

Contextual Face

Curated by Evelin Stermitz

Various women artists are including their own face as an iconographic object and symbol bearer in their art works, or using the face of others, the former photographic portrait, transcending into the moving image. This video series addresses variant meanings of the woman's face in a context of women's issues when embedded in a socio-cultural heritage. The face can be seen as more than a signifier of our cultural norms, in the context of women often foregrounded not only as indicator for individual remembrance, not only associated to cultural norms such as beauty stereotypes, objectification of commodified women in advertisements, and not only as a surface for self-creation when mirroring the self to others, but read as political text and statement in a broader context.

Selected Video Works

NoHomeVideos© Code II by Duba Sambolec	1:32
I hate you by Michelle Handelman	2:48
Water Portrait I, Portrait of Carmen Lipush, by Evelin Stermitz	2:06
Migraine by Ana Grobler	5:23
Like Me by Liana Zanfrisco	1:30
Ecstasy Poem by Kika Nicolela	2:46
Endless Game by Vesna Bukovec	1:32
Sit Stay by Alison Williams	3:19
traumraum revised:insomnia by Angelika Rinnhofer	4:41
What I Worry About???? by Grace Graupe Pillard	2:57
Collecting by Dominique Buchtala	3:59
Rose is a Rose by Evelin Stermitz	3:52
ONDAS: Guerrilla Girls	4:49

Curator:

Name Evelin Stermitz
Email/Url: es@mur.at www.evelinstermitz.net www.artfem.tv
Address Jakob Ghon Allee 30/2/5 A-9500 Villach Austria EU

Short CV:

Evelin Stermitz, lives and works in Austria and Slovenia. She graduated with an M.A. degree in media and new media art from the Academy of Fine Arts and Design, University of Ljubljana, Slovenia, and is holding a master's degree in philosophy from media studies. Her works are in the field of media and new media art with the main emphasis on post-structuralist feminist art practices. Evelin Stermitz received grants for the International Summer Art School of the University of Arts in Belgrade, Serbia, and the International Summer Academy of Fine Arts in Salzburg, Austria, within the media class by VALIE EXPORT.

Besides her artistic work, Evelin Stermitz's research work is focused on women artists in media and new media art. Evelin Stermitz founded ArtFem.TV – Art and Feminism ITV (www.artfem.tv) in the year 2008 and received a special mention for ArtFem.TV at the IX Festival Internacional de la Imagen, University of Caldas, Manizales, Colombia, in the year 2010.

Selected Group Exhibitions: 2009 BAC! 10.0, Pandora's B., Festival international de Arte Contemporáneo en Barcelona, CCCB Centre de Cultura Contemporània de Barcelona, Spain / Videomedeja, Museum of Contemporary Art of Vojvodina, Novi Sad, Serbia / 2008 "Femmes, femmes, femmes", MAC/VAL Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine, France / Plus 3 Ferris Wheels: Museum of Fine Arts, Florida State University / Center for the Arts, University at Buffalo, New York / Richmond Center for Visual Arts, Western Michigan University / 2007 chico.art.net v.4, The Electronic Arts Program, California State University / Imagining Ourselves, International Museum of Women, San Francisco / Video Art in the Age of the Internet, Chelsea Art Museum, New York / FILE Rio, Brazil / 2006 Cyberfem. Feminisms on the electronic landscape., EACC Espai d'Art Contemporani de Castelló, Spain.

Curatorial statement**Contextual Face**

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Artists and Videos according to Video Index:

1.

name: **Duba Sambolec** (SLO/NOR)
Email/URL dubasambolec@hotmail.com http://www.artfem.tv/duba_sambolec/
<http://www.artreview.com/profile/DubaSambolec>

short bio

Duba Sambolec was born on July 7, 1949 in Ljubljana, Slovenia. From 1992 on, she has been Professor of Fine Art, Head of Sculpture at The Trondheim Academy of Fine Art, Norwegian University of Science and Technology, Trondheim, Norway and Professor/Coordinator, 1st year BA, Faculty of Visual Arts, Oslo National Academy of the Arts, Oslo, Norway.

