



FemLink-Art, the international artists collective presents the Video-Composition

BEAUTY

14 artists / 14 videos / 14 countries - 29 min. - 2024

Curator : Veronique Sapin

The videos included in this video-composition were created for FemLink-Art

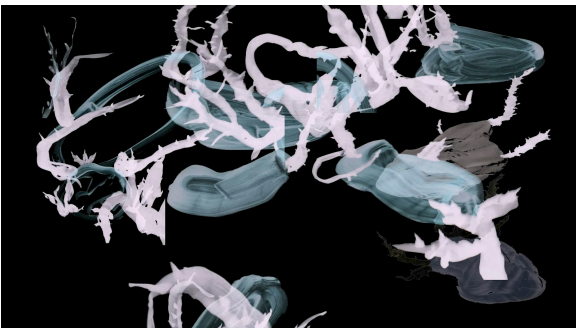
1 - DREAM WEAVER, Najmun Nahar Keya (Bangladesh)



The Handwoven Tangail Sari stands as an emblem of timeless elegance and cultural heritage, originating from the historic looms of Tangail district in Bangladesh. Crafted meticulously from fine cotton threads, each sari embodies a rich tapestry of tradition, skill, and artistry passed down through generations. Its delicate weave, adorned with intricate motifs and vibrant hues, not only accentuates the graceful silhouette of its wearer but also narrates stories of resilience and craftsmanship. As a symbol

of femininity and grace, the Tangail sari transcends mere attire, serving as a testament to the enduring beauty and cultural richness of Bangladesh.

2 - POTATOS IN GERMINATION, Evgenija Demnievska (Serbia)



In my atelier there are always potatoes in germination. I love to watch how they grow, I am drawing them regularly. The everyday transformation is surprising. It happens slowly and at the same time the transformation is somehow fast. It is simple and at the same time the new life that is growing is astonishing. For me this natural process is a beauty itself.

I tried to catch part of the "truth" about the visual world, the one that the eye understands by the regard. The video is a computer animation based on my drawings of potatoes in germination.

CREDITS

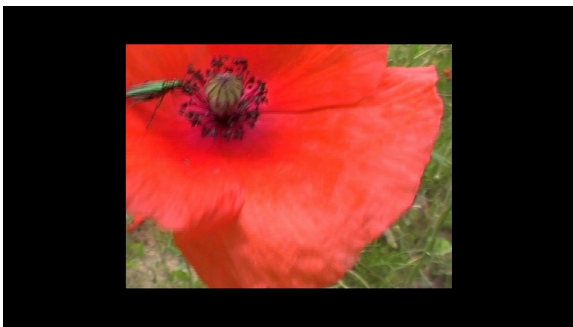
Technical support/ assistance technique: Radisa Kostic

3 - VANITAS, Susana Barbara (Argentina)



Beauty and Vanity hurts

4 - ELEMENTS, PARTS, ESSENTIALS, Tanja Koistila (Finland)

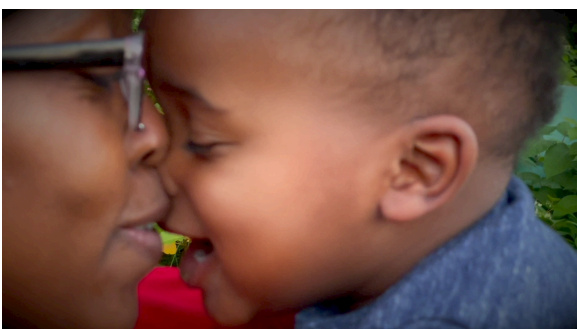


Flowers, insects, music, moving light, words: protection, care, equality, recognition, humanity, social justice, ethics, respect, inherent dignity, empowerment, diversities, expression, environment

5 - BIS-CORNU, Fatima Mazmouz (Morocco)



6 - BEAUTY ADORED, C. M. Judge (USA)



Beauty entrances us, especially the delighted attention of mother to child and child to mother. This reciprocal outpouring of the human spirit transcends time and place, inviting us to softly enter into the rhythm of this universal communion — beauty that is both theirs and ours.

CREDITS:

Mother: Diedre Brown

7 - TO GARY HILL, Angelika Rinnhofer (Germany/USA)



My video on beauty was inspired by Gary Hill's video *Site Recite (a prologue)*, 1989. To me, it's the most beautiful video, it intrigues me and it makes me happy to watch and listen to it. To me, beauty is a feeling, philosophizing about beauty seems pointless.

8 - THE BEAUTY OF GRIEF Christie Widiarto (Australia)



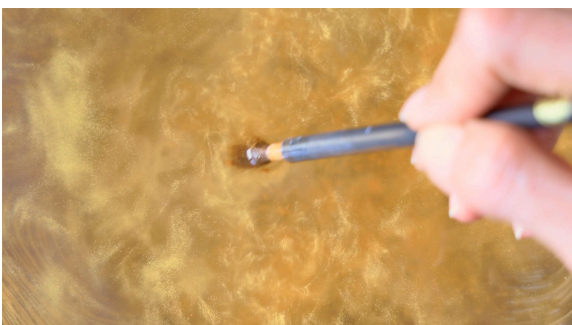
This work captures the feelings of grief through the beauty of flowers. My mother grew and painted flowers all through my life. One of the last memories I have was drawing the flowers in her hospital room. As time passes, the memories fade and distort but remnants of our time together still linger

9 - THE MEMORY OF BEAUTY, Maria de Alba (Spain)



The body transforms, memory is hosted in the beauty of the passage of time. Aging as a tool of self-knowledge. Survive on the way to a contemporary world where aesthetic surgery, imposed canons and the daily pressure of a society which wants to submit the female image. Beyond the superficial, we take off the mask to make pass to the essence of our unique and untransferable nature. A hug that no one can take from us.

