

**PEBBLES UNDERGROUND film and video art  
SUMMER and WINTER 2024 AWARD WINNING WORKS  
STREAMING JANUARY 15 - FEBRUARY 15, 2025 ON VISUALCONTAINERTV  
JURY AWARD, AUDIENCE AWARD AND JURY SPECIAL MENTION**

Beauty, conflicts, life, and simply being a human full of projects—some urgent, some not—that are waiting to come alive... The award winning works of Pebbles Underground Summer and Winter Screenings of 2024 are starting the year ahead, pushing us gently towards having an inquisitive mind, play, and new forms in 2025.

**Please enjoy the Summer Award Winners Screenings, streaming on VisualcontainerTV from January 15 to 31, followed by the Winter Award Winners Screening, airing from February 1 to 15.**

Pebbles Underground is an independent, constantly evolving film and video art initiative founded by artists from diverse backgrounds. Our online platform is dedicated to showcasing experimental cinema from around the world. In addition to our Summer and Winter screenings, we collaborate with VisualcontainerTV to present an additional screening featuring the award-winning works from these programs. More info about Pebbles Underground can be found here: <https://pebblesunderground.art>

**WINTER 2024 AWARD WINNERS  
February 1 - 15**



**THE YOUTH CLIMATE REPORT by Mark Terry |  
Canada, World (2024) – JURY AWARD**

The Youth Climate Report is the first "Geo-Doc", a new form of documentary film. It is a multilinear, interactive database documentary film project presented on a platform of a Geographic Information System map of the world incorporating more than 1,000 climate

stories told by the global community of youth.

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**Director Statement**

The Youth Climate Report was designed with the international policymakers of the United Nations to amplify the voice of youth and give them a direct opportunity to contribute to the global environmental policy creation process.

**Bio**

Mark Terry is an ecocinema filmmaker who focuses his lens on documentary films about climate change in the polar regions. His polar trilogy: The Antarctica Challenge: A Global Warning, The Polar Explorer, and The Changing Face of Iceland were all made following expeditions to the Arctic and Antarctica. Each film premiered at the United Nations annual climate summits where they were used as resources of visible evidence for the policymakers.

For this high-impact documentary work, he has been decorated by Queen Elizabeth II with her Diamond Jubilee Medal and by the Explorers Club with their Stefansson Medal. He was also recognized by the Academy of Canadian Cinema and Television with their seldom-presented Humanitarian Award. In 2019, He successfully defended his dissertation on a remediated form of the documentary film earning his PhD. One year later he was elected to the Royal Society of Canada, the country's highest academy. He now teaches film at Wilfrid Laurier University in Waterloo and York University in Toronto, both in Canada. The Youth Climate Report is Dr. Terry's experimental "Geo-Doc", a new, multilinear form of database documentary incorporating more than 1,000 climate stories told by the global community of youth in a single digital space.

Director, writer, producer: Mark Terry // Music: open source

UNFCCC Website: <http://tinyurl.com/YCR-2024>

Project (Satellite View): <http://tinyurl.com/YCR-GoogleEarth>

[Instagram - Mark Terry](#)

[Instagram - The Youth Climate Report](#)

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**HORANGI by Lynn Kim | USA (2024) – JURY SPECIAL MENTION**

HORANGI is an animated film based on a dream where I arose to find myself in a field of tigers. The film seeks to capture the feelings of fear, admiration, conflict and similarity between the tiger and myself, and envisions what kind of tenuous harmony we might find together.

