



ttica

Magazine

Screening March 2009

The magazine of Ottica TV
contemporary art channel

www.ottica-tv.com

Ottica TV was set up in 2008 as a development for contemporary art based movie content.

These are the kind of movies you might encounter on a visit to an art gallery, as a commentary on contemporary culture or experimental narratives.

The Channel content is by invitation or selection from open entry, and aims to represent a range of international artists working in this field.

Contact : ottica@a2arts.co.uk

Find : www.ottica-tv.com



Sponsored by :

A2 Arts

Exhibition Now

Better Bankside

SE London contemporary artist group

Italian contemporary art resource



4th March 2009. 18:00 to 21:00

Better Bankside Centre
18 Great Guildford Street
London SE1 0SY

www.betterbankside.co.uk





artists

and

movie makers

Alexander Bates
Alexandra Dementieva
Debra Fear
Gianluca Ferrari
Jonathan Gildersleeves
Ziggy Grudzinskas
Catherine Kennedy
Olga Koroleva
Paul Malone
Jonathan Moss
Kianoosh Motallebi
Marlena Novak and Jay Alan Yim
Marianna and Daniel O'Reilly
Nicola Rae
Léopoldine Roux
Seraphina Samet
Tom Sands
Steven Scott
Tom Walker
Tom Webber
Alma Tischler Wood

Alexander Bates



Chimney

The inverted footage of a burning cigarette.

Alexander Bates is inspired by the human desire to create order out of disorder. His practice can be seen as both a reflection of this need and also through the use of scale, materials and context in individual pieces, a way of undermining and rebelling against this compulsion. "Chimney" references both common experience and personal habit ("smoking like a chimney"), which is reiterated by the work's formal qualities such as scale, title and its endless repetition.

© Alexander Bates 2008 09:10

www.t-r-a-c-e.co.uk

Alexandra Dementieva

B-558

It may be a perfect number of machines or the space ship, or an abbreviation, cryptic message? Dementieva forces the viewer to dizzying (and in the true sense of the word) journey through labyrinths of Brussels Parking. Rotation in the uniform space ends in collapse, which justifies the monotonous ways up. Senselessness of last gyre into the eternal future in an ideal landscape, lost and found. Fantasy landscape, the expectation and anticipation, and «no more blood, no heart, no human time: the only powerfully throbbing and shudder on his own pulse transparence - and nothing more»

written by Karina Karaeva

© Alexandra Dementieva 2008 | 09:10

<http://alexdementieva.org>



Debra Fear

Seven Audiovisual Studies

Debra is a time-based media artist who is currently investigating audiovisual crossovers between 16mm/super 8 film/mini-dv tape and both digital and analogue sound recordings. These seven studies are from her experimental audiovisual digital sketchbook

© Debra Fear 2008 | 09:00

www.debrafear.co.uk





Gianluca Ferrari

Self Portrait

One of the most interesting things about this artistic research is the continual discernment between the work and space that surrounds it. This discernment allows it to obtain a powerful and effective reaction from the viewers. In fact, the viewer is not a passive element but becomes a real presence in the conceptual action that takes form in the contact between the work and space that contains it.

The main intention is to develop self-portrait iconography using video. On a formal level it has been chosen to create a series of interventions on both moving images and still images, through multiple layer stratification. Using multiple stratification is directly correlated with the intention of developing concepts such as personal memory in a spatial context and public environment. The primary purpose is to create conceptual passages that offer the viewers a chance to interact with the work on various levels.

Gianluca Ferrari ©2008

www.exhibitionnow.com

Jonathan Gildersleeves



Haus

A film taken from an image, text and audio based installation.

The film, which features a piglet exploring the interior of an abandoned warehouse, is one of three shown as part of an audiovisual installation that took place inside a shipping unit. The work explores notions of narrative, containment and being.

©Jonathan Gildersleeves 2003

www.jgildersleeves.com

Ziggy Grudzinskas

Snow

A commentary on snow

© Ziggy Grudzinskas 2008

zigrudz@gmail.com



Catherine Kennedy



Last Man out of the Water : Boxing day Swim

This film looks at individuality within group behaviour, regional customs and identity. 1500 spectators watched 170 people raise money for the RNLI at the Boxing Day Swim in Sidmouth 2007. My interest lies in the spectacle of this event, which enabled behavioural freedom through the creativity of hand-made costumes.

