



VIDEO ART SPACE

Selected artists

Introduction

On the 4th of September 2021, Video Art Space started its journey at Pastel. Bekarei, the portuguese-greek cafe in Prenzlauer Berg, as the patron of this annual video art project, hosted everyday, from 6pm to midnight, videos from the selected artists in the central window of Pastel's facade.

Video Art Space was inspired by the 90's Berlin art scene. Art was all over the city and out of the established circuit, from video projections to many different kinds of art interventions. This was the big inspiration that led the owners of Bekarei to support this project and transform their lovely cafe Pastel, in a public exhibition space.

Every 2 months, 3 artists were selected through a public open call. The selected artists, each brought a different and interesting perspective on the annual theme BOUNDARY.

Throughout the year, we welcomed artists at different stages of their careers from across the world: Croatia, South Korea, Turkey, Germany, Portugal, Japan, USA, Taiwan, Italy, Philippines, Great Britain, Ukraine, Montenegro, Austria and Switzerland.

The selected videos from this 1 year project, will run everyday, until the 2nd of November 2022, from 6pm until midnight.

Team

Patron: Bekarei GmbH

Curator: Inês de Vasconcelos

Designer: João Pedro

Multimedia designer: Pedro Viegas

Technician: Dragan

We thank all the artists for their trust in Video Art Space and for their great work.
We thank Camões Berlim for the support in promoting this project.

SEPTEMBER



bekarei

presents

bruno

pavić

brojevi

jun

yuan

hong

absence

james johnson

perkins

4

films

in

reverse

video
in

art

space
pastel

bound

air)

kreuzberg

wrangelstraße

44

10997

berlin

opening

september

4th

6-9pm

closing

november

5th

public

video

projections

8-12pm

support

CAMÕES BERLIM



belas-artistes
ulisboa



Bruno Pavić

NUMBERS, 2020

04m 9s

<https://www.youtube.com/watch?v=xK8swXAIPAU>

Synopsis

The video is conceived of a series of portraits of two members of the Croatian Civil Protection Headquarters through listing statistics on the number of victims and recovered from coronavirus. The counter is gradually becoming more and more meaningless and illogical.



Jun.Yuan Hong
ABSENCE, 2019
11m

<https://www.youtube.com/watch?v=G7qXNfscSlw>

Synopsis

This film has expressed strong inner emotional issues. The main reason originates from his dysfunctional family. Therefore, in the video, he tends to construct these tangled feelings through close-up photography and look for people with similar backgrounds. Through making these people become his elements in the shooting and encounters of these different living individuals, the work respond to and express their emotional state of facing family problems.



James Johnson-Perkins
FOUR FILMS IN REVERSE, 2020
3m 21s

<https://vimeo.com/443812842>

Synopsis

Videostalgia work Four Films in Reverse combines important and poignant places, with filmed performance to camera and nostalgic music. VIDEOSTALGIA works also re-look at and reframe films and TV programs, which are culturally valuable to the artist.

NOVEMBER

bekarei  presents

public video projections everyday from 6pm to midnight

**VIDEO
ART
SPACE**
in pastel

b o u n d a r y

lea & adrian – work no.295 a sequel

emir yağmurca – new uncertain

jean sadao – the multi-sensory impossibility of a worm

opening 06.11.2021 6–9pm

closing 07.01.2022

pastel, wrangelstraße 44, 10997 berlin, kreuzberg

support

CAMOES BERLIN



Lea & Adrian

WORK NO. 295. A SEQUEL, 2015

53m 9s

<https://vimeo.com/626724914/7703f7a2b0>

Synopsis:

The video installation draws you into an interior space that seems to know no outside. Across a table the two performers feed each other drop by drop, finger by finger the contents of a bottle of champagne. An act as intimate as it is absurd, a private and repetitive ritual, a serial contemplation on time, interior space and iteration.

Boundaries between the two persons are broken each time they touch and literally enter the other's body. The act of sticking one's finger into the other one's mouth oscillates for the viewers between intimacy and violence. As the act is carried out reciprocally the two performers appear as equal agents of the game.

Regarding boundaries the video appears to be telling a story of both keeping and breaking them. The clock, the roast chicken on porcelain plates and the graceful bouquet of flowers on the white tablecloth evoke an almost bourgeois interior. The two performers are seated very much apart from each other, obviously separated entities in this sparsely coloured setting. Raindrops fall stoically across the screen, but never touch the two – they are separated from any outside world too. But by reaching

out to each other, feeding each other (who knows in which manner, which motive behind) – they break the boundary.