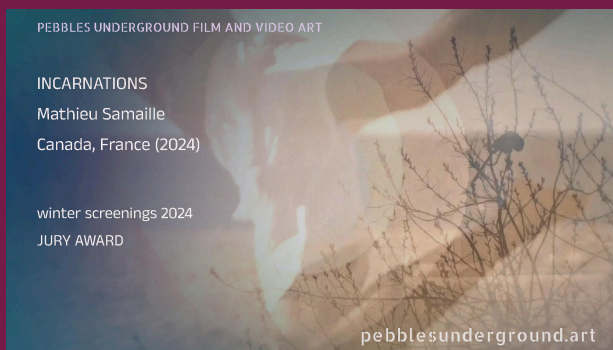
**Bio**

I am a Korean American filmmaker and educator who uses live-action and animation techniques to create short films that explore the social conditions and realities of the human body. My films serve as inquiries about how people perceive and understand bodies (intellectually and spiritually) and are based on my personal and lived experiences of gender, race, health, and sexuality. My work exists as hybrid, chimeric fusions of animation and video, and function as ongoing searches for alchemic transformation of my own body through frame-by-frame film processes.

Director, animator, writer: Lynn Kim

Music: Lynn Kim, Anna Kerber

<https://www.lynn-kim.com/horangi/> // [Instagram](#)



**INCARNATIONS by Mathieu Samaille | Canada, France (2024) – JURY AWARD**

Incarnations is a sensory video-poem about the confusion between the desire for the other and the desire to be the other. With grace and fluidity, it transports us into an identity discomfort which leads to the rejection of one's

own body, opened to solar others by desire for fusion, at the risk of suffering from abuse.

Thanks to a poetic interweaving of images, text and sound, the work develops the theme in two temporalities: we hear the voice of the interior discourse at the moment of the facts and we see the pictorial account of these facts, with a hindsight on their consequences.

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Incarnations is a sensitive video-poem on the foundation of a personality, all in trauma and gentleness

**Bio**

Mathieu Samaille majored in literature and studied drama and digital arts. He is a Canadian and French Citizen. In 2018, his experience in interdisciplinary arts, including writing, directing and editing, led to an interest in Video-Poetry, an immersive and ontological art form that explores the sensorial bonds between text, sound and image, transposing literary processes in media arts.

Director, writer, producer, composer: Mathieu Samaille

Distribution: Heure Exquise !

[www.mathieusamaille.com](http://www.mathieusamaille.com) // [Instagram](#)



**FRAGILE by Allison Roberts | USA (2024) - AUDIENCE AWARD**

FRAGILE documents a fictitious natural environment while reflecting on our reality- the climate crisis, extreme weather and melting events, and irreversible changes to glaciers, sea ice, and landforms. This experimental film includes landforms constructed of burnt paper

ash and repetitive human actions within ephemeral structures. These recurring movements blur the line between causing harm and struggling against impending loss.

**Bio**

Allison Roberts, a lens-based artist and experimental filmmaker, layers still and moving images and explores fleeting intersections of image and surface through projections, performative interactions, and alternative methods of image construction. Roberts's work has been selected for numerous international film festivals and exhibited in Chinese Gan Jue, South China Museum; Glimpses of a

Drowned World, Aggregate Space Gallery (CA); Traces of the Future, Momentum Gallery (Poland); ROMBAK, Multimedia University (Malaysia); Movements, Moments, Target Gallery (VA); and

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Contemporary Landscape, CICA Museum (South Korea). Born and raised in Oklahoma (U.S.), Roberts holds an MFA from the University of Wisconsin-Madison.

Director: Allison Roberts // Editor: Allison Roberts

<https://www.allisonaroberts.com> // [Instagram](#)

Interview published in WomenCinemakers 2024 [Vol. 1]

["WomenCinemakers- Art & Independent Cinema- Meets Allison Roberts"](#)



**NOMADISM, TEMPORAL CONNECTION AND NEW FEMININE LONGINGS. / NOMADISMO, CONEXIÓN TEMPORAL Y NUEVOS ANHELOS FEMENINOS. by Maria Bilbao Herrera | Venezuela (2023) - AUDIENCE AWARD**

-In other places and in another way  
Nomadism, temporal connection and new feminine longings. Of this alternative "world"

that seems to open up when dancing: It is about its temporary nature. The "other place".

This "world" that is known to be temporary, in which relationships with others seem to become more intense and important precisely because of its temporary nature. An instantaneous and ephemeral community: It is there and it is then. That's it.

