



LAF 2019

Larroque Arts Festival

LAF 2019 – Surface/Support

When setting the theme for this year's festival, I was thinking about the French group of artists "Supports/Surfaces" (Louis Cane, Marc Devade, Jean-Pierre Pincemin, Valensi and Daniel Dezeuze from Paris, and André-Pierre Arnal, Vincent Bioules, Noël Dolla, Toni Grand, Bernard Pages, Patrick Saytour, and Viallat, from the South of France), who in the 1960s were trying to find a way to continue to make painting in the aftermath of the May 1968 events. The questions they asked about what kind of painting was possible and relevant in the contemporary world are still with us and some of the artists included in the show are still working through possible answers. This year, in partnership with our fellow artist-led initiative, the Lacuna Studios in Lanzarote, Spain, we have had entries from as far afield as Angola and Brasil, Canada and Korea – 93 artists from 30 countries in Larroque and about 150 artists from 50 countries in Lanzarote. What I was not expecting, at least when the images started to arrive from all over the world, was the number of artists and images that interpreted the theme by reflecting on the pollution of the ocean and the surface of the planet. The surface of the skin also appears in a few artist's works: close up and under the microscope. It is true that the skin is our biggest organ, and if it is badly damaged the other organs cannot survive. It is also our interface with the world: the way we feel it, sense it, touch it. And if the surface of the world is severely damaged, how are we going to feed ourselves, and make our homes here? It is of course, not surprising that artists respond deeply to this crisis- they are our antennae, sensing and finding ways to articulate the impending disaster, and mobilise against its inevitability.

Images of the Amazonian rainforest, 'the lungs of the world', currently more under threat than ever by the current reversing of deforestation regulations, appear in several works. It is said that every fifth breath we take is produced by the Amazonian rain forest. As it diminishes daily, so too does our breath.

Images of the sea, the beach, shipping, borders and exploration - from Ulysses voyage to Mars probes - also reflect concerns about migration, rootlessness, the destruction of safe habitat and the political mismanagement which seems to be a feature of the global present.

Some work reflects on or utilises science as a positive option, offering hope of resolutions or as an inspiration for engendering creative new collaborations.

A notable feature of this year's contributions is the quantity of films submitted, and perhaps it is worth saying something about the nature of artists' films. Firstly, they are not the same as films for entertainment: rather they should be thought of like Haiku – short (usually) constructions centering around an idea, and hyper-conscious of their form. The Greek word 'poema' (a thing-made) also helps to give us a clue as to how to 'read' them. They do not necessarily have a plot or story-line, they may or may not have actors/performers, and usually, if they do, their actions are either mundane or extravagantly unusual; they may verge on documentary, or be playfully abstract like a kaleidoscope. There may be an element of randomness and hazard about them, or they may be tightly controlled, frame by frame. Artists use film to speak about an issue, to play with perceptions and pre-conceptions of reality; to offer us a beautiful spectacle of something unseen before. They document social events, from children's games to the voyages of cargo ships, they can be a way of recording ephemeral things such as dance or performance, or projections onto buildings, or they can create mini-narratives of science fiction, mock-horror or social history. Generally speaking, artists films tend to be short, because they are usually shown in a gallery context with other visual or sonic work – paintings, installations, sculpture or sound – but some included here are about 20 minutes long, because they move towards the documentary, or because the extended time span – their slowness - is actually part of their content.

The unusually high number of films (53 to be screened at Larroque) has provided the structure for this year's event. The opening of the exhibition on Friday 26th July will be followed by two, one-hour screenings on the big screen of the first selection of artists' films, to be followed on Sunday and Tuesday with other screenings, comprising about 5 hours in total. The festival programme gives brief descriptions of the films so that the audience can pre-select those films of particular interest to them, and all the films will also be screened on a continuous loop on the two TV screens in the two gallery spaces throughout the festival to increase their visibility.

There are also a number of digitally produced works (sound and digital imagery) which will be displayed on digital screens as a continuous loop, or from CD with headphones in the case of sound, and some will be printed out as digital print.

The Festival is now in its ninth year and has, I think, become embedded in the annual activities of the village. It is perhaps surprising that an international festival of contemporary art, which has seen the participation of over 450 artists from around 30 countries, should occur in a small rural hamlet in SW France, but that was always the intention from the beginning. The artworld is notoriously pyramidal, and centripetal, with all the ‘quality’ events being focused in the capitals, London, Paris, New York. Whilst this is perhaps an inevitable result of modern specialisation, it does not reflect the reality of artistic production, distribution or demographics. Artists often live elsewhere, because it is cheaper, and they need space and time to make work and think – in fact there is good documentation of the ways artists engender development by stimulating neighbourhoods, creating interest and social activity, and rendering previously neglected spaces ‘developable’ (in Richard Florida’s work, for example). I have written elsewhere about the phenomenon of artist-led initiatives (“Artist-led initiatives” (1) and “Artistic Potential of Post-industrial space (2)), but briefly, they are one logical solution to the hyper specialisation of the artworld, which produces tens of thousands of artists but only requires a few hundred for its financial/speculative base. Artists can make something happen in the spaces in which they live rather than wait (for ever) for the artworld to take note of them. In fact the majority of art now happening in the world (and maybe the majority of interesting art too) is precisely not occurring in the hallowed white cube spaces of the gallery, but is popping up, for a limited time, in different and sometimes surprising spaces, independent of the big financial concerns which determine, and limit, the centralised art-world. Artists have found myriad ways to survive: starting residency centres, offering workshops and classes, open studios, forming collectives, working in collaborative partnerships, designing and running artistic festivals, project spaces and galleries. Across the globe this is an exciting and invigorating development which has given rise to new trans-national and trans-local collaborations.

The twin festivals of Larroque and Lanzarote, enabling around 200 artists from around the globe to show their work to new audiences, is one such event.

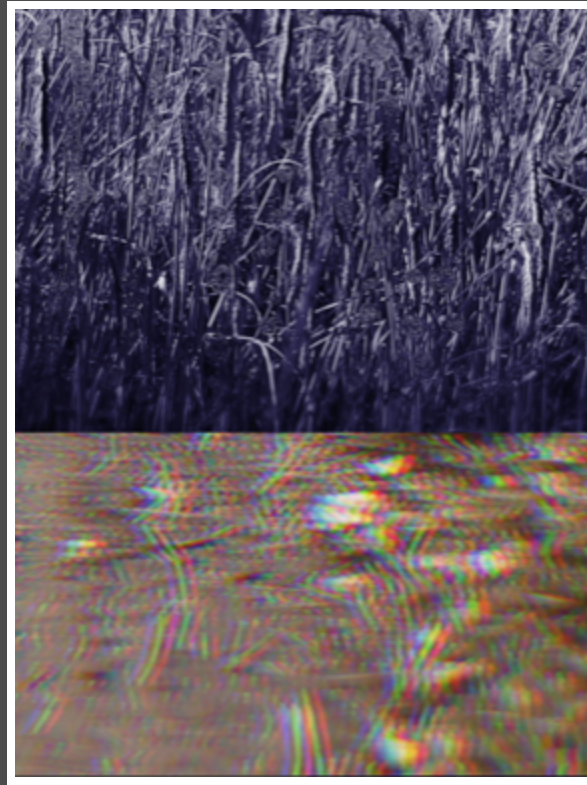
Kenneth G. Hay

1: https://www.academia.edu/34915115/Artist_Run_Initiatives

2: https://www.academia.edu/35086754/Artistic_Potentials_of_Post-industrial_space



25/5000 don't live for life (4:34)



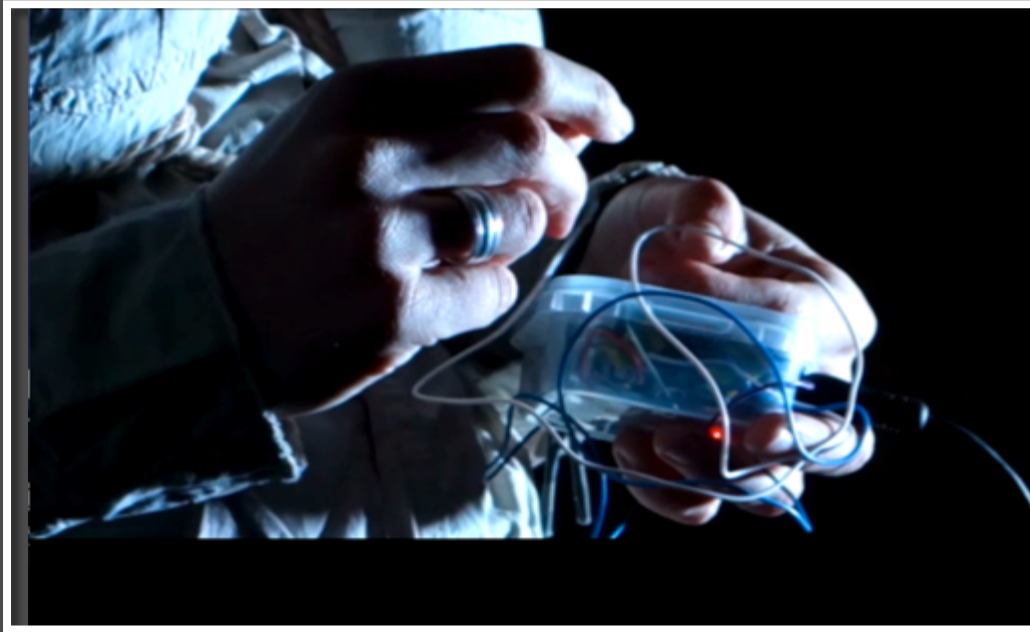
Second Chance (9:08)

Two short films which explore their themes through shot and abstractly manipulated footage.



INSTRUCTIONS FOR USE

“Instructions for Use” uses photographs of old machine parts and factory instructions from a disused factory, combined with hand drawn animation and an electronic soundtrack by Irish composer Bernard O’Neill to evoke the futuristic dream of technology from the 1950’s and ‘60s. The surfaces of cracked paintwork are reanimated in the process.



THE ROPE MEETS NOISE ENSEMBLE (7:00)

Regarding the rope meets noise video it is a performance where everything is improvised and we make music using rope (no other way) and the music is made with DIY oscillators recycled from trash etc. The message is very connected to this methodology and is inseparable from the materials we use.

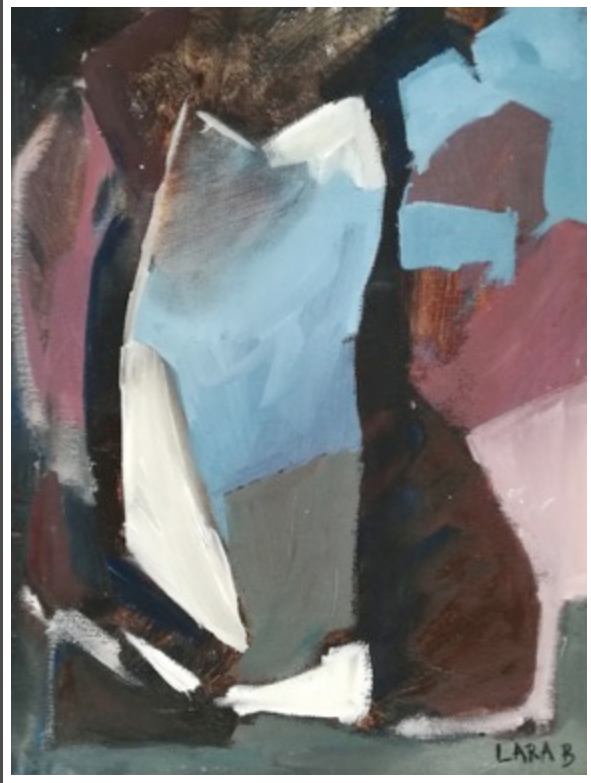
Yulia Belan (BLR)



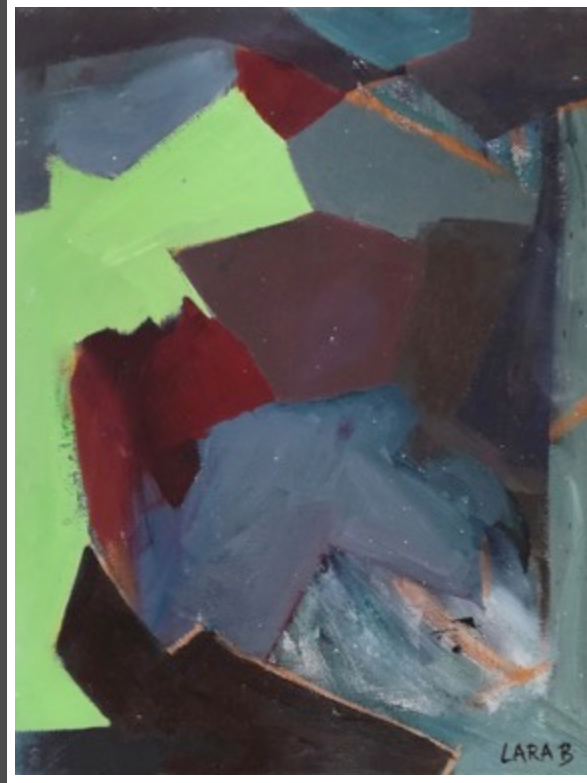
My Cyprus.

Yulia Belan works in painting, sculpture and a variety of media, exploring the human figure and aspects of her adopted country, Cyprus.

