Showcasing innovative Video Art based on the theme 'Video art during and after the pandemic'

PROGRAM OF EVENTS
Organised by The Riddoch Arts & Cultural Centre, the International Limestone Coast Video Art Festival celebrates the creation of Video Art and places special emphasis on innovative and ground-breaking artworks.

The International Limestone Coast Video Art Festival is quickly becoming a groundbreaking space for independent video art. ILCVAF 2020 is structured to enable a unique viewing experience in The Riddoch galleries; on the outside walls of The Riddoch Arts & Cultural Centre and adjacent buildings; as well as online. It is enriched by the international performance ‘Telematic Quarantine - telepresent stories of self [isolation]’ situated in Brighton, England, and Mount Gambier, as well as other venues around the globe; accompanied by workshops and mentorship, in Mount Gambier and Adelaide.

Video Art during and after the pandemic is this year’s theme of the biennial International Limestone Coast Video Art Festival.

This unique moment of global-reaching socio-political crisis, overlaps with the techno-scientific upsurge, thus taking us into an instantaneously created networked space of dystopian realities.

The task we have before us is therefore to understand the transformation through which we are going as a species and, perhaps, to define the role of art within this process.

We are bound to be a transformed society after the crisis. That much we know.

Video Art as a versatile medium expanding across new platforms, and a definitive centre-stage of today’s culture, is proving to be perfect for conveying various narratives framed around the current COVID-19 pandemic, including the story of survival of humanity.

According to McLuhan, “because of the invisibility of any environment during the period of its innovation, man is only consciously aware of the environment that has preceded it; in other words, an environment becomes fully visible only when it has been superseded by a new environment; thus we are always one step behind in our view of the world. Because we are benumbed by any new technology – which in turn creates a totally new environment – we tend to make the old environment more visible; we do so by turning it into an art form and by attaching ourselves to the objects and atmosphere that characterised it...The present is always invisible because it’s environmental and saturates the whole field of attention so overwhelmingly; thus everyone but the artist, the man of integral awareness, is alive in an earlier day...”

We have therefore asked the artists to be self-reflective and to send us video works that convey how the global COVID-19 pandemic is affecting their lives and practice, and how they are making sense of the new normal, with many artists around the planet in lock-down or quarantine, facing the physical, psychological, and emotional effects. There is something unique about these stories conveyed via the video medium. In McLuhan’s understanding video becomes a revolutionising agent, one that alters consciousness: “… video-related technologies must produce a form of psychological death for all mankind by separating it permanently from the natural order, the book of nature, through Narcissus-like self-involvement, a conclusion reached by McLuhan operating on three analytical levels at once: the perceptual, the historical, and the analogical”.

Many of the video art stories you are about to witness are addressing various anxieties, worries, and economic strains. However, there are also optimistic stories, filled with humour, electing to present entertainment in the face of catastrophe, deep contemplation, solidarity, community mindfulness, risk-taking, compassion, and cheerfulness amid self-revelation.

Dr. Melentie Pandilovski
Curator, International Limestone Coast Video Art Festival
Director, The Riddoch Arts & Cultural Centre, City of Mount Gambier

References:
The programming of the International Limestone Coast Video Art Festival 2020 is conceptually divided between an Open Call selection and a curated selection.

For the curated selection, Dr. Pandilovski invited selected artists to create new work that responded to the theme of ‘video art during and after the pandemic’ - specifically for this festival. For the Open Call entrants submitted one original work produced in the period from January 2020 to August 2020 responding to the theme. From more than 1800 Open Call entries, 29 videos that explored isolation, fear, new cycles, repetition and boredom in different ways across the globe were selected.

We are especially pleased to present video artworks from our region, including Luke Pellen (Mount Gambier), John Baseley (Mount Gambier) and Mostyn Jacob (Mount Gambier).

The Grand prize of $3,000 will be presented at the opening night to the best work from the Open Call selection, and two prizes of $1,500 each for Limestone Coast based artists.

