



FEMEETING
SCREENING

E V E N T

TENDRILS

Curated by Mireille Bourgeois
IOTA Institute

When: June 26th, 5:00 pm—6:30 pm EST

Doors Open at 4:30pm EST

Where: Multimedia Studio, Alan Wilderman Building, located at 360
Freedom Way, Windsor, ON

ARTISTS

CRI KOSTI

JULIE PAAMA-PENGELLY

ZORICA MARKOVICH

DOMENICA MEDIATI

JACKLYN BRICKMAN/KELSEY

PASCHICH/KEVIN ABBOTT

IRYNA VORONA

TAL YIZRAEL/SHARONA FLORSHEIM

Cri Kosti (Windsor, Ontario), On Remembering Our
Connections, 1:08 mins

I am an inter-media visual artist with a focus on using analog film, bioart, and other slow-process art forms to create pieces that investigate where we come from, the places we've lived and our relationship with these environments. Environments that are also living, breathing ecosystems with their own stories to tell. I would like to present on my artistic methods, research, and the process of putting together a multi-component exhibition that is on remembering our connections. I believe that remembering our connections is the first step along the path to wholeness.

Cri Kosti is an inter-media visual artist with a focus on experimental filmmaking, analog photography, and Bioart. I have a passion for intersectional community building and using the Arts as the framework. My work aims to highlight our need for connection and understanding, not just with each other but also with our environments, whether that be built or environmental.

Julie Paama-Pengelly (New Zealand), Skinginenous documentary, 3:00mins

‘Tāku Puhoro, Tāku Purotu’ the beauty of Māori female skin marking practice. Julie has been at the forefront of developments in Māori Arts since the mid 1980s and holds a Master of Maori Visual Arts (Honours) and Master of Philosophy (Third World Development). Julie has focused her passion on Māori tā moko tattooing traditions, since 1990, vocal in her conviction that Māori pedagogy holds body marking as a powerful communicator and able to heal Māori communities and she advocates for the restoration of Māori women within its practice. Active in Tā moko during its fledgling revival, Julie pioneered the role of women as practitioners and the entitlement of women to wear particular types of moko. In 2004, Julie was commissioned – along with New Zealand’s foremost Tā moko artists – to perform her practice publicly at Te Papa National Museum during which time she tattooed full peha or puhoro (covering lower back, hips and thighs to knee) on two women, Donna Leatherby and Jeanette Rata. Her current work (2023) is featured in an activation, curated by Dion Kaszas, at the University of Vancouver (March 2024) where she presents ‘Tāku Puhoro, Tāku Purotu - a celebration of 20 years of Julies’ practice of moko puhoro on Māori on women.

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Zorica Markovich (Halifax, NS), *The Views At The End Of The Earth*, 16:47mins

My recent venture to the Arctic Circle in late 2022 proved a transformative odyssey, immersing me in a landscape of unparalleled intensity and agency. Initially set on capturing the auditory essence of the Svalbard archipelago's rapidly evolving environment, my expectations were swiftly surpassed by the overwhelming emotional and sensory magnitude of the experience. Encountering the monumental soundscapes of calving glaciers and witnessing ancient ice masses collide with our vessel sparked a profound internal shift. Simultaneously fragile and robust, the landscape whispered tales of impermanence and urgency. Navigating the lunar-like tundra amidst the otherworldly hum of the environment, time lost its familiar cadence, existing in a realm apart from conventional measures. Words and visuals falter in their attempt to encapsulate the essence of this experience, becoming mere echoes of a reality too vast to contain. A sense of obligation emerged, urging reverence and contemplation rather than spectacle. The weight of the encounter lingered, compelling a deep-seated desire to channel this visceral connection into art—a testament to the Arctic's ineffable impact. Returning home, I found myself enveloped in mourning, grappling with an undefinable loss: mourning not solely for the land but perhaps for a part of myself left behind. The concept of "Svalbard fever," echoing historical explorers' haunting experiences, resonated deeply, elucidating the magnetic allure that draws individuals repeatedly to this unforgiving terrain where mortality and existence converge. Driven by an insatiable yearning to continue this vital work, I embarked on a relentless quest for opportunities to revisit the Arctic's haunting beauty. This pursuit became an all-encompassing obsession, a relentless pull back to a place that had fundamentally altered my being.