© Catherine Kennedy 2008 | 07:09

www.catherinekennedy.org

The Way I See It...

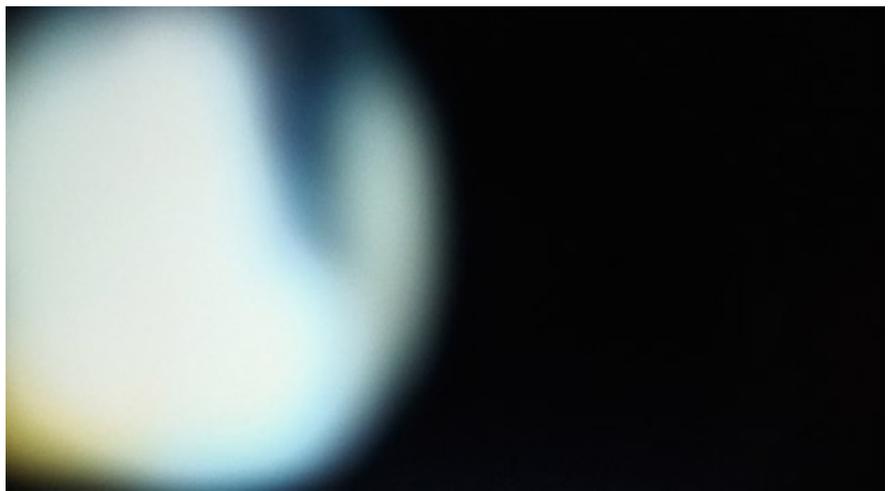
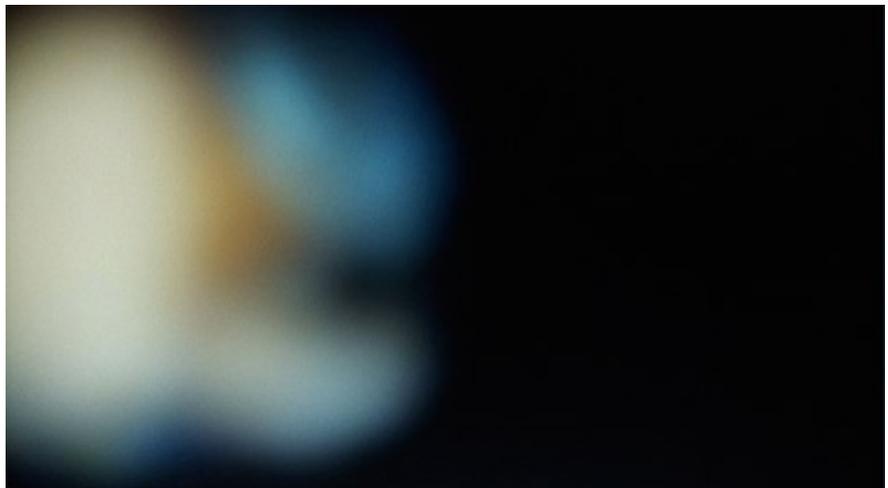
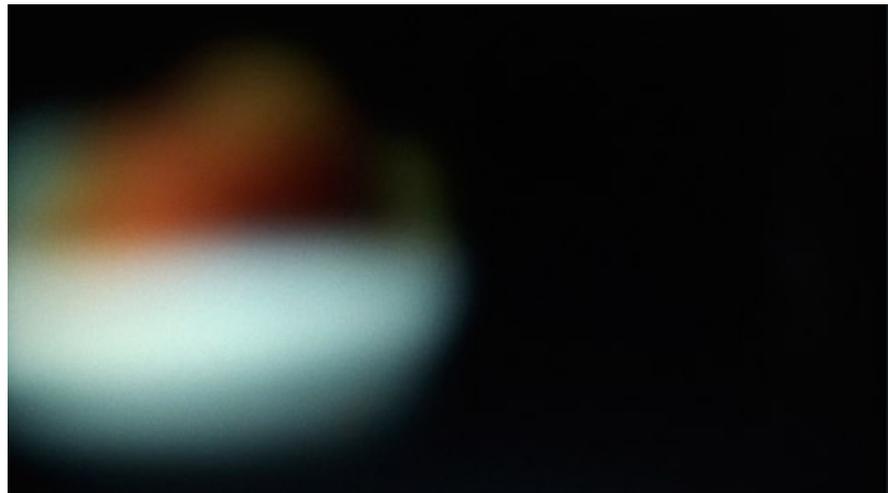
The Way I See It... is a video work in progress – filmed through an LCD screen of a broken digital camera it refers to ideas such as partial failure of human eyesight, but also questions how an inanimate object such as a digital camera can potentially be assigned human qualities due to its malfunction.