Festival Selection Panel:

Simon Biggs - New media artist, writer and curator; Director, South Australian School of Art
CJ Taylor - Australian visual artist working at the nexus of photography and cinema
Merilyn de Nys - Arts & Culture Leader, Country Arts SA
Melentie Pandilovski - Director, The Riddoch Arts & Cultural Centre
Serena Wong - Arts, Culture & Development Officer, The Riddoch Arts & Cultural Centre
Melissa Horton - Limestone Coast based digital media artist

We are very happy to announce that the University of South Australia, UniSA Creative (CTV), has pledged $10,000 in-kind commitment to support the International Limestone Coast Video Art Festival 2020:

- for the delivery of ‘Visual Storytelling: Approaches and techniques for moving and static pictures’, a 2-day public workshop in animation, illustration and design conducted by David Blaiklock, Program Director: Bachelor of Design (Illustration and Animation) and Dan McLean, Program Director: Bachelor of Design (Product Design) from UniSA Creative.
- for the support of the Limestone Coast Young Artist Awardee through provision of networking activities and mentorship with Professor Simon Biggs and other UniSA Creative academics, as well as exhibition of awardee’s work at UniSA’s South Australian School of Art, Gallery.

Saroosh Ali
PAKISTAN

Endless
(3:54 min)

A girl lost in the endless loop of her own fears.
We sat at home, tried to make a movie, but we were suffocating, from suffocation, then instead of the wall built a window.

A transient body in time and space.

Built on the theme PANDEMIC creating a montage of various imagery with a building soundtrack to stimulate the anxiety and uncertainty with the intention to invoke stress to the viewer. Uncertainty, Anxiety, Poverty, Virus, Power, Fear, Panic, Conspiracy, Unrest, Time, change, unemployment and new normal of this self imposed lockdown (such a nice prison term being used for citizens of this world) creating what we have today. Questioning if we have a society sicker from the solution than the problem itself.
Here Comes the Wildfire!
(1:06 min)

Here comes the wildfire!
utilises archival footage from the 2018 wildfires on Saddleworth Moor, to paint a brutal picture of a haunting past and torturous future. Printed entirely using sun printing during the coronavirus outbreak, the chaotically-vintage aesthetic seems as if footage dragged reluctantly from the past into our brutal present, lugging all the festering wounds along the way. Backed by an old Yorkshire ballad, our traditions of how we relate to the land come into burning questions.

Support
(1:26 min)

The video presents two actions performed with a rocking chair, looking for the fusion between the two bodies at one moment and the kinetic dependence of both at the other, with a watchsound audio gradually intensified. The project seeks questions about disability and mutual support between beings and things.

Metatrophic
(4:00 min)

99% of biota on earth is microbial in nature and all forms of life contain symbiotic networks of fungi, bacteria and viruses that work to communicate and trade between one another in languages made up of chemical and hormonal transmissions. Metatrophic is a visual representation of these worlds, things that exist beneath the surface and the unseen energy that is passed throughout these ecosystems, sending messages from one living thing to the next and creating symbiosis between micro and macro worlds within the biosphere. In a world of pandemics, pollution, and disruptive biotechnologies, are microbes actively evolving to create symbiosis with these foreign entities?

Alluvium
(1:30 min)

Alluvium is about ecological change in the Derbarl Yerrigan (Swan River) and the inter-relationship between humans, plants and animals in an urban estuarine environment. COVID-19 has emerged in part due to humans’ close contact with animals and our reliance on animal protein. Zoonotic viruses that shift from animals to humans are increasing as we continue to colonise and consume more ecosystems. Urban estuaries are an example of an intense intersection between human and natural environments. As we build around these waterways, below the surface still exist complex ecologies, which we recreate in, fish from, and consume crustaceans and shellfish from. The consequences for what we take out of the river and put into it are largely unseen from above the water, and Alluvium provides a glimpse into this world.