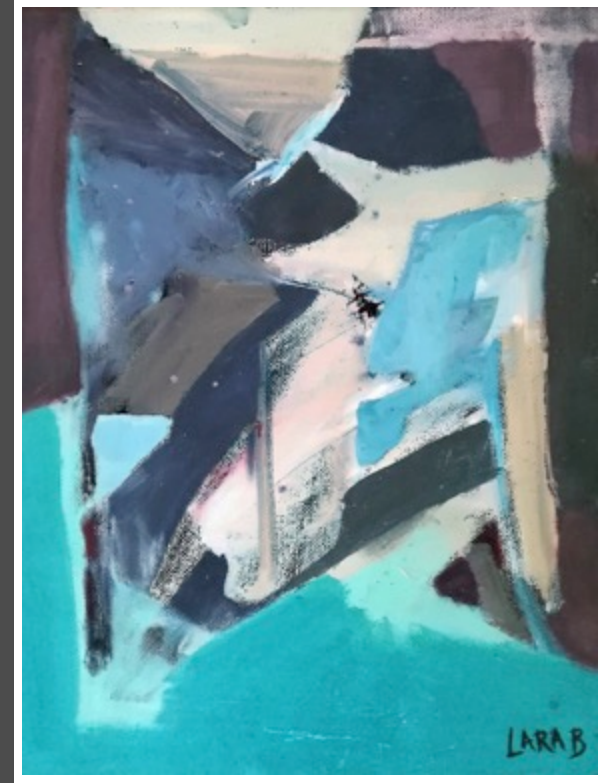
Lara Sophie Benjamin (CYP)



Abstract with Blue, Pink, Brown & Grey



Abstract with Green Shape



Abstract with Turquoise

Lara Sophie Benjamin is a painter who was born in Nicosia, Cyprus in 1987 to a British mother and Cypriot father. She studied Art at Camberwell College of Arts (University of the Arts London), the Cyprus College of Art and is currently studying for a Master's degree in Arts Practice at UCS (University Campus Suffolk) Benjamin sees the creative process as an intimate reaction to the surrounding world based on one's own apperceptions. For her the outer world and the inner world come together on the canvas through her connection to her materials and the painting process.

Sara Bianchi (ITA)



“Spaces of Flow”

Spaces of flow is a photographic and video art project that wants to explore the protagonists of non-places, as frictionless passengers of a multitude without a name and without a face.

They are unconscious protagonists and strangers to each other, but with their living temporarily, with their habits, voices and presences, they make the noise of the identity void of these "places" echo even more. The photographic project and video Spaces of Flow is therefore a subtle search for these presences in non-places, never photographed or taken directly.

Victor Bobadilla (MEX)

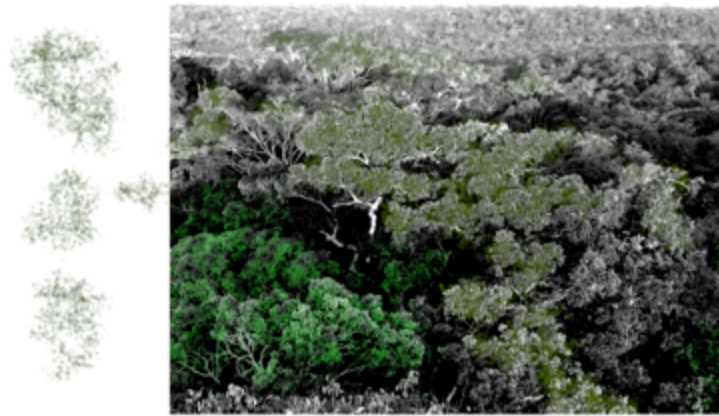


Following the idea of palimpsest, a term used to designate a parchment or vellum on which several inscriptions had been made after earlier ones had been erased, my work emphasizes the process of creation. The surface and materials involved form the painting, they are overwritten inscriptions that can be perceived by the spectator: like a palimpsest, the traces of earlier inscriptions remain as a continual feature of the text, giving it its essence.



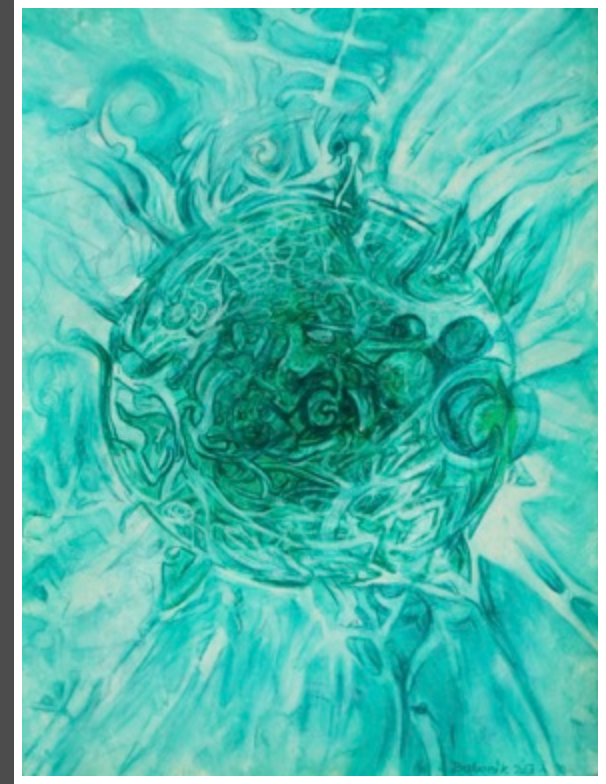
“Rice Harvester” is a story of an owner of rice fields residing in China, which today are managed by unmanned combine harvesters. What is cultural good and knowledge passed through generations in the context of a modern world where each human move is replaced by machines?

Do machines have dreams and can they interpret dreams? Charmed by the newest technology we ourselves become part of it. Legends of Gods and spirits are replaced with advertisement of yet newer gadgets which become our heroes.



“Restless Colouring” (0:46)

Having the Amazon Rainforest as a visual reference is the pinnacle of an idyllic natural space, at least the notion. In reality, the higher viewpoint is a very rare perspective, as the Amazon is an extremely dense forest that stretches over a large area making it hard to observe the totality of the landscape. In a human-built tower, I have recorded this imagery and consequently intervened on it. In an act of care and time-consuming attention, I have colorized specific points that stayed in my memory, frame-by-frame. This action has assumed an experimental character that considers the aesthetic and material experimentation of the videographic support, in an attempt to play with the different qualities of surfaces. In this sense, I believe this work strongly fits the intended thematics of the festival, as an experimental exercise of materialities, colour and texture in order to find new possible formats.



The code of all is captured in a crystal, the crystal is a basic element of the world. And the brightness of emerald is a vision. Clear, pure and harmonic. The principle of my pictures is a resonance - the space resonates, the material resonates, our ideas - words resonate too. This all flows in a harmony.

Lubanzadyo Mpemba Bula (AGO)



Câncer Classe (4:37)



Kwansas (4:14)

The work seeks to talk about urban issues and the exclusion complex determined by urban relations. As a certain lack of social mobility is put out of the marginalized and unassisted, this is because a task of finance and furniture, repeals the minimum rights for human coexistence. Thus, the exclusion of a political instrument from one group over another. This question I think is a surface of power relations.



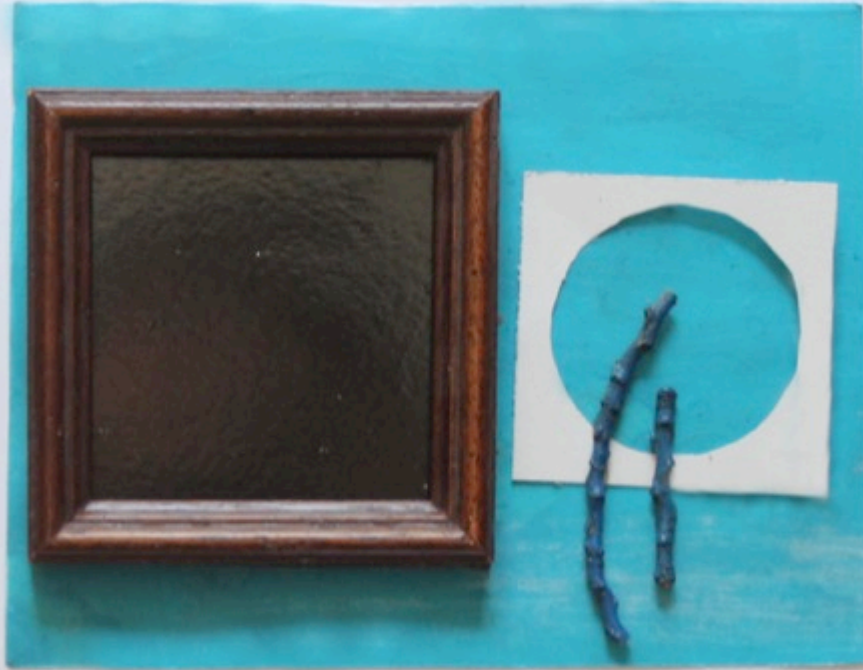
Auftakt / Ouverture (7:05)

The interplay of light, shadow, sharpness and blur changes constantly the close-ups of the grasping hand in the video work "Fingercam". The details range from concrete skin textures to denaturalized colour surfaces. The finest sound of the rotary movements from the focus and aperture regulator can be heard in the exhibition. The large projected hand in the video loop "fingercam" covers the audience in the darkened room and massages their auditory and visual senses. "So close that it gets deeply under your skin." The simplicity and self-reference of the initial setting (one hand holding a filming finger camera, the other randomly adjusting the settings) are disrupted by endoscopic shots of the interior of a body. The transitions between the images of the hand and the inside of the body are fluid. Crossing the skin as a border to the outside world is also an intrusion into intimacy. The inside of the filmed subject throws the receivers back on themselves. The suggested proximity is so close that it becomes incomprehensible and abstract and this creates distance again. The video installation "Objektiv" shows how nails drive into a camera lens until all the layers of lenses are broken. The hits and the broken glass can be heard. The installation brings the convex curvature of the CRT together with the curvature of the shown camera lens. On the opposite of the monitor stands the equal convex lenses of the viewer's eye. "During the observation of a performed action by others, mirror neurones are triggering the same potential in the brain as if the action would be performed actively." The pretended physical proximity between the video installation Objektiv and the viewer tries to overcome the boundaries of the monitor. The video work "Auftakt" gives the viewer intimate insights into the transformation processes of two drag queens. The expected linear development from 'natural' to 'artificial' is broken by reflections, shifts and leaps in time. The protagonists are mirroring each other and playing with attributes of masculinity and femininity. Exposed to their vulnerability, they hide their bodies behind masks and clothing.

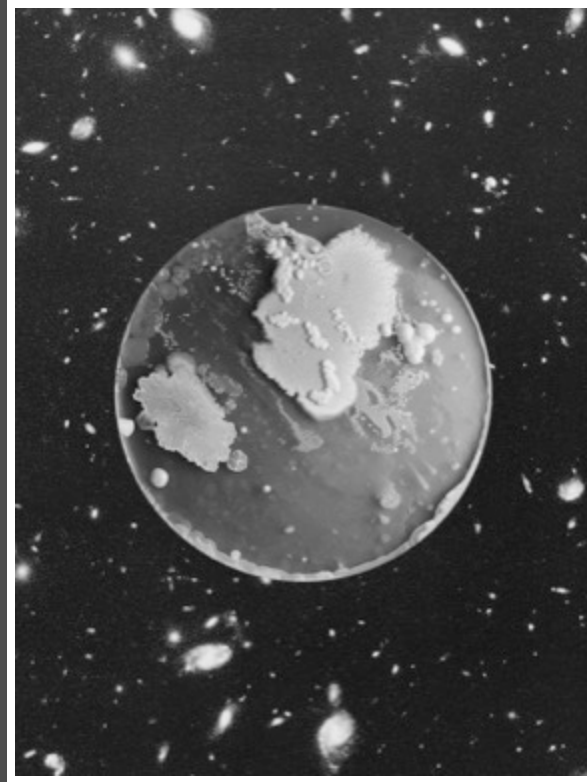
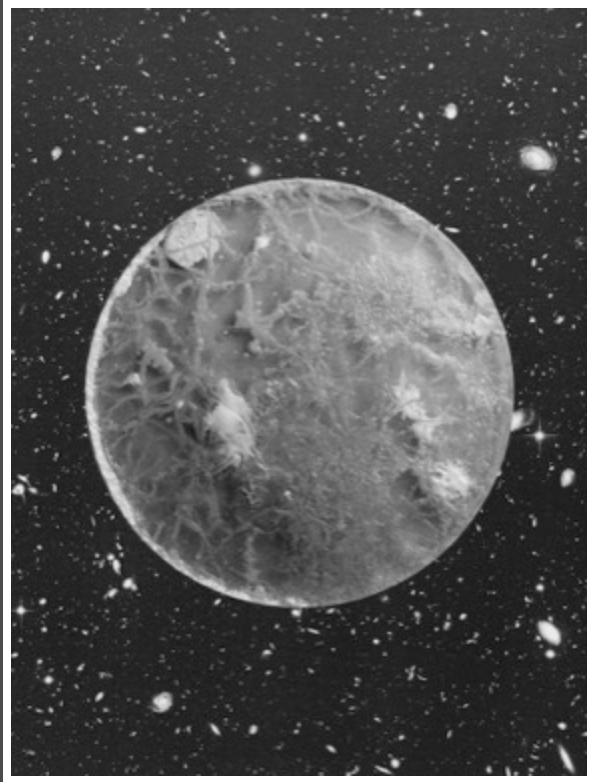


Untitled (Still) Beyond being a short representation of a rare rainy day in the Palestinian desert, the video investigates itself as a support: can a video be composed of slow images where 'almost nothing' happens, in a such frenetic and spectacular current media production? Can it still be considered a video without any audio and being so short? Is it a portrait? Is it a visual poetry? I think these questions resemble what you are searching for. Embracing the unexpected, wandering I sometime think of photography as a game that I play with reality. I try to capture its shapes, its accidental compositions. And I try to do it playing with the support itself: and here are photos captured in motion, reflections or compositional games sometimes out of the ordinary.