Her other activities include public lectures and presentations, curatorial practice, writing texts on Fine Art, active participation at the international conferences and panel discussions, co-organization and leadership of international seminar, international tutorship of the BFA and MFA students, guest artist-teacher experience in Scandinavia, Slovenia and P. R. of China, external examination assessment and interviews in the TV, radio and printed media.

Her video opus is included in the AV archives DIVA / Digital Video Archive, SCCA Ljubljana, Slovenia that's a part of GAMA / Gateway to Archives of Media Art, Europe and in the online Art and Feminism television programming ArtFem.TV, 19 video performances, production from 2005 to 1999.

http://artfem.tv/duba_sambolec/

Duba Sambolec had 33 solo shows and took part in numerous international group-shows. Her art covers multimedia installation, sculpture, drawing, video performance and digital photo-collage.

Selected solo and group exhibitions:

Zacheta, National Gallery of Art, *Gender Check*, Femininity and Masculinity in the Art of Eastern Europe, Curator: Bojana Pejić, Warsaw, Poland, 2010.

<http://www.zacheta.art.pl/en/article/view/6/gender-check-femininity-and-masculinity-in-the-art-of-eastern-europe>

Museum für Moderne Kunst, Stiftung Ludwig Wien / MUMOK, *Gender Check*, Curator: Bojana Pejić, Vienna, Austria, 2009/10. <http://erstestiftung.org/gender-check/>

6th International Festival of Contemporary Arts, City of Women, solo show, Ljubljana, Slovenia, 2000.

Museums of Contemporary and Modern Art; Ljubljana, Zagreb, Belgrade, solo shows; 1998/88/83/82.

Aperto '88, Venice Biennial, Venice, Italy, invited by Prof. Dr. Dieter Ronte, Germany, 1988.

São Paulo Biennial, São Paulo, Brazil, invited by Pieter Tjabes, European selector, Amsterdam, NL, 1985.

Title of work/year/duration/credits/short synopsis

NoHomeVideos© CODE II, 2000, 01:32 Min.

Video performances CODE I, II, III and IV form one work. Nevertheless, each one of them might be presented separately. They are based on automated repetitive speech and on dialogs between two women where one woman dominates the conversation and sets up the momentum for the other one to answer illogically. They are reminiscent to the ping-pong game by exposing the (lack of) concentration, domination, subordination and resistance.

The idea derives from informative automatic audio recordings from everyday life. We hear them while calling various institutions, in public places such as are elevators, airports, shopping malls, etc.

Consequently, these recordings can provoke us to search for people, who are hidden behind them in public institutions.

The characteristic of the video CODE II is a repetitive authoritative command to the viewer that might provoke anger/resistance and/or despair.

2.

name: **Michelle Handelman** (USA)
Email/URL me@michellehandelman.com www.michellehandelman.com

short bio

Michelle Handelman makes confrontational works that explore the sublime in its various forms of excess and nothingness. Her videos, performances, and public installations have shown at the Pompidou Centre, Paris; ICA, London; American Film Institute, Los Angeles; San Francisco MOMA; MIT List Visual Arts Center; Winterfilm Festival for Expanded Media; Center for Contemporary Art, Tel Aviv and Museum of Fine Arts, Boston. In Fall 2007 Handelman's work was chosen by Bloomingdale's for their Fall Art Campaign. Prior to moving to New York in 1999, Handelman directed the feature documentary *BloodSisters* (1998 Bravo award) and collaborated for several years with Monte Cazazza, pioneer of the Industrial music scene in San Francisco. She has performed in several Lynn Hershman-Leeson productions for ZDF and Arte Television and recent collaborations include work with Eric Werner, co-founder of Survival Research Laboratories and conceptual artist Paul Miller aka DJ Spooky.

Her fiction and critical writing appears in *Inappropriate Behaviour* (Serpents Tail, London); *Apocalypse Culture* (Feral House Press, Los Angeles); *Herotica 3* edited by Susie Bright (Plume Books, SF) and several publications including *Filmmaker Magazine* and *Indiewire.com*.

She lives in Brooklyn and is an Associate Professor in the Film/Video Department at Massachusetts College of Art and Design, Boston.

Title of work/year/duration/credits/short synopsis

I hate You, 2002, 02:48 Min.

Created and performed by Michelle Handelman.

In a moment of self-loathing narcissism, Handelman riffs off of Bruce Nauman's early performance tapes and chants this negative affirmation into a song of personal endearment.

