



/SI:N/ BIENNALE

IN PRAISE OF A HIGH SHADOW
PROGRAMME 1 (46')
INTERNATIONAL PROGRAMS



INSTALLATION (ON LOOP)

Behind the Horizon (2'09 – 2024) / Toni Mestrovic (Croatia)

The video image shows a view towards the horizon from the Limassol promenade. The seemingly beautiful scene does not reveal what lies behind. The sound depicts pro-Palestinian demonstrations in Limassol, Cyprus, 375 kilometres away from Gaza, which is situated behind the horizon. Hidden from sight, as if nothing is happening, the Western world remains silent.



PROGRAMME 1 (41')

Mohanad From Gaza (7'37 - 2024) / François Lejault (France)

Mohanad is a young Gazan who arrived in France at the age of 15 to join his exiled father. In the confines of a car, on the other side of the Mediterranean, he recounts his childhood, his joys and fears, his hopes of seeing his friends and family again, and a Palestine at peace. The pain of exile and his passion for music are intertwined. The film ends with 'Malade', a song composed and sung by Mohanad.



Adentro y fuera (2'10 - 2023) / Brigitte Valobra (Spain)

Don't remind me of the sea,
that the black pain springs forth
in the olive lands
under the rustle of the leaves.



Damn them all (2'37 - 2024) / Silvia De Gennaro (Italy)

Because of a few arrogant leaders, humanity is risking destruction.

My whole heart with you (8'49 - 2022) / Essa Grayed (Palestine)

My Whole Heart Is With You is an experimental video that features manipulated found-footage from one of the most renowned and tragic Arab speeches of the 20th century: the resignation speech of the Egyptian President, Gamal Abdel Nasser, during the 1967 defeat. The work juxtaposes moments of suspense and pauses between sentences in the speech, revealing how these moments of transition and relaxation have been transformed into moments of tension, anxiety, and anticipation when placed consecutively.

All the eyes (2'16 - 2024) / Pascal Lièvre (France)

Every day I see these images pass by on social networks, I feel powerless, just a pair of eyes watching the flow of these images. Every image makes me feel bad: every day I feel bad.

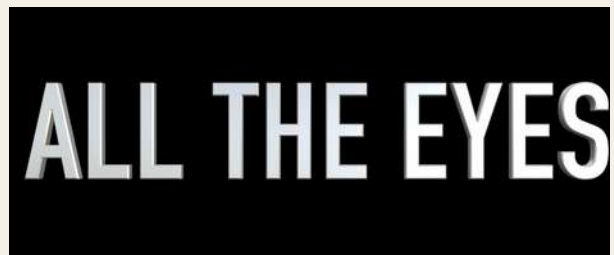
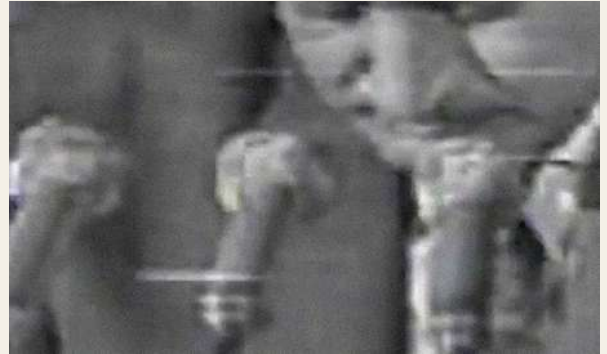
The cry of silence (3'42 - 2024) / Malubéa (Belgium)

After the elections of a totally amnesiac population.....!

While despotic and bloodthirsty leaders weaken peoples through war and famine in Palestine, North Kivu, Sudan, Haiti, Afghanistan, Ukraine, and again, and again, and again, and again, and again.....!

For the Rohingyas, the Uyghurs, the Palestinians.....!

I've decided to make the EARTH bloom!!



L'Égée ou le trou du cul de la mort (7'21 - 2014) /

Eleni Gioti (Greece)

A mysterious man appears at locations in Athens where racist attacks have taken place. Why is he giving life jacket instructions? Who is he trying to save from the anus of death? Since 2000 more than 23.000 people from Africa, the Middle East and beyond –war refugees, asylum seekers and economic migrants– have lost their lives while trying to cross the borders to Europe. Hundreds of them have drowned in the Aegean Sea. Jazra Khaleed's poetry assault is set at five locations in Athens where racist attacks have been reported during the last three years. A film-poem jabbing at the current spread of ordinary fascism in Greece.



Nonexistence (2' - 2022) / Firat Bingö (Turkey)

The video addresses the individual's effort to create something out of nothing and the difficulties created by social deprivation. The individual is driven by an existential need and explores their relationship with their own existence. Actions like squeezing the stone or extracting its essence symbolize the individual's inner struggle and effort to overcome challenges. This visual narrative uses strong symbolism to depict a deep internal journey regarding the individual's own existence.