Corinne Cardot (FRA)

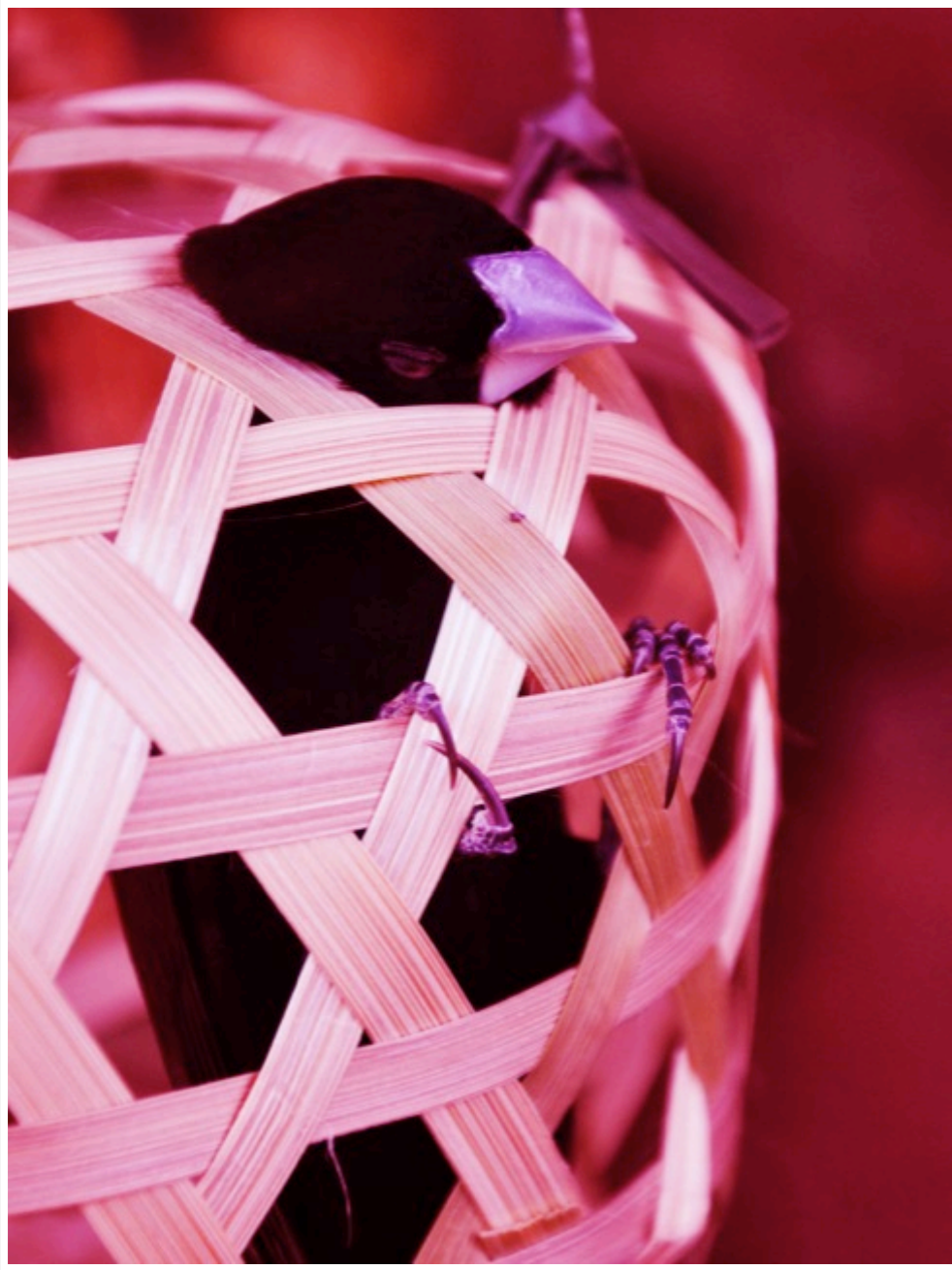


Relativity of the statutes.
From the meeting of a lot of
small picture frames and
scattered pieces of workshop
were born these assemblages.
Branches, small pieces of wood,
paper cut, peeled, waiting.
Their unexpected
rapprochement has taken
place. It is not a question of
determining which is surface
and support, but of considering
the interchangeability and
relativity of the statutes of
these assemblages, players and
sometimes irresolute ..
evolutionary propositions



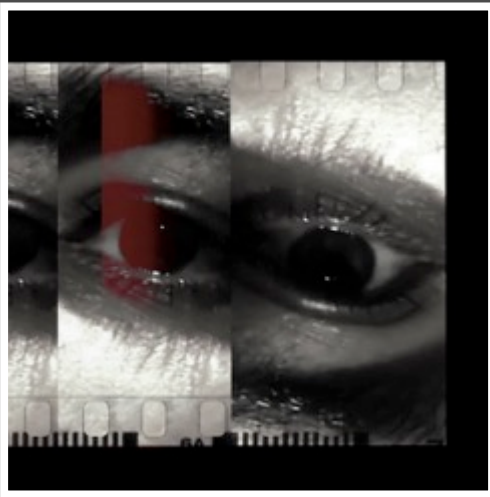
The trinomial photography, planets and bacteria and the binomials heaven and earth, finite and infinite, known and unknown, give shape to the emotions and reflections that **Marco Castelli's** work wants to convey and inspire. Opposites vie for our moods and our feelings: dark and light, fantasy and reality, truth and abstraction.

Most of the photographs of microbes and bacteria have a scientific nature, adapted to detect and to emphasize the unique geometries that these are able to form. This time, however, the interest is not to show the invisible or what is hardly visible to the naked eye, but to use the natural geometry of bacterial colonies to enlarge and project them into another dimension, reversing all logic and report between big and small, thus loading the planets, the universe and all the work of symbolic values. This gives them charm and mystery, makes them sublime images and ironic too (planets names directly refer to the sampled surfaces), which in their relationship with science recall the themes, the spirit and the philosophy of a lot of artistic production from the last century. [Caterina Pacenti]



Jamie Chi (HK)

After documenting a photographic series of birds trapped in reed cages in the Philippines, Jamie Chi began relating these images to the communal “cages” that affect LGBTQ+ societies in Asia. The 3 minutes stop-motion animation is made from more than 1000 film stills and depicts Maya. Maya used to be the national bird of the Philippines and is 1 of more than 130 bird species that are known to engage in homosexual behaviour. Maya is equated to a bird trapped in a cage, as well as within a larger social system. The film explores Maya’s strength to fight for their right and claim their space. The film attempts to raise awareness of social repression faced by the queer community. It is also designed for expanded cinema.



[SELF] Insertions - Alteridad (Isabel
Perez Del Pulgar + José Crúzio) (3:20)



[SELF] Insertions - ST (Bruno Carnide +
José Crúzio) (3:00)

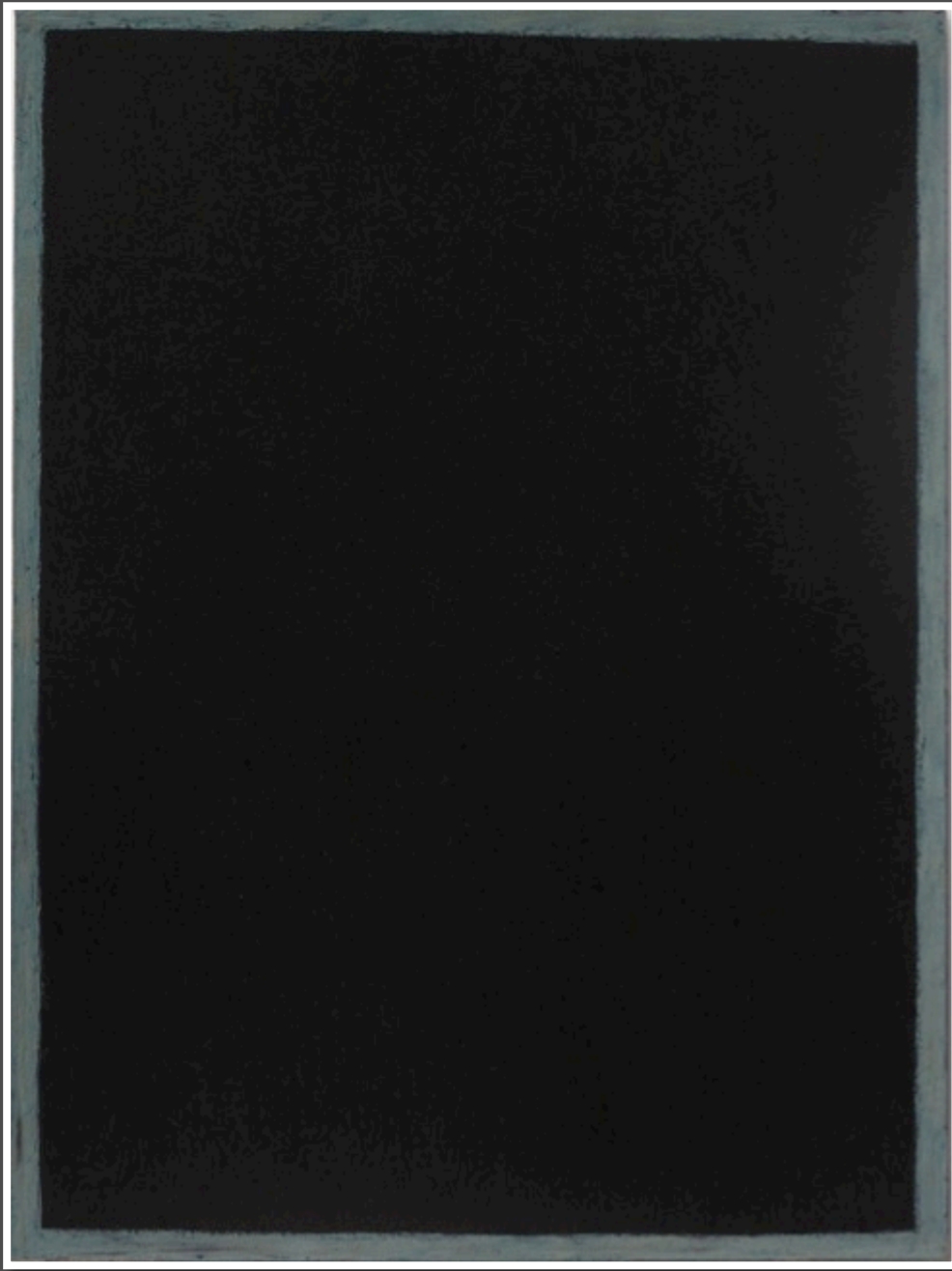
The body of the performer like a surface/support for new visual narratives by the Other and with his/her plastic languages.

Adeline Delagrangre (FR)



My preferred medium is paper. Its material, its texture, its thickness awaken the senses. The touch, the sight, but also the smell and the sound. Glued, it stretches, shaken, it trembles like thunder, wet, it smells. Each paper requires special attention and a different technique, depending on its weight, composition and shape.

This year I discovered linocut, or intaglio engraving, and the opportunity to revive a forgotten art craft: block printing. Starting from engraved motifs, hand-printed as repeat patterns, the block printed papers were formerly used to embellish the endpapers of bound books. It is the precursor of wallpaper, which, hung with taste as interior decoration, adorns the surface of walls. For this edition of LAF, I explored the possibility of making wallpaper using this technique.

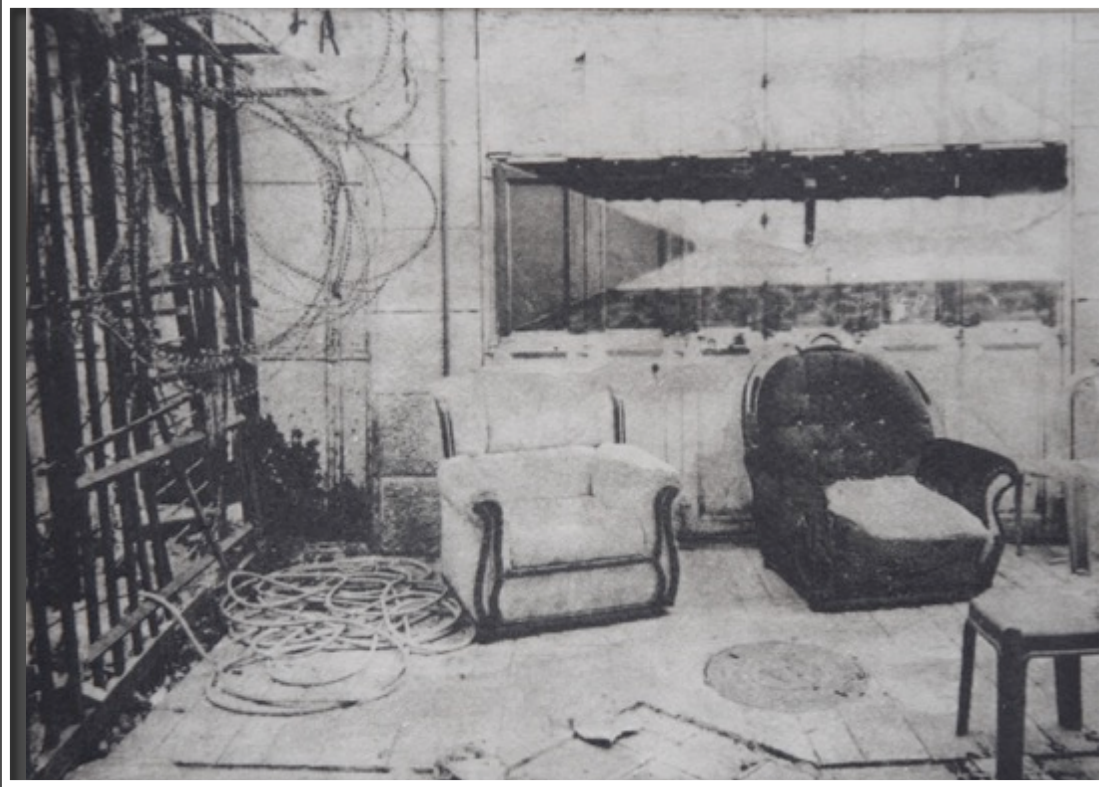


Sarah Elliott (USA)

At first glance, the colours in these watercolour paintings might seem to be flat and uniform. Actually, they are surfaces that take time to enter in and enjoy.



