

SEMI-SELF REFLECTIONS

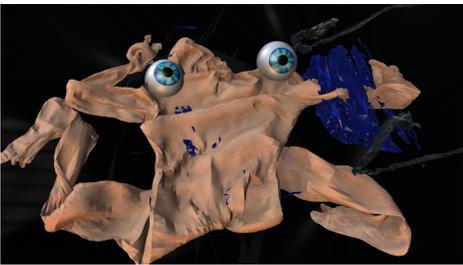
List of works & artist statements:



Limpid and Salubrious

Elliot Dodd, 2016

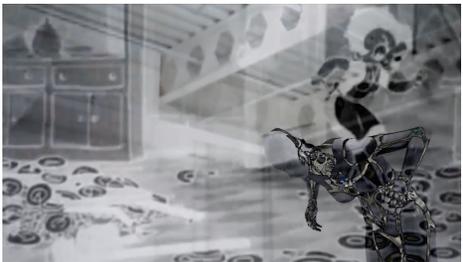
4K digital film, 3min 54sec.



Step to Aeration (Stringent) MCM (Happy Mix)

Elliot Dodd, 2015

4K digital animation, 3 min.



Morphopoeitic

Anna Mikkola with Yoneda Lemma, 2016

Digital video, 17 min 43 sec.



Soft Touch

Eva Papamargariti, 2016

Digital video, 2 min 43 sec.

Elliot Dodd (UK)

Dodd works with surfaces and techniques which embody the spirit of the global techno-macho-man. He produces objects, drawings and moving images that reconfigure the languages of desire, confidence and authority into a new fluid, composite structure.

His most recent film, *Limpid and Salubrious*, combines the high-resolution cinematic language of automotive advertising with a poly-gendered discussion about personal appearance transplanted from Jane Eyre. By obscuring the actors faces with throbbing, over-sexualised 3d computer animation, Dodd points toward a highly compromised new biology, where interior surfaces of an electric car are interwoven with fundamental human desire and attraction.

Step to Aeration (Stringent) MCM (Happy mix) proposes two sequences of bodily collapse. The poly-gendered CGI humans are reduced to bouncing clumps of rubber, writhing in an endless abyss of black gloss. A new biology attempts to resuscitate them from their stupor!

Anna Mikkola (FIN)

Mikkola's practice manifests in videos and installations that feedback between possible futures and past events. Her work is situated in a post-human framework, looking into boundaries and relations with narratives that weave together different entities and points in time.

Morphopoeitic is co-created with electronic musician Yoneda Lemma (Katrina Burch). The video is in dialogue with conversations around automation and future of work. The montage of found footage drafts loops that ask the viewer to reflect on the representations sourced from information networks. The synthesis of materials morphs into a poesis that opens into possible alternative realities.

Eva Papamargariti (GR)

Soft Touch: Amidst falling hand-written love notes penned by Plato, Derrida and even Frank Ocean, "Soft Touch" explores the growing intimacy between humans and their smart devices. Despite the alienating effects of our screens, the hand still blindly reaches for a phone. Constant connection and stimulation leaves us enthralled—not for another subject, but for the device itself.

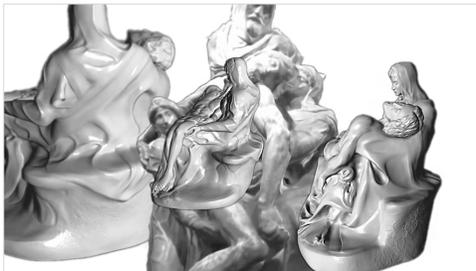
Someday I will buy an Ikea chair with bitcoins: This piece is a fragmented visual narration on a subject's quest for domestic intimacy which gradually gets distorted by real estate extravagance, superficial dreams and illusions on the confining space that we call home, the increasing intertwining of consumerism into domestic lives and the constant struggle and hunt for uniqueness and self-identification.



Someday I will buy an Ikea chair with bitcoins
Eva Papamargariti, 2015
 Digital video, 3 min 36 sec.



No Body
Duncan Poulton, 2015
 Single channel digital video, 10 min.



Pygmalion
Duncan Poulton, 2016
 Single-channel digital video, 7 min 14 sec.



Thick Skin
Puck Verkade, 2016
 Full HD vertical video, 4 min 30 sec.



