

# Videocity visits The New Bridge Project

**1.03. – 29.04. 2023**

**Artists: Sergey Bratkov, Copa & Sordes, Marina Dykukha, Olya Fedorova, Maksym Khodak, Mykola Ridnyi.**

**Opening times:**

**Wednesday to Friday,  
12:00–5:00pm.**

**The videos can be viewed in the bookshop at the entrance of the building.**

**Curators: Polina Chizhova, Newcastle; Andrea Domesle, Basel.**

**The NewBridge Project:**

**Clarence Walk, Shieldfield  
Centre 4 - 8, off Stoddart St  
Newcastle upon Tyne  
NE2 1AL, UK**

**Videocity:**

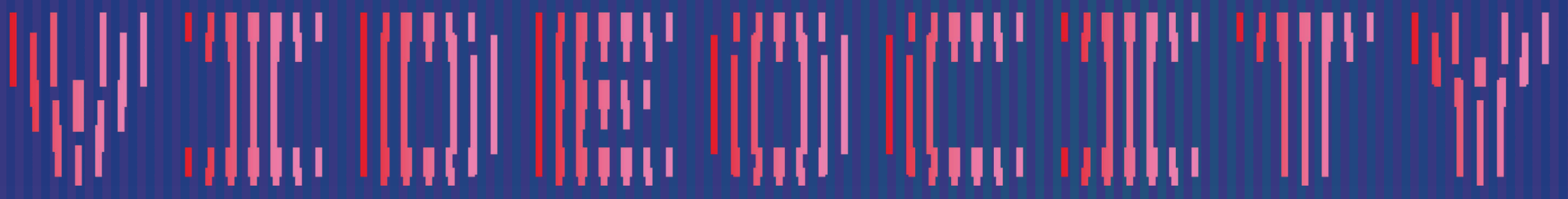
**[www.videocity.org/](http://www.videocity.org/)**

**Facebook: [videocity.bs](https://www.facebook.com/videocity.bs)**

**Instagram: [videocity\\_bs](https://www.instagram.com/videocity_bs)**

**The NewBridge  
Project**

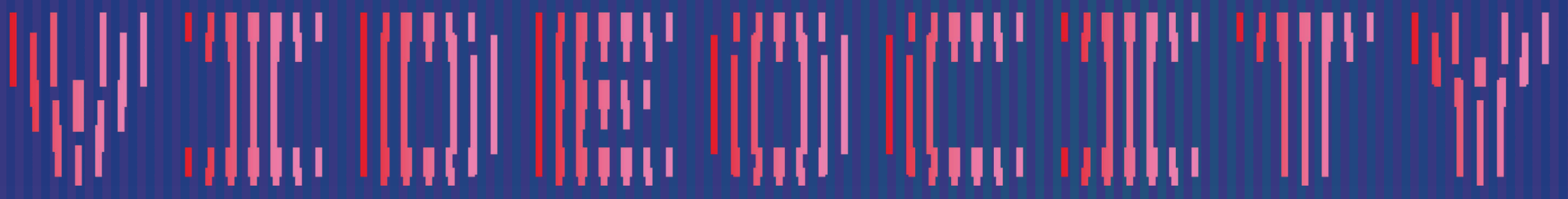




**The title of Videocity's cycle "Eye/View" comes from the German word "Augenblick", which translates as a "moment". Taken individually, "Augen" means "eyes" and "Blick" means "gaze". The play on words "Augen/Blick" (Eye/View) refers to both individual meanings, as well as the "moments" the two words co-create.**

**Whether by another's gaze or an artificial lens, rarely a moment goes by uncaptured in today's world. The visual information we receive profoundly shapes our worldviews yet is infallibly susceptible to our own subjective experiences and beliefs. Our understanding of sight and its relation to our beings has only been complicated by digital immediacy and the prevalence of technology. What was once a question of reality phrased in relation to not being seen, is now phrased in relation to not being documented, as being "seen" has taken on a**





**completely new meaning in the wake of personal cameras, surveillance devices and digital media platforms. Technology has not only duplicated the realms of our existence, the physical and the digital, but it has also proliferated questions of consent and ethics. Most profoundly, it has left us wondering whether the consent to being susceptible to the “public eye” also extends to being subjected to CCTV cameras and other surveillance measures, and whether such surveillance measures are conscionable to begin with.**