Born in Windsor, ON, **Zoriça Kelly Markovich** graduated with a Bachelor of Fine Arts from the University of Windsor. She holds a Master of Fine Arts Degree from Nova Scotia College of Art and Design University in Halifax, NS, where she resides. Grants from The Social Sciences and Humanities Research Council of Canada, the Canada Council for the Arts, and Arts Nova Scotia have generously supported her artistic endeavours. Zoriça's multidisciplinary approach is driven by an insatiable curiosity, delving into the intricacies of interconnectedness, exploring relationships within networks, embodied sense memory, and shared collective experiences. Her work navigates the realms of permanence, impermanence, presence, and absence, drawing inspiration from diverse sources including the surrounding world, anthropology, metaphysics, and neuroscience. Zoriça has been invited to West Greenland in 2024 as the sponsored Artist-in-Residence for three months. During this period, she will continue her research on the effects of melting glaciers, focusing on ice studies. Her collaboration will be with the Greenlandic community and Traditional Knowledge Keepers.

Zorica Markovich (Halifax, NS), The Views At The End Of
The Earth, 16:47mins

Director: Zoriça Markovich

Producer: Zoriça Markovich

Sound Design: Zoriça Markovich

Editor: Evan George

Poetry: Hannah Larrabee

Excerpts: Christiane Ritter, "A Woman in the Polar Night" and Zoriça Markovich's
travel journal

Support: Arts Nova Scotia, Canada Council for the Arts, Atlantic Filmmakers
Cooperative

Domenica Mediati (Windsor, Ontario), Biophobia, 1.26

Biophobia is an exploration of the complex relationship between humans and nature, viewed through the imagined lens of a microscope. This project, which includes a video animation and a stop-motion workshop, presents a new way of looking at organisms, inviting us to reconsider, interrogate and repair our connection with nature. The specimens and characters featured in the exhibition and workshops were collected from the woodlands, rivers, and bodies of water in Windsor, Ontario, Canada. By confronting our fears of the unseen world, Biophobia aims to deepen our appreciation and understanding of the intricate web of life around us. As we increasingly spend time in the digital world and adopt decontamination rituals enforced by mainstream marketing and advertising institutions, we risk developing irrational beliefs about controlling the non-human environment and nature. The Biophobia workshop aims to recognize microorganisms and share these rituals and experiences we have individually and culturally faced through stop-motion animation. Participants are encouraged to collaborate with microscopy images to form a new landscape of their narrative of the non-human world surrounding them. The goal is to promote community and reciprocity between humans and non-human organisms by confronting and connecting with microorganisms through hands-on multimedia and storytelling techniques.

Domenica Mediati is an emerging Intermedia Artist and a Sessional Instructor in the Faculty of Education and School of Creative Arts at the University of Windsor. Domenica works across painting, drawing, digital animation, and bioart practices, creating landscapes and characters that reflect and interrogate human and non-human narratives with an emphasis on microbiology. Over the past four years, she has been a lead team member at INCUBATOR Art Lab, where she serves as a creative and intellectual collaborator on INCUBATOR Art Lab community engagement events and leads educational outreach programming. Mediati completed her BFA at the University of Windsor (2015) and her MFA at Wayne State University (2018). She has presented her artworks at various venues in the Windsor/Detroit region, and in Portugal, New Mexico, USA

Jacklyn Brickman, Kelsey Paschich, Kevin Abbott
(Michigan, US) Frozen Fields: Unexpected Growth Cryo
Speculation Lab The Department of Planetary Futures,
10:42mins

Frozen Fields: Unexpected Growth is a multimedia live performance and report from the Cryo Speculation Laboratory at The Department of Planetary Futures. FF:UG meditates on time, space, and the preservation of life through live physical and digital visuals that approach the overarching topic of absurdity in eco-art through sound, experimental animation, bodily movement, and realtime performance. Agents traverse the laboratory amongst layers of time, former, and future selves to process and preserve grass via methods of dissection, archivation, and cryopreservation. Projected ghostly figures echo the motions of live dancers to present alternate existences through layered dimensions. A rumination on fragility, metamorphosis, and humankind in the face of a shifting world, the layered choreography, visuals, and sound design explore liquified, frozen, and compressed possibilities for the future - livable or not. FF:UG ponders humanity's place in time and space, bodies in motion, and the evolving dimensions of future selves, in a cryptic celebration of the unexpected resilience of living things.

Jacklyn Brickman is a visual artist and educator whose work entangles science fact with fiction to address social and environmental concerns by employing natural entities, processes, and technology. Her work spans installation, video, and performance, with a special interest in cross-disciplinary collaboration and social engagement. Fellowships include The National Academy of Sciences, Chaire et sciences, Jentel Foundation, National Endowment for the Arts, and Erb Family Foundation. She has exhibited her work internationally. Brickman resides in Kalamazoo, Michigan, the ancestral and contemporary territory of the Council of the Three Fires – the Ojibwe, the Odawa, and the Potawatomi. Indigenous nations of the Great Lakes region are also known as the Anishinaabe. She is an Assistant Professor of Kinetic Imaging at Western Michigan University.

