



INTERNATIONAL VIDEO ART FESTIVAL NOW&AFTER @ OVER THE REAL FESTIVAL

VIDEO ART PROGRAM OF RUSSIAN ARTISTS

Curator

Marina Fomenko

Artists

Gentle Women Group (Alexandra Artamonova, Evgenia Lapteva), The Art of Braiding, Russia, 2018, 18.06

ROI Group (Anna Butenko, Antonina Gorbenko, Varvara Grankova, Lyuba Sautina, Victoria Khrenova),

Measurements, Russia, 2019, 15.27

Leta Dobrovolskaya, Youth, Russia, 2019, 5:22

Marina Fomenko, Modus Operandi / Dance, Russia, 2016, 3:00

Timur Kagan-Musaev, Muteness, Russia, 2014, 4.50

Lilia Li-Mi-Yan, Katerina Sadovsky, A000000000001000AA011, Russia, 2021, 9:00

Zhon-Zhon Sandyr, Kuchiran Yuri, Lud, Russia, 2019, 3:40

Duration 48 min.

INTERNATIONAL VIDEO ART FESTIVAL NOW&AFTER

International Video Art Festival Now&After has been carried out in Moscow since 2011. Now&After is an independent festival which is supported by private donations. It focuses on presentation, development and promotion both Russian and international video art, getting together emerging and established artists from around the world to present their works to general audience. Traditionally the festival takes place at museum's space, where during few weeks the festival program is being demonstrated as a video art exhibition.

Now&After was held at the Moscow Museum of Modern Art, the State Museum of Gulag History the Schusev State Museum of Architecture, the State Darwin Museum, CCI Fabrika, Artplay Center, Center for Contemporary Art Winzavod. The festival collaborates with international cultural organizations presenting its collections in 18 countries. Founding director/curator of International Video Art Festival Now&After is artist Marina Fomenko.

www.now-after.org

Gentle Women Group, The Art of Braiding

One of the central plots of mythology, customs, and cultures in different countries is losing/changing one's hair. Hair is the source of power for biblical heroes who become weak after losing them. The sinner woman wipes the feet of Jesus with her hair. In Russian tradition, braiding woman's hair means switching her status from girlhood to wifeness. Aside from that, cutting off woman's hair is one of the oldest ways of punishment, which was practiced until the 20th century. Gentle Women group enacted a mythological

rite, braiding their hair together with dune plants, and unbraiding them afterwards. The resulting braid mixes corporeal with natural, dissolving one into another and making them seem inseparable. The process of unbraiding hair from natural grass braids, rather traumatic and painful, may be considered as a metaphor for leaving one's roots, or as a fairytale story which could have taken place.

ROI Group, Measurements

To see bodies does not mean to reveal a secret, but to see that is revealed to the gaze: a shape, a collection of shapes, which make a body, a naked shape. This shape is devoid of any interpretation and deciphering. A body has nothing that would require deciphering, - except that the cipher of the body is the body itself. Jean-Luc Nancy

What does it mean to measure a body? To touch, to perceive, to turn, to describe, to make contact. The results of these actions as a rule are expressed in quality and comparison notions, as well as through making a number of presentations and associations.

By measuring we generalize and define a person's shape, form stereotypical presentations about the body and its parameters. At the same time, we understand that any measurements are relative, dependent and changeable, and often simply absurd.

The presented work is aimed to reflect the essence of the measurement and estimation act as a specific cognitive process, which is characterized by a high level of emotion, where the target is not the number, but the contact itself.

Leta Dobrovolskaya, Youth

Leta Dobrovolskaya tries to grasp the instantly decaying matter of a perfect human body. Three ages is one of the art's eternal themes, but in this case the desperate courage of youth and the gloomy sarcasm of old age are not the point. What is important is the idea of eternal youth, which equals to beauty and life as such.

Marina Fomenko, Modus Operandi / Dance

A dance makes you happy no matter whether you are dancing in Madrid, in Moscow or in Livorno; whether you are dancing in 2015 or in 1957.

Footage shot in Madrid, Moscow and Bikovo by chance was used in this video as well as excerpts from *Le Notti Bianche* by Luchino Visconti and *The Birds* by Alfred Hitchcock.

From the series "M.O.". *Modus Operandi* (M.O.) is a Latin phrase used to describe a method of operating and people's behavioral patterns. It is not always possible for an outside observer to grasp the logic of others' behavior. Their actions assume the nature of the mysterious ambiguity that is open for any interpretation.

Lilia Li-Mi-Yan, Katerina Sadovsky, A000000000001000AA011

The project consists of three video clips with CGI graphics and 3D. There are six screens presenting different characters that are no longer just people, but people of the future (posthuman). Using CGI graphics and 3D, the characters in the videos are equipped with special implants and an additional organ system that allows them to survive in their contemporary world, where there have been many ecological disasters, powerful CO2 emissions into the atmosphere have led to global warming, viruses have destroyed the normal biological organism and forced it to adapt to new conditions. 3D organs move and pulsate with humans, reacting to their emotional and physical state.

Zhon-Zhon Sandy, Kuchiran Yuri, Lud

Lud. This is the place of Udmurt prayer. The ancestors are calling. They await. The Place of Power is activated by women — the contemporary residents of the Staraya Sal'ya village. The women with their hands outstretched upwards in the orans posture, a symbol of the intercessory prayer, holding syulisi. Syulisi are the empty calling vessels, amplifying the Expectations of the people and receiving Manna from Heaven to the restless technocratic sound of the working tractor.