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SECOND WAVE

19 VIDEOS
BY EMERGING ARTISTS
19 MAY - 21 JULY
WWW.COVIDE019.ART

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SECOND WAVE

Second Wave is a specially curated selection of 19 video works by emerging artists from different parts of the world. It was conceived as a response to Covideo's original gesture of providing an expanded reading of the particular time in history we are witnessing. This time, we wanted to reflect on how the current global scenario impacted young artists at the early stages of their careers.

Since March 2020, a new collective imaginary has developed. Words such as wave, isolation, loneliness, distance, care and collectivity have acquired different meanings. They became like symbols of a new lifestyle, shared by billions of people around the globe. Covideo's Second Wave, therefore, presents an organic array of videos contributing to the understanding of this new imaginary which we are all a part of, as well as to the registry of this important chapter of art history through its narratives.

We aim to come together once again in the face of forced isolation and distance. For this reason, we decided to dedicate this space to emerging artists and art students to respond to the neglect and the lack of visibility that may have affected them during the past year. Hopefully, these brilliant artworks and the diverse themes they touch upon will inspire a conversation and a deeper reflection on our present moment and the most pressing social matters affecting various parts of the world.

The works were selected through an open call and will be featured on the platform for nine weeks, between May 19 and July 14. Each week, two videos will be up on Covideo's website featuring a special theme.

COVIDE0 Team

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PROGRAM

**SECOND
WAVE**

19/05 - 25/05 #PASSING_THROUGH

Ana Carolina Nunes, *Between Times*, 2019
Justine Xi, *you belong with me*, 2019

26/05 - 01/06 #LOCKDOWN_INTIMACY

ZERO, *Multímetro*, 2020
Vitaliia Fedorova, *Two Person Scene*, 2020

02/06 - 08/06 #CREATIVITY_OUTBURST

Leda Brittenham, *The Days*, 2020
Mirjam Steffen, *I should grow my own bread*, 2020

09/06 - 15/06 #TECHNOPOETRY

Ecem Arslanay & Yigit Tanel Kacar, *The Clocks*, 2020
Gabrielè Zemaitytè, *Nostalgia 2.0*, 2021

16/06 - 22/06 #SCULPTING_TIME

Nina Davies, *Beyond the Virus Podcast: Past, Present and Future of Zombie Communities with Jamie Lewis*, 2021
Dani Bustamante, *Fraç/o*, 2021

23/06 - 29/06 #DATA_WAVES

Johanna Breiding, *Summer Fugue*, 2020
Ana Klaus, *#Erosions*, 2020

30/06 - 06/07 #WHAT_MAKES_A_SCHOOL?

Alisson Damasceno, *Quando começa*, 2020
Nicole Kouts, *Você consegue me ver?*, 2020

07/07 - 13/07 #BODILY_CONFINES

Matheusa Moreira, *Behind the fear is freedom*, 2021
Elad Argaman, *Trials and Tribulations Takeaway Tutorial*, 2020
de.coherence, *ANIMA*, 2020

14/07 - 21/07 #ALONE_TOGETHER

SEMA, *My eyes, your eyes*, 2021
Ela Kazdal, *Leke*, 2021

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WEEK 1
#PASSING_THROUGH

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As we wait for the end of the pandemic and find ourselves feeling that so much time is being wasted, this week's selection proposes some questions: is life paused during specific moments? Are transitional periods really just blank spaces? Is time useful?

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WEEK 1
#PASSING_THROUGH

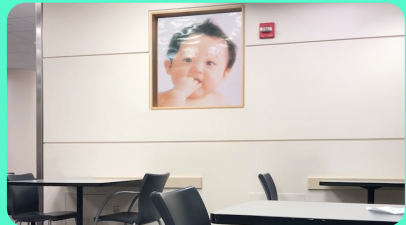
**SECOND
WAVE**

Between Times is an experimental documentary that makes a reflection about how people interact with public transportation, in their spaces and time, based on a study about sound and images.

Ana Carolina Nunes is a 23 years old Brazilian photographer, visual artist and cinematographer.



ANA CAROLINA NUNES. BETWEEN TIMES,
2019, 16'25''



JUSTINE XI. YOU BELONG WITH ME,
2019, 3'51''

you belong with me was filmed in hospital waiting rooms, restaurants, and karaoke rooms, a durational experience is disrupted and distorted with often ignored decor and digital screens.