Lasting 9 minutes 24 seconds in its full version, ideally the work can be entered at any time and is set on a loop. Installed solely in a dark room it becomes the only focus in that space.

The viewers are invited to re-situate themselves within the physical space they are in as well as the metaphorical space of the work, become more aware of their own senses possibly getting used to this new way of looking. Yet the viewing context is not fixed to gallery space alone. There is potential for this piece to be broadcast online where the encounter with it becomes more intimate when viewed on a personal computer.

© Olga Koroleva, 2008 | 03:54

www.olgakoroleva.com



Paul Malone

Aphrodite Urania

A cosmological conceit re-visiting Venus, Velikovsky and planetary orbits.

© Paul Malone 2009 09:59 | www.a2arts.co.uk/malone





RQV2

A place between the Mediterranean and the mountains, just a few miles from Perpignan, on the edge of a motorway. A place left to remind us of the Holocaust. From this camp in Rivesaltes thousands were sent to Auschwitz and on this land thousands were abandoned to die. Shockingly, a section of this camp is still used today as a detention centre for illegal immigrants.

This work depicts a walk through the ruined buildings and across the undergrowth of this camp where many have walked before under desperate circumstances. Beautiful images belie a dark history. The natural sound of footsteps has been distorted to evoke the sense of disquiet.

'RQV 2' is a journey exploring this land, its clandestine history and the artist's heritage.

Kianoosh Motallebi

Stripping whilst avoiding detection by a security light

Fundamentally my work deals with how man can obtain knowledge and gain experience from his environment. Within my practice this 'environment' is interpreted in broad and flexible terms resulting in explorations in my surroundings through video work; or as I tap into scientific/industrial area's of expertise; hoping to gain knowledge that is otherwise available to experts or those who are far better informed than me.

In both instances I am interested how experimentation can contextualize our understanding of and control over natural and man made phenomena; revealing the relationship between our sensory and physical capabilities and how we interpret the world around us.

I see my video's in particular as a practical method for gauging this relationship and determining the level of influence 'I' can exert on phenomena that operate independently of me. Setting up challenges between myself and my near surroundings, the scene is set of a 'lone individual' who engages with his surroundings as if for the first time, oblivious of their normal functioning; attempting to respond to them in a new way.

The video performance "undressing without triggering a security light" documents an hour attempt to 'outsmart' a security light by undressing in front of it without being 'caught'. By moving slowly and carefully I attempt to proceed below the lamps detection threshold, remaining shrouded by the darkness of the night. As I fail and prepare for another attempt; the scene is lit elucidating the situation for the viewer, for were I to succeed nothing would be visible.

I am drawn to reread the built environment, attempting to look at it on a physical phenomenological level whilst probing for possibilities that lie beyond common use, an attempt to find something completely new amongst all the things that have already been made.