3.

name: **Evelin Stermitz** (AT)
Email/URL es@mur.at www.evelinstermitz.net www.artfem.tv

short bio

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Water Portrait I, Portrait of Carmen Lipush, 2010, 02:06 Min.

Text and voice by Carmen Lipush.

Concept, Sound and Video by Evelin Stermitz.

This video series faces women's portraits of images mirroring from the water surface, filmed at the Ljubljanica river in Ljubljana, Slovenia.

These video portraits reveal experiences of violence against women, dedicated to the water. The form of this video work is an expansion of the former silent photographic portrait.

4.

name: **Ana Grobler** (SLO)

Email/URL anagrobler@yahoo.com

short bio

The academic painter Ana Grobler is a postgraduate student of video art at the Academy of Fine Arts in Ljubljana. In the academic year 2009/10 she has received a study scholarship from the Ministry of Culture of the Republic of Slovenia. She had exhibited at home and abroad and had received nominations and awards for her work. She has a permanent online exhibition of selected videos at ArtFem.TV and has been exhibiting at the Museum of Modern Art Ljubljana (2005) and National Gallery in Ljubljana (2007) in Slovenia as a nominee of the Essl Award of Essl collection from Klosterneuburg in Austria. She participates in the International feminist and queer festival Red Dawns in Ljubljana as a member of the selection of visual art program and is an assistant at the Alkatraz Gallery at Autonomous Cultural Centre Metelkova City. In 2009 she had curated the first exhibition of Slovenian feminist art in the frame of the festival Red Dawns at the SCCA - Ljubljana, Centre for Contemporary Arts Project Room. Her book on feminist art in Slovenia is just about to be published at the Research institute of the Academy of Fine Arts and Design in Ljubljana. She has also been active as a member of the working group of Station DIVA, Digital intermedia video archive (SCCA-Ljubljana). She is involved in curatorial work and attends the School for curators and critics of contemporary art World Of Art at the SCCA - Ljubljana, Centre for Contemporary Arts.

Title of work/year/duration/credits/short synopsis

Migraine, 2007, 05:23 Min.

The video is some sort of a migrainic self-portrait. It was made in the time of a migraine attack, from shooting the scenes to the montage. The whole process of making the video is consequently permeated with those sensations. Video effects are used not only to show, but to draw near and to assist the spectator to feel the condition of a person in the time of the migraine attack. Migraine headaches experiences 10-12% of the population, a major part of the patients are women in childhood the number of boys and girls who suffer from migraine is similar. But in the adolescent period the number of women increases steadily. In the ages 35-40 the ratio is even 3 women to 1 man. At the end of the video the spectator is confronted with a question of the origin of this phenomenon. Is it biological condition or occurrence stimulated by society?

5.

name: **Liana Zanfrisco** (IT)

Email/URL info@lianazanfrisco.com

www.lianazanfrisco.com

short bio

Liana Zanfrisco, born in Civitavecchia, Italy.

2001-04 Academy of Media Arts, Cologne, Germany, Prof. Jürgen Klauke, Prof. Valie Export, Prof. Dieter Jung.

2000-01 Master in Print and Online Design, Aachen, Germany, Microrep.

1982-86 Academy of Arts, Rom, Italy.

From 1988 to 2005 she lives and works in Belgium and Germany, currently she is living in Italy.

Title of work/year/duration/credits/short synopsis

Like Me, 2009, 01:30 Min.

Sound Videodrome (Roberto Incelli)

Performance and Video by Liana Zanfrisco.

„Man will sich selbst ein Fremder sein. Nicht in der Rolle. Wohl aber in der unbewussten Entscheidung, welche Art von Rolle ich mir zuschreibe, liegt meine Wirklichkeit.“ Max Frisch: Stiller. (Oneself would like to be a stranger in oneself. Not in the role. But in the unconscious decision in which role I assign to myself, there is my reality.)

A video camera films my face, while I change one pose every second, and every second a part of my face is hidden by faces cut from newspapers.