Justine Xi is a multi-media artist from the San Francisco Bay Area who received her Bachelors of Fine Arts from Washington University in St. Louis in 2020. Spanning collage, video, and installation, her work explores media and the absurd, often relying on tactics of humor and appropriation in her critique.

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WEEK 2
#LOCKDOWN_INTIMACY

**SECOND
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After contemplating our renewed relationship with the public space, this week's selection brings you inside the home to explore vicinity and the private dimension. Reflecting on coexistence, the artists present two different ways of encountering the other, poetically and documentally. Both videos identify relatable aspects of relationships and demystify them as their limits are tested, at times denouncing a highly misogynistic society.

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WEEK 2
#LOCKDOWN_INTIMACY

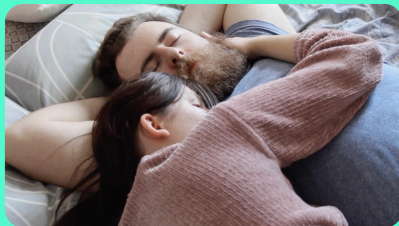
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Multímetro shows a performance routine shared between two artists living together for 24 hours. At each programmed indoor activity, a speaker's power cable is activated to measure the energy of both performers through the volume intensity the speaker emits when the other end of the cable plug comes into physical contact in different parts of the artists' bodies.

Starting from relational self-knowledge strategies in different approaches, the duo **Zero** (**Stella Vieira** and **Adriano Franchini**) work on their poetics in a relational way, considering time as one of the most important parameters in the structure of their research.



ZERO. MULTÍMETRO, 2020, 12' 55"



VITALIIA FEDOROVA. TWO PERSON SCENE, 2020, 7' 24"

Two Person Scene is a pseudo-documentary that traces a personal experience of the first months of quarantine. According to the statistics, during this period, a large percentage of families are on the verge of divorce. What happens to relationships in conditions of forced isolation? Will things change if we don't follow them? A video about two young people looking for a new point of balance.

Vitaliia Fedorova is a video artist from Kyiv based in Milan. She graduated in Painting and Visual Arts from NABA Milano. Her creative research has explored installation and video, and now is focused on auteur cinema.

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WEEK 3
#CREATIVITY_OUTBURST

**SECOND
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A sudden need to make art has taken over people during isolation, as well as a desire to do something they have always wanted to but never had the time. Is creativity dormant in the pace of a constantly demanding capitalist lifestyle? This week's artists explore the core of indoor creation in a humorous way.

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WEEK 3
#CREATIVITY_OUTBURST

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The Days is a stop motion animation inspired by the first few months of lockdown. It reflects on boredom, creativity and anxiety that so many of us felt during that time from a personal perspective. The setting is the artist's apartment, the characters are herself and her roommates. The set is hand painted, the people and props were created, the clothes and couch were knitted.

Leda Brittenham grew up in a small town outside of Syracuse, NY. She studied painting, sculpture and French at SUNY Plattsburgh. She graduated with an MFA in Painting in 2019. Her work includes painting, fiber art and animation. She lives and works in Ridgewood, Queens.



LEDA BRITTENHAM, *THE DAYS*, 2020, 04'49''



MIRJAM STEFFEN, *I SHOULD GROW MY OWN BREAD*, 2021, 03'47''

I should grow my own bread plays with the new activities society started to occupy itself with during lockdown: everyone was baking bread, started gardening and doing arts and crafts.

Mirjam Steffen (*1988) lives and works in Switzerland. She studied art and photography in Luzern and Edinburgh. Currently she is doing her masters in art practice at Dutch Art Institute. In her work, the artist observes people and situations on film or photographically. She deals with power structures, feminism and her own role in society.

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WEEK 4
#TECHNOPOETRY

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In a time of profound changes, two poetic interventions analyse the transformations we are witnessing and the relationship between us humans, the environment and digital technologies, and how these are interconnected. Time and memory stand at the center of this week's #TECHNOPOETRY videos, challenging our sense of humanity as they explore the lines between human life and technology.

