



# Ottica TV Guide

Arranged by author in alphabetical order

## Alexander Bates



### 'Chimney' 09:10

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

[www.alexanderbates.com](http://www.alexanderbates.com)

## Debra Fear



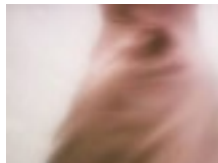
### 'Five Studies in Light Motion and Sound' 09:34

Observational pieces like a charcoal sketches are in comparison to a painting.

©Debra Fear 2008

[debra@debrafear.fsnet.co.uk](mailto:debra@debrafear.fsnet.co.uk)

## Alexandra Dementieva



### 'Movement v2' 02:55

Sketch about movements and sound.

Soundtrack : Aernoudt Jacobs.

©ademxl 2007



### 'Thro glass' 01:55

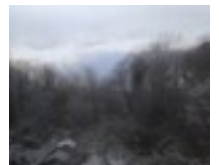
Portraits through glass of wine at old city market place.

Soundtrack : Aernoudt Jacobs.

©Alexandra Dementieva 2008

<http://alexdementieva.org/>

## Ziggy Grudzinskas



### 'The Breath of Life' 06:00

Commentary on snow.

©Ziggy Grudzinskas 2008

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## Chia-En Jao



### **'Father's Tongue'** 05:33

This series of videos are co-operated with people who don't speak Mandarin, my native language. Several stories based on my personal encounters during the journey in foreign countries are whispered in Chinese in their ears and the person imitates the sound and speaks out without knowing its meaning. In the end, a Chinese speaker translates what could be understood in English.

In this video, I was talking about a homosexual encounter in Paris and the story copes with specific body gesture, which implies but not confirms the relationship between two males. Besides, the person's pronunciation was corrected until the limit of his ability.

©Chia-En Jao 2007

[www.chiaenjao.co.uk](http://www.chiaenjao.co.uk)

## Catherine Kennedy



### **'Last man out of the water'** 07:09

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

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## Olga Koroleva



### **'There is no one...'** 03:54

Based around the idea of old or abandoned train stations, 'There is no one...' is a contemplative piece, which invites the viewer to look at loneliness from a philosophical point of view.

©Olga Koroleva 2008

[www.olgakoroleva.com](http://www.olgakoroleva.com)

Paul Malone



**'Footfall Railroad' 02:40**

A mouse's eye view of a domestic interior - pursued by giant feet. The camera is mounted on a model railway as an extended micro-dolly. The feet are those of the artist.

©Paul Malone 2007



**'Aphrodite Urania' 09:59**

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

©Paul Malone 2009

[www.a2arts.co.uk/malone](http://www.a2arts.co.uk/malone)

**Jonathan Moss**



**'RQV2' 02:38**

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.

©Jonathan Moss 2007

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**Kianoosh Motallebi**



**'Stripping whilst avoiding detection by a security light' 10:00**

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.

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 re-read 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.

©Kianoosh Motallebi 2007

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**Marlena Novak**



**'Fluid Mechanics Remix' 05:55**

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.

Marlena Novak and Jay Alan Yim  
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[www.localstyle.tv/fmvideo.htm](http://www.localstyle.tv/fmvideo.htm)

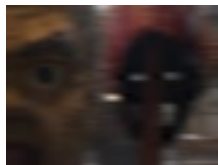
**Nicola Rae**



**'Dejeuner' 09:35**

1 part of a 4 part video projection  
©Nicola Rae 2008

[www.a2arts.co.uk/nrae](http://www.a2arts.co.uk/nrae)



**'Capital' 07:05**

This film presents a conjunction between two different records inspired by the prospect of a short stay in Rome. The first record was borne out of the question 'How does one take an original photograph in this most photographed of cities?' and the second comes from a letter written by a philosopher to his own future self which is to be read in 'The Eternal City'. By combining these two separate enquiries we see a parallel emerge between the concepts of historical time and psychological time; an individual man's future is defined amidst the ruins of Man's past whilst, simultaneously, an individual man's past leaps forward to seize upon and ruin the prospects of Man's future. Therein we see footage of tourists taking their customary 'I was there!' photographs, unaware that the record of their 'being-there' has become ensnared in this complex ontological dispute concerning whether a man can 'be-there' in his own present, or whether he is forever pulled toward the ruins of regret or the ideals of anticipation. And due to this complication, we must also identify the 'unheimlich' within these images of Rome; for not only do they portray the ruins of past civilisation, but the future ruination of all civilisations.

