

EXHIBIT TITLE

Regarding Water :: Expanded Filmmaking using Artistic Research as Interdisciplinary Methodology

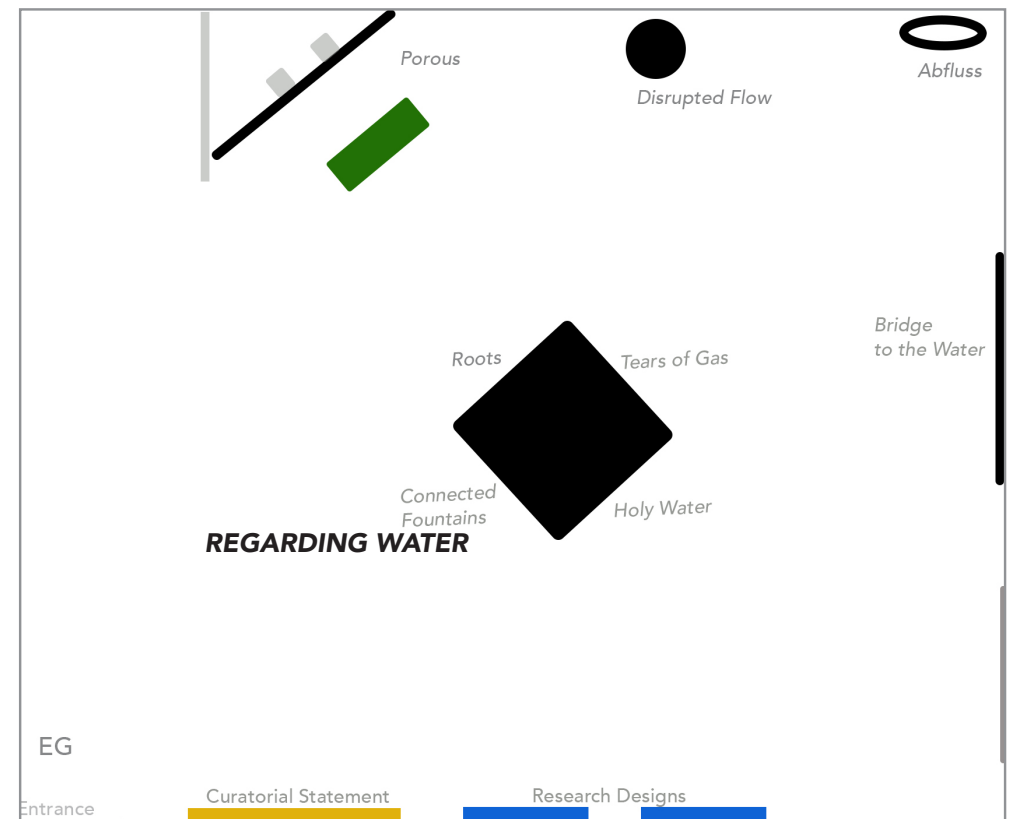
CURATORIAL STATEMENT

The work of Bauhaus Ph.D. Candidate in Media Art, Vanessa Ramos-Velasquez, deploys artistic research as interdisciplinary methodology for filmmaking. In her Bauhaus.Module course "Making a film about Water with Artistic Research as Methodology," taught in Winter Semester 2021/22, she introduces the idea of process-based filmmaking, as opposed to creating plot-based cinematic stories. Concepts, such as Research Design, Boundary Objects and the value of interdisciplinary and collective work have been introduced to support this process-oriented works on video. All positions in the exhibit, of which some installations, reflect a low to no-budget Guerilla filmmaking and video art executed in just one semester. This group includes selected works by some of the students in her course: Katharina Mänz, Henning Schradler, Andrea Jaime Flores, Daphné Chamot-Rooke, Mon Sisu Satrawaha, Laila Mehlis, Pauline Kunze and Pia König. This group is diverse, ranging from Masters with solid artistic practice to Bachelors without previous filmmaking experience, coming from three different faculties at the Bauhaus: Art & Design, Media, Architecture & Urbanism. Another position exhibited here, a longer format short film, included by invitation of Ramos-Velasquez is a collaborative work between a Bauhaus MA graduate in Film Studies, Paloma Llambías and former Ph.D. colleague, Maud Canisius. To complete this group exhibit is Ramos-Velasquez's own installation piece, developed in the process of field work and teaching this course. Above all, this group exhibit displays a joy for experimentation, a core value of the Bauhaus since its founding.

