



unplace

networked art: places-between-places

Credits

Perry Bard

Man With a Movie Camera: The Global Remake · on going

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

With the participation of ESTAL students, coordinated by Sofia Soromenho and FBAUL students, coordinated by Susana Sousa Dias.

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, Transito_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. Zebrstraat 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.

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, Lapis, 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.

