. *O ar do corpo*, 1975, 12'02"

Through the metaphor of the body, the artist presents us the alchemical processes of transformation of matter into poetry.

Tunga (b. 1952 - 2016) is a Brazilian artist, sculptor, and performance artist.



52-#FLYING_BLUES

SIMONE COUTO. *Airport*, 2012, 3'57"

The video, conceived in 2012 when Hurricane Sandy devastated New York City, explores transitional spaces and memory. These a-temporal places embody loss as anonymous happenings.

Simone Couto (b.1975) is a United States-based interdisciplinary artist, poet, curator, and educator. She is interested in how the interconnection between place and individuals, both in nature and urban settings, shapes identities and impacts society and ecosystems.

53-GUEST//AARON CEZAR

Aaron Cezar is the founding Director of Delfina Foundation (London), where he develops and oversees its interrelated programme of residencies, exhibitions and public platforms

#LACK_OF_FEELING JUMANA EMIL ABBOUD. *I FEEL NOTHING*, 2013, 8'07"

This project began as a multi-faceted investigation into the sense of touch: lack of feeling, the relationship between the body and memory; between land and it's "spiritual" history, superstitions, old wives' tales, sacred stones and talismans as once deeply woven within Palestinian identity. *I Feel Nothing* is a video-poem inspired from these ideas, and from Palestinian fairytale *The Handless Maiden*. Metaphorical throughout, a relationship is recounted, though remains ambiguous if it is between a man and a woman, life and death, the past and the present, or an individual and a homeland.

Jumana Emil Abboud (b. 1971) lives and works in Jerusalem, Palestine. She uses drawing, video, performance, objects and text to navigate themes of memory, loss and resilience. She poses questions related to memory as read through the body, through folklores and folktales, through home and homeland, and through cultural ritual or practice.

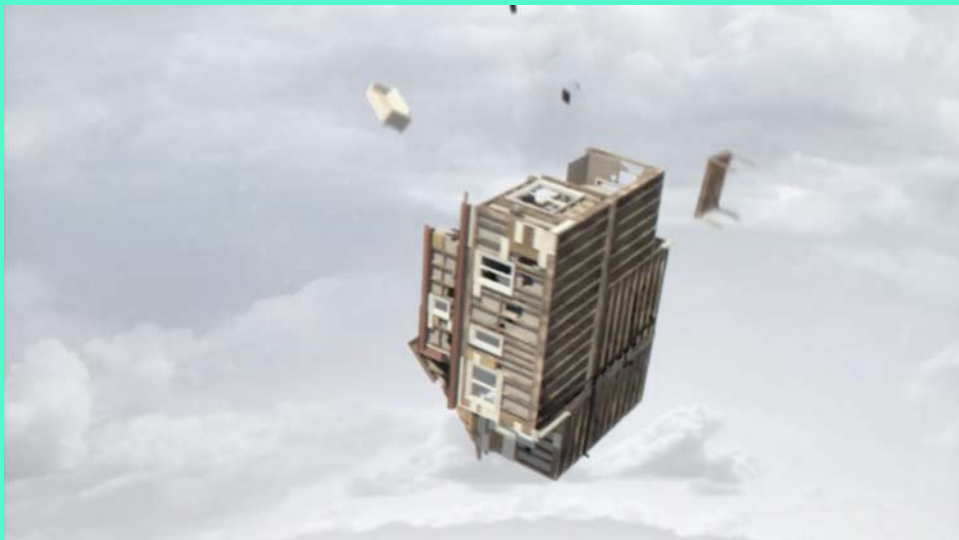


54- #I_WANT_TO_SEE_YOU_AGAIN

Akram Zaatari. *Tomorrow everything will be alright*, 2010.11'40

On a typewriter, a conversation takes place between two men who separated in 2000 and decided to meet up again 10 years later, one attempting to win back the other.

Akram Zaatari (b.1966) is a Lebanese visual artist, filmmaker and photographer. He is concerned with notions of desire, resistance, memory, surveillance and, in particular, with the production and circulation of images during wartime.



55- #free_fall

Gwenaël Bélanger. Breakdown, 2008-2013, 4'54

Conceived as a follow-up to his photographic project 100, rue Blainville Ouest (2009), Breakdown (2008-2013), a recent work by Gwenaël Bélanger, is an animated 3D short showing in a single take of a house in free-fall, disintegrating along its way, its origin unknown.

Gwenaël Bélanger (b.1975) is a Canadian, Montreal based artist. A close, critical observation of what forms a vivid picture in our everyday world is the starting point for all his projects.

56 - #A_DIFFERENT_RAMADAN

Ahmed Mater. Pelt Him!, 2012

In 2013, Ahmed was given permission by the Saudi Arabian government to film the holy city of Mecca, the grand mosque Al Masjid al-Haram, which houses the Kaaba, the holiest site in Islam, and its environs. Over the course of the past decade, Mecca has undergone an unprecedented urban transformation, with massive extensions of the mosque and mass gentrification of historic areas of the city. This is due in part to the increasing number of people performing the annual Hajj, or pilgrimage. In this scene, pilgrims perform the ritual of 'Stoning the Devil' at the Jamarat. The murmur of crowds and the continuous rhythm of pebbles striking a wall gently draw us into Mecca, one of the most restricted yet highly visited cities in the world. At several different points during the hajj, pilgrims perform this stone-throwing ritual, symbolizing stoning the devil and the casting away of temptations.

Ahmed Mater (b.1979) in Tabuk and grew up in Abha; the capital of Aseer (a region to the south of Saudi Arabia), far from the urban centers of Saudi Arabia, of which he remains rooted to it's identity. His recent practice presents an unofficial history of Saudi sociopolitical life. It is concerned with the representation of traumatic events of collective historical dimensions, and the ways in which films, video, image, performance and text can document physical and psychological contention.

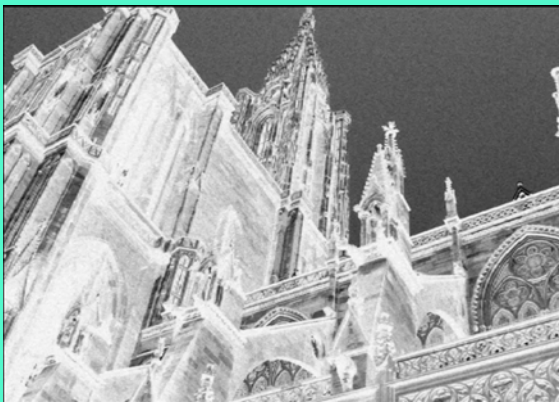


57- #NO_SEASON LORDE SELYS.

Lorde Selys. *SPRING CLEANING-SPORTING CLUB*, 2012, 9'09"

This film is a documentary video about an emblematic leisure zone on the flanks of Beirut, the "Sporting club", during low season, where different social bodies and physical matters get in close contact and the relations of construction and erasement of space are portrayed.

Lorde Selys (b.1986) is a Belgian artist working collaboratively with words, lenses, multi-definitions of space, their users and inhabitants.



58-#DANCE_FEVER

André Romão. *The dancing plague*, 2013

The Dancing Plague is an episode that took place in Strasbourg during the summer of 1518. In early July a woman named Frau Troffea went out to the streets of Strasbourg and began to dance for no reason. Attracting the attention of passersby with her clumsy and frenetic dance, she went on dancing with no signs of joy for hours until she collapsed from exhaustion. Soon to follow more people joined her in this absurd dance, the incident lasted all summer affecting as much as 400 people that danced together, most until they died. By the end of it the epidemic killed 15 people per day. There are more recorded episodes in history of people dancing for no reason until their death, but nothing to the scale of this episode and a full explanation for what took place is still uncertain.

The most reasonable approach is to understand this occurrence as the release of an incredible amount of accumulated social stress related to the collapse of the social and economic structure of the city affected by consecutive years of failed crops, hyper inflation and speculative markets.