Regarding Water ::

POSITIONS AT EIGENHEIM GALERIE, WEIMAR,
July 2nd and 3rd, 2022

EG/Ground Floor - right side



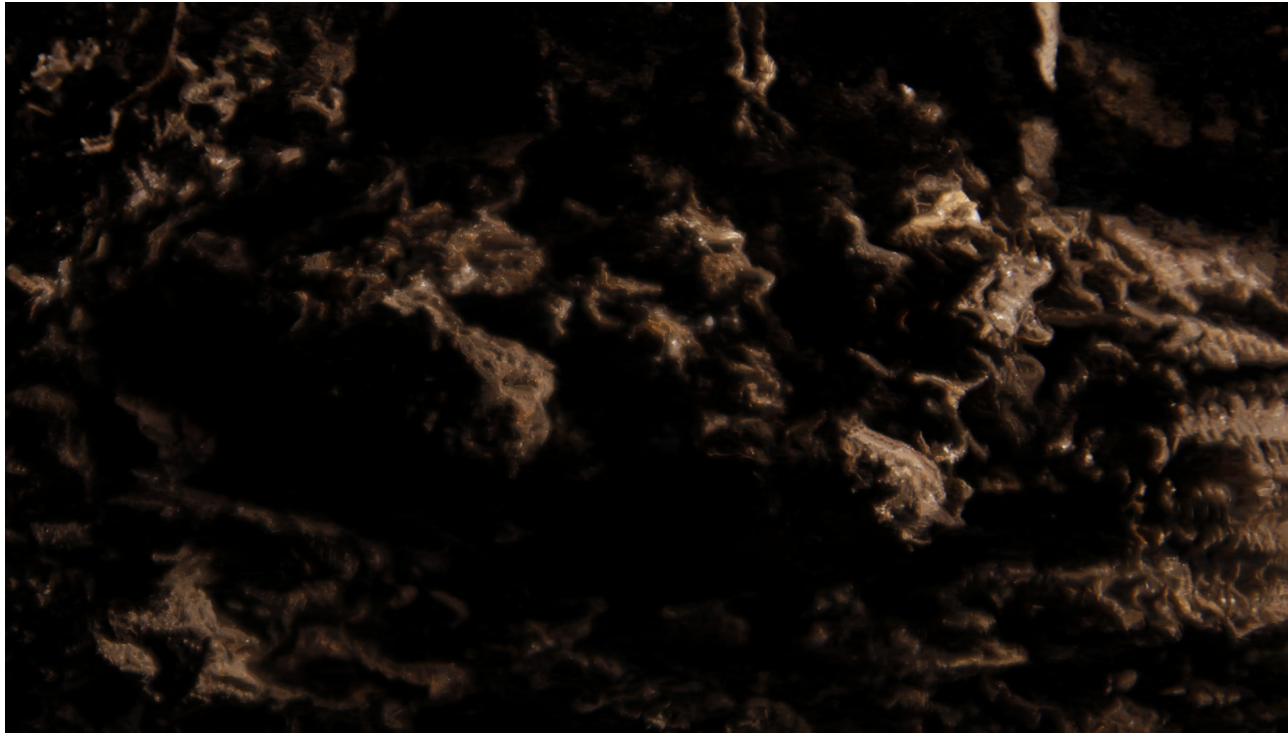
Katharina Mänz :: Porous

Audiovisual + tactile installation with moss pad. Color, 05:39.