**After the start of the war, Videocity’s annual curatorial concept of Eye/View acquired a new dimension: observing and being observed became situations that now affect everyone to an extraordinary degree. We made this threat more visible in the second part of the cycle. The video works by Sergey Bratkov, Copa & Sordes, Marina Dykukha, Olia**

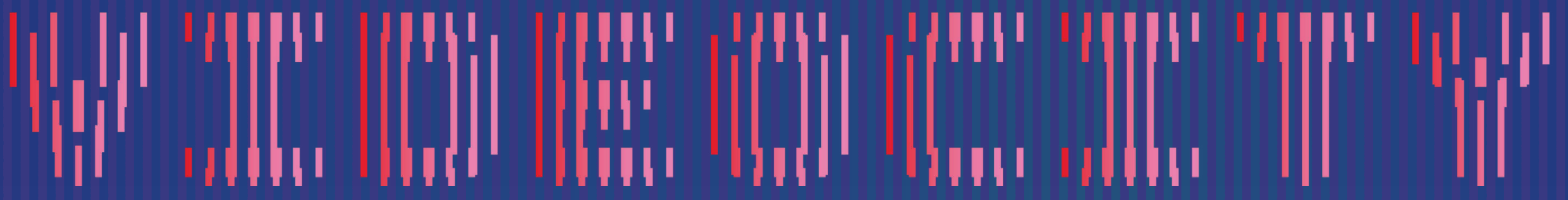


# WITNESSES

**Fedorova, Maksym Khodak, Mykola Ridnyi have proven to be a prediction of war and testify to a life in fear and danger. The gaze regimes that are revealed in the videos revolve around: following, monitoring, focusing, remembering and the unexpected breaking out of the blue.**

**Please donate to Videocity's fundraiser for Ukrainian artists:**

**[www.videocity.org/donate-for-ukraine](http://www.videocity.org/donate-for-ukraine)**



# Sergey Bratkov

**Architectural Measurements,  
2018**

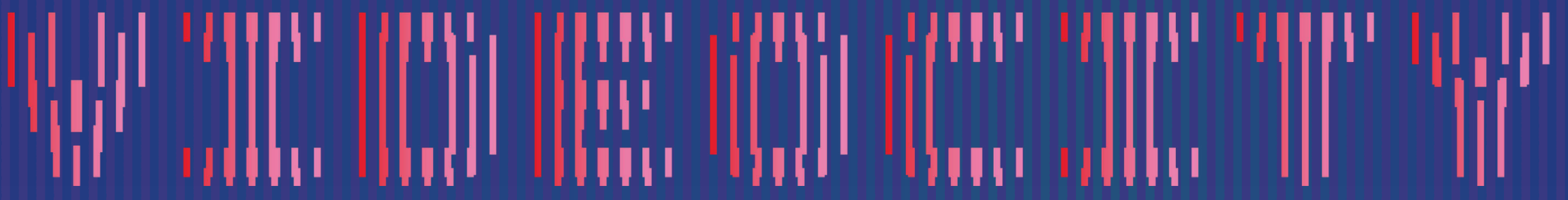
**4:09 min., with sound**

**This short video was shot four years ago. My brother Yura, an architect, measures by steps the destroyed premises of a former children's sanatorium in the village of Led in the suburbs of Kharkov, where he lives.**

**Today, my brother counts the explosions of bombs outside the window of his house. He practically does not move. He is sick. He is 75.**