6.

name: **Kika Nicolela (BR)**

Email/URL kika@dilemastudio.com

<http://www.dilemastudio.com>

short bio

Kika Nicolela is a Brazilian artist and experimental filmmaker. Her works include single-channel videos, installations, performances, experimental documentaries and photography. Graduated in Film and Video by the University of Sao Paulo, Kika Nicolela also completed film courses at UCLA University. She was the recipient of several grants and has participated of nearly 100 solo and collective exhibitions in Austria, Brazil, Canada, Finland, France, Germany, Italy, Poland, Portugal, Slovenia, South Korea, Spain, Sweden, UK and US. Her videos have been screened and awarded in festivals of more than 30 countries, such as: Kunst Film Biennale, Oberhausen International Short Film Festival, ACA Media Arts Festival, Videoformes New Media & Video Art Festival, International Electronic Art Festival Videobrasil and Exis Experimental Film & Video Festival. Since 2008, Kika Nicolela also curates and coordinates the Exquisite Corpse Video Project, an ongoing collaborative series of videos that involves more than 70 artists from 25 countries. In 2010, she was selected for the Rondo Studio (Austria), Künstlerdorf Schöppingen Foundation (Germany), Gyeonggi Creation Center (South Korea) and the Casa das Caldeiras (Brazil) residency programs; she will also have a retrospective of her videos at the prestigious Museum of Modern Art in Salvador, Brazil. In 2011, she will be artist-in-residence at Seoul Art Space Geumcheon (South Korea) and Route Fabrik(Switzerland). The artist is represented by DConcept, a São Paulo based art gallery, and Vtape, a Toronto based videoart distributor.

Title of work/year/duration/credits/short synopsis

Ecstasy Poem, 2006, 02:46 Min.

Side by side, two faces of the same woman looking at the camera are in an extreme slow motion. All nuances of her expressions can be perceived. In one portrait, she's young, at the peak of her beauty. On the other one, she's about 60 years old. The woman is the actress Liv Ullman, acting in two different films by Ingmar Bergman.

7.

name: **Vesna Bukovec** (SLO)
Email/URL vesna.bukovec@gmail.com www.vesna-bukovec.net

short bio

Vesna Bukovec (1977, Ljubljana, Slovenia) graduated and completed her post-graduate studies in Sculpture at the Academy of Fine Arts and Design in Ljubljana. She works as a solo artist as well as in the art group KOLEKTIVA together with Lada Cerar and Metka Zupanic. In recent years she has presented her works at numerous solo and group exhibitions in Ljubljana, Maribor, Zagreb, Belgrade, Utrecht, Athens, Berlin, den Haag, Beijing, Linz, Graz, Vienna, Milano, Verona, Warsaw etc. She works with the themes such as memory, media, consumer society and the pursuit of happiness, uses a wide range of artistic strategies: research, documentary approach, appropriation, art activism, public actions, collaboration with the public and personal interpretation. Formally, her projects are based on video, photography, drawing and installation. Vesna Bukovec (with KOLEKTIVA) also curates video exhibitons and organizes video screenings. In 2009 she was co-curating international video exhibition Video in Progress 3: Fields of the Performative.

Title of work/year/duration/credits/short synopsis

Endless Game, 2006, 01:32 Min.

Contemporary advertising no longer directly sells products, it sells emotions, desires and fantasies. Advertisers teach us how we have to look and behave to be competitive in today's world.

Most of the advertising uses eroticism as the primary force of attraction.

Who is the target audience, male or female? Even if the product is made for women, the imagery addresses both sexes. A woman has to buy the product that will transform her in such a way that she can enter a man's fantasy. And a man has to buy some other product to attract women that look and act like the ones in advertisements. The endless game of seduction is present everywhere. In case we forget, the first advertisement will remind us.

8.

name: **Alison Williams** (ZA)
Email/URL alison_oblivion@yahoo.com

short bio

Alison Williams is a South African video artist, filmmaker & painter based in Nelson Mandela Bay, RSA. Her works appear internationally in various Film Festivals, Galleries and Art Museums. She is concerned with visual emotion and the triumph of the human spirit, using mainly performance-based works with a strong tendency towards the dramatic. Her works are mostly one on one directions towards the viewing public, works produced in isolation or in remote areas.

Her main focus is the production of psychological works that disturb normal modes of being. She uses travel and personal life experience in her art, as she believes that life and art are inseparable entities.