Dark matter is crawling from side to side. Materials morph into fluidity. A sound of seeping and dripping is heard, a grainy texture arises out of the dark. Hushed words creep into the tranquility. A collage of structures and materialities slowly comes together, opens its pores, and flows into the ground.

Porous is an experimental animation short film focusing on the ways natural materials can function as a filter. It investigates the visual potential of the filter at the edges of Ecoacoustics and Water Ecology. Porous uses the filmic language and Artistic Research as methodology. The process of the film focuses on questioning and seeking answers. The findings along the way appear out of the darkness, trickling down from above. Filmmaking becomes the research tool, a way to manifest new knowledge and to think through its formats.

Katharina Mänz is an interdisciplinary German artist working in the field of video and performance. She obtained her bachelor's degree in 2018 at the University of Hildesheim in the field of scenic arts. Currently, she is doing a master's degree in Media Art and Design at the Bauhaus University with a focus on the intersection of performance art, theatre, and experimental video.



Regarding Water :: 2-3.July 2022
Eigenheim Galerie Weimar

a pop-up exhibit within the frameworks of the artistic program of the 13th International SAR Conference, hosted at Bauhaus University Weimar.

Henning Schrader :: *Abfluss*

Audiovisual installation with piping structure. Color, looped video.

The work *Abfluss* explores some of the ways that water travels after our consumption. It takes an unusual perspective by examining the many sinks, toilettes, pipes, tubes etc. in which our daily water starts its way back into the cycle and at some point back into the natural waterways, which contrast the man-made water structures in its synchronous, yet so dissimilar characteristics.

Henning Schrader is currently studying Architecture in his 4th semester and would like to explore his interests outside of architecture, such as filmmaking in a curated context. He brings his experience with video editing and hand-drawn animation, but is open to how Artistic Research can be a tool for other forms of storytelling.



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Pauline Kunze, Pia König and Laila Mehlis :: *Connected Fountains*

Video with small hand-held objects, sound design and musical score. Color, 07:43.

Inspired by dance choreography and the movement of water, we have chosen to create a video about the fountains of Weimar. Our research revealed that some fountains have been newly restored. This made us curious. By using Artistic Research, we had the chance to apply the gathered information in a creative way. We developed the film in such a way that we first defined the boundary object and utilized it as the fundamental theme. The boundary object is a map of Weimar showing its fountains. Based on this map, we choreographed a walk and a gesture lexicon to show the connection of the respective fountains. To connect the idea of the subterranean water link with the physical form of the individual fountains we bring the fountains' symbolic figures to life with just one touch of the hand. The materialized objects reappear at the end of the film in the Kirschbach, revealing that all the fountains in Weimar are connected to this same water source.

Pia König is born in Hamburg and currently studying Media Culture at the Bauhaus University Weimar. The Film „Connected Fountains“ is one of her first projects.

Laila Mehlis, 20, is currently studying Media Culture in her second semester at the Bauhaus University Weimar. The film “Connected Fountain,s” exhibited here is the very first video project she has realized.



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Andrea Jaime Flores :: Roots

Video with photography animation techniques. Color. 04:29.

Little water, lots of water. Inconstant. Storms and droughts. Little by little the climate crisis feels closer. Over the years, changes in the amount of rainfall and its strength are being more and more noticeable. How will the trees in Weimar be affected? Can they adapt to these conditions? Urban planner, M.A. Paul Würtz shares his knowledge and experience of working closely with the trees surrounding the streets of Weimar. The focus of his work is to identify solutions to climate change effects and impact, specifically for trees in the local area.

Andrea Jaime Flores is a media student from Guadalajara, Mexico, living in Germany since 2018. Currently, she is pursuing a Bachelor of Arts Degree in Media and Culture Studies at Bauhaus University Weimar and has an internship at Carl Zeiss Meditec.. She is focusing her studies in the areas of film editing, animation and 3D graphics.



