

Centro Cultural Babeque

“Un par de días en la vida de Julie Ozama”

Taller de Introducción al Videoarte
con Alanna Lockward

Cada lunes,
(desde el 13 de marzo al 3 de abril)

Aula 202, Edificio B
Secundaria Babeque
Roberto Pastoriza #329
Inversión: \$2,500 p/p

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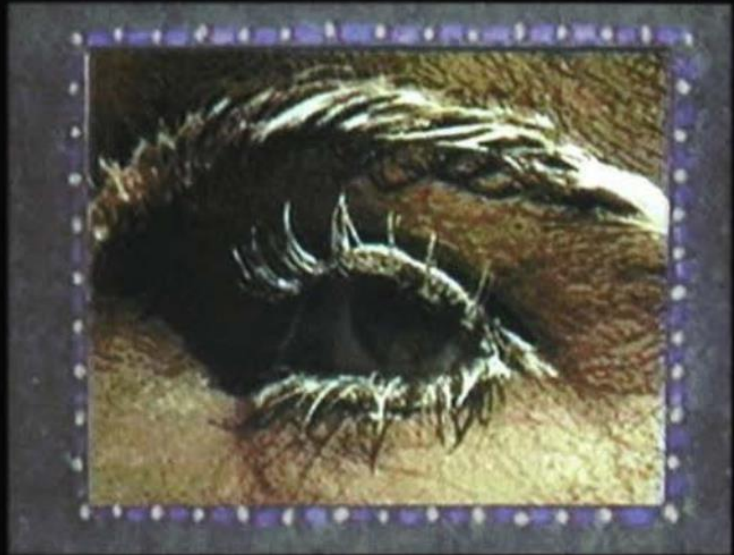


Imagen: Alette Simmons-Jiménez
"Un par de días en la vida de Julie Ozama" (1992)

“A Couple of Days in the Life of Julie Ozama”: Introduction to video art with Alanna Lockward

Babeque Secondary, Cultural Center, Roberto Pastoriza No. 329

Video art is a foundation that facilitates artistic expressions within its format beyond traditional media such as sculpture, painting, drawing and graphics. Video art walks hand in hand with performance, installation, experimental cinema and expanded cinema. This being the case, this accessible and democratic digital medium is emerging as an alternative to produce meaning within the moving image, as opposed to the much more complex and expensive industrial nature of cinema.

In this twist of genealogies, approaches and ambitions, this practice has risen with great prevalence within the field of contemporary art. Every Monday for a month (from March 13 to April 3), the filmmaker and curator, Alanna Lockward, will lead this teaching forum, decoding some of the secrets of a historical journey focused on the liberating profession of making video art.

From the iconic Fluxus to the initial recorded performances of white feminists such as Linda Montano, including Ana Mendieta's epic legacy and William Kentridge's operatic records, this seminar will also emphasize the contribution of lesser-known artists, and some emerging artists that equally deserve attention. Between them: the pioneer of video art in the country, Alette Simmons-Jiménez, whose work "A Couple of Days in the Life of Julie Ozama" won first prize at the XVIII National Biennial of Visual Arts (1992); and also from the diasporic Caribbean, others such as Osvaldo Budet Meléndez, Jeannette Ehlers and Joiri Minaya.

Image:

Alette Simmons-Jiménez. "A Couple of Days in the Life of Julie Ozama" (1992), 6:52', sound. Winner of the First Prize of the XVIII National Biennial of Visual Arts.

Synopsis:

In this video art, which represents the mystery and loneliness of the human condition, the set is constantly transformed, becoming the main character. Night and day alternate outside the window, but everyday life remains intact. Is Julie Ozama trapped in her loneliness or is this the result of an personal conviction?

Alette Simmons-Jiménez: Concept, creation, set design, animation, body painting and direction.

Julie Ozama: Victoria Kluge, Music: Isidro Bobadilla

Screenings: New Media Lounge, Palm Beach Institute of Contemporary Art, Lake Worth, FL; Panoptic Mind: Untitled, Eyedrum Gallery of Art and Music, Atlanta, GA; Independent Eye 2000, Maryland Public Television, Md; Artswatch-Louisville Film Festival, Louisville, KY; Art Festival of Atlanta, Atlanta, GA; XVIII National Biennial of Visual Arts; Paraguayan-Japanese Cultural Center; Film Festival, Asunción, Paraguay; Art Center South Florida- Miami Beach, FL; The Art & Cultural Center of Hollywood, New Art As Universal Language, Hollywood, FL; Miami-Dade Parks & Recreation, Women in Ritual, The Women's Park, Miami. FL.

www.alettesimmonsjimenez.com

Alanna Lockward was a German-Dominican independent author and curator based in Berlin and Santo Domingo. She was the founding director of Art Labor Archives, an exceptional platform focused on theory, political activism, and art. Her interests are the mystical and discursive legacy of Maroonism in the performance practices of the Caribbean, the critical theory of racism, decolonial aesthetics, Black feminism and the feminist ethic. Lockward has published "Apremio: Notes on Contemporary Thought and Creation from the Caribbean" (Cendeac, 2006), a collection of essays; the short novel "Marassá y la Nada" (Sanctuary 2013) and "Un Haití Dominicano. Ghost Tattoos and Bilateral Narratives (1994-2014) ", a compilation of his research work on the history and current challenges between both island nations (Sanctuary 2014).

She was a cultural editor for Listín Diario, an investigative journalist for Rumbo magazine and a columnist for the Miami Herald and is currently a columnist for Acento.com.do. Her essays, reports and opinion articles have been widely published internationally by Afrikadaa, Atlántica, ARTECONTEXTO, Arte x Excelencias, Art Nexus, Caribe In Transit and Savvy Journal. In 2014 she was a guest columnist for Camera Austria.

At the Museum of Modern Art (Santo Domingo) Lockward served as Director of International Affairs (1988) and was appointed as selection jury for the XX National Biennial of Visual Arts (1996) and as an award jury for its 26th edition (2011) .

She has been a visiting professor at the Humboldt University in Berlin, the Decolonial Summer School Middelburg, the Dutch Art Institute and Goldsmiths University in London. She is an academic advisor to the Transart Institute and a member of the Young Scholars Network Black Diaspora and Germany. Lockward has conceptualized and curated the innovative transdisciplinary meeting BE.BOP. BLACK EUROPE BODY POLITICS (2012-2016) in avant-garde theater spaces in Berlin. She was a professor of audiovisual theory and investigative journalism at the Pontificia Universidad Católica Madre y Maestra

Alanna Lockward received awards from the Allianz Cultural Foundation, the Danish Council for the Arts and the Nordic Council of Ministers. Her first documentary project on Black Liberation Theology and the transnational history of the African Methodist Episcopal Church (AME) received the 2013 FONPROCINE production award.

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