Pollo della Francesca, "Van Cok" and "To Home" 62 x 89 cm



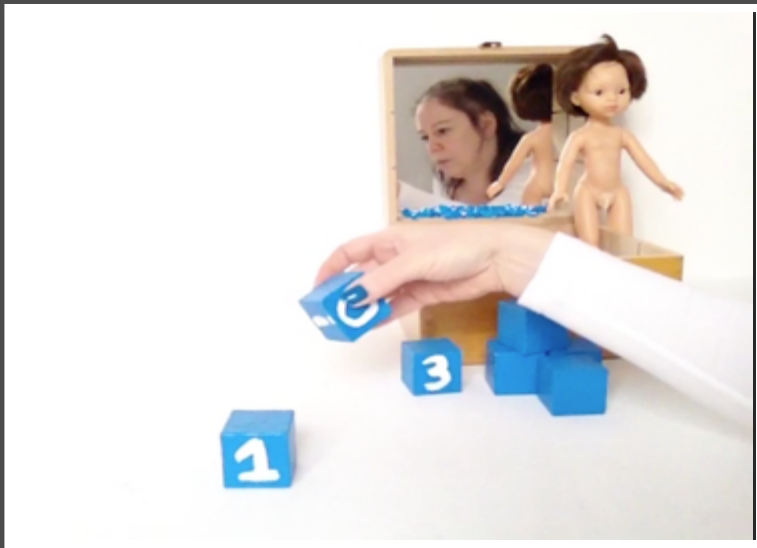
Hebron, (2019) Photo Intaglio.

Rich surface and colour woven like tapestry
inviting the viewer to a Palestinian
conversation.



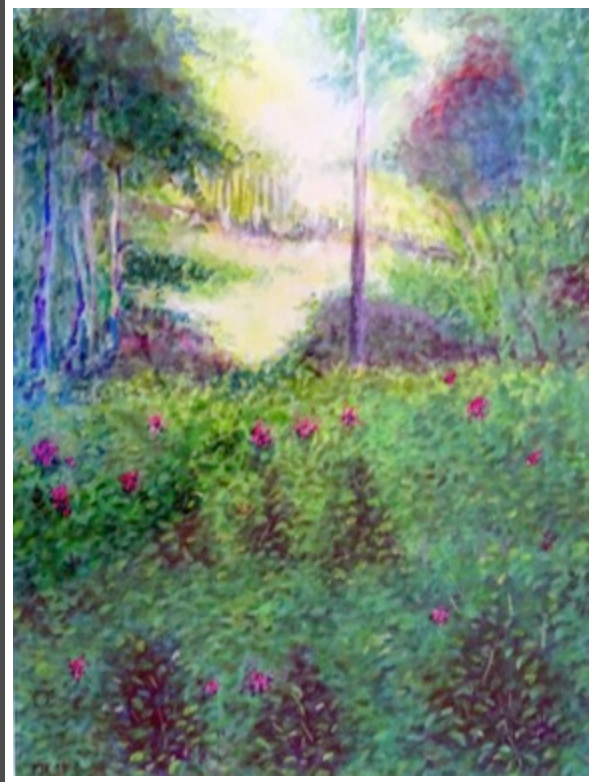
Arete's Question (3:03)

On Scheria Island, at Alcino's court, Ulysses is asked by queen Arete to recall his travels. In a single leap from myth to reality, the dreamlike tale of a man lost at sea in Franco Rossi's cult series merges with images and sound recordings of migrants' rescue missions in the Mediterranean Sea. The sea surface is depicted as an 3D, algorithmic wave overlapping a stretch of water between Kos Island and Turkey. The tension between dream and reality turns CGI mixed into unsettling documentary material.



Le coffret à jouets de Jacques Foloppe My name was elisa

In all my videos I use paint, acrylic or gouache, and for some time now, to write on a surface, words, and popular expressions.

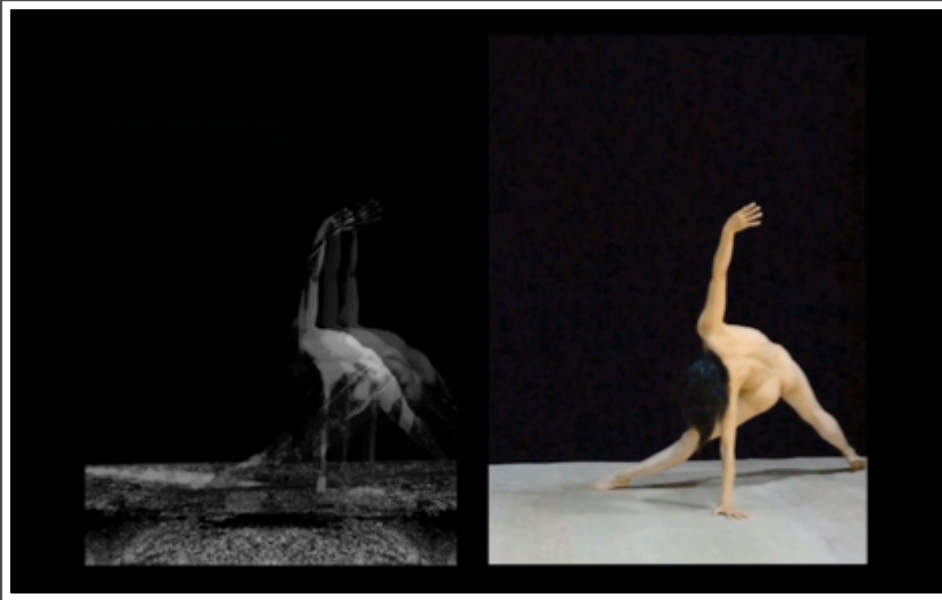


The challenge is to capture a particular light and shade, exploring the surface textures of things, and studying reflections in rivers, pools and streams as well as by the sea, seeking the wonderfully uplifting experience when it works well..



"CALDERA" ACRYLIQUE SUR TOILE, 106 SUR 55 CM

Following a - too short - stay in the West of the United States, I discovered the Movement "Supports / Surfaces" in 2014. I wanted to convey my astonishment at these landscapes, their strength and their ability to offer escape, to rebuild another landscape.



The things that hide under our surface. But we support our thoughts, we behave and who we are. Dark - shadows, times, secrets, hearts, minds, internal conflicts, days, ghosts, past, present, future. A body of the same person in two different states. Reflecting in a metaphorical way, escape, secret, internal struggle, the ghosts of the past, present and future. The issues and issues that pursue us and continue. We can not see them but they get excited. Covered and hidden inside our bodies and thoughts. There is no real visible, non-verbal, non-physical communication between them. Different approaches to life. Leaving, moving, staying, going as never before where they are here.

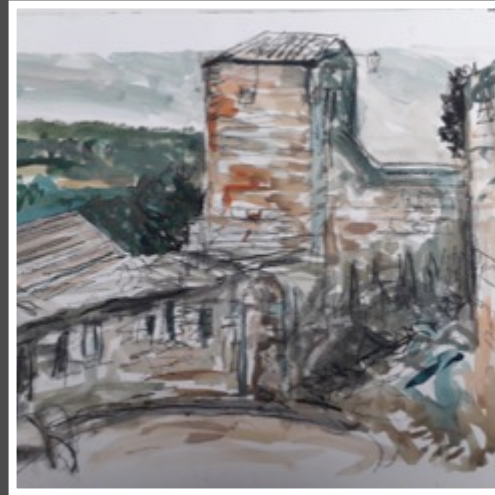


This years LAF theme of surface/support evokes for me mostly the question of support. In my broken bridges series (work in progress in the pictures) I am working through the idea about the broken links between people or states. The lines of communications that have seemed so evident when I was growing up have become more vague or unreliable. In this piece, I voluntarily destroy the road surface disrupting the visual metaphor of a bridge linking together two separated land masses, people or countries.

The second work I would like to submit is a variant of the collapsing arch piece that I made in late 2018. A less ambitious version closer to the ground covering 1m 20 x 50 cm. Still based in raw clay with a time-based element. The structure of the arch being very strong in architecture, supporting heavy loads over large spans. Over the course of the week I plan to add elements that will slowly undermine the structure of the arch and eventually lead to its collapse. Negating its ability to support.



Laroque, watercolour



Puycesli, watercolour



Towards Puycesli, watercolour

The underlying structure is a framework for explorations in paint.

I aim to create a breadth of dialogue in paint which can be read and explored by the viewer.

Lucie Hájková (CZE)



“Timelessness”

is a project focused on the theme of changing the perception of time and space through a threshold medium, which is in most cases water.

Selected photos from the series Timlesness II capture this thin line between two spaces. Although the surface reflects reality, it transforms that reality into a brand new image. The presented photos attempt to capture the variability and fluidity of this new image.

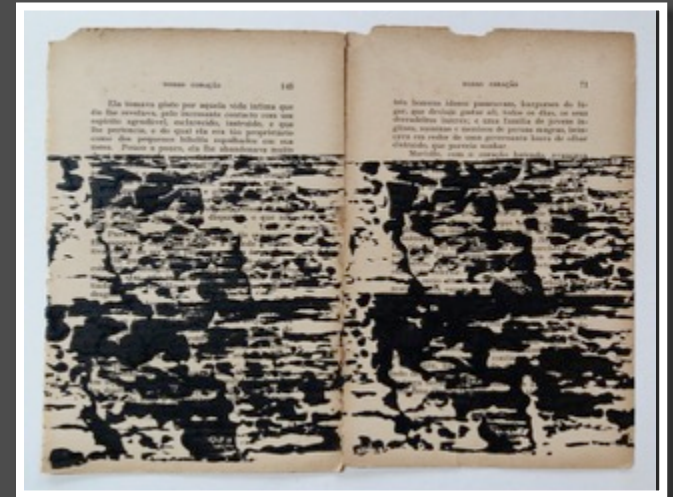


DRAGONS AND MONSTERS – MIXED TECHNIQUE ON PAPER

Jiří Havlíček has taught a generation of Czech artists at Masaryk University, Brno and through his tireless work as educator and participant in the alternative/underground art scene in the Czech Republic. His work, usually small scale, on paper, is often inspired by Hieronymous Bosch, mediaeval and Cabbalistic art whose fantastical forms often carry a political or social critique



Objects of support (here, chairs) find themselves challenged by cropped composition, darkness, isolation. Normally dependable, their simple function is called into question by provocations.



TWO OCEANS

Unluckily my forests are darker and darker :(

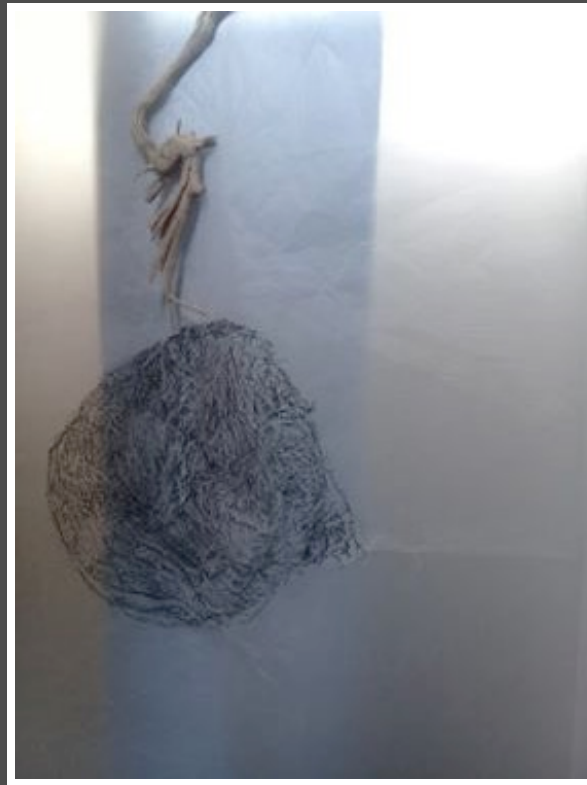
'Hope some day they change, more color and more light :)

Patricia Jimenez, Maia Robles, Eustice Iglesias, (ESP)



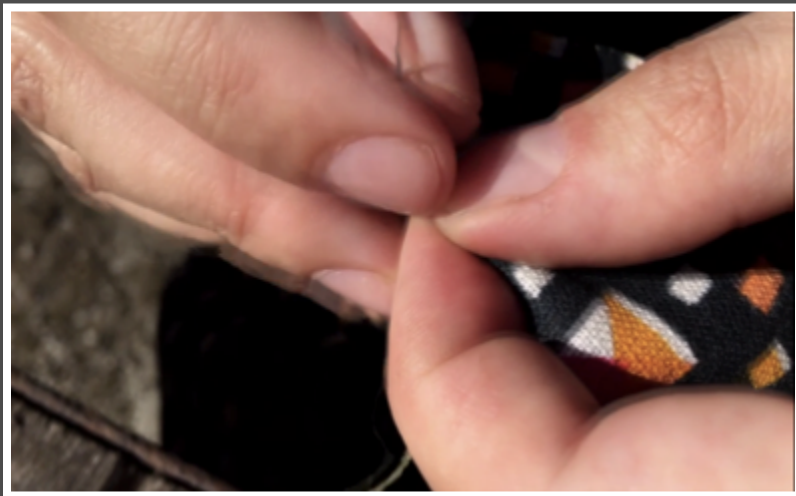
“Cursed” (9:58)

A mock horror



All and Sundry? Installation: Dried cabbage leaves, pencil drawing, Gluelam Circular bowl

Unstuck from facts, contemporary ART, so-called, is trial by social media.
Dried leaves are as good as tweets when it comes to the news of the world.
What appears dried up and dead lives on in the hysterical messages left behind.
Dried by the sun or cleansed by fire, an eye out if you don't mind for the invisible: edit to taste, boil to a minimum, Bob is your Uncle.