### **Bio**

Caraqueña & nomad by nature, Maria has lived and worked in 9 cities in the last 20 years. Artist & organizer she merges creative expression, critical thought and self 🎵 proposing participatory, collaborative/experimental experiences that incorporate performance video/sound. Currently based in Caracas Venezuela.

Director: Maria Bilbao-Herrera // Sound design: Maria Bilbao-Herrera // Sound creation source: ritual music of African women, and indigenous women // Visuals: Found footage

[www.mariabilbaoherrera.com](http://www.mariabilbaoherrera.com) // [Instagram](#)

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**INTENTIONALLY LEFT BLANK (SIN TITULO) / 의도된 공백 by Joonhee Myung | Chile, South Korea (2024) – AUDIENCE AWARD**

J disappears one day and is found in Chile. She misses making films and decides to use her iPhone mini and free app for editing. One year of Kino Izvestiyas show her life, the internal landscape of a woman falling apart in an even

more tumultuous social surrounding. Poetry and found footage reveal another side of the story.

**Director statement**

How far can an artist go to complete a film? For me it was a decade of arduous concentration, dedication and questioning to find my language as a baby auteur, traveling through the complexities of life outside of my reach left me with just a dying Korean iPhone mini and Chilean Samsung Galaxy phone to hang on to, which was all I had in completing this film and what I had in mind. This is the story and memory of that journey re-edited years later.

**Bio**

Junos (b.1982) is a multi-disciplinary artist working primarily in the medium of film, photography, illustration and writing (She also loves to devote her time to composing some tunes for her videos). Having lived a nomadic life since three, wandering from the Americas to Europe, Africa and Asia, she is interested in issues of identity, boundaries and belonging. Artistically she tries to experiment and expand the possibilities of visual language and metaphorically document lives and minds of the socially unknown.

Director, producer, writer, cinematography, editing: Joonhee Myung

Sound Effects and Main Title Music: Arirang Electronic Remix “Durumi” by JUNOS (Sound editing support by Oppblast)

<https://joonheemyung.wixsite.com/joonhee-myung>

[Instagram](#)

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**BOYS! BOYS! BOYS! by Dina Yanni | Austria**  
**(2024) – AUDIENCE AWARD**

*Digital video collage*  
*13:37 minutes, color & bw, sound.*

Elvis dreams of an alternate reality in which previously strict gender norms are mocked and his queer desires are eventually fulfilled – a détournement of the white playboy stereotype

in the Elvis movies.

### Director Statement

„The remix of an existing work contradicts the idea that the meaning of this work is fixed forever and can only exist in one context. Instead, remix films circulate alternative narratives of popular works, all the while being suspicious of conventions and authorities.“

„Experimental filmmaking is the excitement of possibilities: the experiment in it, however, is not the true objective, it is rather the means to disconfirm your ideas and to radically alter your perspective.“

### Bio

Dina Yanni is an Austrian video artist and researcher with Egyptian roots whose work is heavily influenced by popular culture, digital image manipulation, and critical theory. Through compilation and analysis of existing footage, experimental editing and data corruption, Yanni strives to reveal, reevaluate and reframe power structures discovered in the original materials. Dina Yanni holds a PhD in Political Science and an MA in Film Production. Her work has been exhibited at experimental film and video art festivals internationally.

Video and Music footage references: Love Me Tender (1956); Loving You (1956); Jailhouse Rock (1957); King Creole (1958); G.I. Blues (1960); Flaming Star (1960); Wild In The Country (1961); Blue Hawaii (1961); Follow That Dream (1962); Girls! Girls! Girls! (1962); It Happened at The World's Fair (1963); Fun In Acapulco (1963); Viva Las Vegas (1964); Roustabout (1964); Girl Happy (1965); Tickle Me (1965); Frankie and Johnny (1966); Paradise, Hawaiian Style (1966); Spinout (1966); Easy Come, Easy Go (1967); Double Trouble (1967); Clambake (1967); Stay Away, Joe (1968); Live A Little, Love A Little (1968); Charro! (1969); The Trouble With Girls (1969); Change Of Habit (1969).