She is also the founder and director of Human Emotion Project which screens many international artists globally in 2009/2010. Selected exhibition listings: listed at <http://alisonwilliams.com/generic.asp?id=2&hd=Exhibition list>

Title of work/year/duration/credits/short synopsis

Sit Stay, 2008, 03:20 Min.

Gender abuse video - a woman has the right to her own voice, to speak out and be heard. Alison Williams - performance based video - gender based works / anti gender abuse - pro women's rights art.

9.

name: **Angelika Rinnhofer (DE/USA)**
Email/URL angelika.rinnhofer@gmail.com www.angelikarinnhofer.com

short bio

I work primarily in photography, video, dance and performance but incorporate non-traditional art media such as baking, gaming, and trace making into my practice. I investigate the importance of belonging and its effect on memory. My investigations rely on philosophical, historical, and scientific aspects of Western origin to inform my artistic concepts.

In 1995 I immigrated to the US from Germany where I trained as a commercial photographer. Since 2005 I have committed myself exclusively to my art practice and have since shown my work in solo exhibitions at the New Britain Museum of Art in 2008, at Light Work and the Paul Kopeikin Gallery in 2007.

I have participated in group shows at ConcerArt in Berlin, at the Museum Industriekultur in Nuremberg, both in Germany, and at Michele Mosko's Gallery in Denver, to name but a few. In 2005 I was awarded the Dutchess County Arts Council Individual Fellowship. In the same year I was chosen as a resident artist at Light Work in Syracuse, NY. In addition I received a SOS grant from the New York Foundation for the Arts in 2007.

I have been interviewed most recently on NYMPHOTO's blog on September 17, 2009 (<http://nymphoto.blogspot.com/2009/09/conversation-with-angelika-rinnhofer.html>), as well as on WCNY Syracuse's Food for Thought program in 2007. My images have been published in Photo District News, Contact Sheet, Photography Quarterly, and SHOTS, among others. Most recently I was granted a Master's degree in Fine Arts in New Media from Transart Institute in Berlin.

Title of work/year/duration/credits/short synopsis

traumraum revised:insomnia, 2009, 04:41 Min.

Dancer: Erin Parsch

Narrator: Robert C. Solomon, "No Excuses", Existentialism and the Meaning of Life: Heidegger on the World and the Self; The Teaching Company, 2000.

For *traumraum revised: insomnia*, I drew from my desire as a child to become a ballet dancer and used this experience to examine the relationship between memory, pain, dreams, and ambition. In my previous work, up to that point, there was always a division between me as the art maker, my subjects, and my audience. For "traumraum revised: insomnia", I focused on my own body and my presence to relate my concepts.

Fighting insomnia and contemplating life and death while driving to work every morning – the everyday finally recedes when bits of a childhood dream start to appear merely to imply its unattainability.

My childhood dream of becoming a dancer and its quick deterioration lent itself to being scrutinized.

After years I took up practicing ballet again; the restrictions and discipline connected with it are still embedded in my body. These restrictions associated with ballet training proved to be a burden hardly possible to overcome. The sensation of pain to control and restrict my body's movements were, at times, cause for limitless frustration but it corresponded to my concurring research on the objectless of pain and its interpretation in visual art. After acknowledging these obstructions, my mind became more receptive to considering ballet as an agent to make visual art. I engaged it as a means to create videos, drawings, and photographs. With time, doing barre exercises, reflecting on dance again, and the meditative quality of repetitive physical movements, transformed my art practice to be concerned with experimentation and self-examination.

The process of working on *traumraum revised* affected my own conception of memory as a force to make art and to use it to speak about cultural issues such as gender and society's expectations related to it; feminist art; but also to touch on the randomness and pliability of one's narrative.