UNTITLED

Surface as a free space of inner feelings back to nature



Powerism (3:00)

Since the beginning of history, it is impossible to ignore the existence of a power that, besides the adventure of life of mankind, is all together with us, is constantly changing, brings benefits from time to time, has been created by man and has always existed.



Suspended (4:33)

“Suspended” explores the emptying and suspending of the contents of the concepts that are important to human life (freedom, equality and Justice) illustrated in the International Sign Language “Gestuno”.

The duration, 4 '33”, refers to John Cage’s suspension of time..



OUT OF CONTEXT

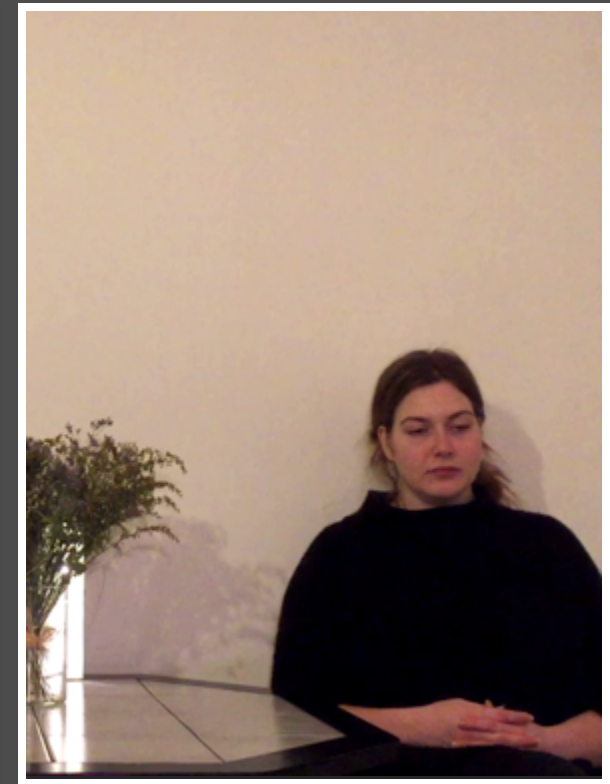
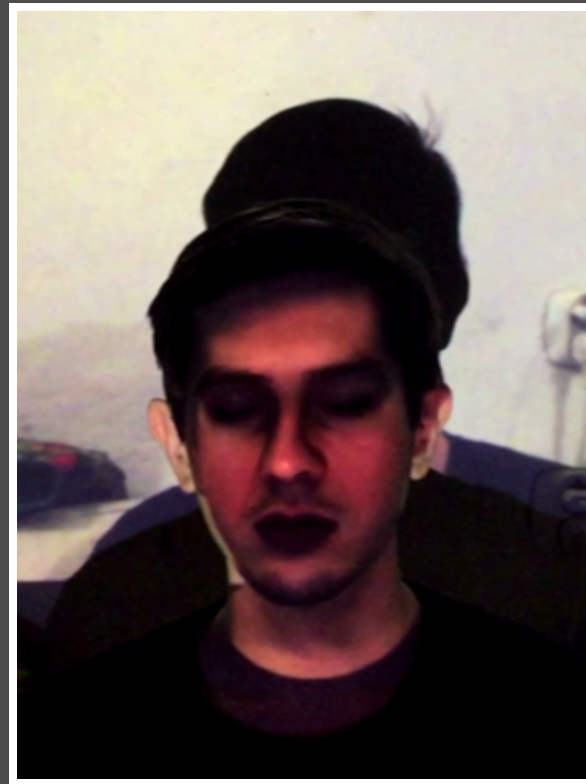
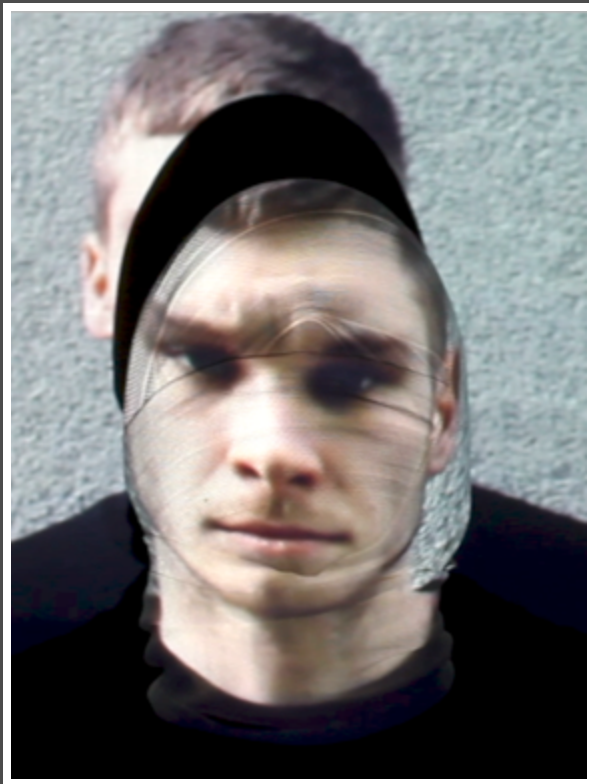
Aesthetics of capitalism: -Use it – have fun – then throw it away. Consumerism as a journey to destruction. So, I was walking along the beach in Santa Marinella (Italy), and this beach would be really beautiful without all the garbage, trash and mess everywhere, and I felt a need to do something with this mess. I didn't and still don't understand this way of living. Making a mess everywhere. It's hard for me to watch children playing in this polluted place. It makes me angry, it makes me sad and it makes me ask myself how can I change it. I am talking about walks to beach as about an 'instant depression'.. I started collecting the garbage pretending I was an archaeologist of the future wondering what these pieces are from. But it wasn't enough for me just to pick it up and then throw it away to the bin. I took it home with me. I wanted to make jewellery from it, not to throw it away again so the trash would lay somewhere again, where there, on the beach, there appears a new amount of trash everyday from the sea... I realized that these plastic pieces are pretty photogenic when it's out of context, in some way it reminds me Matisse or El Lissitzky....and I started to take these 'abstract graphic' photos in a way which makes me happy and also sad at the same time.

Sylvie Köchlin-Proust (FRA)



NECKLACE, BRACELET AND EARRINGS) ENTIRELY MADE WITH RECYCLED MATERIALS (COPPER, WOOD, MOTHER-OF-PEARL AND EARTH).

I prefer in my creations the mix of materials. I work their opposition: the color, touch, reflection, hardness ... The combinations are endless. I play with different materials such as silver, gold, copper, organic materials such as wood or the mother of pearl without forgetting the earth, symbol of our creation. I like to bring them back to life form, aesthetics, symbiosis, it's a bit like giving them back a soul.



Apo (0:45)

Frozen (1:14)

Hurt (1:22)

In my videos I am working on the subject of visual message and its ambiguity. I use digital technology - projection of videos on different surfaces - human face, wall, etc. The doubling of visual perception opens the viewer the possibility of interpretation according to his own needs.

The common denominator of my videos is to support the courage to cope with difficult life situations (Frozen, Apo, Hurt). All three videos have the ambition to be the visualized support for the themes typical of today - self-knowledge and self-acceptance. My goal is to evoke these life situations in the viewer and make him feel his life.



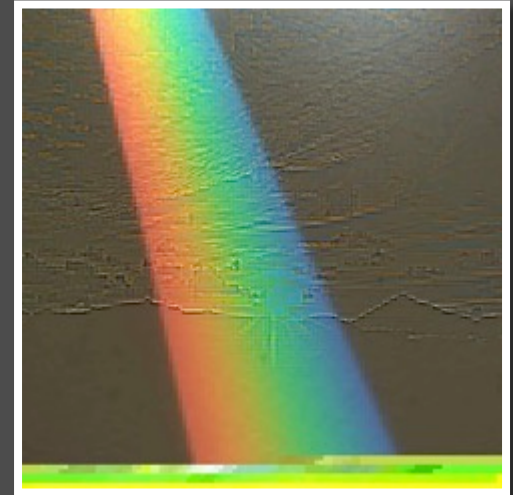
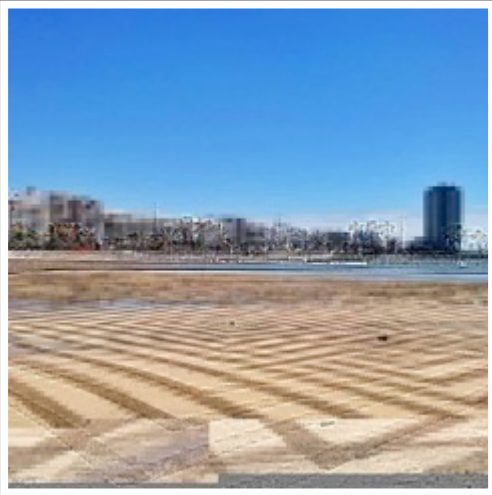
FLASHLINES

Flashlines is an interactive light art project by Daniela & Pascal Kulesar. Using only an i-pad and digital projector they are able to 'draw' on buildings with light. It is interactive and visitors are invited to become artists themselves. It creates amazing images and shows your location in an unseen way.



AUTORETRATO

In the Self Portrait video I make a full-size self-portrait around me. But as I draw, the line moves away from my actual body shape, and in the end I rest inside another representation of myself. When I leave the scene, I leave it there. The remains are talking about art itself, in a cycle of self-reference.

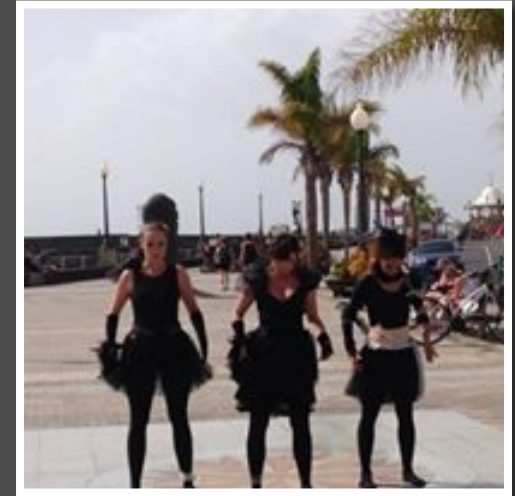


GLITCH

When the media that supports our visual communication fails.

A series of 13 images created as an automatic feedback during uploads to social network Instagram.

Lussie Lafayette (ESP)



ART DOLLIES

Location shots from an on-going film set in Lanzarote.



Surface I



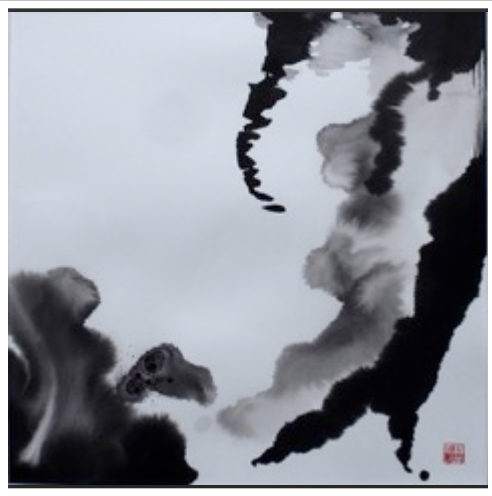
Surface II

What you see is not what you see. You are looking at macro photographs of destroyed graveyard stones and yet you don't feel uncomfortable. You feel calm and curious. What you see is time contained in surface. This series refer to work of Martin Heidegger – Being and time. Being is the most universal and emptiest concept, that is indefinable or obvious, yet so important for us.



The central theme of this work is the search for knowledge and practice of art without the possibility of conclusion. A road without end. We work continuously from the formula of exposure and variation without reaching a final conclusion, integrating the error, the accident, as an essential part of the creative process. This approach responds to a fragmentary vision of reality constructed by the sum of multiple points of view.