Director, writer: Dina Yanni

[www.difazaya.net](http://www.difazaya.net) // [Instagram](https://www.instagram.com/difazaya)

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**INTERNAL(\*)MIND / INTERNA(\*)MENTE by Vinz Beschi | Italy (2023) – JURY AWARD**

A strange mind, subjected to a continuous work of connection with the inside and the outside.

A desire to estrange, to detach from the body to observe the different behaviors of our brain. A mind that is sometimes foreign to our body, which travels on its own without the possibility

of being controlled.

They are video paintings in which I try, through a game of cross-references between images and sounds, to materialize thoughts, night dreams and more, which often pass through my mind. Through an interaction with my body and my face, I expose the not always easy relationship between body and mind, between thought and action.

Video editing becomes the tool with which, like a surgeon, I operate on the body by opening it and scrutinizing its internal parts that sometimes take flight chasing each other in search of a breath, a deep breath. A full head trying to lighten up. But above all there is the game. A game that I enjoy a lot and that technology allows me to play.

### **Bio**

Vinz Beschi is a professor of Didactics of Multimedia and Cultural Heritage in the specialist two-year period of the II° level diploma course Department of Communication and Didactics of Art at the Accademia Santa Giulia in Brescia.

Director, writer, producer: Vinz Beschi

<https://www.vinzbeschi.org/>

[Instagram](#)

[Facebook](#)



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**PASSAGGIO / PASSAGE by Matteo Canuti | Italy**  
**(2019) – AUDIENCE AWARD**

The substitution of a proper term with a figurative one following a symbolic transposition of images.

Director statement: I like absurd things, what leaves you astonished, the nonsense. I believe

that reality is paradoxical; you just need to grasp its humor.

The idea behind Passage was to create a sort of void, an amputation, a lack of essential elements, in order to leave the viewer bewildered and helpless. However, the video alone seemed a bit too cryptic. Perhaps poetic, but definitely not accessible.

Therefore, I thought it was a good idea to lighten the mood by having the unsuspecting paddler “speak”, thus eliciting a smile from the audience. Then there is enough time to reflect on it.

### **Bio**

I've always been passionate about cinema, as a kid I also wanted to be a director. Then I did something else. Now I'm delighting to participate in some festivals with my nonsenses. Favorite genre: absurdism.

Director, writer: Matteo Canuti

Producer, editor: Simone Murgia

Cast: Iuri Melis

Awards: Absurd Film Festival Aug/Sept 2024 Cinisello Balsamo, MI, Italy: Best Original Idea

Nominee: AltFF Alternative Film Festival - Fall 2024 Toronto, Ontario, Canada

[FilmFreeway](#)

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**SHITTY THERAPY / UNA TERAPIA DE MIERDA**  
**by Javier Polo | Spain (2023) – JURY AWARD**

In 2012, two biology students created *fecomagnetism*, a parody of pseudotherapies that claimed to cure all kinds of diseases by mixing poop with magnets. All they wanted was a funny review, but shit gets out of hand. How

long would it take for people to realize that it was all fake?

**Bio**

Javier Polo is a Valencian filmmaker that shares his passion for documentaries and fiction productions with the world of advertising. He made his first documentary film: «Europe in 8 Bits»(2013), broadcasted in more than twenty countries and world premiered at IDFA and «The Mystery of the Pink Flamingo» (2020) world premiered at South By Southwest, recognized with three Berlanga's and nominated for best documentary at the Gaudí's. Now he is working in his first fictional film Pequeños Calvarios.