André Romão (b.1984) lives and works in Lisbon. His practice has been dealing with the human aspects hiding in cultural and economical systems of production, exploring the confrontation of macro and micro structures in contemporary society through an 'against the grain' research on economics, eroticism, violence, and appropriation.



59-#DIRTY_POLITICS

CLARISSA TOSSIN. *WHITE MARBLE EVERYDAY*, 2009, 5'42"

The white marble floors of Brasília's Federal Supreme Court building, designed by the architect Oscar Niemeyer in 1957, are cleaned from Monday to Saturday. This video explores this four-hour daily ritual, choreographing it as a wasteful process that maintains the monumentality of the structure and the utopian promise of the city's plan.

Clarissa Tossin (b. 1973) is a Brazilian artist who uses installation, video, performance, sculpture, and photography to negotiate hybridization of cultures and the persistence of difference.

60-#HOUSE_IS_A_FEELING

GUEST//ANTONIA ALAMPI

curator, researcher and writer born to Southern Italy and currently based in Berlin, where she is Artistic co-director of SAVVY Contemporary.

GIORGIO ORBI. *In the beginning*, 2012. 13'33''

My house describes the genesis of House music and of its creator. The track tells of the birth of a universal language that man experiences through dance, to search for spiritual values of unity and brotherhood. The site, main character of the video, is a private house, part of a buildings complex of a historic popular working- class neighbourhood of Rome. M., the owner (he asked to remain anonymous), was born in 1947, and began to paint and collect lost items when very young. Its first image, a saint, was hung on the wall above the bed in 1971. The gateway does not have a lock. The house is always open.

Giorgio Orbi (b.1977) is an Italian artist born in Rome. Before beginning to regularly exhibit his work in art spaces, he took part in the Italian underground music and art creative scene of the nineties. He is a writer, musician, filmmaker, photographer, visual artist and alpinist.

61-#LOCKDOWN

Leticia Parente. *In*, 1975, 1'18"

The video shows the artist performing the gesture of placing herself in the closet and closing its doors. The video shot during the Brazilian dictatorship finds echo in the current experience of the lockdown, and reflects another type of political unrest the country is experiencing.

Leticia Parente (1930 - 1991) is a Brazilian artist, researcher and pioneer of video art in Brazil.

62-#AN_INCALCULABLE_LOSS

SPIKE LEE. *NEW YORK NEW YORK*, 2020, 3'30"

Spike Lee's film is a tribute to New York City, its people, and the doctors and nurses working relentlessly in the face of the coronavirus pandemic.

Shelton Jackson "Spike" Lee (b.1957) is an American film director, producer, writer, actor, and professor.

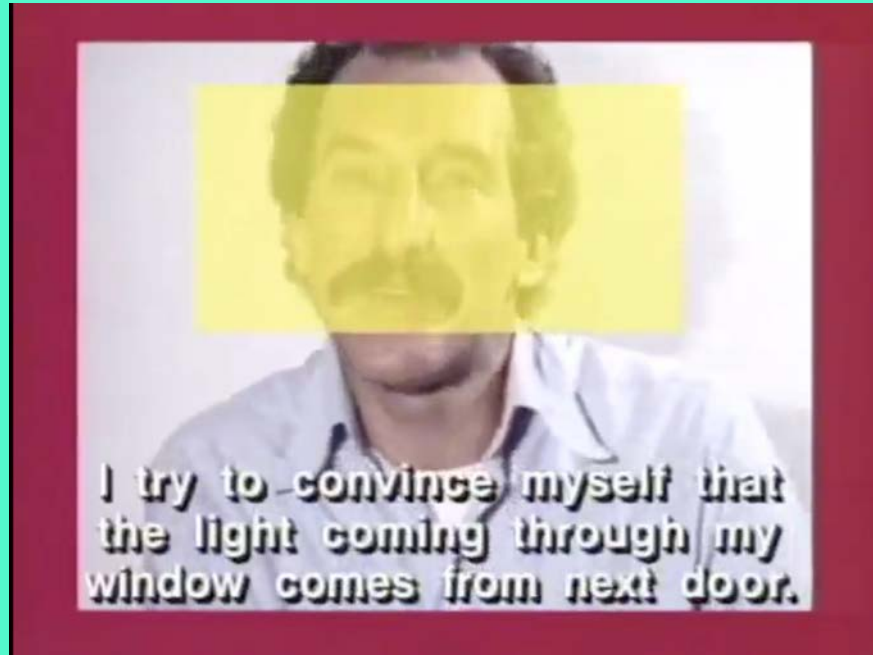


63-

Enrica Bernardelli. *Desenho: passeando pelo meu rosto*, 2020, 1'37"

The artist presents a poetic cartography using a mask - the iconic object of our times - as a support.

Enrica Bernardelli (b.1959) is a Brazilian artist and photographer.



64-#I_CANT_SLEEP)

Rafael França. *Insônia*, 1989

Insônia presents questions about issues that deal with the life of the artist in his later years, experimenting with creative alternatives for videographic fiction.

Rafael França (1957-1991) was a Brazilian artist and videomaker.



65 - **ADRIEN MISSIKA.** *Regarde les mouches voler*, 2012. 6'06''

The video "Regarde Les Mouches Voler" opens up completely different temporal levels, asynchronism and shifts in perception. In this work, a fly is recorded crossing the field of view with the help of a high-speed imaging technique borrowed from the scientific world. In exaggerated slow motion and constant anticipation, we trace a movement that normally can't be perceived by the human eye. Each individual wing beat seems almost cumbersome and monumental. The perceived film time is diametrically opposed to the actual flight time. In the spirit of the French expression "Regarde Les Mouches Voler" (en. "to stare into space"; literally "to watch flies"), stasis and motion collide and create a timeless zone in the realm of idleness and boredom.

Adrien Missika (b. 1981) is a French artist whose work encompasses photography, video, sculpture and installation, through which he shares finds encountered during his travels, playing on the idea of an exotic representation of the places he visits. The work of Adrien Missika humorously investigates the natural and the cultural. Using epistemology as a base for research, his conceptual approach drifts into poetic and hypothetical narratives.

Through a variety of media, from video, photography, sculpture to installation and action, the work digs into the wide range of natural and environmental sciences, such as biology, landscape architecture and geography to name a few. Overcoming the logic of capitalism, Missika's artistic practice nurtures a space for possible worlds.



66-#THIS_T00_SHALL_PASS

MARIA LAET. *VAI PASSAR*, 2012-2016, 2'50"

The work deals with the passage of time, and the present happening with the promise that it will pass. The affirmation is repeated on each page, and is projected onto the inside page, which in turn becomes a place of accumulation of past moments.

Maria Laet (b.1982) is a Brazilian artist whose work is created by actions and through the results of gestures and subtle interventions, in a practice which involves drawing, engraving, photography and video.

67-#POTENTIAL_FUTURES_FOR_ALL_OF_US

MARI SPIRITO

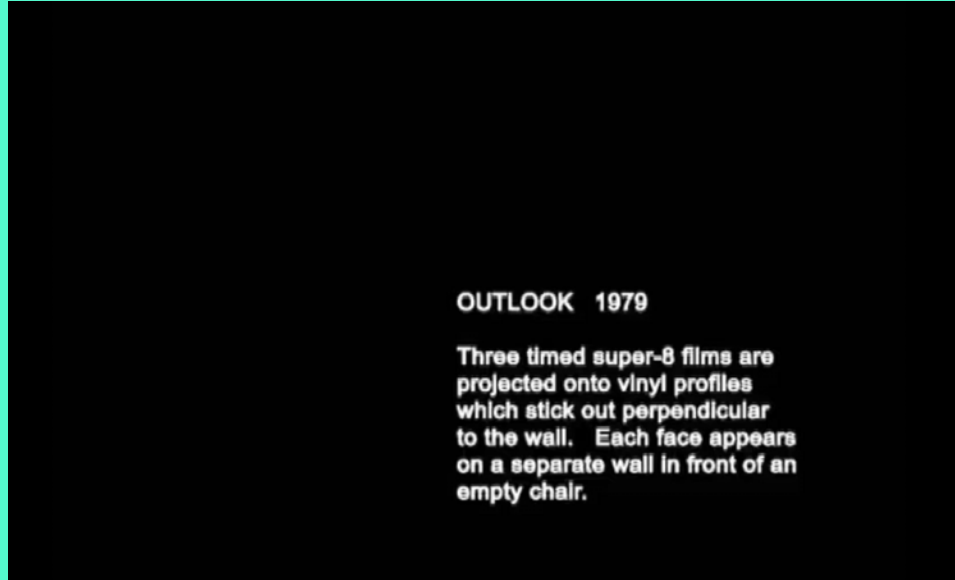
american curator based in istanbul and new york, and founding director and curator of [Protocinema](#).