Emir Yağmurca

NEW UNCERTAIN, 2020

3m 25s

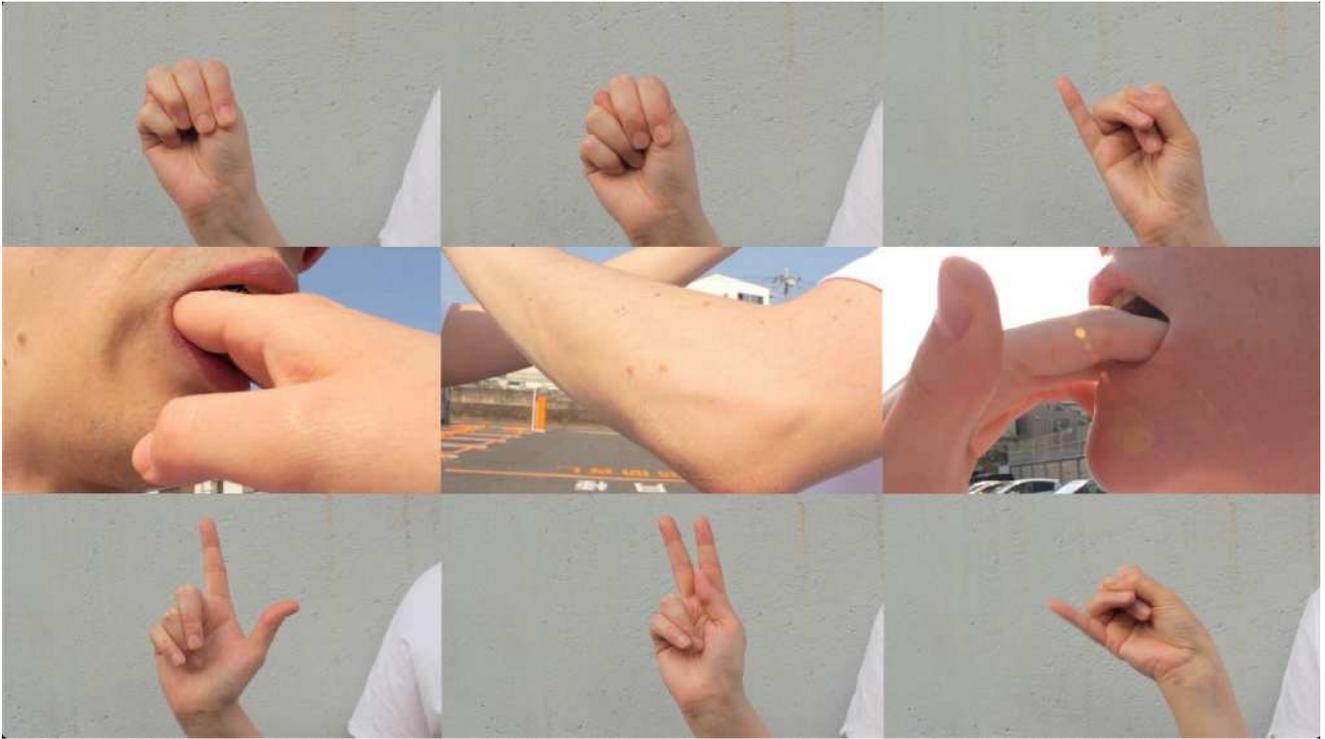
https://www.youtube.com/watch?v=jM_ZdkfIYUQ

Synopsis:

With today's pandemic conditions, we are faced with both physical and mental limits that have entered our lives. We were greatly influenced by our position in the society, the definition of the city, the means of communication and spatial changes.

The mask object that we had to use in order to stay healthy caused sensory changes as well as physical. The political order was established according to the pandemic, and the rules were brought in the cities and countries according to the pandemic. We are locked in our minds as much as we are in our homes. Our sensory interactions were limited; touching, smelling, seeing, loving and feeling changed their meanings. We found ourselves in a world where we tried to exist within dozens of borders at once.

We were warned as we crossed borders, pushed back into limited space as we crossed borders. When we feel a little free, we are warned with images that remind us of our limits from afar. We used different masks in every sense. As masks protected us, our boundaries became clear; The depressing feeling of numbness, fear and the will to freedom dulled our senses, and we could not find our way.



Jean Sadao

THE MULTI-SENSORY IMPOSSIBILITY OF A WORM, 2018

9m 48s

<https://www.youtube.com/watch?v=pPqRVUyXtKg>

Synopsis:

Through a composition of many images on a single screen, the work seems to raise some questions about communication, the role of the senses and their possible effects: What would happen or how would develop or not the individual and the society if we can communicate differently or if we use other senses opposite to those already codified and adopted?

In this perspective, the work tries to call into question the conventional system of communication which stands at the base of our social structure and consequently affects the world around us. Therefore, the title ironically emphasizes the restricted use of other forms of alternative contact by man.