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WEEK 4
#TECHNOPOETRY

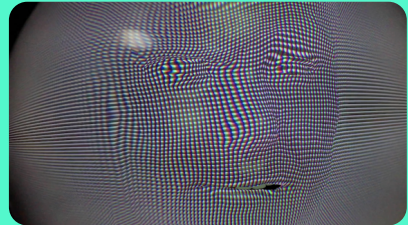
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The Clocks is a film-essay adapted from Ecem Arslanay's essay "Big Clock, Small Clock, Forward Clock, Backward Clock, Up Clock, Down Clock" (2019). It is a visual mix of original footage, works of art, and advertising visuals of different products. It deals with the climate crisis through the concept of time and acts as a poetic warning.

Ecem Arslanay is interested in architecture. She has taught at Bilgi University and published texts on art, design and architecture. She is now pursuing a PhD at Izmir University of Democracy. **Yigit Tanel Kacar** has studied Photography and Video. He took part in national and international art workshops, group exhibitions and festivals. Along with his visual art, he produces music under the name of 9VSS.



ECEM ARSLANAY & YIGIT TANEL KACAR, *THE CLOCKS*, 2020, 5'35''



GABRIELE ZEMAITYTE, *NOSTALGIA 2.0*, 2021, 11'20''

Nostalgia 2.0 is a fictional non-linear monologue of a digital omnipresent entity ("ALEX") from the future, challenging the significance of human actions and experiences, as well as the over-prescriptions of digital records. It questions futurity, memory and internalised human exceptionalism.

Gabriele Zemaityte is an interdisciplinary artist investigating generational specificities and intersubjectivity beyond the human-to-human relations. She uses accessible algorithmically enhanced softwares such as FaceApp, Animaker and Google Translate. She is an MFA student at Goldsmiths, University of London.

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WEEK 5
#SCULPTING_TIME

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In a time of transition and uncertainty, the preservation of memory and the projection of possible futures become urgent and important. One cannot exist without the other. This week, the selected videos project us in different timeframes, suggesting the impact of the pandemic both on past memories and on unrealised futures. We find ourselves in the middle - in a place of responsibility towards honoring society's histories and building our tomorrows. We are invited to evaluate how much our lives have changed at a personal level and on a larger scale, and to take action to transform our reality.

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WEEK 5
#SCULPTING_TIME

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Beyond the Virus Podcast: Past, Present and Future of Zombie Communities with Jamie Lewis presents a post pandemic future after kids are put through reintegration schemes. They have lost certain linguistic capabilities and now communicate through gestural languages of the body and face.

Coming from an extensive dance and performance background, **Nina Davies**'s practice observes how dance intersects with language and where it begins to take on commodified or material forms. Her work has been exhibited in London, Bratislava, Brugge. Currently she is studying on the MFA Fine Art programme at Goldsmiths and is part of an ongoing research group "Intelligence Debaised" at Exposed Arts Projects.



NINA DAVIES, *BEYOND THE VIRUS PODCAST: PAST, PRESENT AND FUTURE OF ZOMBIE COMMUNITIES WITH JAMIE LEWIS*, 2021, 16'22''.



DANI BUSTAMANTE, *FRAÇ/O*, 2021, 1'42''.

Fraç/o is a short video work exploring loss and reminiscence. It combines archival material and original footage shot during the first lockdown in Brazil and it was made to process the absence caused by the artist's grandmother's passing at the beginning of the pandemic.

Dani Bustamante is a graphic designer and visual artist from Rio de Janeiro, working to retrieve lost childhood memories through family records, photographs and objects. The feelings emerging from this personal archive are then recombined and shaped in various media.

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WEEK 6
#DATA_WAVES

**SECOND
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Starting from archival and personal footage, this week's videos explore human life as a phenomenon of nature. They poetically map the patterns of society's movements, juxtaposing them to their numerical equivalents, as with data on Covid dissemination. Mountains become charts, people become graphics, soccer fans mimic a wave, choreographies are overlapped with ants dancing.