Additional credits: Composer Stuart James and Musician Louise Devenish
George Drivas
GREECE

Aeonium
(19:57 min)

In this five-channel installation, five plant-nursery employees speak about a mysterious disaster, a “terrible Event”. They respond successively to unuttered questions, while cultivating a plant of the genus Aeonium, sometimes with patience and at other times with resignation. The plant, an enigmatic remnant of an abandoned world or a symbol of a new era, imposes its own temporal regime. The artist notes: “In a plant nursery, the circle of life continuously ends and begins again. Uprooting and constantly transplanting a succulent creates an endless vicious circle of life and death. 5 persons are trying to understand what was that which happened to them. They try to exist again. They try to explain the unexplainable”.

CZlatko Cosic
USA

Descend
(4:00 min)

Minimal explorations of society heading towards an uncertain future.

Fiona Davies
AUSTRALIA

Blood on Silk: Shutting down in isolation
(4:15 min)

This work is a fairy tale, that is being read as if the audience is transitioning between being awake and being asleep, being awake or being anesthetised, being alive or being dead. It is read to the rhythm of that time and space focusing on the isolating impact in the contemporary pandemic and the temporal and liminal nature of the patient’s and their family’s experience of hospital, ICU and being excluded from ICU.

This work references The Seventh Seal by Ingmar Bergman. In this remaking the script is set within the liminal spaces of the transition from home to hospital and the transition from life to death.

Maïza Dubhé
CANADA

8x8
(1:28 min)

A mind confined to a small room. As the body moves, boundaries between mind, body and time start to stretch and dissolve. A movement-based exploration of the effects of restrictions and loneliness.
Icarus
(4:27 min)

Icarus with red skin and bird wings-like legs flies to the sun and burns. Pink Boy watches him from his window. Pink Boy lives with his father Daedalus (who is red just like Icarus). Daedalus has authority over his son. He asks Pink Boy not to fly too high. Pink Boy meets Red Icarus who invites the Pink one to fly just like he did himself. Pink Boy chooses butterfly wings (not to fly too high), jumps from a building and burns from the heat of a street lamp.

Singularity: interlacements of Virtual and Nature
(8:00 min)

Brazil is having a hard time fighting the pandemic, economic crises, and, recently, fires in many regions. The Brazilian government has acted in controversial ways in all these fields. The video presents images of life and renovation, characterising a field of a Dionysian reality, pregnant with complex sensations. They are language experiments aiming to create poetically aesthetic assemblages weaving in diverse modes, the virtual and the natural/physical world, to express the care I have for South America’s unfathomable diverse beauty.

Dancing Dress
(3:11 min)

In this three screen video installation of the kinetic sculpture of the same name, Meta Grgurevič presents the dance of the mechanical dress appearing as an absent persona. The choreographed movement is reminiscent of the rite of whirling bodies in repeating circles, through which the dervishes strive for the source of perfection and liberation of their own ego.

Floating Through The Metaverse
(4:43 min)

In this mixed-media animated video, a pair of young shipmates float aimlessly through space, waiting for a crisis to subside.
SATURDAY 7 NOVEMBER - SUNDAY 6 DECEMBER

EXHIBITION
Wednesday-Sunday, 10.00am - 2.00pm
The Riddoch Arts & Cultural Centre
Installations & video works displayed in all three of The Riddoch’s gallery spaces. Please refer to the program for individual details.

SATURDAY 7 NOVEMBER - SUNDAY 6 DECEMBER

SCREENINGS
Online
An online screening of selected works from the Festival. Visit riddochartgallery.org.au/ilcvideoartfestival2020 for details.

SATURDAY 7 NOVEMBER - SUNDAY 6 DECEMBER

PROJECTIONS
sunset - midnight
External walls of The Riddoch Arts & Cultural Centre
View some of the judges favourite works from the Festival each night as they are projected onto the external walls of The Riddoch (visuals only - no sound).