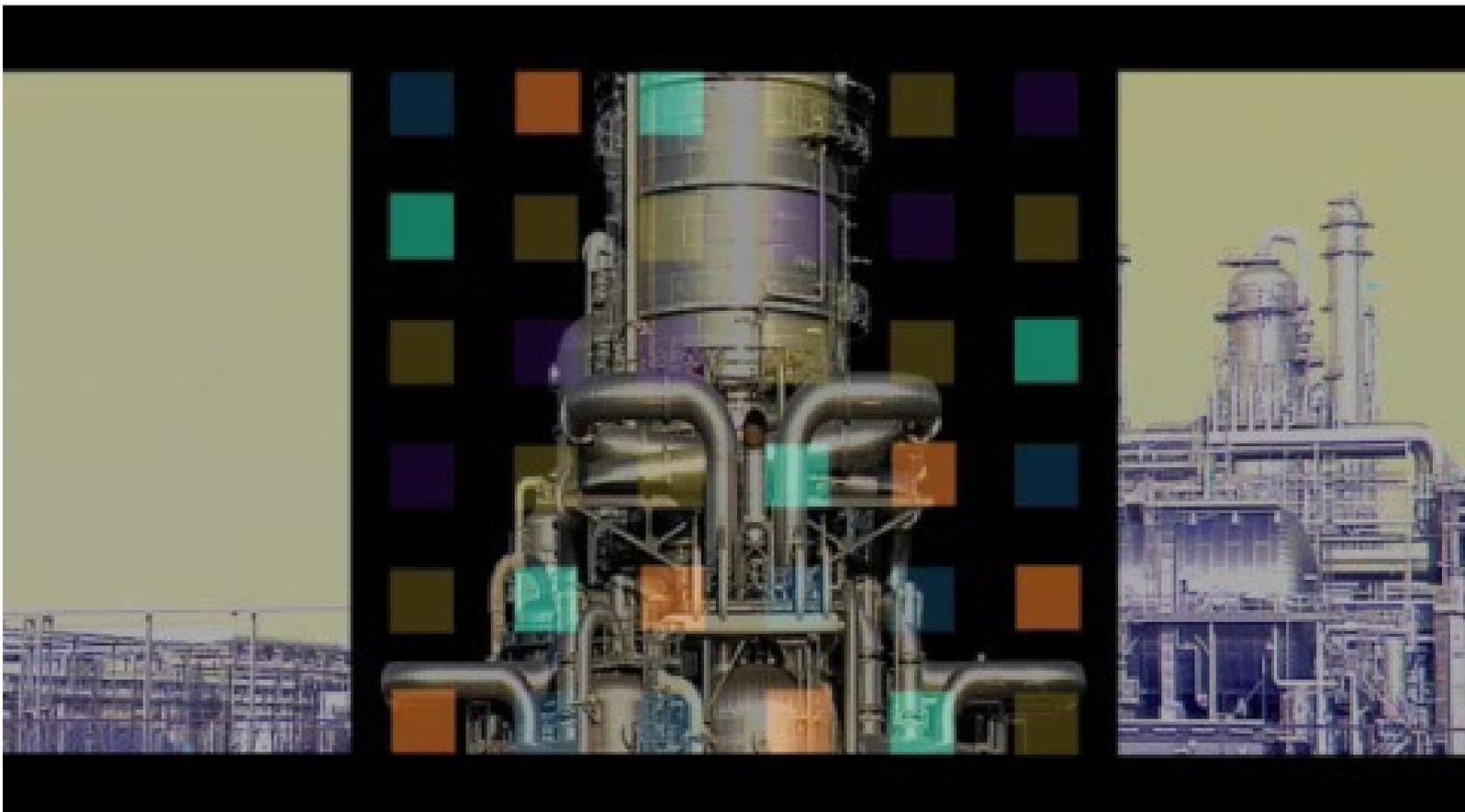
Marlena Novak and Jay Alan Yim

Fluid Mechanics Remix

Fluid Mechanics Remix refers to the branch of physics that studies the behavior of liquids and gases. Formalizing fluidity is a source of interest to us as it applies on a global scale to such things as water, wind, energy, data, power, and money, ranging from smooth flow to turbulence.

© localStyle 2007 05:55

www.localstyle.tv



Marianna and Daniel O'Reilly

Blue is the Band

is a short film that depends upon the chance encounter for its flavour, each scene documenting a single journey around the capital which captures a sort of 'expected unexpectedness' about human experience, hinting at the disingenuousness at the core of being.

The film initially sets out to purposefully record what can neither be planned nor expected, but it is from the complications and contradictions inherent in this 'expected unexpectedness' that the film derives its dialogue, (which tips its hat ironically to Sartre's 'La Nausee';) the protagonist describes how this malaise has begun, the way in which it has 'come to be', and also where he and 'it' are going.

The destination proves ultimately beyond individuality, a place that cannot be 'chanced upon' and which cannot be envisioned itself until individuality has been achieved and overstepped. The Nausea of existence is heightened by the snare of his 'expected unexpectedness', about the impossibility of an authentic life for himself, and he seeks an exit through the Nausea.

© MariannaandDaniel 2008 | 07:35

www.mariannaanddaniel.co.uk





Underground 1, 14/02/07

This film was one of a series shot on the London Underground with a small hand-held DV camera, during February 2007. This particular footage was taken on the Jubilee Line while seated on a train travelling between Bermondsey and Southwark, during the mid morning lull in commuters.

The boys in this footage - who I imagine might be brothers - seem completely unaware of being filmed. However moments of complete self absorption in a public space are unusual. Is the boy with the umbrella performing for an audience of at least his 'brother'? Or is he so absorbed in watching the reflections of his own hand movements that he has become oblivious to a state of self-consciousness?