JANUARY

bekarei  presents

public video projections everyday from 6pm to midnight

**VIDEO
ART
SPACE**
in **pastel**

b o u n d a r y

angelika haak - l'inconnue de la seine

brigitte ammer & birgit kerber - crime

sohyun lee - *i better save again

opening 08.01.2022 6-8pm

closing 10.03.2022

pastel, wrangelstraße 44, 10997 berlin, kreuzberg

www.bekarei.com

CAMOES BERLIN



Angelika Haak

L'INCONNUE DE LA SEINE, 2020

9m 6s

<https://vimeo.com/433294558>

Synopsis:

According to legend, »L'Inconnue de la Seine« was an unknown young woman whose body was recovered from the Seine around 1900. Numerous myths surround the circumstances of her death. The death mask with the enigmatically peaceful facial expression stylised her as a projection screen for the fantasies of male artists and writers. The unknown woman from the Seine represents a woman who attains beauty, purity and perfection in her death. She stands for a passive image of woman. The video work »L'Inconnue de la Seine« confronts and contrasts the mask with the real facial features of today's women.



Brigitte Ammer & Brigit Kerber

CRIME, 2021

01m 1s

<https://filmfreeway.com/CRIME608>

Synopsis:

One in five women - i.e. 20 percent of women - are exposed to physical and/or sexual violence from the age of 15 (source: European Union Agency for Fundamental Rights survey on gender-based violence against women, 2014).

Starting from reports that show us almost daily that supposedly safe places become the scene of violence against women, we see our work as a reflection on this information.

In our work, we address a social and structural problem. The perception of violence against women affects victims, perpetrators and witnesses. A presentation in public space offers the opportunity to raise awareness where a broad audience can be reached.



Sohyun Lee

***I BETTER SAVE AGAIN, 2021**

5m 21s

<https://vimeo.com/572121285>

Synopsis:

We don't remember often. Just save online or hard drive and pick them out, when we need them.

This video is a 3D imagination that shows how people lose their memorization ability, depend on digitalization, and become *pancake people.

*Pancake people are an internet-dependent generation who have wide access to information but no intellectual depth.

MARCH

bekarei  presents

public video projections everyday from 6pm to midnight

**VIDEO
ART
SPACE**
in pastel
b o u n d a r y

joshua reiman - the people

jean claire dy- borders are liminal spaces, we are all border people

mattia sugamiele - gates

opening 12.03.2022 6-8pm

closing 12.05.2022

pastel, wrangelstraße 44, 10997 berlin, kreuzberg

support

CANDES BERLIN



Joshua Reiman

THE PEOPLE, 2009

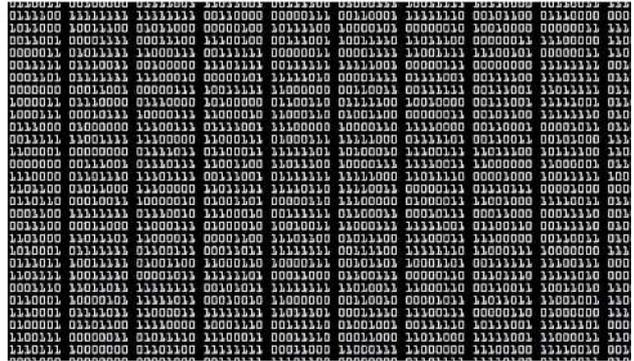
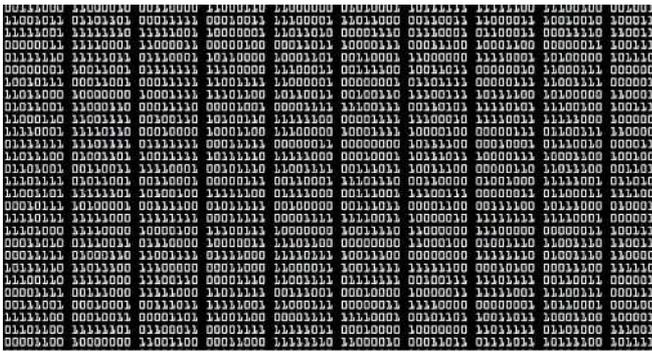
11m 50s

<https://vimeo.com/143688949>

password: jtreiman

Synopsis:

The People is inspired by Native American stereotypes and racist depiction embodied in some contemporary sports mascots. The film portrays a man who has a bad daydream and ends up in an alternate space where he is tormented by pressures of negative symbolism, only to eventually be awakened by a coyote.



Jean Claire Dy

BORDERS ARE LIMINAL SPACES, WE ARE ALL BORDER PEOPLE, 2021

1m 16s

<https://vimeo.com/628316083>

password: clairedy2021

Synopsis:

This work was created during my time as an artist resident at the Belgrade Art Studio Online Residency last May. It explores the theme of “artist on standby” in relation to the current COVID-19 pandemic. Most of the world is still under isolation and artists find it difficult to participate in communal artistic practices. The pandemic has clearly transformed life, culture, and art. Is this a response to our previous actions? Or do we see this as a new opportunity for transforming creative practices? To answer these provocations, my work attempts to explore boundaries and thresholds as inspired by Victor Turner’s concept of liminality, being betwixt and between, and how I react and engage with these spaces and beings. Being in a liminal space is experiencing time between what was and the next. As an artist-on-standby, I occupy a place of transition, a season of waiting, and not knowing. It is transformational because within the borders I learn to wait and let it shape me.