10 - MOLDING CHAOS MORPHING COSMOS, Mesrure Melis Bilgin (Turkey)



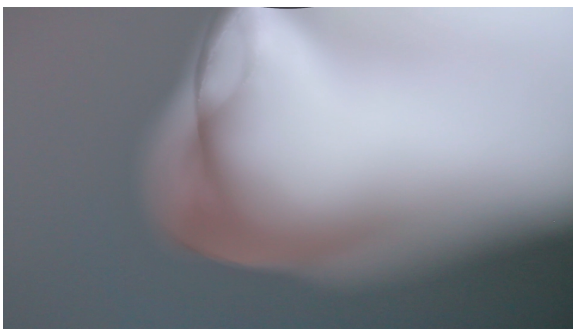
Beauty is a constant shifting of energies; a molding of chaos into cosmos and morphing of Cosmos into chaos.

11 - UNGOVERNABLE, Alejandra Delgado Uría (Bolivia)



Nature is an example of harmony and perfection, sometimes this can be understood as beauty. For me this quality is something very fragile and ephemeral as is the attempt to try to have control and order over everything. The human is a small part of a whole system of cycles that govern themselves.

12 - Ocupante (Special Version), Grimanesa Amoros (Peru)



OCUPANTE was inspired by my first visit made to the space Tabacalera in Madrid, located in the multicultural neighborhood of Lavapiés.

As economic globalization is being embraced and celebrated by many countries around the world, there are countries, frontiers, and borders espousing immigration instead of scheming methods to prevent immigrants from crossing those newly "open borders".

I will take the viewer on a trip through different physical spaces, where dreams and reality interlude constantly, and they become the occupants of their own realities.

CREDITS

Guitar: Sharon

Isbin Flute: Carol

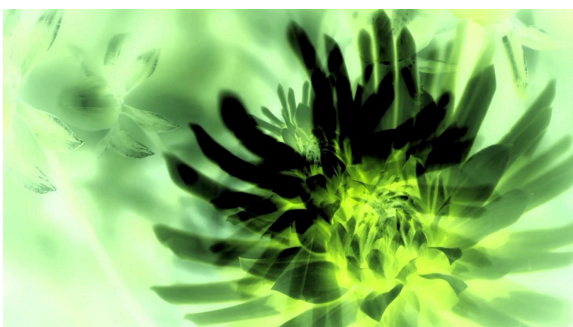
Wincenc

Composers: Tan Dun, Joan tower

Conductor: Muhai Tang

Lisbon Gulbenkian Foundation Orchestra

13 - POINT OF VIEW, Sigrun Hardardottir (Iceland)

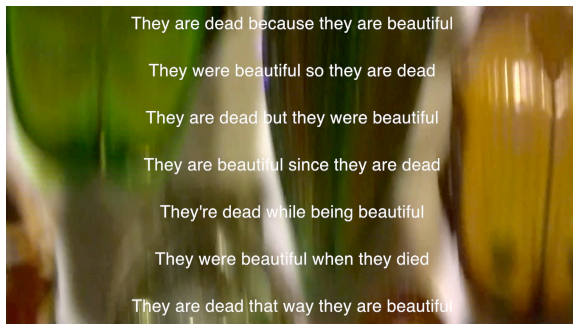


The topic Beauty of Femlink got me reflecting on what is beauty? For me the nature, the forces of nature, the light, the life all around from the smallest micro- components of this earth to the magnificent ocean, mountains, volcanos, geysers, waterfalls, forests and the planet itself seen from the stars, the Cosmos, the Moon, the Sun, the Milky Way.

Beauty is all around us so how do you address that? I believe that I have been busy for few decades now in capturing beauty in my work, many of whom are addressing the nature and the forces of nature both in video, interactive video installation, in painting and recent sculpture as well.

The admiration for the ocean goes back to my early childhood as I grew up next to the beach in Reykjavik. After living for about 25 years far from the ocean I realized how much affect it has on me and how privilege I have been to be able to enjoy its endless variety of the ocean its movement, colour and texture.

14 - SO BEAUTIFUL, SO DEAD, Veronique Sapin (France)



The picture shows a museum collection of hundreds of beetles lined up in the same direction. They vary in size and color. The image scrolls upwards through the rows of insects, while a list of paradigms linking the notion of beauty to that of death runs in parallel (see list below).

In the history of painting and sculpture, scenes of death and suffering are innumerable: *The Laocoon*, *The Supplication of Marsyas*, *Judith Beheading Holofernes*, *The Massacre of the Innocents*... Our interest is essentially

aesthetic, attached to the formal qualities of the work as it is to the color of the beetles nailed to a board in the museum. The diversity and luminosity of their colors are impressive. You can't help but admire them. But what exactly are we admiring?

Aesthetic pleasure seems to overlook the death of insects, leaving only the fascinating beauty of their colors. As with art and theater, the contemplation of beetle corpses provokes distanced affects that vary from one individual to another. Beauty and death are notions derived from experiences, beliefs and values that influence the way an individual perceives reality and reacts to that perception. When we realize that our aesthetic pleasure has been imposed in the face of the reality of what it covers, a list of contradictory observations emerges in the form of paradigms linking beauty and death.