The repetition emerges as a compositional structure that alludes to the process of search, of progress, the way to Ithaca (by Kavafis)... moving without advancing, seeking to build your own rest, trying to generate your own space with the body in dialogue with the non-place constructions (Auge) that surround us.



My latest works pay tribute to Zao Wou Ki, especially his work around inks on paper. Ink on paper: the essential of my plastic research. I'm also interested in embossing on paper.



FOUNTAIN ACROSS THE STREET (2:05)

The medium itself is the focus of the work: in 2 minutes and 5 seconds, the object reveals itself. Only with this medium and related technology, the object is revealed this way through time. Time itself is the essential element of video if everything—content, subject matter—is stripped away.

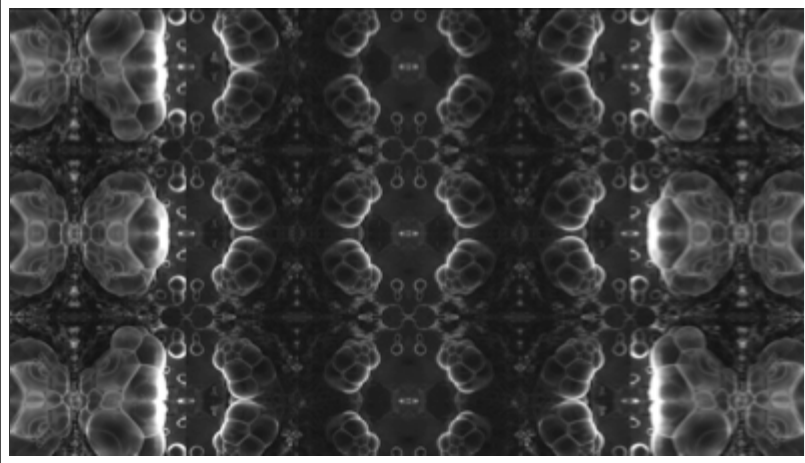
Enzo Marra (GBR)



I have been occupied with how the artworld can be seen from the insiders and the outsiders point of view, the processes and activities that occur behind the privacy of studio doors, the hanging and display of works animated by the commodified space of the gallery, the milling of observers in gallery spaces, the way that their presence then gives life and purpose to the works on display. In my recent work I have been attempting to further reduce the detail within the finished images. I am also preferring to work from instinctive sketches and not found photographic imagery as my source material, to give them a more immediate appearance and to challenge me more in my practice. The trueness of inspiration, application and result becoming more relevant, allowing me to reassess what I feel is invigorating and explorable for me. By exploring the fictional concept of the image of an artwork, a gallery building and the exhibitions that could occur within them. The fictional becomes potentially more resonant than the actual.



When Grapes Grow on a Willow Tree is an art film about interpreting the mise-en-scene of the oriental representation on western cinema. Exploring the power of representation and psychoanalysis of the stereotype. The film speaks to its audiences as well as the film speaks for its audiences' unconsciousness. The film is a language that I composed to depict the enigmatic signifiers of representation. The film is asking the questions, who has the power to represent other culture? how do they represent it? The stereotypes of the orient on representation in western cinema based on imagination, fantasy, fetishism and binary structure... the enigmas came from the untranslatability of cultures and languages. My film is imagining and re-imagining/translating and de-translating the western representation of the east. The "mise-en-scene" of my film is signifying the the 'un-say', what is left is to be filled with my viewer's imagination and the interpretation of the enigma.



What lies beneath, behind, after is always obstructed by something or someone. The surface obstructs the view underneath and our need to see through, behind, beneath is innate to everyone. A human need and curiosity lies at the core of it all. The surface is there to protect the truth, the origin, the essence of it all. What lies beneath the obscurities is what really drives us, pushes us into the action. Fascination for this project spurs out of the amazing technology we have today. The Scanning Electron Microscope enables us to go into the micro scale and nano scale of objects, might be organic or inorganic. Obscure mechanism of consciousness is a series of digital prints derived from photographs taken by the SEM microscope. They were realized with the help of University of Nova Gorica, as a part of the SUNGREEN project. Digital prints are assembled from static frames taken from the time sequence of the same sample burned by an electron beam. This way the prints gain rhythmic continuity as a consequence. Art, or inspires technology or is inspired by it. The view into the unknown is revealing of the symbiosis of the processes on all levels. What we see are processes beforehand not seen by people. We could have only felt and imagined them. The object of the view is a chewing gum. A chewing gum is an ordinary object, not much thought about. We discard it after use without putting too much thought into it. It is an object that has been chewed over and over again. The same as thoughts, ideas, art, etc... Due to an objective view on the subject, the chewing gum can become an artefact, a piece of human history. As an object without a particular value it becomes an object of research and with a new point of view put upon it, it gains value. The play of the objects is left to the object, the process is a spontaneous reaction to the projected beam of electrons and we have none or very little control over it. The previously obscured mechanisms are revealed.

Giving value to such an ordinary object reveals the processes the mind goes through to uncover hidden depths needed to create. It is a projection of the processes that go on the subconscious and conscious level all the time of our existence. We cannot see this with our eyes; we need a mechanical eye in the form of SEM microscope to discover these realms. Many natural, organic objects exhibit fractal properties and many systems in which we live in exhibit the same complex, chaotic behaviour. In these digital prints we see a fractal, never-ending pattern. It is created by repeating the same process over and over again in a never ending loop, the same as fractals in nature. What we see is mesmerizing beauty. The use of SEM was enabled by University of Nova Gorica and its project SUNGREEN, microscope operator and sample preparation: doc. dr. Mattia Fanetti, coordination doc. dr. Aleš Vaupotič. The author would like to thank Prof Dr Matjaž Valant and Rector Prof, Dr Danilo Zavrtanik.

Moorland Productions (GBR)



Borky / Obrany (2016 and 2018)

A series of photos of suburban house façades in the workers' districts of Borky and Obrany, in Brno, CZE. The bright colours are a new phenomenon, post-Perestroika, and a conscious attempt to banish the concrete grey and military green of the Communist era, as people begin to assert their individual style on their surroundings, in distinction from their neighbours.

Something about to happen... (7:26) a short film about the political indecisiveness about Cyprus' future.

Linda Norris (GBR)



Specially created for LAF 2019, this original glass work by Linda Norris reflects on the care with which we attend our houses, but perhaps not our lives..

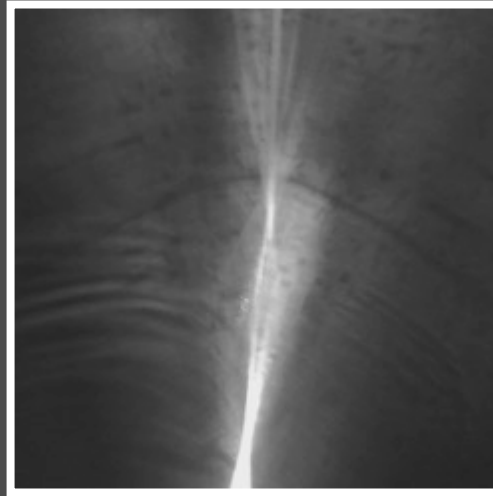


‘Esthesis gan anim’ (with Lara Sophie Benjamin) and ‘Instructions for use’ (with Alem Alquier) are two specially written compositions for LAF.

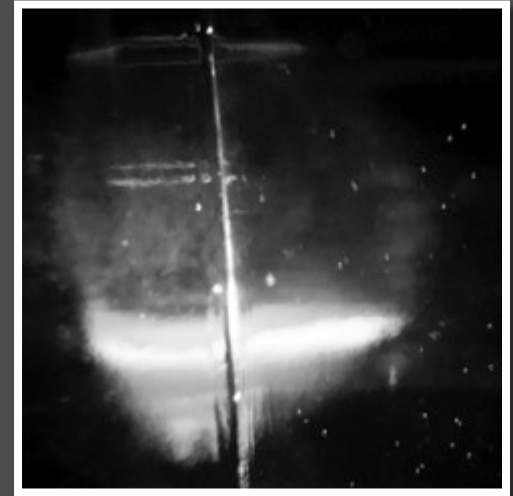
The first attempting to put into sound a range of unusual emotional states; the latter echoing the futuristic mechanical music of the machine age.



IN A GLASS 1 (PHOTO) 20 X 30 CMS

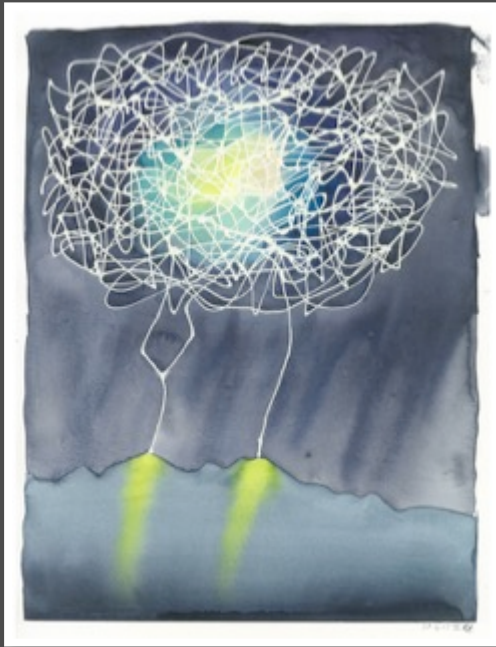


IN A GLASS 2 (PHOTO) 20 X 30 CMS



IN A GLASS 31 (PHOTO) 20 X 30 CMS

‘In a glass’ is focused on exploring the imaginative landscape. Found images do not originate purposefully. The play of light and fluid in a glass creates an intangible landscape. Its existence is therefore ephemeral. The resulting illusion is the result of surface and light.



“STORM PROJECT”, WATERCOLOUR ON PAPER

The ideas behind recent scientific experiments to create lightning farms to store the captured force in lightning are fascinating, despite concluding in a generally pessimistic outcome as to the viability of such a project. However, even though it is true that by the time a bolt of lightning actually reaches the ground its power is already severely diminished in comparison to the overall power generated by the entire storm, and the idea of lightning farms has so far proved an unrealistic source of energy; it is not impossible to imagine that some new future technology may enable us to capture the electricity generated overall by thunderstorms.

Karen Piddington (UK)



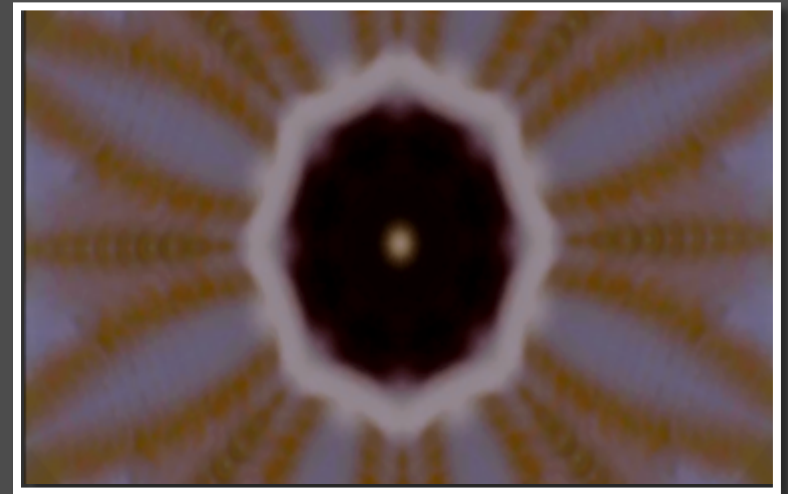
This film shows two women, dressed in white overalls and appearing almost identical. They are painting spherical objects, which they roll across a white surface to create ambiguous images – surface to surface painting. Each woman's cyclical movements reflect the other's. A mirrored surface divides them, offering a fluidity to their actions but suggesting they are both supporting yet competing with one another. They appear purposeful and yet they seem to teeter on the edge of consciousness. The dimly lit scene gives no clues as to the location, although strange-looking vessels close by may point to a scientific set-up. Sounds of a mechanical nature, or perhaps a factory or science lab, ring in the air.

Surfacing Like a Fish - This film records the movement of ink and paint on the paper's surface. Unconscious thoughts govern the movements and the decisions. It's about the surface supporting the watery material. And, paired back further, it's about the surface supporting the subconscious - as one - united. It's very initiative - free - escaping any meaning.



“Ophelia” – acrylic on plastic sack

The work revolves around the problem of plastic and the destruction of the marine natural environment. The support / surface on which I paint the works is what gives content to the painting as it is plastics and other elements found in the sea, the coast or in nearby environments. It is therefore a "conceptual" work that acquires meaning precisely because of the support in which it is conceived



Short films exploring the interactions of science and nature, often with surprising results...



“Three surfaces” (1989)

The three table tops are: (a) the one in the detail of the Matisse poster (b) the one that supports the vase of jonquils, etc. and (c) the glimpse of my much loved white plastic dining table. The first and the last of these table tops are deliberately painted to hug the picture surface: Matisse because of his Modernist Painter interests and mine in homage to Matisse. The third is depicted as receding into illusory pictorial space, thereby creating a push pull, visual effect. The support is for Ken and his generosity to artists.