Léopoldine Roux



Streetgumming

With 'Pink Fountains', the big 'sweating' colours, painting with birds, paintings for the sky... Léopoldine Roux is acting like Alice in Wonderland, colours are sweating from her actions. *Streetgumming* is the encounter between the film maker Thomas Gillon and the performer who is wandering in the streets of Brussels, coloring the dirty chewing gums abandoned on the pavement.

With those actions Léopoldine Roux tries to make abstract painting objective, popular, sensitive, and sometimes ludic. She wants to create a sensitive and romantic way of exploring minimal painting.

© Léopoldine Roux and Thomas Gillon 2008 | 04:31

www.leopoldineroux.com

Seraphina Samet

I didn't know I'd grow up to become vase...

'Then this new enlightened feeling started me thinking... you don't grow up to become a woman, you grow up to become a vase, and once this thought had popped into my mind I started to see vases everywhere!'

A young woman narrates her first sexual encounter: a true story, and small-scale drama in the genre of a tragicomedy.

It is as if the events of a young woman's life are being viewed through a macro-lens: not only her external world- the very interior of her mind. This film portrays a multifaceted view of her world within a time-scale of two weeks.

This intimate, and ruthlessly honest account of a young woman's first sexual encounter is retold through a voiceover by the filmmaker herself- the subject of this work. The raw quality in her use of language, offer a bleak perspective on sexuality; whilst the hallucinogenic quality of the animation, and the rapid cut of ever-changing live-action shots suggest an altogether different environment... a place of fantasy. The story unfolds at a steady, inexorable pace- inviting the audience to enter this woman's mind, and to understand a very personal chapter in her life.

A twenty-eight year old woman is reflecting back on one night in May, year 2002, when she was 'beamed up' and was 'never the same again'. Looking back; she perceives herself as a prim twenty-three year old, who doesn't see the point in social skills, nor the facts of life;

'The thing is, I didn't know how anything could happen, because I'd always missed that scene out...'

Her twenty-three year old self is not used to the effects of alcohol, contact from the opposite sex... let alone staying over night in strange hotels. She is not in the habit of saying yes... but it's the third time he's asked her "shall we?" so she says "alright"; thus her venture into a mysterious adult world begins- only to realize that...

'...you don't grow up to become a woman, you grow up to become a vase...'

© Seraphina Samet 2007 | 03:19

ssamet@hotmail.co.uk

www.myspace.com/self_concious

Tom Sands



Mind Forged Manacles

When a soldier is ordered to execute a young woman for treason, he is prepared to do his duty. But, inside his mind, two sides of his personality battle to save, or end, the prisoner's life.

This film is about the power of the mind, a power that we are usually unaware of. This can be a very dangerous thing if we let it. Many of the far-reaching decisions made all over the world every day are based on the unconscious.

I am urging consciousness so that we can triumph over our dark sides in our minds and see just how directly this affects our reality!