Mattia Sugamiele
THE PEOPLE, 2009
1m 57s

<https://vimeo.com/454401827>
password: gates

Synopsis:

A flux of images is coming into our houses, said Paul Valery in 1928. Today, in the era of coronavirus it is profoundly real: we paused our lives staying home and images are the only source of information of the world outside. Once, we thought the digital world as ancillary to our everyday life, today it seems the only life we have been leaving in the past months. Thus, the circulation of images and their fruition started to scan our moments and the perception of time that passes.

This is the imaginary on which Mattia Sugamiele focuses his research, gathering and archiving iconic images, rather choosing those regarding religion; for its role in society and the attack it is leaving now, in this historical period more than any previous war or natural disasters, calamity or tragedy. We witness the Pope praying with an empty Saint Peter's square or the Western Wall becoming just like any other place to sanitise with no presence of praying people. Along with this research, the artist looks up for representations of the virus from internet medical studies, from which he abstracts

adding them to the composition of the initial religion image activating a process of stratification of signs and meanings.

MAY

bekarei  presents

public video projections everyday from 6pm to midnight

**VIDEO
ART
SPACE**
in **pastel**

b o u n d a r y

milo masoničić - love machine

daria pugachova- 15 seconds of you

vitalii shupliak - hot screen

opening 14.05.2022 6-8pm

closing 01.07.2022

pastel, wrangelstraße 44, 10997 berlin, kreuzberg

support

CANDES BERLIN



Milo Masoničić

LOVE MACHINE, 2021

7m 02s

<https://filmfreeway.com/LoveMachine>

password: ilom1610

Synopsis:

Love machine is an experimental movie mostly made from appropriated images. It is a completely fictional story about Love Casino. There are Love Machines in the Love Casino. People can put some money inside the Love Machine and the Love Machine will provide an exceptional love experience for the customers. This is a movie about falling in love with a machine and a simulated love.



Daria Pugachova

15 SECONDS OF YOU, 2021

4m 40s

<https://15secofyou.com/earthday-2021>

Synopsis:

"My fellow brothers and sisters love your neighbors as you love yourself. The day the power of love overrules the love of power, the world will know peace. So let's begin peace with a smile"

Jo, London

participant of 15 Seconds of You

15 Seconds of You – art project dedicated to Earth Day and Humanity. I asked people from various countries to create their message of peace for Earth Day. They look at the camera for 15 seconds and send their love and support only through their eyes. In 2021 I've got video-messages from 15 countries: Ukraine, Russia, Belarus, Australia, USA, Italy, Hungary, Spain, Belgium, Netherlands, United Kingdom, Ireland, China, Turkey, and Iran.



Vilalii Shupliak

HOT SCREEN, 2021

6m 51s

<https://vimeo.com/529812963>

password: videohotscreen

Synopsis:

Focusing on the relationship between the real and virtual worlds, it's interesting if we can now define something like a "global digital migration"? Of course, in recent times, the shift of consciousness and attention to cyberspace has only intensified, as has the process of artificially augmented reality. The obligation to be online, the attachment to devices, and the consequent loss of relationship with the natural and organic world are also increasing. Can we call this a deepening crisis of reality, will it worsen the ecological situation? By combining and interweaving concrete architecture, natural and digital worlds, questions are raised about the interaction and relationship between them. Central to the work is the image of a screen whose presence we have forgotten: a screen-image, a window into another space and time, a mirror that covers and hijacks reality. Questioning what we see provokes a critique of ocularcentrism. The sum of zoomorphic drawings, mythological in nature, inspired by the natural cabinet, builds an illusionary image, which turns into a semi-abstract matter, creating a game in which we easily get lost, where one reality is more real than another. The multi-layered paintings, the interweaving of real images and their copies that create myths and illusions, remind us of the hyperreality we fall into. Space without people, architecture

overgrown with paintings, colorful windows advertising another reality make us think about the relationship between reality and imagination.

JULY

bekarei  presents

public video projections everyday from 6pm to midnight

**VIDEO
ART
SPACE**
in **pastel**

b o u n d a r y

sónia carvalho - fricção (in)temporal

joão aires - balancing people

mathias gramoso - liquid perspective

opening 02.07.2022 6-9pm

closing 01.09.2022

pastel, wrangelstraße 44, 10997 berlin, kreuzberg

support

CANDES BERLIN



Sónia Carvalho

FRICÇÃO (IN)TEMPORAL, 2020

6m 05s

https://vimeo.com/515676279?embedded=true&source=vimeo_logo&owner=842267

[4](#)

+

https://vimeo.com/515691764?embedded=true&source=vimeo_logo&owner=842267

[4](#)

Synopsis:

The result makes one to figure different gates, holes into the same image that disorient or re-orient the viewer into other possible digital portals. A Mosque welcomes its members completely wrapped in cellophane as a protection from the virus, and at the interior of the plastic blow-ups viruses appear and mix with the other elements. A new index is encrypted made of an artificial landscape formed by layers of informations, elements and entities their history, their addition and subtraction to the dialogue that is triggered among them, their ambiguous combinations and their juxtaposition that enlightens the collision between the fragility of religion and the crystallized truth of science. The clash between worship and human science echoes the complexity of the time we are now leaving, opening up a space for new questions.