Kelsey Paschich is a multi-faceted dance artist originally from Albuquerque, New Mexico and currently based in Kalamazoo, MI. She is an Assistant Professor of Dance at Western Michigan University. Her international dance performance career spans 20 years and multiple genres. Her research explores the intersection of dance and technology, and she creates work that explores humanness, the moving body, and digital physicality. Paschich's multimedia work includes live dance, screendance, dance for film, and choreographic installations. Most recently her work with motion capture technology has been in collaboration with interactive media specialist, Kevin Abbott. Their digital work has been screened in Istanbul, Lisbon, Ulm, Denver, Michigan, and across the United States. Paschich is the recipient of the WMU Presidential Innovation Professorship 2023. She was also selected as a Distant Digital Dance Maker for Tanz mit dem Tiger 2021 + 2022 (Ulm, Germany), Creative Living for Dancers Award 2021 (Brussels, Belgium), the Dancing Lab Residency at the National Center for Choreography at the University of Akron (NCCAkrón) 2021. Paschich's interdisciplinary choreographic and performative experience continues to inform her pedagogical methodology in providing an innovative and holistic education that cultivates the next generation of artists.

Kevin Abbott, Director of the Virtual Imaging Technology Lab at Western Michigan University, has been combining media technology with the arts for over 25 years. An accomplished artist, designer and programmer, Kevin's early work focused primarily on the integration of digital media with live performance, collaborating on over 30 theatre, dance and music performances. More recently, he has focused on the use of real time rendering and motion capture technologies. In 2019, in partnership with Kelsey Paschich, Kevin created Recode, a multi-award winning screen dance that merges video, motion capture and real time rendering. Current interests include immersive projections, LED wall technology and the exploration of audience interaction with digital content.

Iryna Vorona, (Indiana, US, Ukraine), “I`m Paving the Way” , 10:47 mins

“I`m Paving the Way” is a video documentation of the artist`s personal experience of being in isolation in the spring of 2022. The video contains text from Iryna's diary, words that accompany this path. Iryna walked barefoot through the territory that was isolated in the spring of 2022 in the Kyiv region, where her house is located. After spending a month and a half in isolation, unable to leave, get medical care or buy food, she realised how fragile their daily lives are, and how much they rely on them for everything. By this artwork she sought to show the human need to live and move freely, everyone who was under occupation or isolation in 2022 in Ukraine, acutely lacked these fundamental human freedoms.

With this work, Iryna Vorona wants to draw attention to issues such as freedom of movement and security of daily life, the desire to live on one's own land, and ultimately the deep need, passed down from generation to generation, for Ukraine to finally become independent.

Iryna worked on this video together with her husband Pavlo Baltaziuk, who passed away in 2022, their work was supported by the Jam Factory Art Centre in Ukraine.

Iryna Vorona was born in Ukraine, lives and works in Kyiv. She holds a PhD in art history and a master's degree in fine arts. Since 2023, she has been a forced migrant, temporarily living in Germany. She is an artist and researcher, working in the field of visual art and theory. Iryna Vorona pays great attention to physical and sensual experience in her artistic practice, researching changes in individuality under the influence of external factors, such as the environment and society. In storytelling, the visual art and the social role of identity and emotions are keys to imagine and examine clashes between artificial and natural relations, pain and social isolation, borders and independence. The artist works in a wide variety of media and investigates the visual and social languages of connection between people and nature.

Since 2017, Iryna Vorona has been working mainly in the genre of internal portrait, which as a collective image is both a self-portrait of the artist and a portrait of people she has met. Since 2022, her works have been dedicated to Ukrainians and their daily struggle for freedom. She has worked on art projects in such countries as Ukraine, Croatia, Spain, Germany, Norway, Finland, and Montenegro.

Iryna Vorona, (Indiana, US, Ukraine), “I`m Paving the Way” , 10:47 mins

The main projects: “Flucht” at Künstlerhaus Meinersen (Germany) with a scholarship from the Bösenberg-Foundation (2023-2024); “I`m Paving the Way”, with a grant from the Jam Factory Art Center (2022-2023); the book “Portrait Archive: War Diary” published with the support of a grant from the Ukrainian Cultural Foundation (2022); “Virtual Borders of Social Isolation” (2021) with the support of the NGO Carbon (Ukraine) and InterAKT Initiative e.V. (Germany); “Qr-Truth” with the support of a grant from the President of Ukraine (2019); “Semana Santa” at AADK Spain with the support of a Culture Bridges mobility grant (2019); “Insight” at the Lavra Gallery with the support of the Department of Culture of Kyiv (2019); “White souls” at the Madatac International Media Art Festival in Spain (2019-2020); “Individual vs society” at the AirGogolFest International Festival (2018).