© Tom Sands 2009 | 03:59

tomsands1@aol.com

www.youtube.com/tomsands1

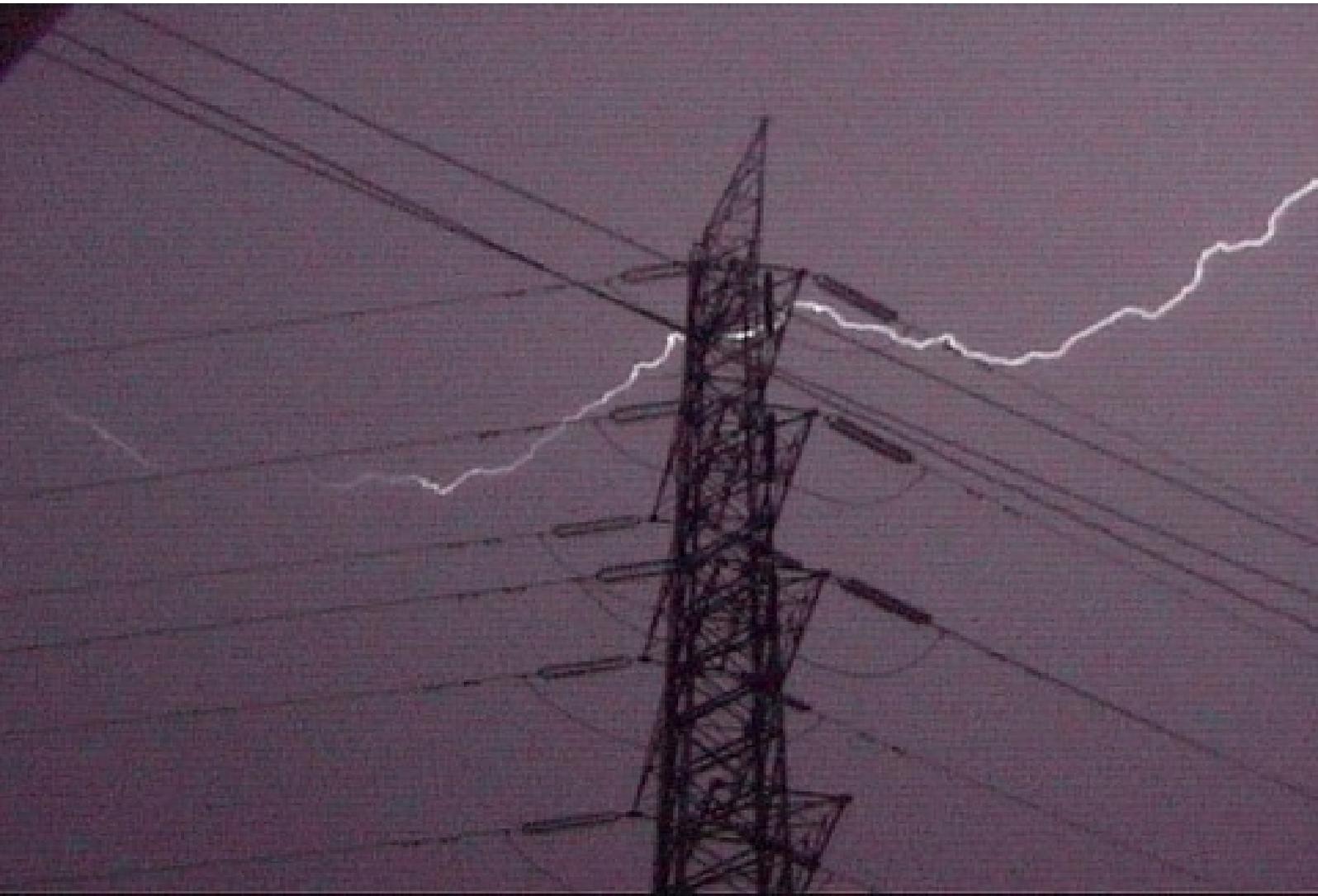
Electricity

Consisting of a real time recording of a night time tropical thunderstorm, Electricity is intentionally visually minimal; for 90% of its duration the screen remains black, punctuated occasionally by flashes of lightening, sometimes visible in camera, which light the frame and silhouette an electricity pylon and cables against the night sky. The work endeavours to explore the limits of our visual capabilities, our physiological responses to natural and artificial light, and their effect upon our subjective perception of time.

It is intended that the video be projected in a darkened space so as to maximise its phenomenological effect; viewing the video within a darkened environment for a period of time causes the over-exposed, flash-lit video frames to leave an afterimage of the silhouetted electricity pylon on the retina as the eye adjusts itself to the dark, so forging an explicit relationship between time based media and stasis, memory and physicality.

© Steven Scott 2007 | 10:00 (from 35:00)

www.steven-scott.co.uk



Tom Walker

You and Me

My video works reference the Youtube generations desire for short, fast, pithy entertainment. They endeavor to undermine the quick-fix notion of such video works with an initially humorous but ultimately sinister take on the day-to-day routines of fatherhood and family life.