ATALAY YAVUZ.*TUNNEL*, 2014, 2'40"

Atalay shot this video in Üsküdar, near the Beşiktaş Marmaray ferries when he lived in Istanbul. He loves the way the puddle turns into a portal/wormhole when the trains move in the video. It feels like you can just jump in there and end up somewhere far away. For me it is something I have longed for during these internal months. Atalay's captures of simple reflections in water become potential futures for all of us.

Atalay Yavuz (b.1988) is a Turkish artist who alters readily available materials and our perception of them. Yavuz's work shares the approach of Process Art, a movement in the US and Europe in the mid-1960s, whereby installations included their process and/or interaction and experience as a key feature.

Protocinema is a nonprofit art organization that makes transnational, site-aware exhibitions around the world, based in İstanbul. Collaborations, interventions and exhibitions are presented in spaces specific to each artist. Founded in 2011 by Mari Spirito, Protocinema creates opportunities for emerging and established artists from all regions to realize new work and exhibit existing work, in a variety of contexts that are accessible to a wide range of individuals.



OUTLOOK 1979

Three timed super-8 films are projected onto vinyl profiles which stick out perpendicular to the wall. Each face appears on a separate wall in front of an empty chair.

68-#INTROSPECTION

Bill Lundberg. *Outlook*, 1979, 2'48"

In *Outlook*, stories of regret and disenchantment are told by different people, filmed in profile by the artist. The video invites viewers to become witnesses, by listening to these personal confessions, in this intimate setting.

Bill Lundberg (b.1942) is a North American artist who lives and works in Rio de Janeiro. He is a pioneer in the fields of performance, film, video and installation.



69-#ONE_DAY_AT_A_TIME

núria güell. *Value #1*, 2007

Value #1 is structured in two parts. The first one is a video showing how the phrase “El día de mañana” [The Day of Tomorrow] is permanently tattooed on the sole of my right foot; the second one is the documentation produced daily with a scanner of the wear and tear that the tattooed sentence suffers, as a result of the daily friction when walking. The documentation process ends when the only words remaining on the sole are «día de», words which, because of their location on the foot, will remain inscribed there for life. The tilt of the time horizon towards the future is one of the characteristics of Western civilization. This tendency to project ourselves towards tomorrow conditions our way of living in the present. Instilling this value is a form of control over the individual.

[núria güell (b.1981) is a Spanish artist whose work reformulates and deals with the limits of legality, the analyses of ethics practiced by the Institutions that govern us detecting abuses of power committed through the established legality and hegemonic morality.]



70-#DESERTED_ARCHITECTURE

SISKA. *A tragic tale of fire water and radon*, 2014

Super 8 transferred to HD, 5'03

This video was shot in Bad Gastein (Austria) inside the local Congress Center, a modernist concrete building with red interior built in the 60s and that has been deserted since the 90s. The architect Gerhard Garstenauer, one of the few representatives of alpine modernism created a building in stark contrast to the Belle Époque environment of the small city that once used to serve as a hotspot for aristocrats and politicians since its emergence as a spa location during the 18th and 19th century. Buildings of both eras are now left behind in a desolate state, making them seem utterly historical. The video functions as a trailer for a jet set crime film shot on super8 color negative film.

Siska (b.1984) is a Lebanese visual artist whose practice is often centered on archeology examining sociopolitical narratives in relation to personal and collective pasts. Using an intuitive approach, stretching documentary forms towards fictional territories, he extracts a poetic, almost fairy-tale quality to the narratives he explores.



71-#OIL_THE_WHEELS OR #CORRUPTION_SCHEMES

Monira Al Qadiri. Rumors of Affluence, 2012. 04'

Corruption, like many ethnic traditions and histories, can also have a history, base and a 'culture' surrounding it, evolving and mutating over long periods of time. This video is an attempt to illustrate the historical and cultural tradition of corruption and excessive affluence in Kuwait, through the use of rumors as the main subject matter.

Monira Al Qadiri (b. 1983) is a Kuwaiti visual artist born in Senegal and educated in Japan. Her work explores unconventional gender identities, petro-cultures and their possible futures, as well as the legacies of corruption. She is currently based in Berlin.

Luisa Marques & Darks Miranda. *A maldição tropical (Tropical Curse)*, 2016, 14"

A friction between two nation-building projects forged for Brazil in the mid-20th Century: one is a tropical imagery personified by the singer and actress Carmen Miranda; another one is a late modernism established in Brazil by the end of the 50's, beginning of the 60's, embodied in Rio de Janeiro by Flamengo Park.

Luisa Marques (b.1985) is a Brazilian visual artist, filmmaker and film editor.

Darks Miranda is a combination of self-fiction and the incorporation of dark and comic uncontrollable forces.

GUEST//RACHEL DEDMAN

curator of Contemporary Art from the Middle East at the V&A, London.

LYDIA MOYER. *The Forcing (no.1)*

I've been reflecting in recent months on Moyer's frank, ambiguous, and sometimes brutal series, *The Forcing*. The work addresses the entanglements of climate change + social justice struggles with capitalism and its manifestations. During this period of global lockdown, it echoes with our current experience of nature - as voyeurs, through screens, watching deer drink from a swimming pool - and with the altered social fabric the pandemic is inaugurating.

Since I submitted this work to Covideo-19, protests against the racist killings of George Floyd (and too many others), and against systems that enable police brutality, have erupted across the US. As we grapple with our complicity in and with such systems - even in silence, as viewers from a safe distance - Moyer's work reminds us that injustice is always uncomfortably close to home.

Lydia Moyer is a contemporary video and print artist who works primarily with themes of feminism, the environment, and history. She often appropriates existing materials and objects and blurs the premise of non-fiction.

74-**Louis Henderson.** *The day before the fires* (2012)

Downtown Cairo, January 2012.

An archaeology of popular uprisings from 1952 - 2012. The film is conceived in one long circular take, following the path of the Cairo fire of January 26th 1952 - an act of anti-colonial protest that led to the Egyptian military coup of 1952, and subsequently the Nasser regime.

"A voice speaks of something. Something is spoken of. At the same time we are made to see something else. And finally what is spoken of is under what we are made to see...speech rises into the air, what it speaks of sinks underground."