We have observed, throughout history, the continuous annihilation and regression of the feminine instinctual nature, as it has happened to wild life and virgin forests, in favor of a Cartesian vision of the "sense of being". "Friction (In)Temporal" deals with the "psycho-archaeological" rescue of what remains of the female underworld and the natural cycles — life/death/life — hitherto accelerated to unnatural rhythms and to please others.

The video-performance proposes a dialogue between two distinct moments of action and temporality; and a video shows a female body painted in pink and framed by a

detailed plan of the pubic area, where it is activated by the decontextualization of the rubbing gesture - similar to that of domestic or sexual tasks, such as cleaning activities and hygiene that a house and a body requires - and a formal game between the floor brushes, and the female genital organ enters a dialogue of ambivalence. From the rubbing action to the erotic movement, a sense of communion results with the experience of the sacred feminine manifested in everyday rituals. The sound that results from the gesture of rubbing the steel wool brushes causes a state of tension or even strangeness that is interesting here to provoke and explore before the seductive image. Thus embracing the phenomenon of "disturbing strangeness" (Das unheimliche - Freud) as a state of discomfort where something familiar becomes unknown, generating a sense of its own where the boundaries between the "domestic-public and private", the "social and the sexual "and the" symbolic-sacred "and allows a reflection on the condition of women as a place of strength and effort in a multidimensional field, in a still patriarchal society. Therefore, this action is accompanied by the video of the unfolding of the circle, the unfolding of an ancestral time by the hands of an elderly woman, who in the repetitive gesture induces a state of hypnosis and allows a historical and corporeal relationship of the passage of symbolic time where a place cannot be developed, thus allowing a meditation, abstraction from the task that develops as a loop, hypnotic cycle as a whole.



João Aires

BALANCING PEOPLE, 2021

30m

Synopsis:

The work *Balancing People* planning a reflection on the constant state of balance experienced by human beings in the midst of their perpetual movement. Movements on these margins, sometimes walls that can be built from tightrope landscapes.



Mathias Gramoso

LIQUID PERSPECTIVE, 2022

10m 36s

<https://vimeo.com/715591370>

Synopsis:

Here is where we witness our own dawn, rise and fall — simultaneously, successively, soothed by the ebb and flow of water. The liquid matter transports us to original times, entrenches us in a physical reality that cohabitates with intangible things. Water's qualities make it palpable, but ungraspable. Confronted to solids, fluids adapt their shape but do not hold it for long, «and so for them it is the flow of time that counts, more than the space they happen to occupy».[1]

Water in motion. The surfer slides on the waves, the water glides on the surfer. There is no attachment, no lasting commitment — molecules collide and reorganize. A boundlessness of possibilities is encapsulated in each moment. When everything changes in a split second, form and matter are irrelevant. Things and ideas come apart and wash out, as rapidly as they emerged.

Destruction happens smoothly, intentionally, in order to lay ground for a more efficient novelty. Don't hold on things ! Let go ! As the air loudly flows inside and outside the lungs, we become aware of this forever transitional condition. The repetitive rhythm of the waves resonates with the cycle of global catastrophes.

Movements of back and forth — everything anew, and always new. The accident recasts itself. We are submerged. «One must enter the catastrophe to reap its benefits without suffering its drawbacks».[2] We let ourselves drift. We become part of the accident. It is through accepting the risks that we progress, so we engender the accident. We are the accident. Humans are integral to the environment, witnessed by the cameras. They film a demarcation line between land, air and water, that shifts constantly — and vanishes. These are not different substances, but only one complex, glitchy, and ever changing liquid reality. It depends from which perspective you, we, they and I look at it.

[1] Liquid Modernity, Zygmunt Bauman. Polity Press, 2000.

[2] Surfing The Accident, Interview with Paul Virilio by Andreas Ruby. V2_, 1998.

Text by Alice Chardenet, 2022

ARTISTS BIOS



Angelika Haak lives and works near Cologne, Germany. Mixed media artist, focus on video. Studies of Fine Arts / Sculpture at the Academy of Arts Nürtingen and Academy of Arts Düsseldorf, Germany. Studies of Philosophy, Sociology, Empirical Cultural Studies and Anthropology at the Eberhard-Karls-University, Tübingen, Germany.