*(Sergey Bratkov)*





# Marina Dykukha

**Big bro is fucked up watching you, 2014**

0:16 Min., with sound

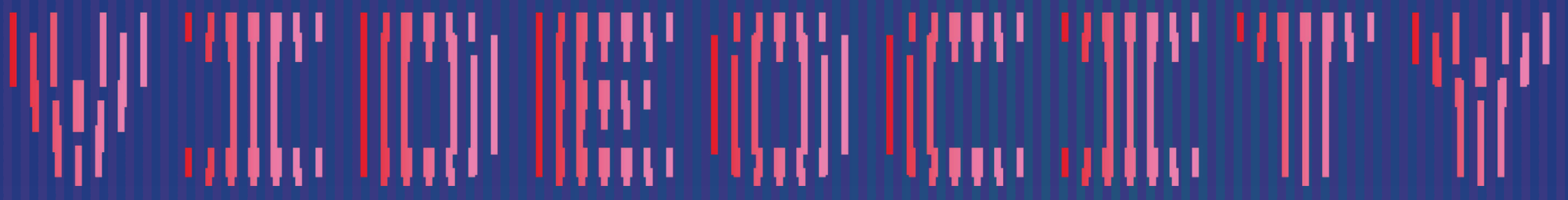
**“Big bro is fucked up watching you” is a metaphor for the influence of big data and algorithm holders, as well as for the way they direct people’s behaviour or the course of events and how this can be reversed if people would define the system in which they would like to live together. The projection zone of the installation was a visual representation of the global scene of the relationship between individual and the system in which they live [the installation screen with a watching eye], and we observed the unhealthy system being hacked by the people who came together to protest and say “no” to those who chose to monopolise. Big bro is fucked up watching you works with the idea of renewal and game-changing paradigms between art and politics, the individual and the system by pushing the former towards a direct action, rethinking and reconsidering**

# WORLDWIDE

**the two-way influence structure itself.**

*(Marina Dykukha)*





# Olia Fedorova

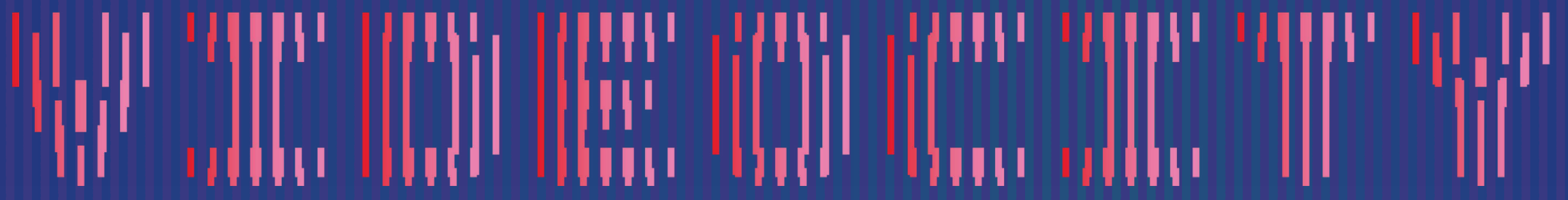
## Dry Fire, 2021

0:50 Min., with sound

**In archery “dry fire” means releasing a drawn bow without an arrow. This practice is dangerous, because the energy, instead of being absorbed by an arrow, is dissipated through the vibration of the bowstring and the bow limbs, which can lead to the significant structural damage to the bow and to the injury of an archer.**

*(Olia Fedorova)*





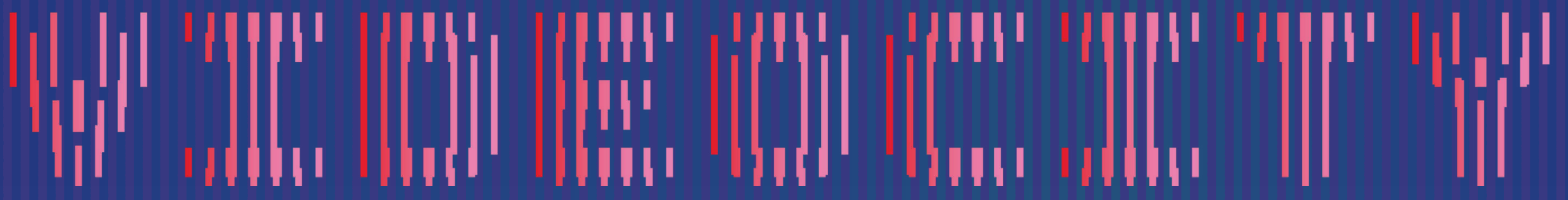
# Maksym Khodak

**Flags of Propaganda, 2018**

**Videocity edition 1 channel, looped, 3:00**

**At the heart of „Battleship Potemkin“, one of the most famous films in history, is the propaganda of the Bolsheviks. The climax of the film is the raising of a red flag above the deck of the battleship. In „Flags of Propaganda“ I also colour the flags, with the only difference that instead of the colour of the Bolshevik flag, I use the colours of the most influential ideologies fought over in modern Ukrainian society**

