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Daniele Rosselli Danilo Rosini Dario Bardia
Dave Greber David Gerhard David
Oppenheim David & Dudley Cheung
Debona Vizzi Debra Fear Dimitri
Fagbohoun Edgar Ortega Méndez Eija
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FIVE



FEELINGS INTERNATIONAL VIDEOART EXPERIENCE

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Di Carlo Francesca Firi Francesca Amati
Gala Magrani Gala Krön Genaro
Sorrentino George Fatoshin Ghufana
Haqvi Greg Penn Gérard Calissahi Hayriye
Koo Basma Hermin Apablaza Nerve
Penhoat Ian Henderson Iliya Atanasov
Isabel Pérez del Pulgar Isidora Fioravia
Jaime Rodríguez Javier Villegas Jazmin
Tao Jean-michel Rollard Jeroen van der
Linde & Carmen Hutting Joanna Bonder
Joe Hambleton John Graham John
Sanborn John Kelley Juan Diego Esobar
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Lane Last Laszlo Gennatory Lukas &
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Hirveda Alleak Kooshin Kuffay Osvaldo
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Ballesteros Ledesma Patriak Gofre
Patricia Bandeira Paul Harrison Piero
Chiariello Raquelle Besudoin Radek
Dabrowski Ramon Susu Raphael Bum
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Rodríguez Robert Ladislav Derr Rooco
Mortelkti Rodolfo Graziano Romain Sein
Roser Teresa Gerora Ribas Rui Silveira
Russell Charrier Salvatore Iracema Sara
Ghobbeh Sardin Eber Santiago Echeverry
Sarah Greenwood Sarah Clavetscher
Sebastien Fins Shahreh Foroughi Shereef
Serhan Silveira Sferza Silvia De Genaro
Sonia Laura Amarisoo Sam Kdd Steven
Verstuyft Suzanne Kohel & Guenter
Wintgens Sylvia Toy St. Louis Tal Lotan
Teresa Cristina Lima Miranda Thetis
Parmenidou Tim Riley Tiziana Rinaldi
Tyler Rhinehart Urmila Vg. Ursula
Kluz-kropek Verugopal Vg. Veronique
Egloff Walidhad Biers Wang Yan June Chu
Yasmin Van der Raaijwaert Younes
Baba-Ali Zahra Jafarpour Zmago Lermadio
Zoysa Inkeras Zjirasi Güres

The dream of Kandinsky and videoart

Over the course of many years of activity of *Magmart*, from the first edition of the festival, in 2005, has been gradually taking shape, with increasing precision, the *focus* of my research on videoart. That has always been the characteristic of being - in fact - focused on *exploration* rather than on the critical analysis.

Along these years, on the one hand I tried to work on the distribution and growth, aesthetic and cultural, of videoart, on the other hand I have become increasingly interested in how this technique would provide, to the artists, a medium powerful, able to expand horizons and increase the depth of artistic language.

So as I watched, and *read*, in thousands of video works seen during the years, the syntax, the grammar of videoart.

From these two strands of interest, and action, in a natural way are born then the two major projects arising from the rib of *Magmart*: in 2013 the project *100x100 = 900 (100 videoartists to tell a century)*, created to celebrate the 50th years of video art, and then this new project, *F.I.V.E. Feelings International Video Art Experience*.

Again, the basis of all was the idea of combining research and *marketability*, so as to hold together in a single project aims to ensure a high visibility and to stimulate artistic research. The task of the curator, in fact, in my opinion is not *to lead* artist, become its general manager, it is rather to provide opportunities, both on exhibition and research.

In developing the concept of *F.I.V.E.*, was clear that which contained also a challenge as always: working on the five senses, in fact, likely to be too obvious to one side (for those who had worked on the sight) or too complex to another (working on the taste, or on smell). But once again, the response of videoartists has been of very high quality, precisely at the level of the ability to investigate the proposed subject, as well as on the aesthetic .

But why the five senses?

Why "*the perception is knowledge obtained through the senses, the existence and properties of external objects.*" *

If, then, our five senses are the means by which, interacting with the world, we form our subjectivity, to investigate this *human interface* could be an extraordinary stimulus for an artist. All input we receive through this interface go to sedimentation in our memory and in our consciousness, and in an interactive process with the self determining its growth.

I was struck by the opening words of the definition of beauty on Wikipedia: "*Beauty is the set of qualities perceived through the five senses.*" Why conversely this implies that without them we would be devoid of beauty. Not only of its fruition, but of idea itself. But imagine the man with no idea of beauty would be its negation.



Then entrust the artists a search on our five senses, it was then, in the final analysis, how to challenge them to scrutinize the meaning of human being.