SATURDAY 7 & SUNDAY 8 NOVEMBER

WORKSHOP:
Visual Storytelling: Approaches and techniques for moving & static pictures
9.00am - 5.00pm (both days)
The Riddoch Media & VR Studio
Join David Blaiklock and Dan McLean from UniSA Creative for this animation, illustration and design workshop themed around ‘COVID 2020 visions’. For more details see page 26.

SATURDAY 7 NOVEMBER - SUNDAY 6 DECEMBER

LIVE EVENT:
Telematic Quarantine - telepresent stories of self [isolation]
6.00 - 8.30pm, Online & at The Riddoch
Telematic video artist Paul Sermon will connect with other remote artists, bringing them into his UK-based home in an uncanny telepresent encounter. Together they will share a space to perform, play and improvise, telling stories of self-isolation.

SATURDAY 7 NOVEMBER - SUNDAY 6 DECEMBER

FREE EVENT

FRIDAY 6 NOVEMBER

OPENING NIGHT
6.00 - 8.30pm, The Riddoch Foyer
Official opening of the International Limestone Coast Video Art Festival 2020, including announcement of the winning Open Call entrant.
Registration for this event is essential due to COVID venue guidelines. To register please email riddoch@mountgambier.sa.gov.au or phone The Riddoch on 08 8721 2563.
*Please note - there will be no catering/bar at this event

SATURDAY 21 & SATURDAY 28 NOVEMBER

ONLINE WORKSHOP:
Generative Art with Vladimir Todorovic
4.30 - 6.30pm
Online via Zoom
Work with 3D Animation/modeling/gaming software ‘Blender’ to create systems which can automatically generate images and animated sequences. For more details see page 27.
Arnaud Laffond
FRANCE
Stay Home
(4:10 min)
Stay Home is a graphic logbook, which I try to keep by putting my feelings into it during this quarantine. How I perceive and feel from day to day, putting my own experiences, and the feelings of people around me, that I have on the phone or other social networks. It is a very singular moment of life, which I think will mark and change our society. The apprehension of after is very important, even worrying. How will it be after confinement? A normal life?

Natascha Jokic, Simon Schäffeler & Manuel Hoppe
GERMANY
Words of Boredom
(3:25 min)
The feeling of boredom. Everybody knows it and yet there is a different description of it in every language. The short film Words of Boredom visualises sayings around the topic of boredom. In a montage of different, odd scenes, the short film reveals how people verbalise the feeling of boredom in their language.

Kinetta
ITALY
Tales of the balcony (cap 12)
(4:55 min)
Displaced by events that radically modify his/our everyday life, a man invents the “decalogue of survival”. Unfortunately, he forgot to formulate the rule number 10. The disharmony of these new precepts can do no more than (re)generate that latent madness which each human being jealously preserves. To a dog is entrusted the task to memorize and to spread new behavioral rules.

Nadège Jankowicz
GERMANY
Stepless
(3:08 min)
You are standing but moving. You are not moving during moving. You are moved by something moving. All we sense while moving can make memories appear. The past is past. But still the past is vivid inside of ourselves.

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There’s nothing more painful than seeing your son dying of hunger. Due to consecutive months of community quarantine caused by the pandemic, a single father was forced to gamble his own life for them to remain alive. He works part-time just to provide food for his son but unfortunately, he can only afford rice and a dozen eggs while waiting for the relief goods from the government. Upon arriving home with a suspicious cough, his son pleaded with him not to go outside anymore, which turned the story to something unexpected.

Can you count to 100? (2:00 min)

Suddenly with no warning we were prisoners in our homes restricted to walk not far than 100 meters from our front doors. The count of ill and dead began, and it increases every day. We are globally under Siege of the Corona Epidemic. I am dancing on the roof. Up there under the sky, where open landscape view meets the hard cement, birds fly freely. I try to fly with them restricted by the banister that prevents me from falling. I am counting from 1 to 100. My voice dictates the flow and rhythm. My movements are limited to 100, it ends there.