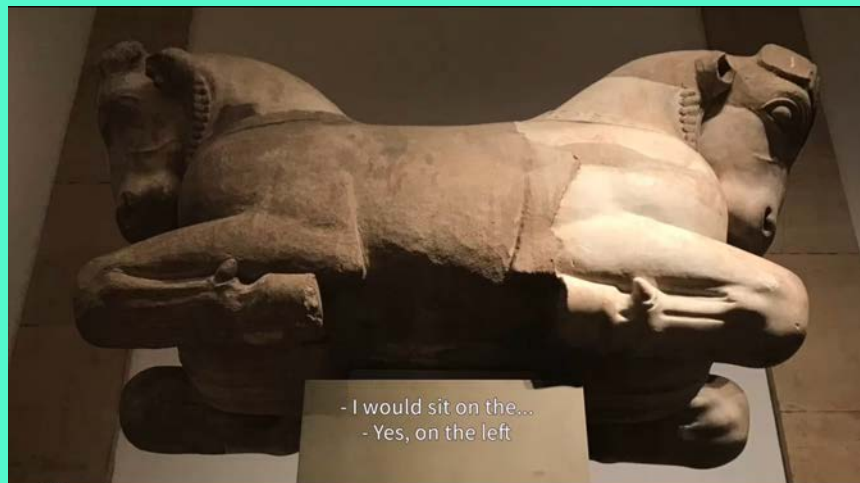
Louis Henderson (b.1983) is a filmmaker whose works investigate connections between colonialism, technology, capitalism and history.

75-#ANXIETY_AS_EXTASY

ALISON NGUYEN. *Dessert-Disaster*, 2017-2018, 3'54

A found footage work which compares the parallel cinematic language of dessert commercials with that of 'disaster porn' found in the news and on the Internet. The sound, pulled from pedestrian-produced videos of demolitions, disasters, and storms, expresses the conditions of the contemporary crowd; its insatiable appetite for destruction and arousal; its inattention, its inability to look away; its anxiety and its ecstasy.

Alison Nguyen's (b.1986) work explores the ways in which images are produced, disseminated, and consumed within the current media landscape, exposing the socio-political conditions from which they arise. Creating strategies for dissent, she re-articulates mainstream visual language and technology in video, installation, and new media works.



76-#CLOSED_MUSEUMS

ANNABEL DAOU. *CHOU HAYDA*, 2017, 9'07"

In November of 2017, people from across Beirut came to the National Museum and gave their voices to a number of objects in the collection. The people spoke to and for and about these objects from the past, and, in doing so, they revealed fragments of the present. They did not attempt to disclose a particular historical narrative. Nor did they attempt to create a fiction. They did not lie and they did not try to tell the truth.

Mathaf Mathaf | Chou Hayda is an audio guide project by contemporary artist Annabel Daou and the people of Beirut. It is a commission by BeMA in collaboration with Temporary Art Platform (TAP) with the partnership of the Ministry of Culture / Directorate General of Antiquities and the National Museum of Beirut.

Annabel Daou (b.1967) is a Lebanese-American visual artist whose work takes place at the intersection of writing, speech, and non-verbal modes of communication.

77-#NO_MORE_SCREEN

HITO STEYERL. *Strike II*

In *Strike II*, the artist and her daughter hit the camera with a pair of hammers, attacking image-making apparatus and representation.

Hito Steyerl (b.1966) is a filmmaker, video artist and writer.

78-#VACINES

Letícia Parente. *Preparação II*, 1976

In *Preparação II*, the artist gives herself four injections of vaccines labeled “anti-cultural colonialism”, “anti-racism”, “anti-political mystification” and “anti-art mythification”.

Letícia Parente (1930-1991) was a Brazilian visual artist and a professor with a PhD in Chemistry. She was a pioneer of Brazilian video art during the 1970s.



79-#FAITH_IN_WHAT_YOU_SEE

TACITA DEAN. *GREEN RAY*, 2001, 2'

For sailors, green rays are seen as harbingers of great change or fortune. From the Madagascan coast, Dean captured the rare natural phenomenon in one roll of film, while others, present at the same time, were unsuccessful in capturing it on digital video.

Tacita Dean (b.1965) is a British visual artist who works primarily in film.

80-GUEST//LOUISE BOTKAY
artist and filmmaker.

#A_JOURNEY_WITHIN

LIA LETICIA. *THINYA*, 2019, 16'

Thinya is a semiotic experiment born from director Lia Letícia's experience when she first visited the Old World. As an Afro-Brazilian woman occupying the land of plenty in the other side of the seas, dealing with its natives - so ethnically distinct from her - and discovering its treasures, she imagined an inverted journey like the ones braved by those natives' ancestors five centuries earlier.

What is the effect of a particular discourse on images of a distant land?

Lia Letícia exploits the power of old narratives and anonymous photographs to explain the importance of what is said, by whom, and over which symbols. The film is a mindful subversion of History, twisting the point of view of centuries-old transatlantic relations, and inviting us to reflect on identity and territory under colonisation. Thinya is narrated in Yatê, the language of the Fulni-ô tribe of Northeast Brazil, by Thinya Fulni-ô (Maria Pastora). Its original music was composed by Claudio N and performed with the help of Fulni-ô musicians. Experimental composer Thelmo Cristovam was responsible for sound capture, design and editing. The images came from anonymous pictures bought at a flea market in Berlin.



81-#WHEN_THE_STATE_IS_THE_ENEMY

REGINA JOSE GALINDO. *TIERRA*, 2012

The video presented here is a shorter version of Regina José Galindo's 33 minute-long work *Tierra*.

In 2012, José Efraín Ríos Montt, the former President of Guatemala, was accused of genocide and crimes against humanity; Regina José Galindo's video is a haunting reinterpretation of the atrocities recounted during his trial. *Tierra* begins with the artist standing naked in a verdant field, the tranquility of which is shattered by an earth-moving machine. Here, Galindo alludes to the incident in which innocent citizens were murdered and cold-heartedly buried in a bulldozer-dug mass grave. The stark contrast between the machine's huge, armored bulk and the artist's vulnerable body captures the injustice of Montt's regime, while the abyss that grows around her serves as a poignant symbol of the despair and alienation born of political violence in general, and Montt's post-conviction acquittal in particular.

Regina José Galindo (b.1974) is a Guatemalan visual artist and poet whose main medium is performance. Her work explores and accuses the ethical implication of social violence and injustices related to gender and racial discrimination as well as human rights abuses arising from the endemic inequalities in power relations of contemporary societies.



82-#NO_MARXIST_IN_THE_WHITE_HOUSE

DANIEL KÖTTER. Communal Retreat, 2012, 15'

Following the traces of Glenn Gould and his so-called Solitude Trilogy up north at Lake Superior seemed a welcome alibi for a Middle-European to explore a little bit of what is called THE NORTH for Canadians, what it means to drive hours and hours without one single settlement, having the car radio and the camera as sole companions. And what community might mean under the circumstances of the periphery. What I brought back from there? The certainty that there is definitely no marxist in the White House! And that even in the most remote retreat: Beware of the dogs!

Daniel Kötter (b.1975) is a director and video artist whose work oscillates deliberately between different media and institutional contexts, combining techniques of structuralist film with documentary elements and experimental music theater.

83-#NO_REAL

MAYA DEREN. Meshes of the Afternoon, 1943, 14"

A short experiment film directed by Maya Deren and Alexander Hammid. The surrealist film's narrative is circular and repetitive, depicting a world in which it is more and more difficult to catch reality.

Maya Deren (1917 - 1961) was an American surrealist filmmaker. She was also a choreographer, dancer, poet, writer and photographer.