©MariannaandDaniel 2008



**'Blue is the Band' 07:35**

'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

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## Daniel Rodrigo



### 'Fashion Death' 04:13

Directed, edited and written by Daniel Rodrigo.

Music: LXLMAsterKD

©Daniel Rodrigo 2007

[www.danielrodrigo.com](http://www.danielrodrigo.com)

## Léopoldine Roux



### 'Streetgumming' 04:31

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

[www.leopoldineroux.com](http://www.leopoldineroux.com)

## Seraphina Samet



### 'Coming Back' 02:31

'When I was twenty, I started to perform in videos. Someone told me I looked good on camera. So one day, I pointed it at me, and I had a look in the viewfinder. I thought, it's true, I really am a natural.' Script by Seraphina Samet. 'Coming Back' is based on a story I wrote whilst studying at Central Saint Martins College of Art and Design; about a performance artist who commits suicide and comes back as an alien. It was motivated by problems I had experienced adjusting to student life. This work is one of a series of short films about myself, lovers, alienation, corners, dust, darkness, evasions and hang-ups... the pain of living with social inhibitions... relationships with objects, and small animals... ©Seraphina Samet 2008



### 'Empathy with Trees' 03:19

'Empathy with Trees' is a commentary on the filmmaker's experience of school, and being a tree in the school play: "I've always thought I'd be a natural on stage - even though I never got given a good part at school. It's true, when it came to auditions, I'd just stand there, and I wouldn't say anything." (Script by Seraphina Samet) It is the beginning of a series of short films about herself, lovers, alienation, corners, dust, darkness, evasions and hang-ups... the pain of living with social inhibitions... relationships with objects, and small animals... The film is edited on Final Cut Express HD, and is a collage of old and new footage; combining animated stills and live action. ©Seraphina Samet 2008

[www.myspace.com/self\\_conscious](http://www.myspace.com/self_conscious)  
[ssamet@hotmail.co.uk](mailto:ssamet@hotmail.co.uk)

## Tom Sands

### 'Freudian Slap' 08:52

A revenge story with a psychoanalytical twist.



After a vicious, unprovoked attack by a gang of Chavs, grammar schoolboy Chris is determined to understand the reason behind the violence. His best friend, James, desperately wants revenge. They find the perfect solution: enforced psychoanalysis.

©Tom Sands 2007



### 'Mind Forged Manacles' 03:55

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.

©Tom Sands 2009

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## Tom Walker

### 'Untitled 2007' 01:00

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 2007

[tdmwalker3@hotmail.com](mailto:tdmwalker3@hotmail.com)

## Steven Scott



### 'Cataract Sun' 02:03

One of a series of works referencing relationships between the physiological effects of sunlight, and the danger of direct sunlight on the eyes. Underlying this series is the notional relationship between sunlight, vision and consciousness.

This video was shot using a cheap low resolution cctv camera. The unnatural colours and the black disc on the sun's image are the result of the camera's inability to cope with the intensity of direct light, by chance giving the appearance of a huge solar eye. Clouds drift across the sky momentarily obscuring this 'eye', cross linking references to blindness, seeing, being watched and consciousness of self.

©Steven Scott 2006

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## Alma Tischler Wood



**'Dream'** 08:42

'Dream' is one of two films shot on the way from Tokyo to Narita International Airport. The film features a young woman sleeping on the train and a man watching the world passing by. Off camera, we hear someone discussing miracles.

©Alma Tischler Wood 2008

**'Opposite'** 03:22

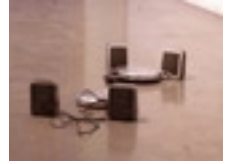


'Opposite' is an originally eight hour long film material shot after a long day of working on an abstract painting during a residency at the CAC in Manchester. It is an observational piece filming a busy street late at night until early hours of the day from inside across the street. The work is part 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

[www.southlondonmuseum.co.uk](http://www.southlondonmuseum.co.uk)

## Tom Webber



**'Cat and Dog'** 02:00

A conversation between a cat and a dog.

©Tom Webber 2007



**'Untitled (hello / goodbye)'** 00:35

An eternally frustrating and pointless dialogue where nothing is established.

'No symbols where none intended' -

Beckett

©Tom Webber 2007

[www.thomaswebber.com](http://www.thomaswebber.com)