There is a sad place that you didn’t know or Apnea (4:17 min)

"... we have to breathe our weaknesses ..." (C. Lispector) The simple and vital act of breathing is little explored consciously in our daily lives. There is a sad place that you didn’t know or Apnea, is a performance video that explores this sensitive and subjective moment of personal and territorial confinement, investigating breathing in its physical and metaphorical state, where we often feel suffocated by our anxieties.

How I Choose to Spend the Remainder of my Birthing Years (6:00 min)

Blending personal narrative with shared pop cultural experience, the artist makes manifest a longheld childhood fantasy set within the love scene from Dirty Dancing (1987). How I Choose to Spend the Remainder of my Birthing Years juxtaposes pre-pubescent sexual desire with that of a woman descending her sexual peak. Here the digitally simulated image, in its wavering visual verisimilitude, reveals how isolation affects our desire to believe. This film was made solo while social distancing in Texas, USA.
Nenad Nedeljkov
SERBIA

F_station
(1:00 min)

A trigger which inspired this minute, and a kind of an opposite situation of inactivity and silence, was my accidental visit to a train station named “Factory” situated in my hometown in Banat, Serbia during the pandemic and restrictions on movement in spring 2020. The station is bleak and empty for decades, where trains are quite rare and on that spot, nothing has changed.

Cristian Păsat
MOLDOVA

42
(4:00 min)

42 days of quarantine.

Luke Pellen
AUSTRALIA

Sentinels of Saturn
(3:53 min)

Sentinels of Saturn is an exploration into procedurally created forms inspired by the incredible diversity and resilience of life - life adapts, life finds a way. These forms are grown from digital DNA using custom algorithms and emerge from the interaction between positive and negative fields. This is quite computationally expensive, ten seconds of footage can take 24 hours to generate.

Panida Petchara
THAILAND

A Beetle
(2:31 min)

Social distancing, quarantine and lockdowns contributed to habit change and the large amount of time I spent alone. On a miserable day, I spotted an exhausted beetle on the concrete ground. Lying upside down, it seemed to be considerably struggling to flip upright on its own. Unfortunately, she was not be able to function again. Afterwards, I started to connect the story of this beetle to myself in the current circumstance. An exploration of awaiting, desperation, loneliness and death.
On March 9, Mexico’s women held a national stoppage of activities that isolated them at home throughout the day in protest against the gender-based violence. Today, it is in those houses where the violence is increased. The Linde proposal arises from the possibilities of the global health crisis for coronavirus, where four young women from different regions of the country are isolated, but in constant motion, as if they still were housing a desire for life in freedom regardless of the condition of the women’s body, being themselves their home.

Touchscreen (8:20 min)

Touchscreen is a video essay that deals with a shift of observation perspective in time of isolation and reduced human interaction. Using the 16th century painting The Ambassadors by Hans Holbein the Younger as a starting point, the work traces a journey through space and time, focusing on several human and non-human iconic works of art. As our worlds are reduced to the size of our respective bubbles, the only way out is through the mind’s eye. Zoom out and observe the world from the perspective of a bird or a satellite.

Sink or Swim (3:30 min)

There will no doubt be many great works of art to come out of the SARS-CoV-2 pandemic. This isn’t one of them. Produced over a period of three months (March, April, May 2020), Sink or Swim is an animated exploration of daydreams and nightmares, of abstract yet personal reactions to “all the latest developments”, of hallucinatory Talking Heads, sardonic humor, the slow motion disaster in the U.S., and where we go from here.

Double Check #31 (2:05 min)

Are you too growing to distrust the truth of the visual world around you, do you feel suspicious about the persistence of pixelation? Increasingly I feel the need to double check my presence, I try to bridge the gap between the visual appearance and what really is, through touch. As an everyday record, I establish the changing profile of my landscape into paper.
Idan Weiss
GERMANY
Isolation Number One
(4:10 min)
You want a "we" you don't get us. We are loaded with openness. Loaded with emotions ending in overwhelm. In a hopeless reality, the individual loses themselves in isolation without distance from each other. The fluctuation of the isolation can be found in the desire of the Soul, in the struggle for recognition. In the search for meaning, the characters catch up in the Delusion from the primitive, in unspeakable desire to strain in a desire, to not want to be driven further. It's about the imperative clarity of dependency. This film deals with feeling and acting of nothing. An unusual silence arises from feelings.