Brigitte Ammer & Birgit Kerber. Since 2003 Brigitte Ammer and Birgit Kerber have been working temporarily under "abk." on various projects.

Brigitte Ammer, born in Telfs/Tyrol, lives and works in Vienna.

From 1973 to 1978 studied at the University of Applied Arts, 1978 diploma, since 1978 active in the applied field, working with painting, animation and textile materials and techniques, until 2014 teaching at the Kunsthochschule Wien and the Kunst VHS.

Birgit Kerber, born in Feldkirch/Vorarlberg, lives and works in Vienna.

Trained as a graphic designer at the Vienna School of Art, 1989 diploma, since 1999 freelance artist, working with illustration, graphic design, costume and stage design, animation and textile art, until 2021 teaching at the Vienna School of Art in the field of graphic design.

We see our artistic work in a dialogue with each other - which we record step by step. By making our communication visible, we create image worlds that are constantly changing and stimulate the senses through visual and haptic stimuli. This results in works that always allow for new interpretations and forms of presentation.



Bruno Pavić was born on March 30, 1988 in Zagreb, Croatia. He graduated from the Film and Video department of the Academy of Fine Arts in Split and afterwards he took his Master's degree at the same Academy.

Together with fiction and documentary films he also works on video art. His work has been shown at international film festivals and exhibitions. In 2014 he had his first solo exhibition of video work and video installations.



Daria Pugachova is an artist, performer and art-activist based in Kyiv, Ukraine. She studied architecture at Kyiv National University of Construction and Architecture. From 2013–2019 she played drums in the female trio Panivalkova. After musicians split up Daria dived into a field of contemporary art.

In her projects, Daria uses participatory practices to unite a community and integrate art into daily life. She works with performance, video and activism. Her artistic approach lies in the presence of the artist and direct interaction with the audience in public space. Her work explores history of place to awaken memories with the community, and to visualize its possible future. “By performing in public places, I connect with all kinds of people” says Daria, “Some of them may never attend exhibitions. So art should step out of galleries and become a part of everyday life, thereby changing it”.

Daria received the Golden Aesop Grand Prix at Gabrovo Biennial of Contemporary Art for the work 'Stones' and the project Dasha+Zhanar. In 2022, due to the Russian invasion of Ukraine, Daria left Kyiv and to continue her artistic practice in Europe.



Emir Yağmurca. Hello, I'm Emir Yasin Yağmurca. I am living in Istanbul. After graduating from Eskişehir Osmangazi University, Faculty of Art and Design, Department of Visual Arts in 2019, I started my master's degree in the same department. I took a break from my master's education due to personal reasons. I carry out my productions from my own workshop in Istanbul. My productions are shaped around the disciplines of video art, painting and installation. Between 2018 and 2021, I presented my works to the audience in various group exhibitions in Istanbul, Ankara, Eskişehir and Berlin.



James Johnson-Perkins is an international award-winning British artist whom currently lives and works in the UK and China.

Johnson-Perkins has exhibited in leading venues in Europe, Asia and North America, including: National Centre for Contemporary Arts, Moscow, Russia, The Arts Student League, New York, USA, The Chinese European Arts Centre, Xiamen, China, Toyota Museum of Modern Art, Toyota City, Japan, The Centre for Contemporary Art, Glasgow, Scotland and The Royal College of Art, London, England.



Jean Claire Dy Winner of the 2020 Golden Hercules Award at the Kasseler Dokfest in Germany for her documentary film *A House in Pieces* (co-directed with German filmmaker Manuel Domes), Jean Claire Dy is a Filipino-Chinese filmmaker, media artist, writer, and educator from Mindanao, Philippines. She is the founder of *Stories Beyond* (www.stories-beyond.com), an initiative that envisions to tell restorative and transformative narratives of communities beyond the “single story.” She is currently an Assistant Professor of Media Studies at the University of the Philippines Visayas. Claire’s creative writing pieces have been published in various literary magazines. Her short story *Big Yellow* was a finalist in the short fiction category of the Philippine Free Press Literary Awards in 2009. Her documentary film *Pxagrara Sang Patipuron* was nominated in the Sinag Maynila Film Festival in 2017. Her recent short narrative film *Paglubad* was screened in the Sharjah Film Platform in 2018. Some of her video pieces have been exhibited in various exhibitions in the Philippines and abroad.