Camille Pueyo (FRA)

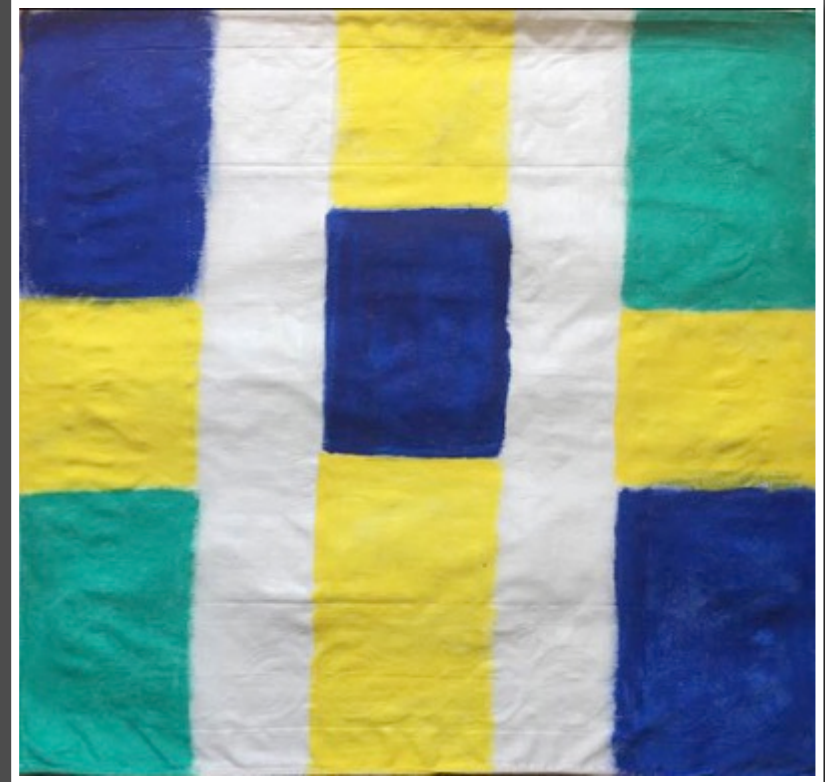
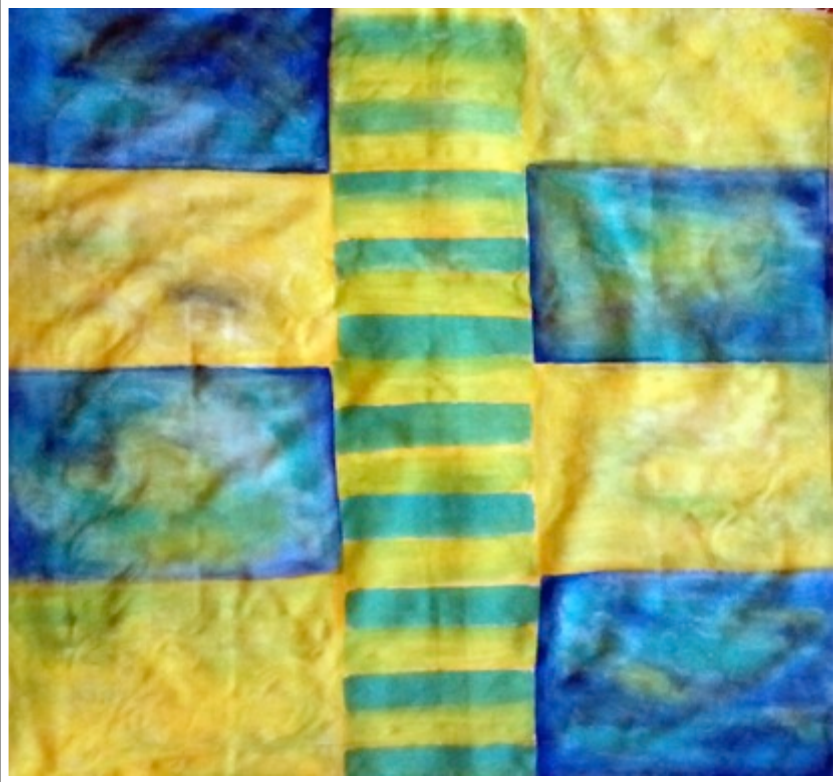


In this film, I worked directly on the super-8mm film, considering the materiality of the medium for itself, by scratching and superimposing films.



NANTASHAYANAM - THE COSMIC DREAM SLEEP OF VISHNU (3;37)

is an experiment in raw illustration using acrylics on canvas, dealing with the subject of creation of the universe based on the Hindu mythological telling of Vishnu's cosmic dream sleep; but the medium of marrying this with animation techniques and with graphics in a unique, first-of-its-kind manner makes this live action animation video hard to slot into any category or genre. The making itself was the most outstanding feature of this Surface work.



- 1 - The paintings do not aim to convey any specific message but their own reality (surface, forms, colors) .
- 2 - No obligation of frame or traditional canvas structure (no stretcher).
- 3 - Reutilization of materials to use as canvas (piece of cloth) .
- 4 -Repetitive and interactive patterns (repeat, double, multiply) .
- 5 - Painting action with a "rhythm" that creates the unity of the artwork.
- 6 - Strong visual impact, almost "tactile", with geometric interplays of colors.



LE MONT ST MICHEL 2359
OIL ON CANVAS, 50 X 50 CM

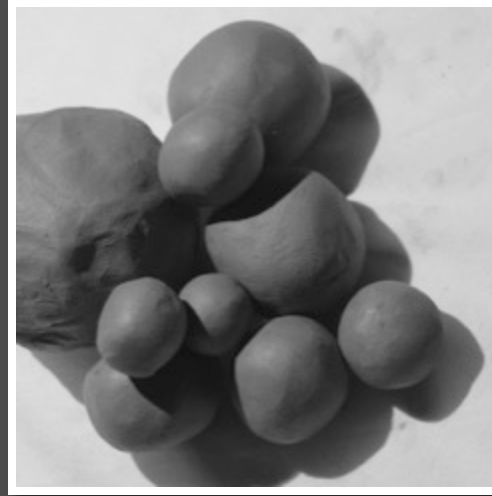
Last year I visited France for the the first time, travelling to Normandy, Paris, the Dordogne and finally Larroque. This was the first study that I produced here and has that pressures of the moment - of seeing a view for the first time yet also with a familiarity too – its a communion in paint, in a land where every view seems to hold that prospect of the stroke of a brush – a conversation with those living and those gone, still sharing in the journey of paint.

Le Mont St Michel 2359 –

The Astronaut has been a reoccurring motif in my work for many years, Its an epic voyage, a journey through inner space as much as outer. Sometimes that journey is in sculptural or photographic form - Here, its a journey in paint, informed, in no small Measure, by my travels in France. One of the things that impressed me greatly on these travels, was the walk up to Puycelsi from Larroque- the distant view of the spires and the celestial blue of the interior painted ceiling of St Corneille - in the picture this blue has fused with the night skies of Normandy where I spent 5 weeks previously, often gazing from the fields around the Ancient Manoir in which I was staying, at the evening sky giving way to night. The background has become Le Mont St Michel, out of which our Time Traveller steps, at 2359 - we are left to ponder what time exactly is this? The year perhaps ? - Or could it be the last minute before midnight - the final minute of the day or even of time itself?



Narratives are continually played out within the historical power relations of a society. Within these, there are tensions such as the construction and deconstruction of cultural identity. It is these places and tensions with the past that interest me. In making site visits, I come across objects where identity has clearly manifested itself. But whose identity is it? The Support / Surface movement wanted to strip the medium down to its phenomenological foundations and then begin to reconstruct it without in any way forgetting or obscuring those foundations. My sculptural and film works have similar aims, where I seek to explore phenomena of loss and disappearance from the ground up, where the past built environments become sites of memory. By accessing found texts and researching local archives, pastiche re-creations of places and scenes are re-created in film. They have a Kuleshov effect that makes distinct contrasts between the items that have been pulled directly from the landfills of history.

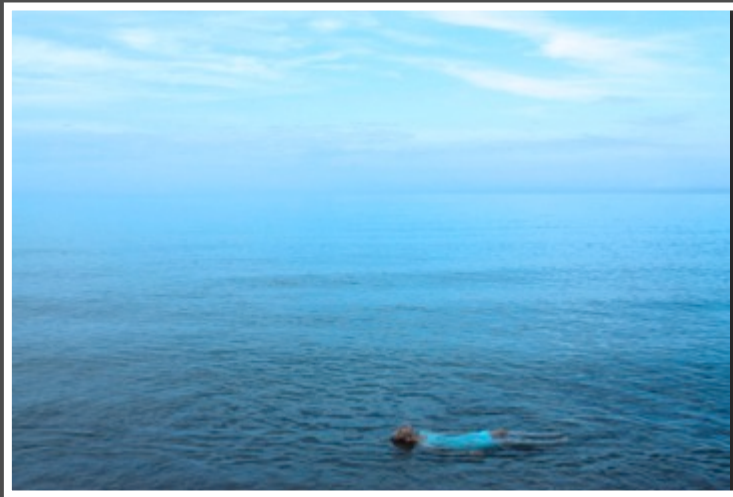


Petra Ryšková

studied special pedagogy and art education at the Faculty of Education of Masaryk University. At present, her work is focused on bringing the world of special education closer to other people with the help of art. This year, she presented a series of workshops A Little Different - Mainly Together at the Department of Special and Inclusive Education.

Everyone is different

Ceramics, photography. In the workshop A Little Different - Mainly Together, everyone made his own ball, which should be perfect for the person. Then people exchanged balls with each other. The aim was to show that what is perfect for me may not be the best for others. It is one of the most important principles in helping others - realizing what is actually needed for others.



“UNTITLED”, PHOTOGRAPHS, 30 X 45 CMS

“Untitled” is an obsessive attempt at con-fusion with lived places, fusion with surfaces, trying to mould as much as possible with the support that sustains and belongs to us.

Stephen Snoddy (GBR)



'Untitled 155', acrylic on canvas, 40.5 cm x 30.5 cm, 2018; 'Untitled 156', acrylic on canvas, 40.5 cm x 30.5 cm, 2018

He always starts by picking up on elements from a previous painting. Then he constructs a multi lined grid, and the interjection of these lines helps him to arrive at a new work. While this sounds methodical, intuition plays its part and is revealed in the pentimenti inherent in the act of painting. He often regards it as a cousin of the earlier painting – related, yet not too closely. Snoddy likens the whole activity of making art to building a family. But he is even more convinced that structure is the absolute key to a fully considered and contemplative painting. He invites us to think about process, and work out for ourselves how the images have been arrived at. He says, *'I would hope that the paintings reward looking at to induce a slow, inexorable awareness of intricate relationships'* and *'through the reworking of the paintings glimpses of the decision making reveal themselves.'* (Richard Cork)



ANINA

A container ship is not an inanimate object. The ship that travels thousands of miles on the high seas is full of life, stories, tragedy and hope. The harbours reached, the industrial landscape one encounters, the cargo that floats in an endless ocean. Anina is no-dialogue film essay, shot on-board a containership, crossing into the Baltic. establishes a correlation between the import of goods and the import of migration. By looking at the opposite ends of the refugee naval routes, the camera makes visible the omni-present malevolence of the seascape mirrored on the industrial naval landscape. The container ship culture, engulfing even the screen this text is made manifest, crafts its own mythology of our access to excess.



“TEMPORARY MONUMENTS”

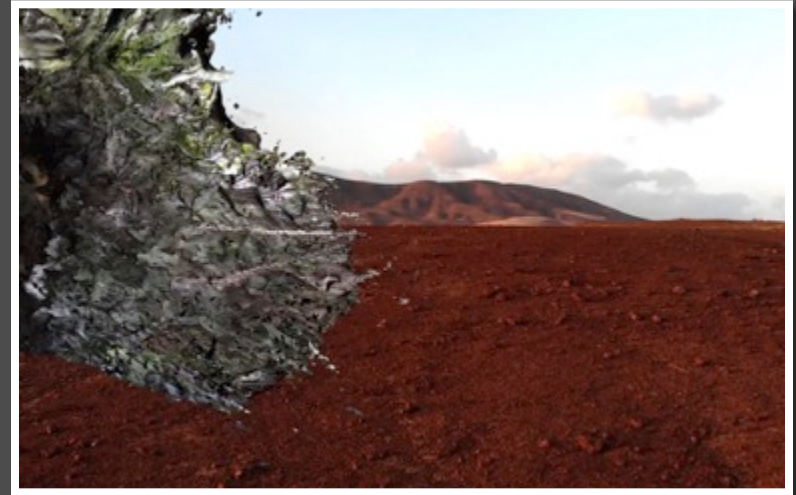
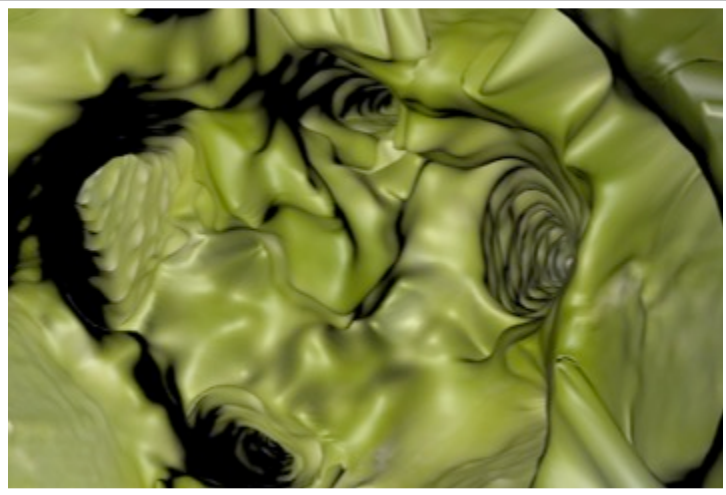
These 3 drawings are part of a series called *Temporary Monuments*. The project questions the hidden surface of some construction sites as well as the concept of temporality and loss in urban planning.