Ghost Dance (4'36 - 2019) / Emilia Izquierdo (UK)

Using as base the 1894 filming of the Sioux American Indians dancing the 'Ghost Dance' the piece explores dance as protest, dance as a form of resistance against injustice and the imposition of foreign powers. The footage and animations in Gaza are of people dancing the Dabke dance as a form of resistance against the rockets being thrown at them from across the border. The piece explores power, resistance and hope using hand drawn animation and archival footage exploring the power of cosmic, ancestral forces as sources of survival. Sound concept inspired by Chilean poet Vicente Huidobro



PROGRAMME 2 (38')

3AM Birzeit (9'07) / Joana Villaver (Portugal)

It is about 3 o'clock in the morning, December 8, 2015. I do not sleep. Bangs are heard, I do not have an Internet, I do not have a telephone network, I do not know what the bangs are.

Only the next morning, someone from the Walter Benjamin Conference in Palestine, talk about it, they also heard it. Israeli forces attacked a house near by, very close, with tear gas.



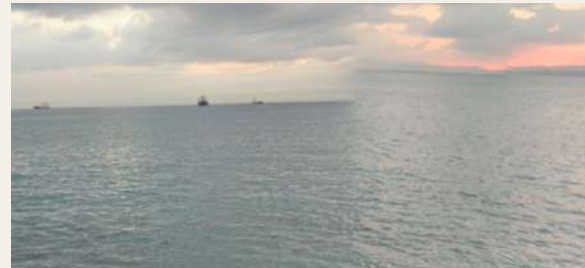
Dignity and sens of ordinary things (peace) (2'30 - 2024) / Przemyslaw Sanecki (France/Poland)

On the edge of the unknown, we preserve the dignity and meaning of ordinary things.



Your father was born 100 years old (7') / Razan Al Salah (Palestine/Lebanon/Canada)

She looks down at her virtual ghost marked with an X. "If I were walking, I would have found it, even if it's not here anymore." Oum Amin, a Palestinian grandmother returns to her hometown Haifa through Google Maps Streetview, today, the only way she can see Palestine. She returns to a time and place collapsed to unravel her story, a herstory untold.



Sorrow (1'55 - 2024) / Fran Orallo (Scotland)

The project questions the idea of identity and identification with one's own body, showing a disjuncture when it comes to representation. The work is a metaphor that represents the violence exerted on a dissident body. The video is collected within the field of self-portrait since the body represented is the artist's own body.



It's a lack of (1'43 - 2024) / Valérie LeBlanc & Daniel H. Dugas (Canada)

It's a Lack of is a contemplation on the value placed on destroying people, their homes and their sense of well-being—the value of the military machine vis-à-vis the fragility of human existence.



In praise of the word (2'30 – 2024) / Lisi Prada (Spain)

A visual reading of the poem In praise of the word by Juan Carlos Mestre



Dormeurs du Val (5'15 – 2018) / Elsa Muller (France)

Freely inspired by Arthur Rimbaud's poem Le dormeur du Val. Lying on sand or grass, virtual silhouettes follow one another in turn. In the near distance, birds sing, a dog barks, cars drive by.



Souviens-toi (1'31 – 2022) / Juan Desteract (France/Argentina)

The persistence of a fateful image and the need to hold on to it imply the doubling of a memory. The memory is thus suspended between multiple versions of the same event, between representations of a past and a present already lived, between figuration and abstraction, between movement and immobility, at the crossroads between the still image and the moving image. Intrusive impressions of other lives are superimposed on the memory, exposing us to a surveilled reality where we wonder who sees and what we see.



My grandfather crossed from Palestine with a horse...
(3'33 - 2017/2024) / Sarah Beddington (UK)

The heron-like Bennu bird of Egyptian mythology flew across the earth before time existed. Its cry broke through the primeval silence, creating light from infinite darkness. Here, its hoarse cry is lamenting the longstanding tragedy of the Eastern Mediterranean region.

The film is a reflection on the southern Lebanese border, a line first drawn by the western powers during World War I, and incorporates aerial images of Palestine taken by the British in the early 20th century, when the fate of the area could have taken a very different direction.



Lettre ouverte à toi Palestine (3'42 - 2024) / Sarah Violaine (France)

Lettre ouverte à toi Palestine (Open Letter to you Palestine) is a letter written by the artist after her return from Palestine, after her participation in the 7th edition of the /si:n/ festival in 2022 with Instants Vidéo.

Written spontaneously and still under the influence of the emotions of the trip that lasted just 72 hours, including 24 hours on Palestinian soil. This encounter had a profound impact on the artist's approach to performance art and her perception of the world. This a tribute to the human encounters that were particularly powerful...

