

Selected video works from the 17th edition of Videonale – Festival for Video and Time-Based Arts (2019) in Bonn, Germany which was dedicated to the topic REFRACTED REALITIES.

Curated by Tasja Langenbach, Artistic Director

“Visibility is not transparency. Rather (...) visibility is itself a claim that must be carefully examined: in acknowledging what is seen, and newly seen, we need to be equally vigilant about what is not seen, or no longer seen.”

(from: Treichler, Cartwright and Penley (eds.), *The Visible Woman. Imaging Technologies, Gender, and Science.* New York and London 1998, p. 3)

PROGRAM



Monira Al Qadiri, *The Craft*, 2017, 16:00 min.

Format: 4:3

Specifications: color, sound, single-channel video
installation

Courtesy: the artist

** 1983 in Dakar, SEN, lives and works in Beirut, LBN, and Berlin, GER. Studied at the Tokyo University of the Arts, JPN*

Al Qadiri questions reality by connecting her own life story with the fiction of aliens seeking to bring humanity into line. Numerous symbols address the Americanization of Kuwait in particular. The aliens do announce that they have failed, but the video ends with a long tracking shot through a brightly illuminated shopping street as one can find them all over the world nowadays. Has the bringing into line of humans succeeded or failed?



Andrew Norman Wilson, *Ode to Seekers* 2012, 2016, 8:30 min.

Format: 16:9

Specifications: color, sound, single-channel video

Courtesy: the artist

** 1983 in La Paz, MEX, lives and works in Pasadena, USA*

Ode to Seekers 2012 stages an allegory of Creation and the Fall of Man using a powerful visual language. Conceived in a complex and ambiguous way, the video triggers associations with social themes such as illness, addiction, and consumption, and lets the viewers sink into a universe of thoughts.



Maryna Makarenko, Jellyfish, 2017, 23:12 min.

Format: 16:9

Specifications: color, sound, single-channel video installation

Courtesy: the artist

** 1990 in Ukraine, lives and works in Berlin, GER. Studied at the Universität der Künste, Berlin, GER, the Ontario College of Art & Design, Toronto, CAN, and the Institute of Journalism of the National University of Kyiv, Kyiv, UKR*

Water—this most original of all elements is the basis of the performance that is shown in the film Jellyfish. Water's indeterminable form and wealth of variants symbolize the existing gender fluidity of our society. The markedly calm video shows several persons carefully moving about in a water basin and harmoniously interacting with each other, while the sound track relates subjective experiences of perceiving one's own gender.



**Stefan Panhans, HOSTEL, 2018, 79:00 min. (Episode 2 of 4:
»Und Alles Mussten Wir Mit Großen Augen Verängstigt
Anschauen« 18:39 min.)**

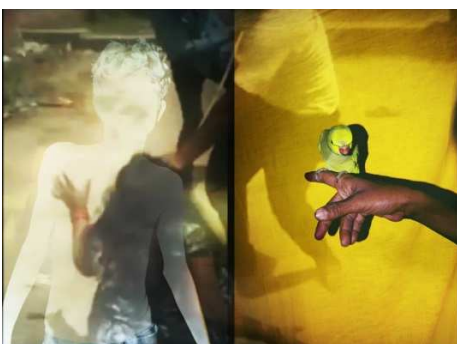
Format: 16:9

Specifications: 4k, color, sound, single-channel video installation with 4 episodes

Courtesy: the artist

** 1967 in Hattingen, GER, lives and works in Berlin, GER, and Hamburg, GER. Sstudied at the Merz Akademie Stuttgart, GER, and the Hochschule für bildende Künste Hamburg, Hamburg, GER*

In the stage-like scenery of a hostel room, Stefan Panhans stages a dream. He creates a fragmented picture of the present that in a bizarre way reflects our zeitgeist. Between everyday racism and the feeling of being overtaxed by rapid globalization and digitization, this artistic position helps prompt the required discussions and reflections. All performers bear their real names and contribute their own experiences and opinions.



**Sohrab Hura, The Lost Head & The Bird: ACT 1 to 12, 2018,
119:24 min. (selection of 1 ACT à 10:00 min)**

Format: 16:9

Specifications: color, sound, single-channel video

Courtesy: Sohrab Hura / Experimenter

** 1981 in Chinsurah, West Bengal, IND, lives and works in New Delhi, IND. Studied at the Delhi School of Economics, Delhi, IND*

Sohrab Hura's multi-channel work The Lost Head & The Bird captivates with its stunning flood of images. The photos shown in ever shorter intervals affect the eye almost like eruptions, culminating in a climax of violence. Hura's work questions the sociopolitical developments of the past years in India and their impact on the mood in society and extracts the essence of sexual, religious, and political violence that can almost be physically felt.