Irene Segalés
SPAIN
Three Months of Quarantine
(2:30 min)
Images taken during the three months (from March to June) of confinement in Barcelona.

Paul Sermon
UNITED KINGDOM
Telematic Quarantine - telepresent stories of self [isolation]
(live online performance. 90 min)
In this new telematic commission for the ILCVAF I will connect with audience participants at The Riddoch Arts & Cultural Centre and other remote artists, bringing them into my home in an uncanny telepresent encounter. Together we will share a space to perform, play and improvise, telling our stories of self-isolation in a new found telematic intimacy that breaks free from the constraints of our video chat windows we have become accustomed to. Telematic Quarantine is a layered video environment and experience of domesticity, fantasy and dream in COVID times.


Vladimir Todorovic
AUSTRALIA
Tunable Mimoid (Giesean Paradox)
(6:12 min)
Giesean paradox claims that a mimoid organism can be controlled at will. In our experiment, we use metamaterials with customizable shape and intensity of time-varying electromagnetic fields to probe the extraterrestrial organism. Our findings show that the mimoid not only behaves as a tunable living system, but it exhibits self-organizing behaviour while mimicking patterns of controlled electromagnetic fields. The paradox is named after a celebrated pioneer of Solaristics, Dr Giese, who was known to be an unemotional man, and who fell in love with mimoids because of their unique ability to replicate and mimic artificial objects. This discovery comes in the time of the latest global pandemic (Covid-19) as an optimistic turnover, a proof that a better future is probable.

Music by Brian O’Reilly

Idan Weiss
GERMANY
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(4:10 min)
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Workshop - Visual Storytelling: Approaches and techniques for moving & static pictures
with David Blaiklock and Dan McLean from UniSA Creative

Saturday 7 - Sunday 8 November
9am - 5pm both days
The Riddoch Media & VR Studio

Join us for this storytelling ‘COVID 2020 visions’ workshop incorporating animation, illustration and product design teaching methods and techniques from the University of South Australia. The aim of this workshop is to enable participants to communicate their stories through both moving and static pictures in any visual medium.

It is recommended that participants have their own equipment and software. Base level requirements: Smart phone and laptop that can run Adobe Creative Cloud software and access to the Adobe Creative Cloud software.

Limited places. To book please visit: www.riddochartgallery.org.au/ilcvideoartfestival2020 or call The Riddoch on 08 8721 2563.

Online Workshop - Generative Art
with Vladimir Todorovic

Saturday 21 & Saturday 28 November
4:30 - 6:30pm both days
Online via Zoom

Under the guidance of WA based artist & filmmaker Vladimir Todorovic, participants will work with 3D Animation/modeling/gaming software ‘Blender’ to create systems which can automatically generate images and animated sequences.

The workshop will cover the basics of modeling, texturing, rendering and working with generative systems.

After the workshop, the participants will be able to create their own animations, models, and use them in their creative practices.

Participants will need to download the ‘Blender’ software (version 2.83) on their computer prior to the workshop (available for free at blender.org/download/lts).

To book please visit: www.riddochartgallery.org.au/ilcvideoartfestival2020

Image: Olivia White
Cover Images (clockwise from top left): Zlatko Cosic, Descend; Ash Coates, Metatrophic; Mostyn Jacob, Floating Through The Metaverse.

THE RIDDOCH
ARTS & CULTURAL CENTRE

OPENING HOURS
Monday - Friday 10am - 5pm
Saturday & Sunday 10am - 2pm

THE RIDDOCH ARTS & CULTURAL CENTRE
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