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WEEK 6 #DATA_WAVES

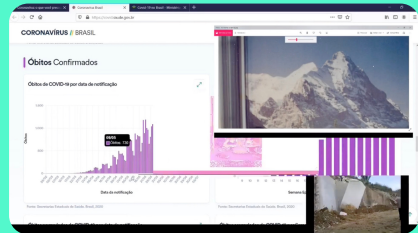
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Summer Fugue is a video work that uses archival footage to formally intertwine natural movements and disasters with ritual and collective action. The work moves with and alters the contrapuntal music of Vivaldi's *Four Seasons: Summer*, and contemplates on the resilience of waves in all its many forms: ocean waves, wind patterns, crowds in synchronized movement, and the choreographies of social resistance.

Johanna Breiding is a photographer, video and installation artist that employs analogue and digital technologies to archive queer narratives and underrepresented voices. They depict the importance of kinship and intergenerational exchange via autobiography, historical events, and the landscape as witness. They received their MA from the California Institute of the Arts and their BA from Scripps College. They have exhibited widely throughout the US and Europe and have received numerous awards.



JOHANNA BREIDING, *SUMMER FUGUE*, 2020,
11' 26"



ANA KLAUS, *#EROSIONS*, 2020, 0' 59"

In *#Erosions* an overlap of screens is created in which images from the artist's personal archives and charts of the Coronavirus dissemination get eroded through the interference of glitches.

Ana Klaus is a visual artist and currently creates from heterobiography - a process of listening and reframing personal and/or collective memories gathered in a poetic inventory.

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WEEK 7
#WHAT_MAKES_A_SCHOOL?

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This week's selection investigates the concept of school and what it is made of, denouncing the neglect students have faced over the past year. The videos mark the way a screen has or hasn't become an educational site as it enhances the immaterial presence of the bodies and the intensified depersonalization in the educational system.

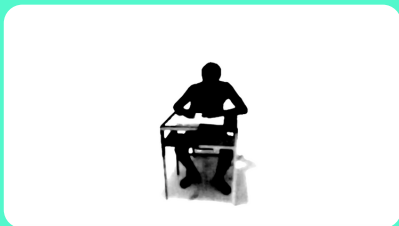
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WEEK 7
#WHAT_MAKES_A_SCHOOL?

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Quando Começa was conceived in the period of the Covid-19 pandemic in 2020, when public and private schools were closed, generating in society the opportunity to review the old and current models of education in which students' bodies are neglected.

Alisson Damasceno lives and works in Belo Horizonte, MG. Graduated from Escola Guignard where he qualified in painting, Alisson moves through the field of Contemporary Art exploring different languages, with painting, drawing, animation, performance and video art as his main means of expression. Through actions and objects he seeks to propose relationships between body and presence.



ALISSON DAMASCENO, *QUANDO COMEÇA*,
2020, 0'17"



NICOLE KOUTS, *VOCÊ CONSEGUE ME VER?*,
2020, 5'23"

Você consegue me ver? is a screen capture that records a video call between two images of the same person. The action is continuous and portrays a face that observes something, that establishes a dialogue without words through eye contact and movements.

Nicole Kouts (São Paulo, SP, Brazil - 1997) is a multimedia artist. She investigates images as a transport medium of ancestral beliefs into contemporary technologies; phantoms of the divine, the self, and infinity in luminous digital portals and obsolete analog media.

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WEEK 8
#BODILY_CONFINES

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This week's selection is about the heightened awareness of our bodies and human condition arisen by the pandemic. The works look into the distortion and exploration of the self image, whether it be poetical, ritualistic or performative. This consciousness can mirror matters that have always existed. The feeling of misplacement and lack of freedom experienced by society as a collective during the past year reminds us about the metaphorical masks that keep us from being who we are.

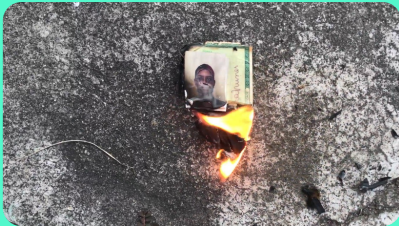
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WEEK 8
#BODILY_CONFINES

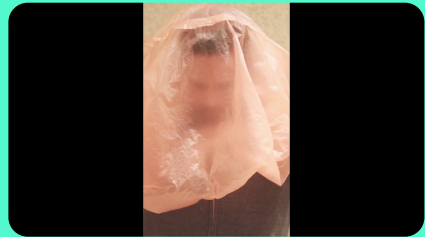
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Behind the fear is freedom is a video performance in which the artist rejects the forced identities imposed on their body by the demands of whiteness. "It is in the act of no longer fearing these restraints that I find my freedom. Freedom to be black, curly-haired and feminine. The fire consumes the identity document and damages the images. They never represented me. I'm free now."