Production Company: Cosabona Films, Los Hermanos Polo, Wise Blue Studios, INAUDITA

Director: Javier Polo

Cast: Fernando Cervera, Mariano Collantes

Script: Juanjo Moscardó Rius, Ana Ramón

Producer: Juanjo Moscardó Rius, Javier Polo, Nathalie Martinez, Maxi Valero, Jorge Acosta Sánchez

Cinematography: Celia Riera

Art: Maitica Gilabert

Editing: Yago Muñiz

Sound: Carre Moreno

Music: Daniel Espinet, Kquimi Saigi, Daniel Bonnin, Guillerme Ibañez

<https://selectedfilms.com/una-terapia-de-mierda/>

[Instagram](#)

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**OBJECT(S) OF DESIRE by Liberty Antonia Sadler | UK (2024) – AUDIENCE AWARD, JURY SPECIAL MENTION**

*“The worship of fat pleasures...  
You are the embodiment of lust & gluttony combined”*

An intimate colour-drenched celebration of queer fat sensuality, 'Object(s) of Desire' is a

three performer portrait & poem film featuring Smashlyn Monroe, Jade Williams & the film's director Liberty Antonia Sadler.

Playfully decadent & emotionally candid, 'Object(s) of Desire' invites you to join a Bacchian revelry of XXL homoerotica; with each performer embracing their body & sexuality on their own terms, with pride, liberation & mutual devotion. The film's text explores the complex journey to self-affirmation & acceptance in relation to size & sexuality, reclaiming the fetishization often placed on fat bodies from an external societal gaze.

'Object(s) of Desire' aims to be a moment of softness & kinship for fat queers, an invitation to enjoy our sexy selves, and see each other as works of art to be embraced. This short film is a slow & sweet invocation that combines queer joy, fat pleasures & friendship; all while provocatively questioning a fatphobic culture: “do you object?...or indulge?”

### **Bio**

Liberty Antonia Sadler is an artist & filmmaker based in London, working with mediums of drawing, text and moving image to explore issues of body politics, with a focus on the experience of living in a large queer body. Working within a personal-political context, she uses characters, radical softness & raw playfulness to discuss themes of size, vulnerability, queerness, femininity, food & sexuality. Their research explores the power of subjectivity within art practice and representation of fat bodies in arts & media.

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Liberty Antonia's work aims to open discussion about fat queer identity, imperfection and inequality; her multidisciplinary practice includes both first person performance and body political drawing & writing, with artworks exploring, at times, controversial issues such as fatphobia, eating disorders, fetish & body dysmorphia.

Performers: Smashlyn Monroe, Liberty Antonia Sadler, Jade Williams

Writer & Director: Liberty Antonia Sadler

Make-up & Hair: Helena Jopling // Music & Audio Production: Orlando Avalon // Spoken Word

Performers: Liberty Antonia Sadler, Gabrielle Ornate // Director of Photography: Jhenelle White

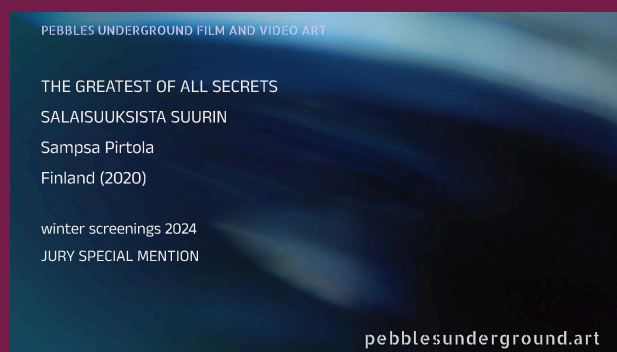
Gimbal Photography: Orlando Avalon // Lighting: Robbie Ewing // Set Assistant: Gabrielle Ornate

[www.libertyantoniasadler.com/objectsofdesire](http://www.libertyantoniasadler.com/objectsofdesire) // Liberty Antonia Sadler: [@libertyantoniasadler](https://www.instagram.com/libertyantoniasadler)

Smashlyn Monroe: [@smashlynmonroe](https://www.instagram.com/smashlynmonroe) // Jade Williams: [@jadwuh](https://www.instagram.com/jadwuh) // Helena Jopling:

[@helenajopling.makeup](https://www.instagram.com/helenajopling.makeup) // Jhenelle White: [@jh.wh](https://www.instagram.com/jh.wh) // Orlando Avalon: [@orlando\\_avalon](https://www.instagram.com/orlando_avalon) // Robbie

