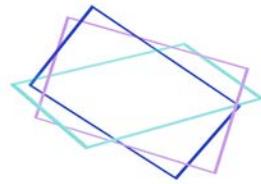


# *hungry eyes festival 2021*

5th – 7th of February 2021  
a festival at the intersection of film, performance and installation art



## PROGRAM ANNOUNCEMENT

*hungry eyes festival* goes into the next round! The team of 13 art-hungry cultural practitioners, theater-makers and cineastes has made it their goal to examine the intersection between film, performance and installation art and is looking forward to the next and third edition of *hungry eyes festival* from February 5th-7th 2021 in Giessen, Germany.

*hungry eyes festival* emerged from the short film festival *Filmsommer* (2016) and developed over the following two years a great desire for interdisciplinary formats that deal with the medium of film.

Today, almost five years later, **over 770 submissions for short films, installation art works and performances from 62 countries** reached the digital mailbox of the festival in the Hessian city. In a collective process over the period of three months the entire team reviewed and discussed all the works and finally put together a program for *hungry eyes festival 2021*. We are now very pleased to publish this program with **over 40 participating artists\*** and collectives.

The festival is interested in artistic positions that place themselves at the intersection of film, performance and installation art. In addition to three short film programs, consisting of a total of 16 short films in the main category and seven short films in the so called *Trash Night*, nine installation art works and performances have been selected that deal with the medium film in an interdisciplinary way.

The question of the gaze as well as perspectives of ‘looking’ and ‘being looked at’ are fine threads that connect the selected artistic works and weave a web of the diverse artistic approaches and disciplines.

One example is the poetic and visually powerful short film ***vendor beast*** by Finn Rabbitt Dove in which we observe zoo visitors watching polar bears swimming behind a glass pane and filming them with their smartphones. Veneta Androva on the other hand deals with a completely different aesthetic perspective on the gaze, staging a female avatar as an artist in her short film ***AIVA***, which humorously exercises a feminist critique of the patriarchal hierarchies of the gaze in the Visual Arts. ***He Had Got Certain Vibes*** by Greta Alfaro not only plays in a fantastic way with the indistinguishability of everyday reality and the artificial world behind the screen, but also delves into the intersection between film and installation art in an interesting way. Sherie Sitauze deals with the Eurocentric gaze in her sensitive film ***mbedzi land, our land, queens land***, exploring a historiography in the form of intimate dialogues that goes beyond colonial narratives.

The topic of the gaze is also reflected in the performances and installation art works. The installation ***Spectatorship*** by Kati and Jens Bruder for example deals with the interweaving of different levels of viewing. While the audience watches a screen showing children being filmed staring at a television, the audience itself is filmed and becomes the object of observation. Bianca Hisse's precise work ***The future is classy, crisis is sexy*** politicizes the role of the observer in various public places. On six screens standing freely in the exhibition space we see the accelerated movement of her eyes as she observes what is happening around her. Taking the iconic portrait of feminists and civil rights activists Dorothy Pitman-Hughes and Gloria Steinem as a starting point, Anna-Maria Nabirye and Annie Saunders turn to a perspective on friendship, activism, and the production and reproduction of images in their interdisciplinary work ***Up In Arms*** which oscillates between ritual, photography and social practice. The complete program with all artistic contributions is presented in detail in the enclosed program dossier.

Due to the continuing seriousness of the **situation of the Covid19 pandemic** and the related measures of the federal government to contain the virus, among other things, cultural events continue to be severely restricted. *hungry eyes festival* is also affected by these measures, meaning that it will not be able to take place as planned in KiZ, the exhibition space in Giessen. The festival team is attempting to deal with these circumstances in a productive way and has developed a version of the festival that makes the various artistic works accessible in a diverse and sometimes experimental way from the comfort and safety of your own home via our website. Thus, this year there is not only the possibility for local visitors in Giessen to follow the international program, but through the website this also becomes possible for an audience worldwide.

Originally planned as an analog festival in the Giessen exhibition space KiZ, *hungry eyes* 2021 leaves a void that cannot be filled completely. However, the festival team would like to provide a stage for artistic works in the digital space and enable encounters between the audience and the artists. In addition to a **festive digital opening** there will be various other online events: On the one hand there is the pompously shrill ***Trash Night*** with the awarding of the ***Golden Toast Hawaii*** for the trashiest short film of this edition, on the other hand, there are **several conversation formats** in which both the audience and the artists are invited to get into conversation with each other despite spatial distance. In addition to an exchange about the short films of the main category, there will be an online event to imaginatively fill the void that has arisen: The performance- and installation-artists will give insights into their work and together we will imagine what the festival would have looked like.

Further, the **short films** of the festival will be available online so that for the first time in the history of *hungry eyes* festival there will be the possibility to make the international program accessible to an audience scattered all over the world. Also the **installation art works** and **performances** will be presented on the website through a variety of materials and the artists will be introduced in the form of **short video portraits**.

The already mentioned special short film category 'Trash' expands the spectrum of artistic positions shown at the festival by taking itself seriously in its unseriousness and not too seriously in its seriousness. These cinematic pearls, often labeled as "anti-art" or "tastelessness" are honored during the *Trash Night*, which finally culminates in the awarding of the honorary prize *The Golden Toast Hawaii*.

Thanks to the support of numerous institutions such as HessenFilm und Medien GmbH, the Giessen Cultural Office, the Hessian Film and Media Academy, the Giessen Cultural Foundation and the Hessen Theater Academy, *hungry eyes festival* is once again able to offer free access to art and culture regardless of admission fees.

A complete insight into the program of *hungry eyes festival* 2021 can be found in the attached program dossier, in which all works and artists are presented in detail. In addition, all information about the festival program is available on our website **hungryeyesfestival.de** as well as on our social media channels, where one artistic work is highlighted in more detail every day.

We are always available for interview requests - please contact us with your request at [presse@hungryeyesfestival.de](mailto:presse@hungryeyesfestival.de)

We are looking forward to seeing you!



Your *hungry eyes festival* team

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