Matheusa Moreira is a non-binary art student based in Espirito Santo, Brazil.



MATHEUSA MOREIRA, BEHIND THE FEAR IS FREEDOM, 2021, 4' 52"



ELAD ARGAMAN, TRIALS AND TRIBULATIONS TAKEAWAY TUTORIAL, 2020, 0' 20"

Trials and Tribulations Takeaway Tutorial was shot at home, at a time of isolation, uncertainty and a sense of total detachment with the outside world. "Amid this time of uncertainty and over the top health measures, our skin is the most vulnerable. Being the largest organ in the human body, what if we could shed and grow new skin as casually as we put on a jumper before going outside, or throwing out the trash?"

Elad Argaman is a multimedia artist based in London. He will complete a Master of Fine Arts at Goldsmiths University in Summer 2021.

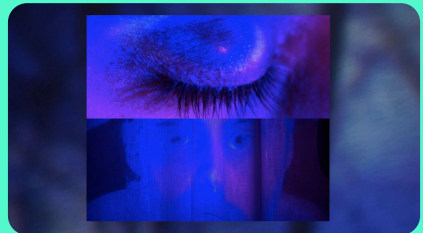
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WEEK 8
#BODILY_CONFINES

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ANIMA is a video-poem made during the first lockdown. Through the principles of quantum mechanics it gives a reading of the everyday during this state of exception, addressing at the same time the universal issues of State control, the corporality of confinement and the bio-politics of the health crisis.

de.coherence (ABRUPT publishing house, Jeremy Ratib and Donia Jornod) is an art group based in Zurich working between digital and textual forms.



DE.COHERENCE, *ANIMA*, 2020, 16'15"

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WEEK 9
#ALONE_TOGETHER

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The artists have co-created works with friends and family from a distance, using shared footage. The screens within the screen reflect the way technology became the only channel for relationships during the pandemic while they investigate new ways to make art together.

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WEEK 9
#ALONE_TOGETHER

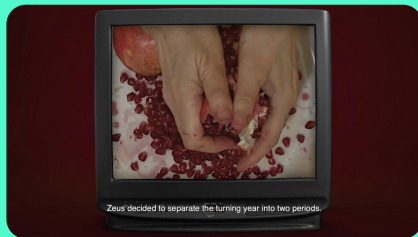
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For *My Eyes, Your Eyes*, SEMA asked six artist friends to shoot a few seconds of the view from their homes' windows, and then watched them on their television. The video expresses the feelings of loneliness and isolation that people have been through since last year, and how we use technology as an alternative window to the outside world. Special thanks to Dhi Monte, Mateus A. Krustx, bIO, Cacau, Thiago Saraiva and José Lucas Dutra.

SEMA (b. 1995) is a Brazilian artist and student at the Art Institute of the State University of Rio de Janeiro. Their interests include queer theory, videoart and institutional critique.



SEMA, *MEUS OLHOS, SEUS OLHOS*, 2021, 1' 48"



ELA KAZDAL, *LEKE*, 2021, 3' 26"

Leke means "stain". The artist gave the prompt "remove the seeds of a pomegranate" to her mother Seclan in Istanbul, Turkey. Seclan filmed herself with an iPhone and sent the video to her daughter who has been living in London for the past five months. The artist then responded to her mother's performance with her own, creating a conversation kilometres away from each other, on a screen.

Ela Kazdal is a student at Central Saint Martins specialising in Fine Art 4D. Currently working with video, with a strong interest in analog and digital photography. In her work, the starting points are often references from literature, mythology and art.

Covideo 19

Curators

Amanda Abi Khalil
Bianca Bernardo
Cherine Karam

Assistant Curators

Jael Arazi
Mariane Germano

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Second Wave

Conception

Jael Arazi
Mariane Germano

Direction

Amanda Abi Khalil
Bianca Bernardo
Cherine Karam

Selection Committee

Bianca Bernardo
Jael Arazi
Mariane Germano