10.

name: **Grace Graupe Pillard (USA)**
Email/URL ggraupepillard@gmail.com

short bio

Grace Graupe Pillard has exhibited her artwork throughout the USA with one-person exhibitions at Real Art Ways in Hartford, Ct., University of Mississippi, Jackson, Miss., Roger Ramsay Gallery, Chicago, Ill., Aljira, Newark, NJ, in addition to NYC at The Proposition, Donahue/Sosinski Art, Bernice Steinbaum Gallery, Hal Bromm Gallery, and Wooster Art Space. She has also had one-person exhibitions at The Frist Center for The Visual

Arts in Nashville, Tenn., The NJ State Museum and The NJ Center for Visual Arts. In 2006, she had a one-person exhibit at Carl Hammer Gallery in Chicago, and in 2008 she had solo shows at Payne Gallery at Moravian College, and Rupert Ravens Contemporary. In 2010 she had a one-person exhibition at Rider University, Lawrenceville, NJ, and in 2011 at Brookdale College, Lincroft NJ. She has participated in group exhibitions at The Noyes Museum, P.S. 1, Bass Museum, Indianapolis Museum, The Maier Museum, The Aldrich Museum, The Drawing Center, The Hunterdon Museum and The National Academy Museum.

Grace Graupe Pillard's work has been written about in The Village Voice, The NY Times, Art News, The Star Ledger, The New Art Examiner, Newsday, Flash Art, Art Forum, and Art in America and Whitehot Magazine and many on-line publications.

Grace Graupe Pillard has also been involved with many on-line projects and showed her photos and videos at Scope Miami and Scope London, Art Chicago, ArtFem.TV and Cologne OFF, Found Footage, self-imaging and SHOAH.

Since 2003, Grace Graupe Pillard has been the Coordinator of The Edwin Austin Abbey Mural Workshop – a fellowship program at The National Academy Museum and Art School in NYC preparing selected participants to compete for public art commissions.

Title of work/year/duration/credits/short synopsis

What I Worry About????, 2007, 02:57 Min.

Worry...worry...worry...what keeps me up at night and in the morning and afternoon! Personal issues such as aging, career, appearance, all contribute to the lines on my forehead....done with humor and pathos.

11.

name: **Dominique Buchtala (DE)**
Email/URL dominique.buchtala@gmx.net

short bio

Dominique Buchtala lives and works in Karlsruhe and Straubing.

1977 Born in Regensburg

2007 – 2008 Study of visual arts as guest student at the Carrara Fine Arts Academy of Bergamo in Italy, Professor: Eleonora Milesi

2006 - 2007 Postgraduate studies of visual arts at the Stuttgart State Academy of Art and Design, Professor: Mike Hetz and Joachim Fleischer

2001 - 2006 Study of Installation Art at the State Academy for Fine Arts Karlsruhe, Professor: Leni Hoffmann

1998 - 2001 Vocational Education in Photography in Regensburg

Scholarship / Award

2007 Special Mention of the 14th Regensburg Short Film Week

2005 Erasmus Scholarship at the School of Art and Design in Norwich, England

Exhibitions and projects

2010 Since 2008 Participation at Internetproject „ArtFem.TV“ by Evelin Stermitz

2010 6010 Film und Videofestival, Hilchenbach- Dahlbruch, Germany

2010 16th Regensburg Short Film Week, Germany
 2009 „La Colomba“ International Art Prize, Venice, Italy
 2009 „Tanz mit Bruce“, Neuer Shed im Eisenwerk, Frauenfeld, Switzerland
 2009 Air, Sound and Power – Soundinstallation, Escoitar, ZKM Karlsruhe, Germany
 2008 Annual End of Year Show at the Carrara Fine Arts Academy of Bergamo in Italy
 2008 FEX "Stars und Sternchen", Video- Installation, Long Night of the Museums in Stuttgart, Germany
 2008 1. Bildrausch Videofestival, Saarbrücken, Germany
 2007 filmnach8, Lothringer 13, Munic, Germany
 2007 14th Regensburg Short Film Week, Germany
 2007 Stuttgarter Kulturnacht, Videoinstallation im Heusteigtheater Stuttgart, Germany
 2007 Videoperformance im Kaskadenkondensator Basel, Switzerland
 2007 "It's about to blow up!", UAMO- Festival in den Kunstarkaden Munic, Germany
 2007 "ELEMENTE", Kunstverein Plauen – Vogtland, Germany
 2007 "E.G.O. Kunstpreis 2006 – Tendenz Südwest", Städtische Galerie Balingen, Germany
 2006 "Lightfestival - Ende der Gemütlichkeit" im Heusteigtheatre Stuttgart, Germany
 2006 "E.G.O. Kunstpreis 2006", Oberderdingen, Germany
 2006 "Offside - Art Festival ", Bravarija, Poreč, Croatia
 2005 "If you see more than...", Freiburg, State Academy for Fine Arts Karlsruhe, Germany
 2005 "vier Positionen", Gertrud Luckner Schule Freiburg, Germany
 2004 "daeng" Projekt Zeitgleich-Zeitzeichen Junge Kunst im BBK 2004, BBK, Freiburg, Germany
 2003 "Werder 5 - Räume ändern", Kunstverein Freiburg, Germany
 2003 "Klasse" KünstlerWerkstatt Mehlwaage in Freiburg, Germany

Title of work/year/duration/credits/short synopsis

Collecting, 2006, 04:00 Min.