Bang Bang
Puck Verkade, 2016
 Full HD vertical video, 5 min.

Duncan Poulton (UK)

No Body is a video entirely composed from appropriated computer-generated imagery. The narrative of the video follows the tragic plight of an anonymous simulated being as it struggles with its existence as a sentient toy. Disparate found imagery is composed with apparent continuity, suggesting a single form under the perpetual threat of modification by its unseen creator. Accompanied by a solemn piano score, *No Body* is a creation myth for the virtual entity who, like Prometheus, is infinitely bound to its domain, unable to die or delete itself.

Pygmalion attempts to address how ancient ideas of perfection and beauty have been carried forward into the digital age. In literally moving through, inside and beyond forms of antiquity, *Pygmalion* attempts to reconcile the difference between the crafted original object and its weightless, infinitely replicable computer-generated double. *Pygmalion* contemplates what it is to be a statue - the tragedy of being a still object in a constantly moving world - and explores the notion that perfection no longer resides in objects themselves, but in the very act of their faultless and permanent duplication.

Puck Verkade (NL)

Central to Verkade's recent work is the scrutiny of personal and social biases regarding privilege, agency and affect in her immediate surroundings. By playing an integral role in the video work herself, she aims to question her own and others' subjectivities towards the ways we maintain social stigmas through prejudice, stereotyping, and discrimination. The videos resonate a struggle with the definition of psychological, physical, political borders through the support of diaristic imagery, sampled pop music as well as reappropriated online found footage.

Composed of an irrational and associative combination of found footage, sampled pop music, low res animations and personal recordings, *Thick Skin* resonates a struggle with the definition of psychological, physical and political borders.

Bang Bang: A close at hand interpersonal encounter catalyzes a narrative on 'double-shooting' and how we use imagery to weaponize ourselves, navigating how oppression and privilege are intersected.

Samuel Walker (CA)

Walker is a multidisciplinary visual artist whose focus is on investigating virtual spaces and the construction of identities based on negotiations between the body and its surrounding environment. His works introduce the expansive possibilities of the virtual world - where space is infinite, and our concepts of physical dimensions are turned upside down.

The Fall and *Ascending* are virtual videos created using a VR platform typically intended for 360° headset projection. Although flattened to single-channel videos, these works simulate the same endless environment and play on the dissonance between the virtual and the real. The works question the world we live in and engage viewers to think about how they fundamentally perceive and interact with their own realities.



The Fall

Samuel Walker, 2015

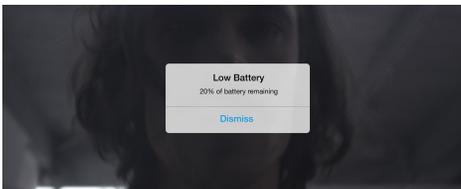
Virtual video collage, 1 min 29 sec.



Ascending

Samuel Walker with Jon Rafman, 2016.

Virtual video, 40 sec.



The Bends, Chapter 4: Middle Class

Andrew de Freitas with Samuel Walker, Jan Domicz, Alex Hercule and Curtis Mclean, 2014-16.

Film with virtual reality intro, 9 min 56sec.

Andrew de Freitas (NZ)

The Bends: Collaboratively produced between Canada, Germany, Brazil, YouTube, Portugal, Morocco, and the United States of America, *The Bends* is a movie of 11 non-chronological chapters filmed and edited by Andrew de Freitas. Initiated as a Virtual Reality experience developed with Samuel Walker and expanding into performative screenings and a website designed by Julian Garcia, the piece uses virtual space and video as a means of navigating the numerous, various, simultaneous layers of everyday perception and feeling.

Curators:

Kat Rickard (US)

Rickard is an independent curator, artist and activist based between Berlin and London. Her research centers around identity politics and shifting historiographies in the post-human era. Her current projects include moderating of a forum for LGBTQi+ American ex-pat artists working aboard in Berlin during the Trump administration and a series of LGBTQi+ inclusive events with the Jewish Museum London.

Alexine Rodenhuis (US / NL)

Rodenhuis is an independent curator and writer based in London. She has an affinity for working with emerging artists, especially those who are testing the boundaries of technological innovation. She is currently conducting research on near-future conditions including post-humanism, gentrification, born-digitals, and virtual reality.

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