Tal Yizrael (California/Israel) and Sharona Florsheim
(Arnhem/Israel), New Languages at Nano-The Fetter
Museum of Nanoscience and Art, 3:14mins

‘Fragile Formation’ is a performance and an installation art that is simultaneously a live experiment, exploring the phenomenon of spontaneous self-assembly. In three enlarged petri dishes glass spheres are seeking structures of order in one of the petri dishes a human movement replaces laboratory mechanical mixing and generates dynamic ordering in 600 glass spheres. The intimate interaction between the human body and the objects creates a multilayered composition of random sculpture that leaves traces after it has concluded, and provides a dimension of memory and documentation of the passing movement.

‘Fragile Formation’ is one of the few outcomes of an ongoing multidisciplinary collaboration between artist and scientists, members of the Self-Assembly Science and Art group. The group examines the phenomenon of spontaneous self-assembly: a mechanism that leads to the creation of dynamic order in a given system without any external intervention or hierarchical structure. The mechanism and its manifestations are examined in systems of varying sizes: from molecules, through zoological sociology, to human behaviour, as well as in mixed system.

Tal Yizrael is an artist, curator, collaborator, and educator. Her interests lie in transdisciplinary research, intersections and serendipity. As a collaborator she has been a part of a group of artists and scientists, which examines the self-assembly phenomenon at the Hebrew University of Jerusalem. She founded the Department of Nocturnal Affairs with artist Caroline Maxwell, which opened field offices in various public spaces around Los Angeles and the world to collect reports of nocturnal wildlife encounters. As a curator, she is interested in an interdisciplinary approach and art and science collaborations. She curated projects such as: “Invitation to Collaboration—the Studio as a Lab” at the California Institute of Technology, “Contemporary Landscapes” at the Millard Sheets Center for the Arts, Pomona, California, and others. She is the curator of “NANO—The Fetter Museum of Art and Nanoscience” at the Institute for Nanotechnology and Advanced Materials of Bar Ilan University, Ramat Gan, Israel. There, she fosters collaborations of artists and scientists, leading to transdisciplinary research. She received her MFA from Claremont Graduate University, California.

Tal Yizrael (California/Israel) and Sharona Florsheim
(Arnhem/Israel), New Languages at Nano-The Fetter
Museum of Nanoscience and Art, 3:14mins

Sharona Florsheim is a choreographer and improvisation artist, artistic director and cultural entrepreneur based in Israel. In her choreographic work Florsheim brings together complex structures of improvisation and set material, creating a unique and poignant style of work. She undermines existing power structures while exploring human expressions of freedom, presence and instant decision-making. Sharona's choreographic practice emphasizes the relationships formed in real time between space, performers, and audience creating immersive and inclusive dance performances and events. To date Sharona has created nine evening length performances and her work has been presented in Europe, Africa and regularly performed in Israel. Her recent works, created for stage and public spaces, include: Entangled (2022), Crinolines (2021), The One Hand Sound (2017), Fragile Formation (2016), Noa's Secret of Infinity (2015), Connectivity Practices (2014), The Big Game (2012) and many more. In recent years Sharona has initiated and been involved in a number of cross-disciplinary art and science projects. She co-founded and co-curates the TRANSMEET International Art and Science Festival since 2018 and is a co-organizer of L.A.S.E.R Tel-Aviv. In addition to her own choreographic work, Florsheim has been the artistic director of Noga Dance Company since its establishment in 2009: a unique professional framework for religious women to choreograph and perform. Under Florsheim artistic direction the company has recently won the Israeli Ministry of Educational prize for Jewish culture. Sharona is a faculty member in the dance department at Orot Israel College of Education, where she teaches choreography and Improvisation and was for 4 years an associate director. She initiated and guided Design in Motion Dance and Architecture cross disciplinary workshops in collaboration with Dr. Arch. Shoshi Bar-Eli. Sharona graduated from the School of Visual Theater in Jerusalem, and holds a BA in psychology from Haifa University and an MFA in choreography from the Dance Unlimited program in the ArtEZ Institute of the Arts in Arnhem, Holland. She is a devoted student of the body.

The joint research which began as part of the Nano Art Lab project initiated by the Hebrew University in Jerusalem, conducted live experiments, performances and video screening in different venues.

installation Art and photography: Tal Yizrael

Choreographer: Sharona Florsheim

Dancer: Nitzan Lederman

Costume Design: Jul Davidovich

Science: Dr. Jennifer Galanis, Prof. Daniel Harries

Performance camera: Daniel paikes

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