Video-Performance by Dominique Buchtala.

The video work Collecting is a kind of examination of a common action. I asked myself: What happens if I collect as much spittle in my mouth as I can? Am I able to collect so much spittle, that I will burst in the end? How much time will the process take? Will my mouth have been hurt? Will I swallow during the process of collecting? The video presents my face in a chewing movement to accumulate spittle in my mouth. During the movement the lips automatically get wet. Through this a continuous process starts, which brings the collection to an end after four minutes have gone. The spittle just flew out of the mouth.

12.

name: **Evelin Stermitz (AT)**
 Email/URL es@mur.at www.evelinstermitz.net www.artfem.tv

short bio

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Besides her artistic work, Evelin Stermitz's research work is focused on women artists in media and new media art. Evelin Stermitz founded ArtFem.TV – Art and Feminism ITV (www.artfem.tv) in the year 2008 and received a special mention for ArtFem.TV at the IX Festival Internacional de la Imagen, University of Caldas, Manizales, Colombia, in the year 2010.

Selected Group Exhibitions: 2009 BAC! 10.0, Pandora's B., Festival international de Arte Contemporáneo en Barcelona, CCCB Centre de Cultura Contemporània de Barcelona, Spain / Videomedeja, Museum of Contemporary Art of Vojvodina, Novi Sad, Serbia / 2008 "Femmes, femmes, femmes", MAC/VAL Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine, France / Plus 3

Ferris Wheels: Museum of Fine Arts, Florida State University / Center for the Arts, University at Buffalo, New York / Richmond Center for Visual Arts, Western Michigan University / 2007 chico.art.net v.4, The Electronic Arts Program, California State University / Imagining Ourselves, International Museum of Women, San Francisco / Video Art in the Age of the Internet, Chelsea Art Museum, New York / FILE Rio, Brazil / 2006 Cyberfem. Feminisms on the electronic landscape., EACC Espai d'Art Contemporani de Castelló, Spain.

Title of work/year/duration/credits/short synopsis

Rose is a Rose, 2008, 03:52 Min.

Performance, Sound, Video by Evelin Stermitz.

This performative video work shows a woman engaged in covering her face with rose leaves. As a metaphor for the absurd above and beyond term "beauty", the fragility of beauty and the canons of beauty, the video reveals an obscure image of woman, which is also shaped by transiency and impermanence.

Excerpts from the poem "Sacred Emily" by Gertrude Stein, in which she created the sentence "Rose is a rose is a rose is a rose.", form the sound collage to the video work.

13.

name: **Guerrilla Girls (USA)**
Email/URL <http://www.guerrillagirls.com/>

Title of work/year/duration/credits/short synopsis

ONDAS: Guerrilla Girls, 2009, 04:49 Min.

Produced by El Parlante Amarillo.

The Guerrilla Girls are a bunch of anonymous females who take the names of dead women artists as pseudonyms and appear in public wearing gorilla masks. We have produced posters, stickers, books, printed projects, and actions that expose sexism and racism in politics, the art world, film and the culture at large. We use humor to convey information, provoke discussion, and show that feminists can be funny. We wear gorilla masks to focus on the issues rather than our personalities. Dubbing ourselves the conscience of culture, we declare ourselves feminist counterparts to the mostly male tradition of anonymous do-gooders like Robin Hood, Batman, and the Lone Ranger. Our work has been passed around the world by kindred spirits who we are proud to have as supporters. It has also appeared in The New York Times, The Nation, Bitch and Bust; on TV and radio, including NPR,, the BBC and CBC; and in countless art and feminist texts. The mystery surrounding our identities has attracted attention. We could be anyone; we are everywhere.