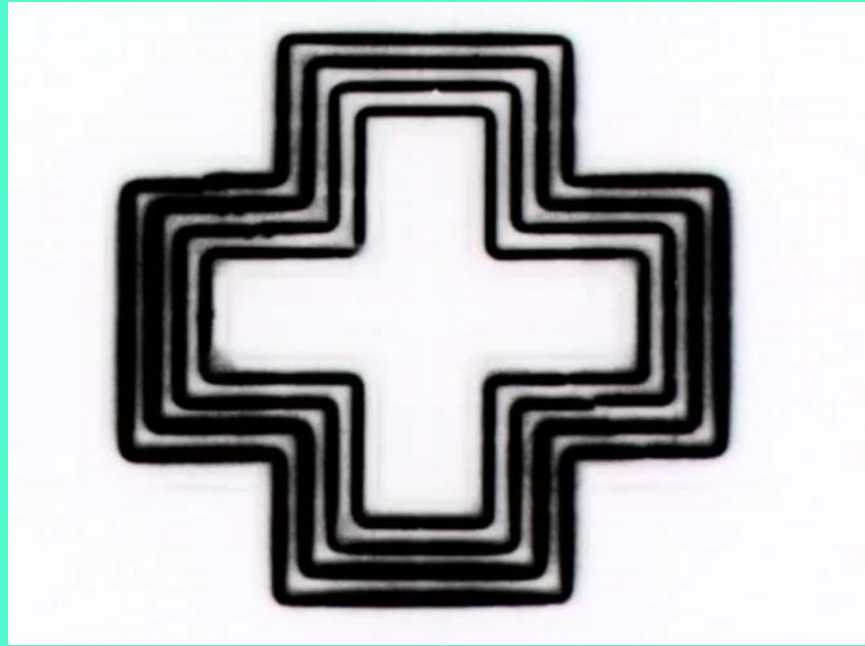


84-#THE_VALUE_OF_AN_ECONOMIC_CRISIS

LUISA CALLEGARI. *DINHEIRO E A MEDIDA DE TODAS AS COISAS*, 2015, 2'25"

It is just a piece of paper...

Luisa Callegari (b. 1994) is a Brazilian artist and filmmaker, whose work tackles subjects such as the body, gender constructions, sexuality, motherhood and the contradictions of the female world.



85-#DOUBLE_SIGN

ALBRECHT PISCHEL. Alternative Medicine, 2014.
1'13

A kinetic video flickering a sign of medicine and perhaps also death?

Albrecht Pischel (b. 1981) is a German artist, lives and works in Berlin.
His conceptual art practice comprises photography, film, installation, ready-mades, sound, and performance and aims at the transgression of boundaries between disparate mediums, genres, and cultures.



86-#PRIMAL_ENCOUNTER_WITH_AFFECT

HAIG AIVAZIAN. *THE UNREALIZED POTENTIAL OF A DOUBLE RAINBOW*, 2011, 5'27"

In 2010, a video posted on Youtube entitled "Yosemite Bear mountain double rainbow" went viral...

Haig Aivazian (b.1980) is a Lebanese artist and curator who creates installations, drawings, sculpture and performances that connect a political reflection to biographical references.



87-GUEST//KEYNA ELEISON
curator and art educator

#THIS_IS_A_BREATHING_BODY

CARLA SANTANA. *RECÔNDITA*, 2017, 2'22"

What exists or emanates from the soul. Something that cannot easily materialize. The work addresses the subjective experiences and social questions concerning black women in Brazilian society.

Carla Santana (b. 1995) is a Brazilian artist, and a member of the Rio de Janeiro based Trovoa Collective.

Keyna Eleison is a griot of shamanic heritage, a narrator, a singer, an ancestor chronicler. By way of earthly background, she's a prolific museum, gallery and street independent art curator and educator based in Rio de Janeiro.

88-#GO_BACK_TO_THE_SOURCE

ANAIS-KARENIN. *GÉLIDO SERTÃO*, 2018, 4'10"

Between 2017 and 2018, Anais made trips to Japan and the backwood of Ceará, Brazil. From the tracks, remains, and cracks she proposes a connection between the Brazilian backwood (known as "sertão") and Japan. Looking at these two diasporas, seeks to constitute unique readings that return to understandings about the still, starting from personal experiences translated into aesthetic experiences.

Anais-Karenin (b. 1993) is a Brazilian artist, working on objects and installations searching for an ecology's experiences between art and nature.



89-#OCCUPATION_NEVER_STOPPED

RAZAN AL SALAH. *YOUR FATHER WAS BORN 100 YEARS OLD AND SO WAS THE NAKBA*, 2018, 07'

Oum Ameen, a Palestinian grandmother, returns to her hometown Haifa through Google Maps Streetview, today, the only way she can see Palestine.

Razan Al Salah (b.1987) is a Lebanese-Palestinian artist who works across a range of image, text and installation practices investigating the politics of dis/appearance of places and bodies in colonial image worlds - photographic// digital// virtual - breaking these thresholds of view into elsewheres here - where colonialism no longer makes sense.

90- #BINGING

ATALAY YAVUZ. *BUTTER*, 2013, 14'32"

Isn't it so nice that people have sculptures in their fridges? They just didn't know.

Atalay Yavuz (b.1988) is a Turkish artist who alters readily available materials and our perception of them. Yavuz's work shares the approach of Process Art, a movement in the US and Europe in the mid-1960s, whereby installations included their process and/or interaction and experience as a key feature.

91-#REGULATED_PUBLIC_SPACES

Aline Motta. *Popatempo*

The video discusses invisibility and it deals with standardization of everyday life. The more one is classified as a “citizen”, the more individuality is canceled out. Bodies become an amorphous mass, without identity, surreptitiously integrated into the urban landscape. Is this how we save time?

Aline Motta (b. 1974) is a Brazilian artist. She works with photography, video, installation and performance.

92-#FILL_THE_THEATRE_WITH_SPECTACLE

KARMELO BERMEJO. *BOOKED THE MOVIE.* 2008
19'19''

The artist bought all the tickets for Saturday's number one ranked film at 10pm with public money, so that nobody can watch the film... The video, (the only part of the installation selected for this exhibition) is documenting an empty room from the beginning to the end of the movie... As we are watching the theatre waiting to be filled up or for something to happen. The absence of usual movement, allows the manifestation of another form of spectacle to occur.

Karmelo Bermejo (b.1979, Malaga) is a Spanish artist. He seeks to reveal the value systems, whether religious, commercial or of prestige, that influence the various structures sustaining the world.



93-#BEIRUT_SPRING_2020

GHASSAN SALHAB. *REAR WINDOW*, 2020, 5'28''

Shot in Beirut during Covid-19 lockdown while the Lebanese Revolution was on a halt.

Ghassan Salhab (b. 1958) is Lebanon's most prominent independent filmmaker and scenario writer.

94-GUEST // GABRIEL BOGOSSIAN

independent curator, editor and translator from Rio de Janeiro

#ISOLATION_ALIENATION

MARCELLVS L. 9493, 2011, 11'16"

Protected by a camping tent in the midst of a windstorm, a boy is distracted playing an electronic game. The shapes of the tent suggest biological structures, such as cells or organs, and compose, together with the sounds of the game and of the wind, an environment at the same time artificial and cozy, where alienation and await combine. The work is part of the series *Videorizomas*, where the artist investigates the potential of the concept of rhizome, shifting it from philosophy to art.

Marcellvs L. (b.1980) is a Brazilian artist whose work with sound and moving image takes the form of videos and video installations. Dilated times and an acute photographic perception, which alter the perception of the ordinary, are often found in the artist's production.



95-#STUCK_IN_A_MAZE

LIA CHAIA. PISCINA. 2013 6'50''

Literally swimming in a labyrinth ...

Lia Chaia (b.1978) is a Brazilian artist whose work investigates the tensions of everyday life.

96-#OBJECTS_WILL_REMAIN

IAN SCHULER. *Adeus às coisas*, 2019, 16'57"

The secret life of objects.