© Tom Walker 2008 | 00:23

email: tdmwalker3@hotmail.com



Tom Webber



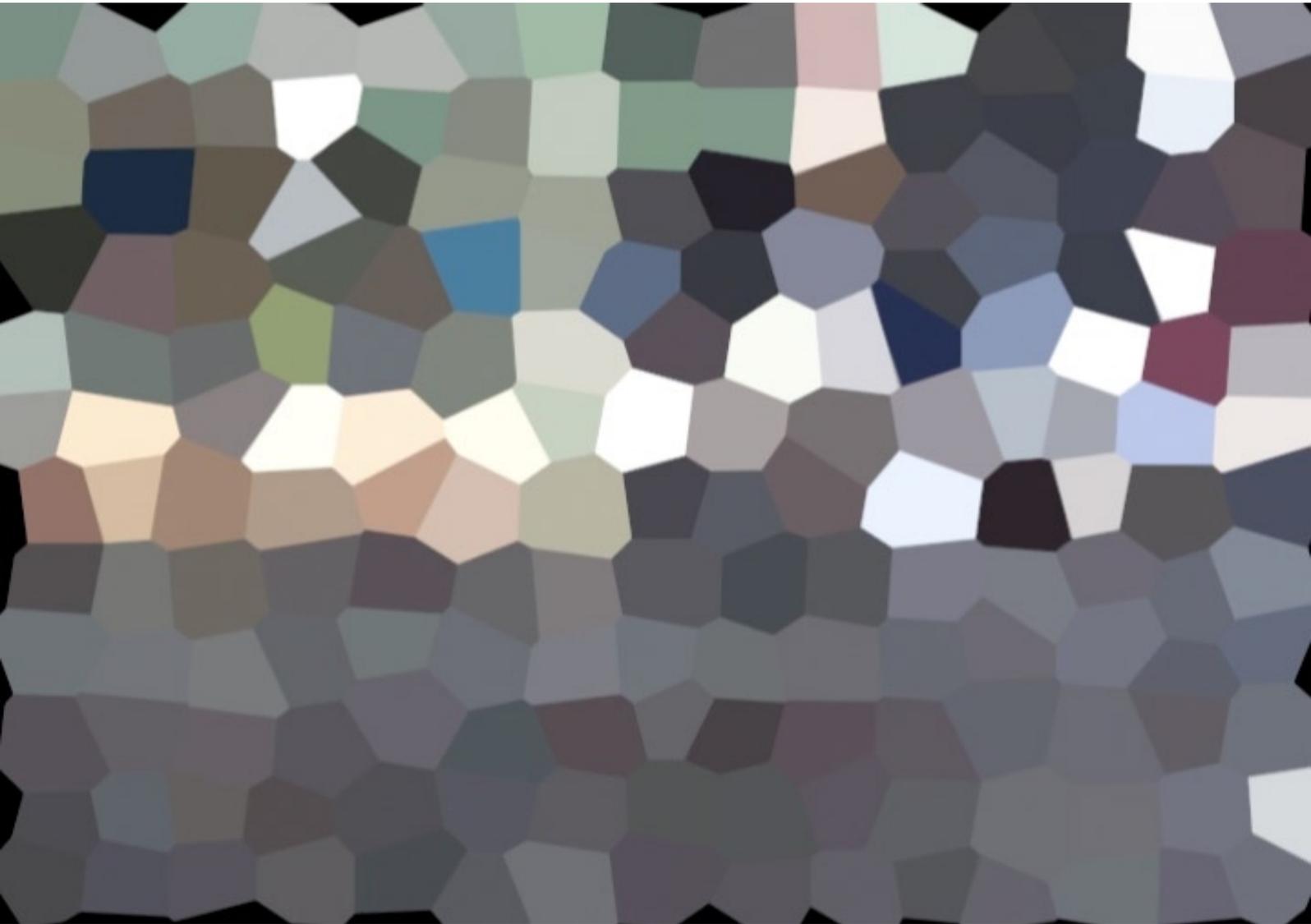
Hello / Goodbye

An eternally frustrating and pointless dialogue where nothing is established.
'No symbols where none intended' - Beckett

© Tom Webber 2007 | 00:35

www.thomaswebber.com

Alma Tischler Wood



Opposite

is an originally eight hour long film material shot after a long day of working on an abstract painting during a residency at the CAC in Manchester.

It is an observational piece filming a busy street late at night until early hours of the day from inside across the street. The work is part of a series of site specific, black & white or colour videos looped, usually projected on a roundish object.

The more you look at some thing the more abstract it becomes...

© Alma Tischler Wood 2009 | 03:22

www.southlondonmuseum.co.uk

a2
arts.co.uk

EXHIBITIONOW.COM
ITALIAN CONTEMPORARY VISUAL ARTISTS
A PROJECT BY ARTS COUNCIL ENGLAND

Better
Bankside





Magazine design : Paul Malone © 2009
Content copyright : various contributors
Contact Ottica : ottica@a2arts.co.uk
Ottica TV is based in London