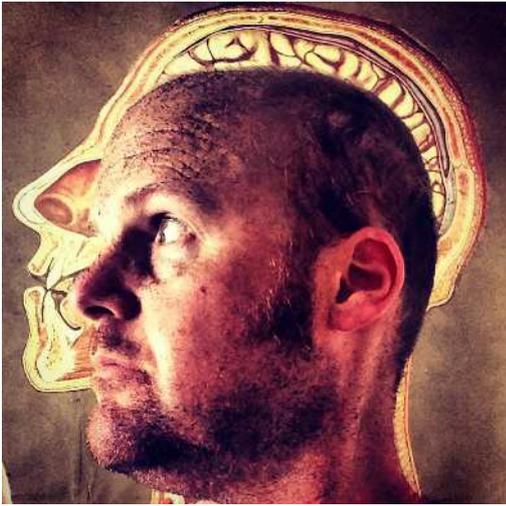


Jean Sadao is a video artist and director who expresses himself through an artistic production that combines cinema, theater, performance, and video art, often utilizing images with strong surrealistic and symbolistic components.

One of the central theme of his research is identity in connection with today's society. He holds an MA in Oriental Languages and Civilities in Venice, Italy. In 2009 he moved to Japan where he taught "Basis of Design" in Filmmaking at the movie department of Vantan Design Institute of Tokyo. In 2011 he founded a video production company involved in both cultural and commercial products and after the disaster of Fukushima, he was assistant to Japanese director Ryuichi Hiroki in making charity short films. His early works have been featured in film festivals such as Uppsala International Short-film Festival, Traverse Video, Kurzfilmwoche, etc.; while the latter presented in exhibitions too (most recent at Etherea Art Gallery in Genoa), move towards an approach closer to video-art. Currently, after living for 10 years in Tokyo, he has returned to Italy, to Milan where he lives and works.



João Aires was born in Porto in 1982 where he studied and finished his degree in plastic and intermediate arts in 2008, Erasmus in Linz, Austria in 2004, in 2010 he went to live in Brazil where he obtained a master's degree in visual arts, and in 2013 he started to develop the project O Sítio Arte e Tecnologia, where he worked as artistic direction, production, curation and cultural management. He is a founding member of O Sítio Arte e Tecnologia where he develops, audiovisual performances, national and international artistic residencies, educational projects in art and technology. He is a founding member of Atelier Digital O Sítio, a multimedia research laboratory where experimental works are developed exploring the interception between art and technology, converging visual arts, photography, video, music, performance, design, mechatronic engineering, robotics, programming, information technology among others. Communication coordination strategic organization of social networks, website capturing video photography and visual language.



Joshua Reiman's work is focused on spatial practice including sculpture, film, video, assemblage, and photography. His work has been exhibited in galleries, museums, and film festivals across the United States, Germany, Estonia, Egypt, Iceland, France, Australia, Japan, and Morocco. An Associate Professor of MFA in Studio Art + Sculpture at The Maine College of Art & Design, where Reiman is also the Chair of the Sculpture Program. He has an MFA in Sculpture from Syracuse University and a BFA in Sculpture from the Kansas City Art Institute. Reiman is also a writer for Sculpture Magazine. Joshua and his wife Addy and son Ole currently live in an 1880's brick house in Portland, ME with their dog Otto R. Mutt. Joshua was also once a Rubik's Cube champion, and is an eternal dreamer.



Jun-Yuan Hong was born in Taiwan in 1981. He was graduated from the Doctoral Program in Art Creation and Theory of Tainan University of the Arts. His video has been selected for the Rencontres Internationales Paris/Berlin Film Festival in Paris, Berlin

Revolution Film Festival, Next Art Tainan award, AFIAS Spain Moving Images Festival, Copenhagen 60 Seconds Film Festival...etc.



Lea & Adrian (*1981 & *1980, Heidelberg & Chur, Switzerland) live and work together in Berlin and Switzerland. They work with concept, installation, video, photo and performance. Lea & Adrian are two persons but one artist. Additional artistic art education with children, young people and adults for the Staatliche Museen zu Berlin and the Gropius Bau Berlin, among others.



Mathias Gramoso is a French-portuguese artist based in Porto in Berlin. His multidisciplinary practice through performance, video, photography and installation focuses on urban engagement, political conflicts and human relationships with technology and the natural environment. He attended the Higher School Of Arts in

Porto and the Technical University in Berlin. He is the former founder of the collective Algoist and former co-director at Erratum Gallery. He collaborated with artists like Michael Beutler, Julian Charrière and Monica Bonvicini. His work has been exhibited in London, Berlin and Porto.