Ian Schuler (b.) is a Brazilian filmmaker, who lives and works in Portugal

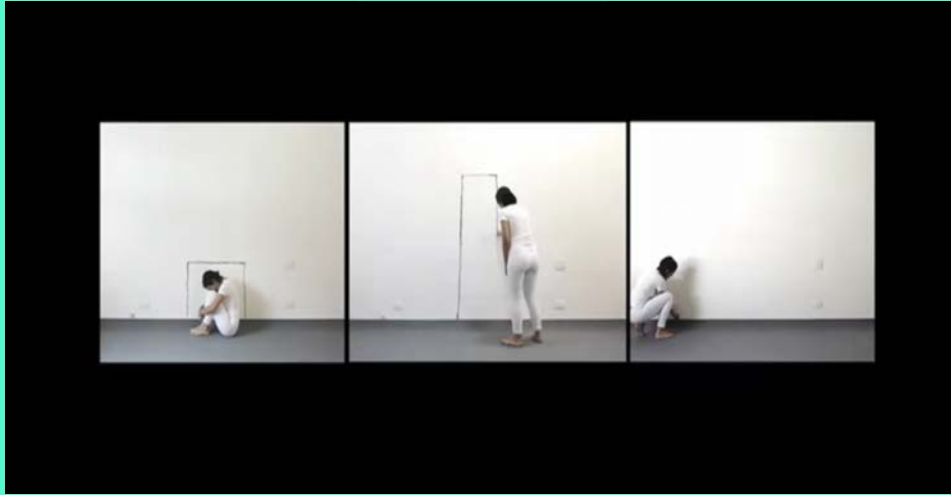


97-

Jaime Lauriano. Justice and Barbary, 2017, 2'30" *JUSTIÇA E BARBÁRIE*

Texts and images of people, mostly black men, tied to public poles populate the headlines of major Brazilian newspapers. In their digital versions, such news gains repercussion in the comments left by the readers who, excited by such events, elevate the "vigilantes" to national heroes. In *Justice and Barbarism* are presented images of lynchings that occurred in Brazil. Along with the images, dialogues taken from comments from readers of the largest Brazilian digital newspapers are added. In common, images and commentaries naturalize the violence perpetrated by civil society, transforming murderers into vigilantes. Such practice actualizes, in a perverse way, the Brazilian colonial and dictatorial past.

Jaime Lauriano (b.1985) is a Brazilian artist whose works synthesize the content of his researches and formalization strategies, calling us to examine the structures of power involved in the production of history.



98-#NO_ESCAPE

CARLA CHAIM. *TROPICOS*, 2015, 4'08"

Tropicos explores the relationship and interaction between elementary geometric shapes and the body and space.

Carla Chaim (b.1983) is a Brazilian artist who works with different medias such as drawing, sculpture, video and installation. She uses the body as a central element in her practice, thinking about it as a place of conceptual discussion and exploring its physical and social limits.

99-#ONE_MINUTE_MEDITATION

William Kentridge. *Sibyl Days will become years.* 1'

One long minute.

William Kentridge (b. 1955) is a South African artist best known for his prints, drawings, and animated films. These are constructed by filming a drawing, making erasures and changes, and filming it again.



100-#DON'T_FORGET_TO_MASTURBATE

RENATO BEZERRA DE MELLO. *O GOZO*, 2020, 0'54''

Pleasure is power.

Renato Bezerra de Mello (b.1960) is a Brazilian artist, working with video, drawing and embroidery.



101-GUEST// SOLANGE FARKAS

head curator of the Sesc_Videobrasil association, Festival then Biennial in São Paulo since 1983.

#I_AM_HAVING_VISIONS

COLETIVO MADEIRISTA. *ALEGORIA*, 2012, 3'33"

In the shamanic visions induced by peyote—a psychotropic substance—described in books like *The Teachings of Don Juan: A Yaqui Way of Knowledge*, the Peruvian author Carlos Castañeda often mentions the visualizations of ovoid forms, which the author interprets as manifestations of human figures in their primordial spirituality. Here, the artists use distorted images of a Carnival samba school parade to recompose such a vision.

Coletivo Madeirista, based in Porto Velho, is a group of artists and thinkers that came together in 2001 to produce and discuss contemporary art, literature, and poetry.

102-#HOLD_ON_TIGHT

BASEL ABBAS AND RUANNE ABOU-RAHME. *ONLY THE BELOVED KEEPS OUR SECRETS*, 2016, 10'09"

Only the beloved keeps our secrets invites us to consider the forms of entanglement between the destruction of bodies and the erasure of images, and the conditions under which these same bodies and images might once again reappear.

Basel Abbas and Ruanne Abou-Rahme (both b.1983) work together across a range of practices, investigating the political, visceral, material possibilities of sound, image, text and site, taking on the form of multi-media installations and live sound/image performances.



103-#IF_ONLY

PIPILOTTI RIST. *EVER IS OVERALL*, 1997, 4'07"

In *Ever Is Over All*, Rist transforms a destructive impulse into a hopeful, cathartic gesture.

Pipilotti Rist (b.1962) is a Swiss artist whose practice is rooted in popular culture, technology, and historical feminist video art.



104-#KNOW_THY_NEIGHBOR

WONG PING. 太陽留住我 STOP PEEPING, 2014, 3'48"

In *Stop Peeping*, the narrator, obsessed with a female neighbor he observes through a peephole, collects her sweat to make a Popsicle for his own consumption.

Through animation, sculpture, and immersive installations, Wong Ping (b.1984) creates disturbing and crude narratives that challenge conventional concepts of human desire, obsession, shame, isolation, and repressed sexuality.

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105-#LEARN_SOMETHING

RODRIGO MOREIRA. *VOCABULÁRIO / CURSO INTENSIVO PORTUGUÊS - INGLÊS / PRONÚNCIA / MÓDULO I / VERSÃO ILUSTRADA*, 2016, 4'52"

We know that you are taking online classes, so what are you learning on a deeper level?

Rodrigo Moreira (b. 1983) is a Brazilian visual artist based in New York. He works mostly in photography, photo-collage, video and installation.



106-#BURNING

ANTOINE D'AGATA. *LA VIE NUE*, 2020, 7'53"

La Vie Nue draws us into a hallucinating journey: from the incandescent set of a city under lockdown, with few people wandering aimlessly, to a hospital where the nurses and the patients carrying the virus are applying a daily ritual of life and death gestures.

Antoine d'Agata (b.1961) is a French photographer and film director whose work often deals with topics such as addiction, sex, and prostitution.



107-#FIND_YOUR_ROOTS

YNAIE DAWSON. *ANTROPOPHAGIC RECIPE*, 2020, 2'59"

We begin by unpeeling our most rooted beliefs in order to observe how deeply affected we are...

Ynaiê Dawson (b.1979) is a Brazilian visual artist, member of the OPAVIVARÁ collective.

108-#PROTECT_YOURSELF

BÁRBARA WAGNER E BENJAMIN DE BURCA. *Desenho/Canteiro | Plan/Plat*, 2014, 12'12''.

A video collage on the real estate market in Brazil and the rise of gated communities.

Bárbara Wagner (b.1980) & Benjamin de Búrca (b.1975) have been collaborating since 2011. The Brazilian-German duo is interested in the space documentary and art both share. Their more recent investigations concentrate on collective practices and traditional rituals specifically manifested in the body of youths living in the peripheries of Brazil's Northeast which lose their connotations of symbolic resistance to become products of the tourism and entertainment industry.



109-#NATURE_MORTE

PEDRO FLUTT. *STILL ALIVE*, 2', 2020

The video came out of a quarantine experiment. Impermanence and reframing make up a still life. From its decomposition, new beings emerge, as alive as the rest of its existence.

Pedro Flutt (b. in 1988) lives in Rio de Janeiro. He has been working as art director and set designer for 10 years.



110-#FAREWELL

MARCIA FERRAN & LIGIA NOBRE. *COUNTER-MEMORY: BRASILA* (ongoing project), 2017, 9'16"

This video-letter is part of an ongoing artistic research that focuses on the cemetery of Brasilia, the last function planned in the pilot plan by Lucio Costa in 1956. Neither chronological nor linear, it seems to be in a spiral that operates the evolution of Brasilia. Almost mundane element of the landscape - the cemetery - at the same time renegade and inseparable from the urban, it reveals an economy, planning and politics of death.

Marcia Ferran (b.1968) is a Brazilian architect, researcher and Professor at the Art and Cultural Studies Department at UFF, currently based in Rio de Janeiro, whose production have been dealing with ideas of hospitality, theatricality, and cultural policy.