Passing by construction sites, I sometimes notice parts of them wrapped in plastic sheeting. Ensuring temporary protection, it sometimes reminds me of monuments right before their inauguration.



Transience (8:35)

Transience depicts an episodic memory of the artist by drawing connections between the inner self and the landscape through an interplay of various surfaces and subjects found in nature that resonate with the various ephemeral states of mind. The multitude of surfaces from the natural environment symbolize the many layers and depth within the self that constitute our subjective realities. Chronicling recollections through fragments of writings found in the artist's old diary, the single channel video attempts to evoke the essence of the transient self. Dreamscape is an exploration of how sounds in dreams can be translated both aurally and visually through sound art and painting, and how the two distinct mediums could work together to form a narrative in a way that could potentially aid in the understanding of the self. The series of work involves the replicating of sounds the artist heard in his dreams, with each sound sequence rendered correspondingly into an abstract painting, allowing these enigmatic "dreamscapes" to surface into actualizations. The completed work made up of both sonic and visual compositions, aims to provide the audience with a sensorial experience of the artist's self-portrait as told by his dreams.



“MARSQUAKES”(10:08)

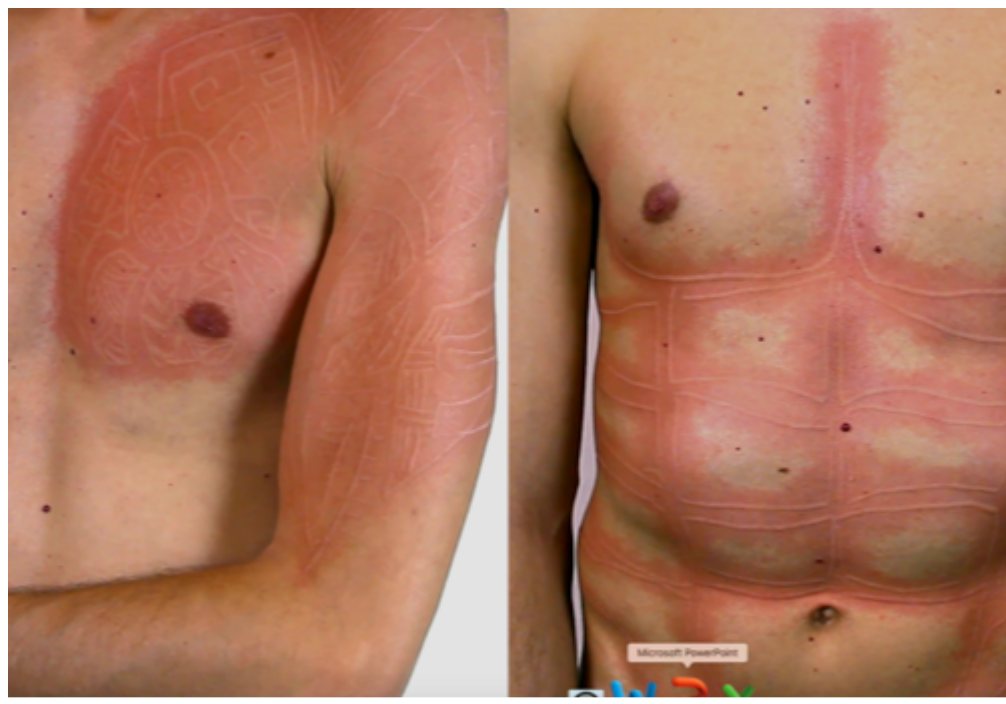
A film is a manifesto written by a planetary rover and it pictures a vision of digital plants on Mars as our future.

Eliza Szymanska (SPA)



I live in a rural area and am inspired by the amazing landscape of my Lanzarote.

Orzola winter



SELFIE 2

Notwithstanding how much I love and appreciate my work as a teacher, I felt a bit frustrated that I was not able to focus on my artistic work for a while. Therefore I created something to express my suppressed feelings- a one minute video “Nostalgia for Art – ART IS DEAD” which was shown at several art events in Berlin, Taipei and Toronto. After I had discovered my skin condition called skin writing (Dermatographia) I understood that art can never be dead for me as it is such a big part of me. Therefore I decided to use my skin as an art medium and develop a very different form of expression.

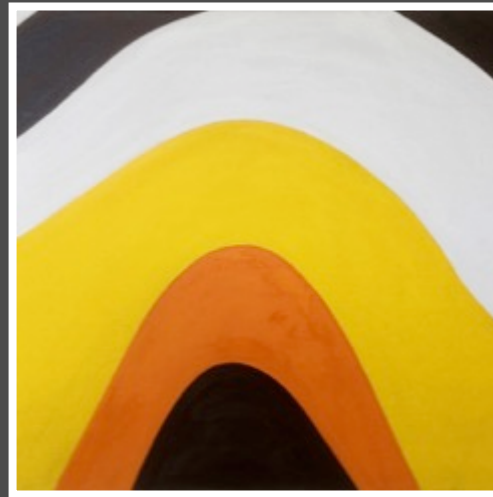


“WALKING ON WATER” (1:52)



“TUNTEMATON - UNKNOWN” (2:19)

My video poems are surrealistic videos: they have no synopsis.
Every one can give them the contents they want.



Blue and White Rings, 60 x 50 cm, oil on canvas, 2018.; Flow I, 60 x 50 cm, oil on canvas, 2018.; Upside down curve, 60 x 50 cm, oil on canvas, 2018.; Flow III, 60 x 50 cm, oil on canvas, 2018.; Red-Green-Red, video looped, 2017.

Andrea Thoma studied in Montpellier with some of the original Surfaces/Supports group and her work in painting and video reflects their concern with the formal ingredients of art. Paintings accumulate layers and forms and change slowly over time, often in series of twos and threes which develop organically, the one influencing the other until each arrives at a formally satisfying conclusion. The videos interact with the paintings by exploring similar themes of colour and surface, but also explore the dimension of time.

Andrea teaches in the School of Design at Leeds University.

Mkrtich Tonoyan (ARM)



HELD BRAIN

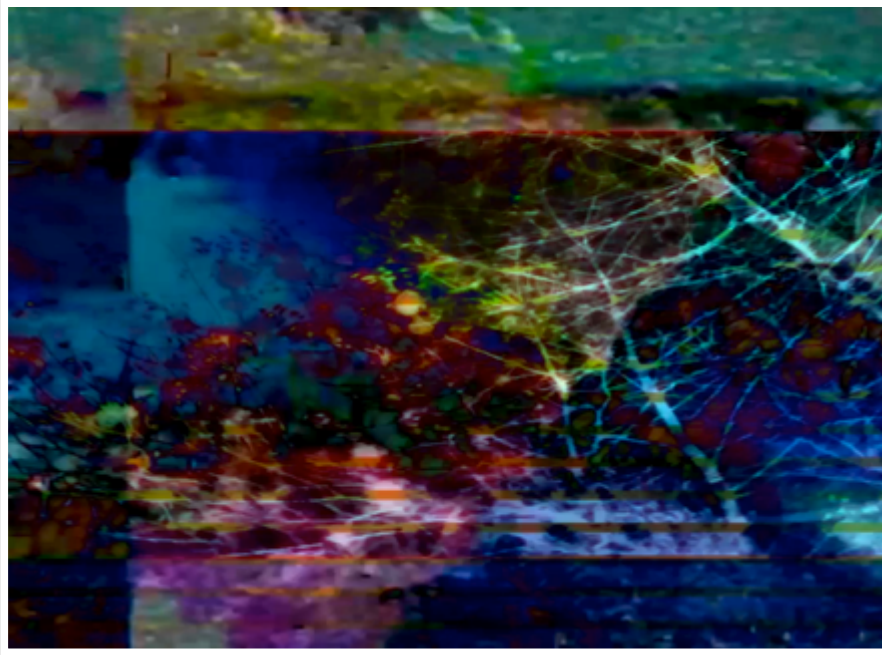


MERI



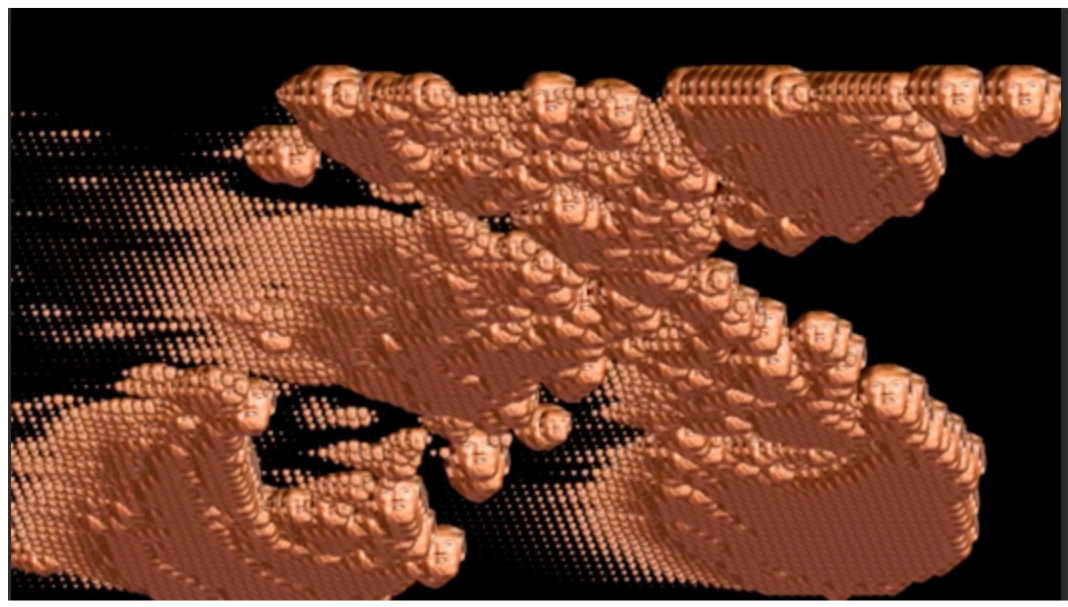
DOG IN STONE CIRCLE

Mkrtich Tonoyan is a painter, photographer and Director of ACOSS an artist-led residency centre in Yerevan, Armenia.



“Juno” (4:30)

A short film using animation and original NASA footage.



TRUMPTARD

The aim of the project is to create experimental, audio reactive & real time graphics & animation via various techniques and mediums, such as generative art, live visuals, VR, depth cameras, digital & analogue synths, midi controllers.

This project addresses Donald Trump's ideology. It takes his face or his speeches as a primary input source and finally, creates an interactive artwork in which POTUS is under criticism.



Marcos Vidal (ESP)

The name of this series is "VERDADEROS MACHOS" (True Men) ; it's about surface, human surface, male surface, also it's collage that is very surface all the time. This series has 100 pieces.

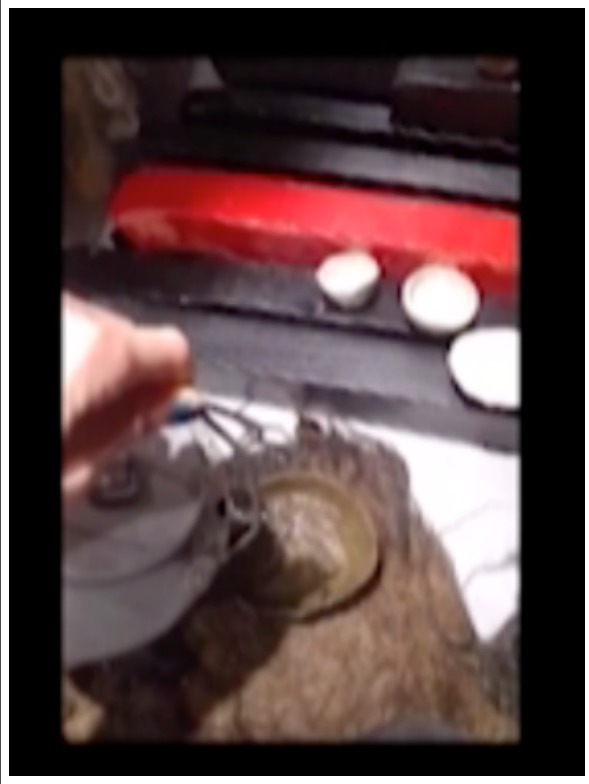
Ian Wieczorek (GBR/IRL)



“Crossing”

These works from the ongoing Crossing series address the dialogue between the traditional medium of oil paint on canvas and the embracing of a new post-capitalist art. Responding to the phenomenon of digital technology and its impact on contemporary society, these works explore the relationship between surfaces and textures - the materiality of painting.

“Shudder” explores notions of materiality in terms of surface and texture. It is a liminal work that captures organic shadows on a wall. The surface - moving shadows - is a transient bi-product created as a result of sunshine filtering through trees at a particular angle (dependent on both time of year and time of day); the support is the (texturally visible) wall on which they are cast. Without the sun to create the shadow, and the wall to support it, the work cannot exist: the result of an ephemeral and unpremeditated interaction. The pulsing 'shudder' suggests a biological reflex that has resonance on both micro and macro (environmental) levels.



“Water ceremony” (2:03)

My practice combine fine art and making with found objects. I would describe myself as working on the borderlines of textile practice: my works is a mixture of crafting and conceptualising.

I go into specifiers groups and look at their common way of living, codes/symbols, manners, solutions, explanations (/folklore) valuation and understanding forms. I want to question traditions within visual art that had historically as a central function the study and reproduction of nature.