

## DIVA STATION PRESENTS NO 3

Curator: Barbara Borčić | Production: SCCA-Ljubljana, 2016 | Duration: 66 minutes

### From Analogue to Digital (Section 1)



**Miha Vipotnik, *Space 2*, 1'53'', 1986**

The author encounters the disapproving attitude of TV stations towards video and video makers by defying gravity as he moves around the four edges of the screen, pointing out the possibilities inside the limits of the medium.



**Ana Čigon, *One More Kick*, 4'35'', 2009**

The technique of measuring the edges enables the author to redefine limited space and subsequently establish new perception of reality.



**Sašo Sedlaček, *The Big Switch Off*, 1'48'', 2011**

With an aspiration of founding an autonomous medium, which could have been carried out during the transition to digital television signal, the artist decides to organize a happening in which the residents of a Ljubljana block of flats throw out their analogue televisions.



**Luka Dekleva, *Singing Bridges*, 4'14'', 2008**

The author creates new contents and techniques by manipulating video and audio recordings of a bridge.



**Vesna Bukovec, *Important News*, 54'', 2003**

Humorous and inventive montage of TV news gives a unique commentary on mass media manipulation.



**Nika Špan, *How to Socialise the Blues*, 1'58'', 2007**

From online found footage, the artist excludes the narration, placing the visual support part into the foreground and gives it new meaning.

### From Memory to Fiction (Section 2)



**Marko A. Kovačič, *Forth Into the Past*, 9'30'', 1995**

Video, a part of a larger art project, questions the present through a civilization of the



**Valerie Wolf Gang, *Distant Memory*, 2'43'', 2014**

In between reality and fiction this video poetry tells the story of Yugoslav President T ship Galeb.



**Miha Vipotnik, *Path of Crazy Wisdom*, 9'58", 1993**

A research about the life of a sculpture Eric Orr reaches to the point of absurd and cor fiction in a strange manner of police interrogation.

## **From Impression to Digression**

(Section 3)



**Emil Memon, *Blue Movie/Schizophrenia*, 5'37'', 1983/95**

The intimate visual and sound recording about New York, filmed from a small room in the middle of the city landscape, searches for its references in the field of non-narrative art cinema.



**Nataša Prosenec Stearns, *The Noise Factor*, 3'15'', 2012**

The author translates visuality and sonority of noise to a meditation about personal space and time surrounded by constant urban sounds.



**Urška Djukić, *Persistence 2*, 1'22'', 2014**

Designed as a video painting in one sequence shot the work initiates the question of persistence of man and nature in everlastingly exchange of power.



**Neven Korda, *An Autumnal Still Life*, 4'05'', 2002**

A reflection on the author's early video works from the 1980's, marked with poetic and contemplative atmosphere and accompanied with melodic music, shows melancholic autumn impressions.



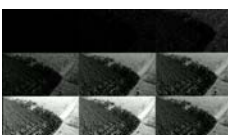
**Zvonka T Simčič, *Broken h-h-h...egg*, 1', 2000**

A vibrant video talks about the traps of mother's love and problems with insemination through a gently erotic scene in a sensitive and painterly manner.



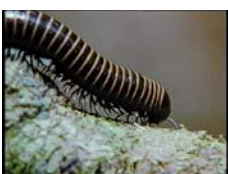
**Ana Čigon, *Finger in U.S.*, 2'15'', 2010**

The video is a humorous, simple and bold commentary on the austere customs control in U.S.



**Jasna Hribernik, *Tense Present: Photon Noise*, 1'18'', 2015**

With the usage of photon noise video effect the author gradually erases a group of migrants moving through Slovene landscape from a recording, making a comment on the austerity measures against refugees at Slovenian border.



**Andrej Lupinc, *In Eight Minutes Around the World*, 9'35'', 1990-2000**

The work is an original documentary video patchwork with shots from various places in the world that Andrej Lupinc visited in the span of ten years.