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Mon Sisu Satrawaha :: *Holy Water*

Video montage with archival and found footage. Color, 04:48.

Water is part of our lives, from tending to our physical needs to our spiritually. There are traditions all around the world embracing water as a symbol of their beliefs. Though we feel thankful for water, we nevertheless violate our mother nature constantly. Are we still blessed by water? Is holy water still holy at all?

Mon Sisu Satrawaha is currently studying in the MFA program, Public Art and New Artistic Strategies at Bauhaus University Weimar. She has studied filmmaking, film curating and also worked in film production. She believes the knowledge acquired through Artistic Research can further develop her artistic practice with experimental filmmaking.



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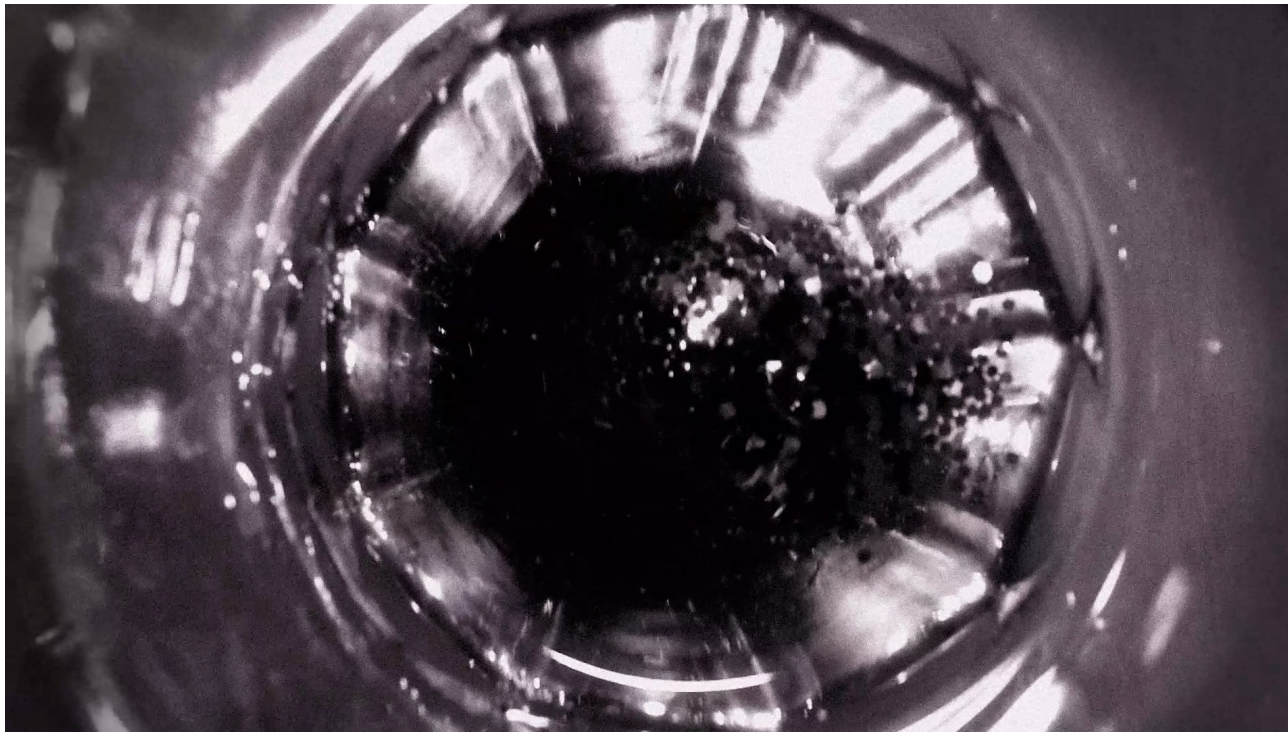
Daphné Chamot-Rooke :: Tears of Gas

Video containing archival images. Black & White, 03:50.

