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Ficha Técnica

Perry Bard
O Homem da Câmara de Filmar: O Remake Global · 2007

Website e software vídeo interactivo.
Encomendado e produzido pela Cornerhouse, The Bigger Picture; ENTER_; Lumen; Site Gallery em associação com a BBC.

Apresentações do trabalho e Premiações:

Designado pela Google como uma das 106 maneiras mais criativas de usar a Internet. Prémio Top 25, Guggenheims' Youtube Play Biennial won Honorary Mention at Ars Electronica '08, Liedts Meesen Technological Award Honorary Mention Canada Arts Council Travel Grant, Transitio_MX Honorary Mention, New York Foundation for the Arts Grant.

2010 — Guggenheim Museum's Top 25 in Youtube Play Biennial of Creative Video.
2010 — Share Festival Turin, Italy.
2010 — City of Women Festival Ljubljana, Slovenia.
2010 — Toronto International Film Festival.
2010 — Remixed Arts Festival, NYC, USA.
2010 — Wikitopia VideoTage Hongkong, China.
2010 — Update III. Liedts-Meesen Foundation. Zebrastraat Gent, Belgium.
2010 — FIPA Festival International de Programmes Audiovisuelles Biarritz.
2009 — International Documentary Film Festival Amsterdam, Denmark.
2009 / 2010 — [Im/Possible Community] Sheldhalle Zurich, Switzerland.
10-28-2009 — Double Vision. Herron Galleries. Indianapolis, USA.
2009 — Encuentro Hemispheric Institute Bogota, Colombia.
　　　— Pera Museum Istanbul in Octet, Turkey.
　　　— Passage '09 Univeral Cube Leipzig, Germany.
　　　— File '09 São Paulo, Brazil.
2009 — Media Forum at Moscow International Film Festival
　　　— Video Vortex Split
2009 — Montreal Biennial, Canada.
　　　— e4c Seattle, USA.
2009 — Transmediale Berlin, Germany.
　　　— Shang Elements Museum of Contemporary Art Beijing '09, China.
2008 — Video Vortex Ankara.
2008 — galerie octObre & le quarante-huit. Time Is Love .
2008 — National Center for Contemporary Art Ekaterinburg & Moscow in In Transition: Russia.
2008 — Ueno Town Art Museum Tokyo. Sustainable Art Project, Japan.
　　　— Zilkha Gallery,Wesleyan University Connecticut in Framing and Being.
2008 — Framed: The Uses of Documentary Photography.
2008 — Agnes B Theatre. Videotage Hong Kong. October Contemporary .
　　　— Prix Ars Electronica '08 Linz Austria Honorary Mention Digital Communities.
　　　— Federation Square Melbourne Australia. Urban Screens ' 08.

2008 — ISEA Singapore.
 — Threshold Artspace Perth Scotland in Primary Ingredients.
2008 — Joyce Yahouda Gallery.
2008 — Sheffield Railway Station with Site Gallery.
 — Digital Hub. Dublin, Ireland.
2008 — Zendai MOMA Shanghai in Intrude:366.
2008 — Festival Internacional de Cine de Las Palmas de Gran Canaria.
 — Nov 2007 |Leeds Film Festival, Millenium Square Leeds, with Lumen Gallery.
2007 — Aurora Festival Norwich with Enter Gallery.
2007 — Saint's Garden and Exchange Square Manchester with Cornerhouse Gallery in conjunction with Urban Screens Conference.

Biografia

Perry Bard

Nasceu em 1944 na cidade de Quebec, Canadá. Vive e trabalha em Nova Iorque, EUA.

Perry Bard é uma artista que trabalha individualmente e de forma colaborativa em projectos interdisciplinares para o espaço público. Trabalhou com grupos comunitários para explorar as questões de representação pelos media, criando instalações públicas *site-specific* para o Staten Island Terminal Ferry Building, em Nova Iorque, e para a Market Square, em Middlesbrough, no Reino Unido. As obras públicas sobre a guerra no Iraque incluem um *outdoor* móvel que viajou pelas ruas de Nova Iorque, anúncios em revistas e copos de café, representando artefactos desaparecidos do Museu de Bagdad. Perry Bard tem apresentado projectos de vídeo e instalações a nível internacional no Museu de Arte Moderna de Nova Iorque, no Scanners Video Festival no Lincoln Center, PS 1 Museum, Museu Reina Sofia, Madrid, Frac des Pays de la Loire, Bienal de São Paulo, Videobrasil, no Southeast Museum of Photography Florida, MOCA Georgia, Cinema Rex Belgrado, 25 Viper Basel, na Suíça, Ostrannenie Electronic Media Forum, entre outros. O seu trabalho é destaque na publicação de referência *Digital Currents: Art in the Electronic Age* (2004) de Margot Lovejoy, e tem recebido críticas nas publicações Artforum, Art in America, o Flash Art, Lapiz, Springerin, The New Art Examiner.