Mattia Sugamiele (Erice, 1984. Lives and works in Milan) After a degree in production and audio video at the IED in Milan, he developed a special interest in and decided to enroll at the Brera Academy in Milan, where he earned a degree in Arts Visuals with pictorial practice in 2016. During the academic process, he was included in some group exhibitions, including the First Art Biennale of Trapani curated by Antonio Sammartano (2013), Graphic in Opera at Villa Gori (Lucca, 2013), the collective New Looks at the Magi Museum (Pieve di Cento, BO, 2014), Amori Possibili at the Former Studio of Piero Manzoni (Milan, 2014) and Pittura Futura at Space Rivoli 2 by Roberto Casiraghi (Milan, 2016). Along with the pictorial practice, Sugamiele integrates the musical dimension, creating a project of sound painting MM/SS performed at the Meet Factory (2014), at the Festival of European Photography (Reggio Emilia, 2014) and at Café Central (Brussels, 2015). Starting in 2017, the artist has dedicated himself entirely to the development of his research with a period of residency at Viafarini (Milan 2020-2021) with exhibitions at Photo Israel (Tel Aviv, 2017), Palazzo Oneto at Manifesta 12 (Palermo, 2018), participating to the Initiatives of Studi Festival, (Milan, 2018 and 2019) and including his work in the Kaleidoscope collective (Trapani, 2019) and Rea Fair (Milan, 2020). This year, after the prize exhibition at Hangar Art Center (Brussels, 2021), he exhibited his work at Nocivelli Prize (Brescia, 2021), a.topos (Venice, 2021), Edicola Radetzky (Milan, 2021), Art on video curated by Chiara Guidi (Salerno, 2021), Artbite by Nicoletta Rusconi, Cica Museum (South Korea 2021), Die Digitale (Dusseldorf, 2021), Bekarei (Berlin, 2022), Gallery Bomba (Moscow, 2021) and

a solo show at Alessandro Albanese gallery (Milan 2021). Soon at Galleria Paola Verrengia (Salerno 2022).



Milo Masoničić was born in 1994 in Podgorica. He completed his undergraduate and specialization studies at the Faculty of Dramatic Arts in Cetinje, Department of Dramaturgy. Since January 2017, he has been engaged as a teaching assistant at the Faculty of Dramatic Arts in Cetinje. He wrote the screenplay for the short "Izlet", which was part of the regional student omnibus "Project: Justice". His play "Bogumili" was published in the Nikisic magazine Pozoriste (No. 23). He collaborated with the regional TV channel HBO Adria. Milo is the author of a series of educational texts for children and he co-wrote two short documentaries, "Ours" and "Obrad". He won the regional literary competition of the publishing house "Treci trg" from Belgrade, Serbia, in which he participated with his novel "Kraj smjene", published in December 2019 as part of the "Pro/Za edition". He was also shortlisted for the prestigious 2020 European Union Prize for Literature for the same novel



Sohyun Lee first studied painting at Hongik University in Seoul, South Korea. After that, she moved to Germany to develop her art practices and now studies Sculpture, video and Installation at the AdBK Nuremberg.

The first solo exhibition "Blubb Blubb" was held at Academy Gallery Nuremberg in 2021. Her video work "The song of diffusion" has been shown in her first solo exhibition, and also shown in "Videofenster" project in Cologne. Furthermore, this work has been selected for moving image festival "Video peace traffic" at Contemporary Art Centre-Tbilisi in Georgia. Her other video work "*I better save again" has been shown in the group exhibition "Bricks and Bytes" at Zeltnerschloss Nuremberg in Germany and digital space in 2021.



Sónia Carvalho (1978, PT). Visual artist, performer and researcher [ID+ (UA/DeCA] and CIEBA]. Researcher subsidized by the Foundation for Science and Technology. She is currently studying a PhD in Fine Arts, specializing in Painting, at the Faculty of Fine Arts of the University of Lisbon. She has exhibited her work since 2002, highlighting the solo exhibition "In Between", at the Plumba Contemporary Art Gallery, in Porto; the collective "Opções e Futuros" curated by Miguel Amado at the Contemporary Art

Gallery "Arte Contempo", Lisbon. Artist represented by contemporary art gallery Zet Gallery, UmbigoLab and DIY Porto Performance Artists: Index & Scores. She has plastic work in several Portuguese collections, including the PLMJ Foundation. More recently, with the artistic project "Struggle Like A (Wo)Man #1", 2019, was selected under the program to stimulate creation promoted by the Municipality of Torres Vedras, Portugal; in the same year, participated in the workshop "Cleaning The House" by the artist Marina Abramovic, in Greece.

She has participated in several international events as a lecturer and as an artist. Recent publications: "'Arquétipo(grafia) obscura do feminina", 2020. Multimedia installation performance with the collaboration of the artist/performer Sol Casal (Br) and the participation of the traditional singer Sara Grenha, at Galeria Ana Lama, (25/10/2020), Lisbon"; in the minutes book of "Avanca Cinema – International Conference, 2021, and "Grafías" del Cuerpo Arquétipo (Interacción): Represent(acción) del Dios Hembra (Arte y Tecnologia), in the minutes book of "Fugas e Interferences" VI International Performance Art Conference, 2021.



Vitalii Shupliak (b. 1993 in Ukraine) currently lives in Berlin, mainly works with video, installation and performance. Vitalii often focuses on the issues of identity, migration, broadly understood borders and relations between reality and virtuality. In 2013-14 member of the group "Carrousel", in 2014-2017 Vitalii Shupliak initiated "Pi" Gallery and since 2019 develops Kruta Art Residency.

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