



BATURU FESTIVAL

BATURU FESTIVAL 2020

FLOW

Flow. Screening and Q&A

Organizer: Baturu Cultural Festival

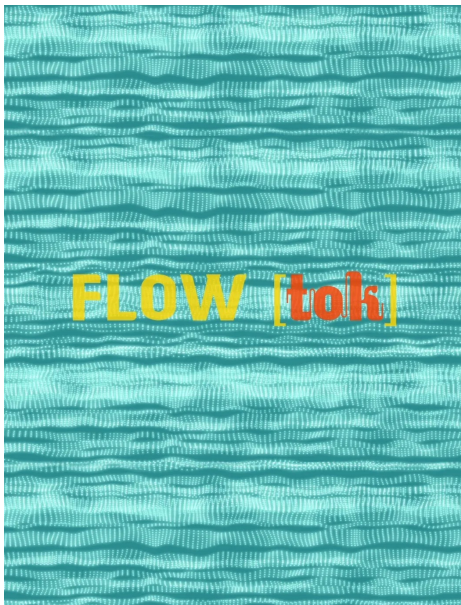
Sponsor: The Embassy of the Republic of Slovenia

Partners: Rampa Lab / Zavod Kersnikova

Venue: Beijing, 218 Visual Arts Centre, Dongcheng Qu, Xicaoshi, Dongjie Jia 34-9, Yuanlou

As part of Baturu for Beijing + 25, we are pleased to present a unique documentary on women in the science and high-tech industries. The film is created by three Slovenian outstanding media artists Ana Čigon, Saša Spačal, and Ida Hiršenfelder and produced by Rampa Lab / Zavod Kersnikova in cooperation with RTVSlovenija.

The screening, supported by the Embassy of the Republic of Slovenia, will take place at 218 Visual Arts Centre in Beijing. It and will be followed by an online discussion with the three directors Ana Čigon, Saša Spačal, and Ida Hiršenfelder. Before the screening the CEO of Archetype, a Chinese public relations company with a strong focus on high-tech clients, will make a short presentation on women in business in China.



Flow

Directors: Ana Čigon, Saša Spačal, Ida Hiršenfelder

Length: 55'34"

Year: 2016

Country: Slovenia

Production: Rampa Lab / Zavod Kersnikova

Co-production: RTVSlovenija

Language: Slovenian with Chinese subtitles

Genre: Documentary

A flow of enthusiast women in professions overflowed by men.

Eight women working in the broad spectrum of scientific professions from artificial intelligence to programming and aviation, talk about the conditions in which they became interested in technical professions, the obstacles they confronted, and how they dealt with them.

In most technical occupations, women are still very poorly represented. However, those who have entered these fields of work despite the odds, usually show a very positive attitude towards their work, a pleasure in self-fulfillment through work, and

professionalism in the occupation. The film reveals covert discrimination against women, which still prevents them from equally access to certain social spheres. The film also presented social circumstances that influence the decisions of individuals in the choice of their professions and how decisions are determined by gender.

About Directors



Ana Čigon (1982) is an artist from Slovenia that works in diverse artistic fields like film, video art and performance. She studied video and new media art in Ljubljana (Slovenia) and Linz (Austria). Her projects tackle social issues, such as under-representation of women in history, LGBTIQ+ topics and marginalised social groups, the effects of neo-liberalism on society and such. Her works often contain elements of humour and irony. She is the winner of OHO Award 2010, finalist for the Slovenia Henkel Award and finalist of Vordemberge Gildewart Foundation Award. Her films have been presented on international film festivals worldwide, for which she received numerous nominations, her last short animation received 5 awards.



Ida Hiršenfelder (stage name beepblip) is a sound artist and archivist. She makes immersive bleepy psychogeographical soundscapes by use of analogue electronics, DIY and modular synths, field recordings, algorithmic composition and computer manipulations. She is interested in bioacoustics, experimental and microtonal music. She was a member of Theremidi Orchestra (2011–2017) DIY sound collective and is currently a member of experimental music quintet for bioacoustics Jata C in the production of radioCona (Steklenik – Gallery for Sound, Bioacustics and Art). Her solo albums Noise for Strings, Vol. 1 (2019) and Noise for Strings, Vol. 2 (2020) were published by Kamizdat label. She is a co-founder of ČIPke Initiative for Women with a Sense for Technology, Science and Art with artist Saša Spačal. Web: <https://beepblip.org/>



Saša Spačal is a postmedia artist working at the intersection of living systems research, contemporary and sound art. Her work focuses primarily on the posthuman condition, where human beings exist and act as one of many elements in the ecosystem and not as sovereigns. Therefore abandoning the Cartesian system of classification and accepting the fact that the field of technology has expanded not only from hardware to software but also to wetware resulting in hybrid phenomena inscribed in mechanical, digital and organic

logic. Her work was exhibited and performed at venues and festivals such as Ars Electronica Festival (AT), Prix Cube Exhibition (FR), Transmediale Festival (DE), Athens Digital Arts Festival (GR) amongst others. She was awarded Prix Ars Electronica Honorary Mention, nominated for Prix Cube Award, Japan Media Art Award (jury selection), New Technology Art Award and was longlisted for the New Aesthetica Prize.