www.perrybard.net
perrybard@gmail.com

Descrição

O Homem da Câmara de Filmar: o Remake Global é um trabalho aberto que retoma o filme de 1929 de Dziga Vertov para o traduzir e readaptar aos tempos de hoje.

O Homem da Câmara de Filmar: o Remake Global é um vídeo participativo filmado por pessoas em todo o mundo que são convidadas a gravar imagens de interpretação do roteiro original de O Homem da Câmara de Filmar de Vertov e enviá-los para um website. O software, desenvolvido especificamente para este projecto, arquiva, sequencia e transmite as contribuições como um filme. Qualquer um pode fazer upload das imagens. Quando o trabalho é transmitido, a sua contribuição torna-se parte de uma montagem à escala global, ou nos termos de Vertov a "descodificação da vida tal como ela é". Este website contém todas as cenas do filme de 1929 de Vertov, juntamente com thumbnails que representam o início, o meio e o final de cada filmagem. Todos estão convidados a interpretar Vertov e fazer o upload das suas imagens e vídeos para se tornar parte da base de dados deste website. Poderá escolher contribuir com uma cena inteira, um plano ou vários planos de diferentes cenas.

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Crédits

Perry Bard
Man With a Movie Camera: The Global Remake · 2007

Perry Bard, Man With A Movie Camera: The Global Remake, 2007. Interactive video website and software. Commissioned and produced by Cornerhouse, The Bigger Picture; ENTER_; Lumen; Site Gallery in association with the BBC and the Arts Council of England

Work Presentations and Awards:

Designado pela Google como uma das 106 maneiras mais criativas de usar a Internet. Prémio Top 25, Guggenheims' Youtube Play Biennial won Honorary Mention at Ars Electronica '08, Liedts Meesen Technological Award Honorary Mention Canada Arts Council Travel Grant, Transitio_MX Honorary Mention, New York Foundation for the Arts Grant.

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Biography

Perry Bard

Born in 1944, Quebec City Canada. She lives and works in New York, USA.

Perry Bard is an artist working individually and collaboratively on interdisciplinary projects for public space. She has worked with community groups to address issues of media representation, engineering site-specific public installations for the Staten Island Ferry Terminal Building in New York and for the Market Square in Middlesbrough, UK. Her public works about the war in Iraq include a mobile billboard travelling the streets of New York, magazine advertisements and coffee cup sleeves featuring artefacts that have gone missing from the Baghdad Museum. She has exhibited videos and installations internationally: at the Museum of Modern Art, New York, the Scanners Video Festival at the Lincoln Center, PS 1 Museum, Reina Sofia Museum, Madrid, Frac des Pays de la Loire, the São Paulo Biennial, VideoBrasil, the Southeast Museum of Photography, Florida, MOCA, Georgia, Cinema Rex, Belgrade, 25th Viper Basel Switzerland, Ostrannenie Electronic Media Forum amongst others. Her work is featured in *Digital Currents: Art in the Electronic Age* (2004) by Margot Lovejoy, and has been reviewed in Artforum, Art in America, Flash Art, Lapiz, Springerin, The New Art Examiner.

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Description

Man With a Movie Camera: The Global Remake is an open work that takes Dziga Vertov' s 1929 film and translates and re-adapts it to the present-day context.

Man With a Movie Camera: The Global Remake is a participatory video shot by people around the world who are invited to record images interpreting the original script of Vertov's Man With A Movie Camera and upload them to a website. The software developed specifically for this project archives, sequences and streams the submitted contributions as a film. Anyone can upload footage. When the work is streamed, your contribution becomes part of a worldwide montage, or, to use Vertov's terms, the "decoding of life as it is". This website contains every shot in Vertov's 1929 film, together with thumbnails representing the beginning, middle and end of each shot. You are invited to interpret Vertov and upload your footage to this site to become part of the database. You can contribute an entire scene or a shot or multiple shots from different scenes.