Tears of Gas is a retelling of the Golden Age Greek myth. According to it, humanity went through five ages: the first was ideal, all humans would live in peace and plenty, aided by the Gods of Nature, then they started hunting animals, erected cities and borders, and because of that, began to make wars, use weapons and fight for gold.

During World War I, many tests on lethal gases were carried out, firstly used on animals to evaluate their effects on living beings. During this war, weapons like bombs or shells were used near the ocean and sea, and we can now recognize the subsequences on the water a century later. Traces of perchlorates in water intended for human consumption were found.

Ceto, an underwater monster God witnesses the deterioration of water as humans descend into the destruction of Nature through ages of disrespect, dishonesty and greed, before leaving a dead and rifled place. This film was made by looking into archives of WW1 and reproducing the black and white particles of those pictures. The water is used as a locale as well as a direct link between the witnessing and the water deterioration. The eye is a watery organ, and everything that reaches water is reaching the sea monster. The myth is from the Latin tragedy *Octavia*, wrongly attributed to Seneca, written in the 1st century AD by an unknown author.



Daphné Chamot-Rooke is an Erasmus student from France, in the field of Media Studies in the Master program at Bauhaus University Weimar for the Winter semester 2021/22.

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Maud Canisius & Paloma Llambías :: *Bridge to the Water*

Essay film. Color, 19:00.

Bridge to the water is a video essay in which an explorer encounters a water landscape in a highly industrialized place. As she walks along the river, she takes the viewer on a poetic journey that traces the many connections one can build with a place.

Bridge to the Water is the outcome of a two-year long collaboration, in which the unpredictable was the creation motor. Maud was starting her Ph.D. research project in how people perceive the slow-change results of climate change along the river Rhine. Walking was Maud's tool for artistic research and Paloma was interested in documenting Maud's process to better understand how filmmaking (filming, staging, directing, editing) can dialog with artistic research. After Corona and some drastic changes in the development of the project, the result is this video essay, in which Paloma and Maud invite the viewer to decelerate, to walk slowly, to observe and let the senses be taken by the rhythms of the river water.

Maud Canisius is a landscape artist and architect and Paloma Llambías is a media artist and film editor. They met during their studies in Weimar where they developed a friendship and a collaborative process that lead to this project.



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Vanessa Ramos-Velasquez :: *Disrupted Flows*

Media installation with water and earth in glass bowl and interview with Peruvian Matsigenka indigenous leaderships, Simeón and Ruben Rivera Perera, Color, 04:02, looped video.

Near the conclusion of Artistic Research for my current Ph.D. project at Bauhaus, the Corona pandemic broke out and I became isolated in the Peruvian low lands of the Amazonian forest. While trying to return to Germany, I was quarantined in a Matsigenka indigenous community. There, I had the chance to interview some of its leaderships, the brothers Simeón and Ruben Rivera Perera on the issue of water security. These narratives offer a counterflow to the western idea of progress.



Vanessa Ramos-Velasquez is media artist, interdisciplinary researcher, Ph.D. candidate at Bauhaus-University Weimar developing a project intersecting Cultural History & Theory, Media Theory, Environment & Society and Indigenous Studies.

Master of Arts/New Media, University of the Arts Berlin in collaboration with Humboldt University's Department of Cultural History and Theory and the Cluster of Excellence Bild-Wissen-Gestaltung. Bachelor of Fine Arts/Expanded Media, University of Kansas, USA via IBEU/IIE/Fulbright scholarship.

Her unconventional artistic practices create a hybrid space between academic and artistic languages to explore forms of decolonization of knowledge. Although rooted in performance, she employs a variety of media to formulate meta-narratives. She explores structuralist image-making processes and their integration into performative installations and audiovisual experiences. Her latest works are operations of rescuing her own indigenous heritage.

*She teaches Artistic Research for Filmmaking at Bauhaus University Weimar through its Bauhaus.Module interdisciplinary program and is the curator of **Regarding Water**, a pop-up group exhibit at Eigenheim Galerie Weimar.*