Ligia Nobre (b.1973) is a Brazilian curator, artist and researcher, currently based in São Paulo, whose practice deals with multiple languages and collective initiatives.

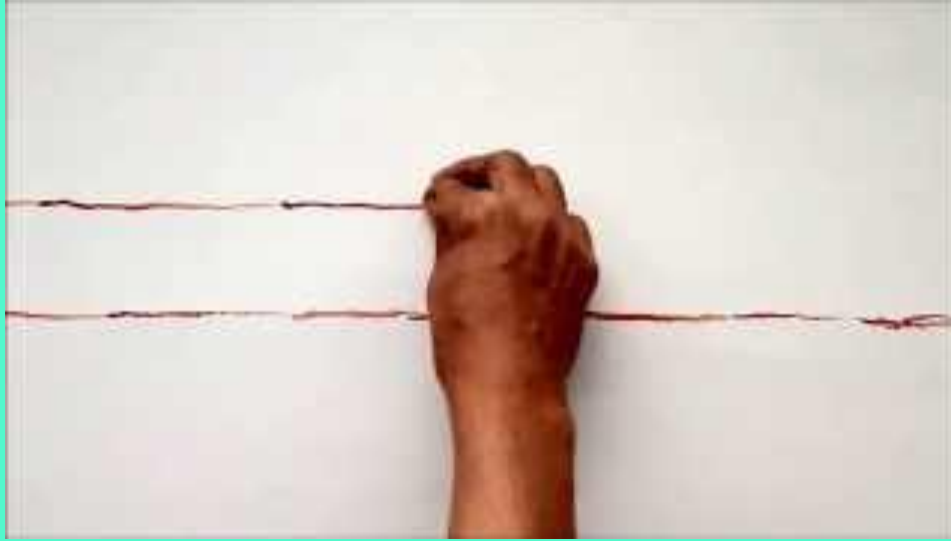


111-#LIFE_GOES_ON

Abounaddara collective. I dream of Spring, 2016, 2'42

Abounaddara is a collective of anonymous filmmakers from Syria.
Shot in 2016 in Syria in the midst of the ongoing civil war.

“Since the start of the Syrian uprising in spring 2011, the Abounaddara collective has been engaged in a war of images unfolding on several fronts. First of all, there is a battle against the Syrian regime: its state propaganda, the strategy of murdering peaceful demonstrators during the uprising, the bombs launched against the population during the civil war. There is also the relentless battle against the media coverage of the Syrian conflict, insofar as mainstream media render invisible the thousand-and-one faces of the “revolution” (Abounaddara continues to use this term to describe the situation in the country)—a revolution that is trapped in the grotesque outside perception that there are now only two protagonists confronting each other: the dictatorship of Bashar al-Assad on one side, jihadist extremists on the other.” (Dork Zabunyan, excerpted from the documenta 14: Daybook)

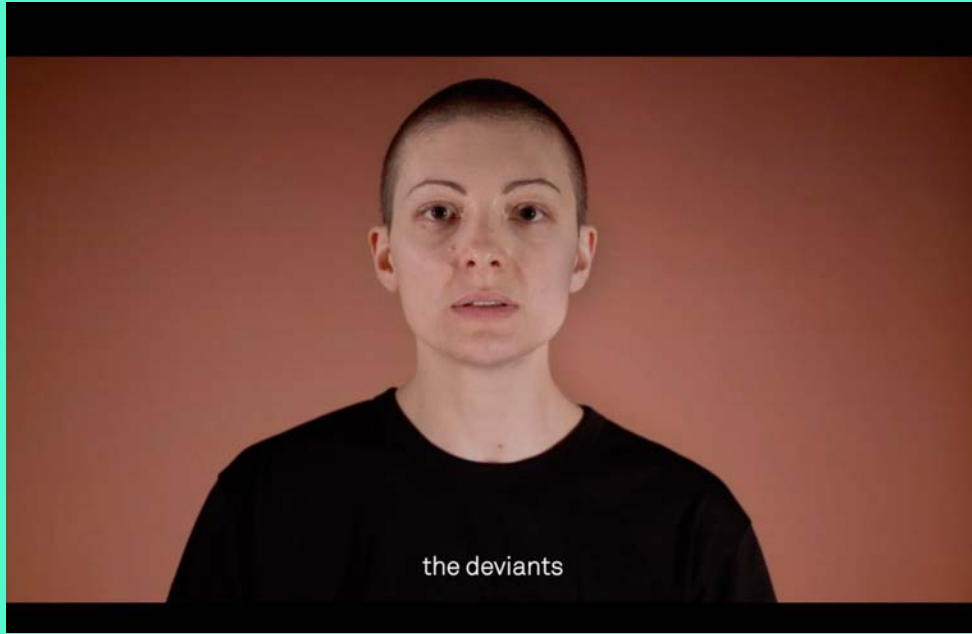


112-#DRAINED

Rafael Couto. *Pauta*, 2014, 4'18"

Can you read between the lines? A study of body and silence.

Rafael Couto (b.1983) is a Brazilian artist, working with performance, photography and video.



113-#KEEP_YOUR_ENEMIES_CLOSER

CARLOS MOTTA. *WE THE ENEMY*, 2017, 3'49"

Who is the enemy?

Carlos Motta (b.1978) is a Colombian artist based in New York. His interdisciplinary practice includes cinema, photography and sculpture.

114-#DECONFINEMENT

CLARA IANNI. *HAUS DES STATISTIK*, 2012, 5'25"

Are we ready to open the doors?

Clara Ianni (b.1987) is a Brazilian artist based in São Paulo.

115-#SURVIVORS

CHARWEI TSAI 蔡佳葳 & TSERING TASHI GYALTHANG. *SONGS OF CHUCHEPATI CAMP*, 2017, 17'03"

The earthquake victims in Kathmandu from Chuchepati Camp sing songs expressing their feelings. Some sang traditional Nepali folk songs while others improvised their life stories, emphasizing common values and the simplest of human desires: to be free from suffering.

Charwei Tsai (b.1980) is a Taiwanese multimedia artist with a politically engaged performative practice. Tsering Tashi Gyalthang is a Tibetan filmmaker.



116-#WHEN_THE_MACHINES_STOP

MIKHAIL KARIKIS & URIEL ORLOW. *SOUNDS FROM BENEATH*, 2011-2012, 6'44"

Sounds from Beneath centers on a sound work for which a coal miners' choir is invited to recall and vocalise the subterranean noises of a working coal mine. The sunken mine transforms into an amphitheatre resonating sounds of underground explosions, mechanical clangs cutting the coal-face, wailing alarms and shovels scratching the earth, all sung by Snowdown Colliery Choir grouping in formations reminiscent of picket lines. *Sounds from Beneath* extends Karikis's exploration of the sculptural and political dimensions of voices and their relation to professional identity and marginalization, and connects with Orlow's interest in landscape as a site of memory and history.

Mikhail Karikis (b.1975) is a Greek/British artist based in London and Lisbon. His work embraces moving image, sound and other media to create immersive audio-visual installations and performances which emerge from his long-standing investigation of the voice as a sculptural material and a socio-political agent.

Uriel Orlow (b.1973) is a Swiss-born artist who lives and works in London and Zurich. His multi-disciplinary practice is concerned with residues of colonialism, spatial manifestations of memory, blind spots of representation and plants as political actors.



117-#TOGETHER

LUCFOSTHER DIOP. *WE ARE ONE*, 2009-2010, 05'38"

As he outstretches his hand to the world, the artist is trying to question the nature of human relationships, and to draw attention to the contradictions and complexity of social relations essentially marked by conflict and mistrust.

LucFosther Diop (b.1980) is an artist from Douala, Cameroon currently based in Rotterdam. He seeks out visual strategies to express specific aspects of the influences and impacts of neo-colonialism and imperialism, particularly on the African continent, and on the world in general.