*(Maksym Khodak)*



# Mykola Ridnyi

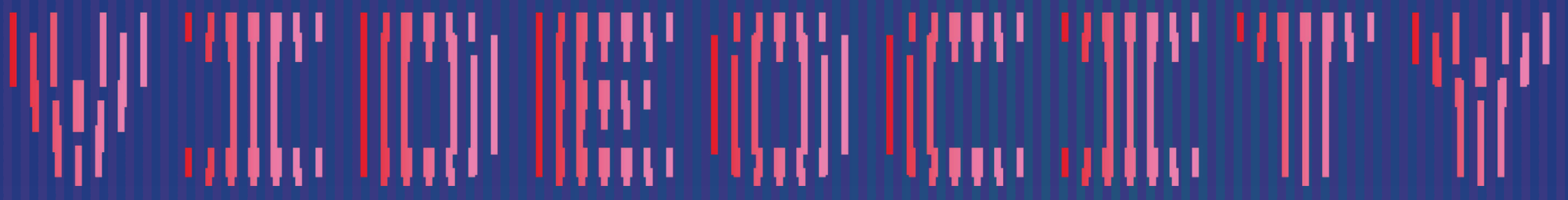
Seacoast, 2008

1:00 min., looped 3 times,  
with sound

**This video work, shot on a Black Sea coast, shows a static horizon littered with the figures of fishermen. The calm surface of the image is interrupted at regular intervals by scenes of jellyfish splashing on the ground. The video conveys the impermanence and relativity of calm, how quickly and easily military aggression can escalate in the modern world. This work was created in response to the conflict between Georgia, Abkhazia and Russia, which took place 6 years before the invasion of Ukraine and the annexation of Crimea.**

*(Mykola Ridnyi)*





# Copa & Sordes

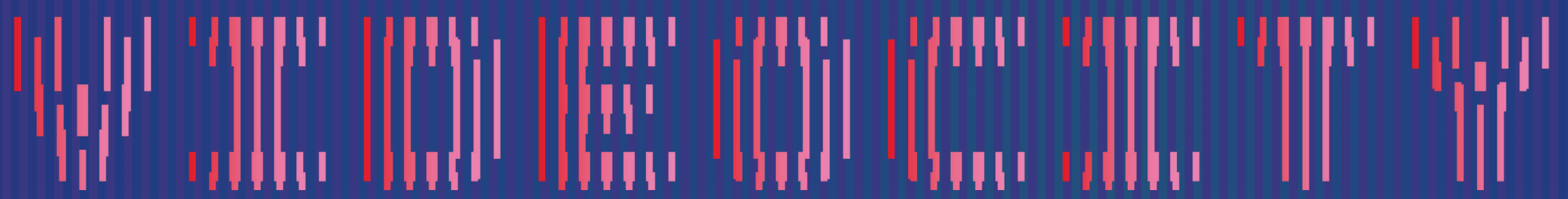
[www.chernobyl-rose-hedge.net](http://www.chernobyl-rose-hedge.net)  
since 2017

GIF, plays after each video

**The artist duo Copa & Sordes launched the “Chernobyl Rose Hedge” project in 2017. Their metaphorical idea: “A virtual network of roses will cover the destroyed Chernobyl power plant. By dropping roses on the surface of the confinement - symbolic of all present and future sacrifices - their stems will intertwine into a strong braided shield of wishes and hope for a peaceful future.”**

**After the start of the war, they designed a special edition – all those who purchase the edition contribute a metaphorical building block to the online monument for peace, whilst also supporting Ukrainian artists and cultural workers.**





**Imprint**

## **Videocity**

**Videocity is a public art project initiated in 2013 by the curator Dr Andrea Domesle to discuss current social issues and connect art with everyday life.**

**Every year, Videocity's curatorial team prepares cycles of 50-60 video works on a socially relevant subject, which are reinterpreted and tailored to each exhibition location. The various formats in which the cycles can be screened let the environment influence our perception and guide the interpretation of the works – be it outside in shop windows, on house walls or electronic billboards, or inside in galleries, media libraries, lecture halls and online.**

**With thanks to:  
the artists and our supporters who have donated as part of the Videocity fundraiser for Ukrainian artists.**

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March 2023**