The challenge was taken up, and the outcome is once again amazing.

Due even in *this* world, where the increasing automation processes instead of making man more free on contrary to make it more *slave*, the inescapable importance of Art reaffirms continuously.

Today's video art is perhaps the most capable of using the technology for the purposes of artistic expression and, perhaps, even the closer to *synaesthetic dream* of Vasily Kandinsky, universally recognized as the founder of abstract art, which hoped that his paintings could be *heard*. Although still considered a bit a Cinderella, video art has enormous possibilities in front of itself. Let's grow up.

Enrico Tomaselli

F.I.V.E. project art director

* *Dictionary of Medicine Treccani (David Burr, Maria Concetta Morrone)*



The curators

Flounder Lee, Malaysia (Asia)

Flounder Lee grew up on a farm in Alabama, started school for Aerospace Engineering but received his BFA in photo from the University of Florida in 2003 and his MFA in Studio Art from Cal State Long Beach in 2007. He is an artist/educator/curator who currently lives just outside Kuala Lumpur where he is a Senior Lecturer in Communication, Media, and Broadcasting at Limkokwing University of Creative Technology. Flounder's work has been shown extensively both nationally and internationally including Barcelona Art Contemporani 11; Documentation: Photography as Witness at the University of Maine; Bewegterwind (Moved Wind) in Hesse Germany, and Re/Move at Foto, kino i video savez Vojvodine in Novi Sad, Serbia. He has curated numerous exhibitions such as Double Vision: A Dual Channel Video Festival, Mapable, and TPS Reports: Performance Documents. He founded then directed SpaceCamp MicroGallery in Indianapolis, Indiana for three years. The intersections between public and private, art and life, history and the present, among others, inform his artwork which is usually video, sound, photo, installation, and performance based. His personal work involves lens-based mapping and often investigates post-colonialism, borders, and/or environmental topics. His curatorial work often overlaps these topics but explores a much wider range of media than his personal work.

(www.photoflounder.com)

Goran Ristić, Bosnia and Herzegovina (Europe)

Goran Ristić, born in Mostar in 1989. After Secondary school of Fine Arts in Mostar, graduated from the University of Mostar, Bosnia and Herzegovina; the Academy of Fine Arts, Graphic Department. In his work he uses the new media, such as media-mediated images, photographs, video, installations and performances.

Group exhibitions:

2009 Tuzla (BiH) Gallery BKC-International Biennial miniatures

-- Jablanica (BiH) Gallery Rebirth

2010 Mostar (Bosnia and Herzegovina) Gallery Aluminium, Project Fire.

-- Zagreb (Croatia) Gallery Medica-Perforations

-- Skopje (Macedonia), Skopje City Museum

-- Belgrade (Serbia), Art Center Gallery, Festival Sund

-- Ljubljana (Slovenia) Gallery Velenje, International Exhibition of videos

2011 Stagninec (Croatia) International Exhibition performances

2012 Banja Luka (Bosnia and Herzegovina) Beauty culture Centre, International Biennial of miniatures

-- Sarajevo (Bosnia and Herzegovina) Biennial activist art

-- Split (Croatia) New media gallery-Re: Referendum?

--Zagreb (Croatia) Gallery SC -Revolution Now and Forever

Solo exhibitions:

2009 Jablanica (BiH) Performance: "I can not but be an artist "Gallery Rebirth

2010 Mostar (Bosnia and Herzegovina) Gallery Aluminium

2011 Sarajevo (Bosnia and Herzegovina) New Temple Gallery, Sarajevo Winter

2012 Zagreb (Croatia) Gallery NANO

2013 Zagreb (Croatia) Haustor Galery LiberSpace Performance "I am historically clean"

Award:

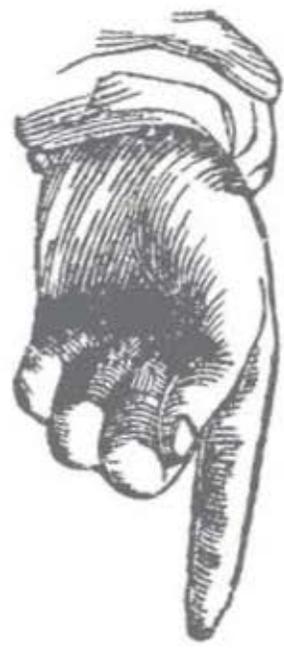
Second prize for the video, international video exhibition, Ljubljana (Slovenia) Gallery Velenje, 2010

(goranristicblog.wordpress.com)

Gosia Mikolajczyk, Netherlands (Europe)

Visual artist from Poland currently living in Amsterdam.

(mmikolaj.tumblr.com)



a project by
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