118-#IN_THE_EYE_OF_THE_BEHOLDER

LENORA DE BARROS. *JÁ VI TUDO / I'VE SEEN IT ALL*, 2005, 09'50"

Have we seen it all yet?

Lenora de Barros (b.1953) is a Brazilian multidisciplinary artist and poet.



85-#LOOKING_BACK_AT_THE_CROWD

SHARON HAYES. *10 Minutes of Collective Activity*, 2003, 10'

An audience of 22 people are videotaped watching archival footage of a 10-minute speech by Connecticut Senator Abraham Ribicoff from the 1968 Democratic National Convention held in Chicago, IL. They are recorded throughout body language shifts, signs of discomfort and different facial expressions. While staring back at them, It's possible to connect to a virtual crowd and to analyze human behaviour in a collective configuration.

Sharon Hayes (b. 1970) is an artist who uses video, performance, sound and public sculpture to expose specific intersections between history, politics and speech. Her work is devoted to the radical possibilities of non-normative occupation of public space and in holding public space as a site for unpredictable and unregulated encounters.



92 - **Basir Mahmood**. *Thank You For Coming* (2013)
Video, HDV, color, Pakistan



93-#OVERWHELMING_SOLITUDE

IEVA BALODE. *SISYPHUS CONDITION*, 2018, 11'

A man living on a remote rocky island where only stone and ocean surrounds him, seems to do some meaningful task.

Ieva Balode (b.1987) is a Latvian artist and film curator working with analog image.



05/114-#WAVES_OF_DATA #DATA_WAVES or #VIRTUAL_AGGLOMERATION

Alyona Larionova. *Across Lips*, 2016, 11' 28'

The video tries to provide a sensorial experience of the endless waves of internet data through visual and musical representation. A jazz drummer improvises with the Internet archive to explore the ways our stories adapt to technological innovation and big data. A video essay about virtual agglomeration and how it affects people's social and subjective lives, taking place in a social, aesthetical and acoustic site, a church.

Alyona Larionova (b. 1988) is a russian visual artist and filmmaker based in London, interested in social narratives and the way technology shapes them. Her work superposes abstract concepts and places provided by the digital world such as internet archives and data to embody them through sensorial storytelling.

35/84-#BEWARE_OF_COMFORT_FOOD

IAN SCHULER. *THE NIGHT OF THE BURGER*, 2020, 9'.

The night rushes in the city of snacks.

Ian Schuler is a Brazilian filmmaker and PHD student at UERJ.

36/83-#GET_IT_OUT

SANJA LASIĆ. *200 FIGHTS*, 2010, 1'37''.

The repetition of a primitive, violent gesture as a cry against anger, un-satisfaction and unease, embodying a fight – one fight, too many – with one's own incapacity to share emotions.

Sanja Lasic (b. 1987, Sarajevo) is a visual artist based in Vienna. Using her personal experiences as a starting point, she investigates cultural identity, trauma and memory from a female point of view.



38/81-#PARTIES_WILL_BECOME_PROTESTS

DAN HALTER. *UNTITLED (ZIMBABWEAN QUEEN OF RAVE)*, 2005, 3'33''.

The video crosses images of protests in Africa and raves in the United Kingdom with the song *Everybody's Free (To Feel Good)*, by Zimbabwean singer Rozalla as a soundtrack. Dancing as a form of protesting.

Dan Halter was born in Zimbabwe in 1977. As stated by himself, his artistic creation processes are similar to a DJ remixing cultural artifacts.

49/70-#DONT_FORGET_TO_TIP

2050+ & -ORAMA, *RIDERS NOT HEROES*, 2021, 13'55"

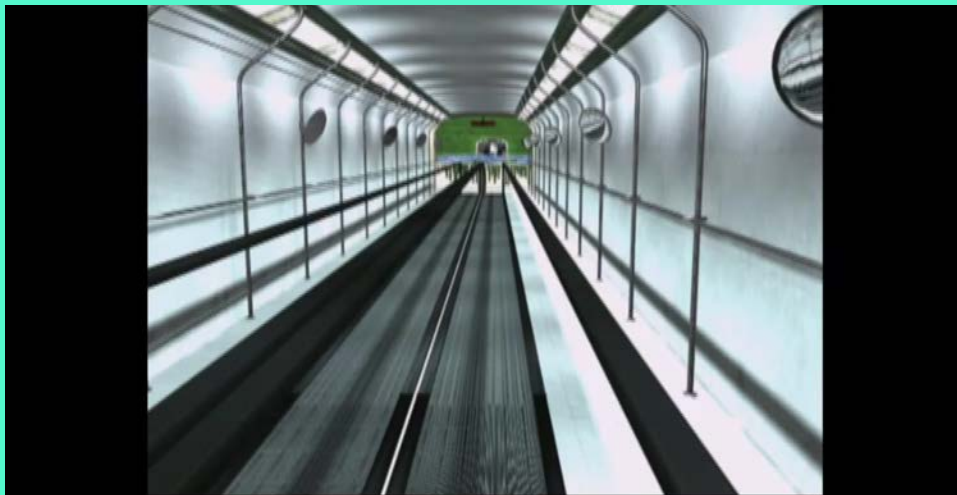
Milan, Spring 2020: while most of the population was confined at home, an army of essential workers kept providing a range of primary services. In this context, food delivery riders played a central role.

Milan is considered the national capital of food delivery, with an estimated number of 3000 riders working across the city every day. More than half of them are migrants and delivering food represents their only source of income.

2050+ is an interdisciplinary architecture studio based in Milan, working across technology, environment and politics.

-orama is Milan-based creative agency that works across art, design, cinema and architecture.

This documentary was made in collaboration with artist and rider Lupo Borgonovo.



57/62-#VIRTUAL_SUBWAY_STATION

ANA MARIA TAVARES. *ESTAÇÃO*, 2000, 02'46''

Estação is a digital video of a subway station which integrates installations that recreate subway trains to explore the lines between virtual and physical locations.

Ana Maria Tavares (b. 1958) is a Brazilian artist. Her works explore the concept of space using geographic and urban sites on installations, digital images and videos.



65/54-#WORK_FROM_HOME

ÉRICA STORER DE ARAÚJO. *RÔM-ÓFICE* 2020, 02'05"

Rom-office is a poetic survey on the notion of work. Through an unpredictable combination of everyday objects and paraphernalia, it investigates the relationship between domesticity and labor. With this unusual yet capturing performance, the artist brings on a reflection on how late capitalism has affected work, especially when confined to the quotidian spaces of the home.

Erica Storer de Araujo (b. 1992) is a Brazilian artist interested in the relationship between performance, labor and the body. She participated in many international festivals in South America and Europe.



108/11-#HAPPY_BIRTHDAY

SKY HOPINKA. *WHEN YOU'RE LOST IN THE RAIN*, 2018, 5'05"

In this video drawing from Bob Dylan's song "Just Like Tom Thumb's Blues," layers of experiences circling loss and longing are overlaid between images of landscapes and movement. In the song, a stranger's listlessness and exhaustion are woven through and around Juarez, Mexico, and so too are these stories woven around original discontent and uncertainty as they move through an uneasy negotiation with the strangeness of the American pioneer spirit.

Commissioned by Brianna Matzke for The Response Project.

Sky Hopinka (b. 1984) is a Native American artist and filmmaker. He is a member of the Ho-Chunk Nation and a descendant of the Pechanga Band of Luiseno people. His video, photo, and text work centers around personal positions of Indigenous homeland and landscape, designs of language as containers of culture expressed through personal, documentary, and non fiction forms of media.



117/02-#ARE_WE_THERE_YET?

ANNA BELLA GEIGER. Passagens I, 1974, 8'57"

A woman climbs many flights of stairs.

Anna Bella Geiger (b. 1933) is an artist, sculptor, painter and teacher. She was a pioneer in the field of video art and conceptual art in Brazil. Lives and works in Rio de Janeiro.

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