Ewing: [@robbie\\_ewing](https://www.instagram.com/robbie_ewing) // Gabrielle Ornate: [@gabrielleornate](https://www.instagram.com/gabrielleornate)



**THE GREATEST OF ALL SECRETS /  
SALAISUUKSISTA SUURIN by Sampsä Pirtola |  
Finland (2020) – JURY SPECIAL MENTION**

This is a story of magic and lies that surround us. Quote from the movie: "The magician understood that words create reality. That words are the means of true magic. He realized that he was a liar like the leaders in his magic

tricks. If he continued to perform entertaining illusions, he would not reveal the secrets that make people submit to false power. The magician now had to expose his own wound and let the truth flow."

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**Bio**

Sampsa Pirtola is a Finnish video and multimedia artist. He received his MFA from Uniarts Helsinki: The Academy of Fine Arts. He works with fictive documentary, video collage and abstract video art. His films have been displayed at festivals such as the Tampere Film Festival, Kettupäivät film festival, RE-FEST, and more. His artwork has been in group and solo shows in Europe, North America, and Asia.

Director, producer: Sampsa Pirtola

Story, video, and narration: Sampsa Pirtola

Music production, recording and mastering: Antti Peltomaa

Music: Harmony of the Spheres (Aino Peltomaa, Jorma Kalevi Louhivuori, and Antti Peltomaa)

Video audio recording, and mastering: Mikael Hakkarainen

[www.sampsapirtola.com](http://www.sampsapirtola.com)

[Vimeo](#)

[Instagram](#)



**THE IMPERFECT EGG / L'UOVO IMPERFETTO by**  
**Massimo Schiavoni | Italy (2023) - JURY**  
**AWARD**

The egg, a symbol of fecundity, the succession of life, the continuation of the species, in one word, a symbol of TOMORROW.

A tomorrow that, however, should be built slowly, without rushing and without oppression, a tomorrow that must be shaped with one's own hands in the present, LAYER ON LAYER, in the moment HERE and NOW, with care and patience without the rushes and routines of a hectic daily life.

A tomorrow that, to be better, must move away from the frenzy of competitions, wars, minute and calculating schedules, and records.

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A tomorrow without races to trade and bargain, without constant challenges, without anxieties about performance, production and records, without frivolous examples of models and Stars, social and web, without so much useless talk...

A tomorrow possibly without wars, without dictators, without pandemics and without crazy climates.

This takes calm, presence, contact and slowness. So let us stop and change the verbs from the near future to the present.

And here then, the contemporary egg, can only be IMPERFECT, built slowly with the "barbarities," superficiality and ephemerality of today, shaped with the values and symbols of a world in disarray. An egg that is born of man and, rebelling, absurdly fights against the one who originated it, in a struggle without winners or losers, future uncertain never as in this era.

Unconsciously, however, the imperfect egg represents all of us, the consequences we originate, with our flaws and far from the perfection we would like to achieve.

**Bio**

Massimo Schiavoni is a lecturer and visual artist. His academic studies range from sculpture and photography to digital and theatrical audiovisual disciplines (Accademia di Belle Arti Macerata, Università Cà Foscari di Venezia, Università degli Studi di Ferrara, Centro Sperimentale di Fotografia ADAMS and Accademia Cromatica di Roma).

His video works have been screened at major international experimental festivals: Festival La File de Cortometrajes in Valladolid, ULFF in North Carolina, Filmets in Badalona, EUROSHORT in Warsaw, International Panorama of Independent Filmmakers of Film and Video in Thessaloniki. Lucania Film Festival, Fano International Film Festival.

Director, writer, producer: Massimo Schiavoni

Cast: Massimo Schiavoni

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**IN BETWEEN / NEL MEZZO by Massimiliano Marianni | Italy (2022) – JURY AWARD AND AUDIENCE AWARD**

Visual investigation based on a real audio interview.

On the basis of an audio testimony on the disease of schizophrenia, I brought to life the

visions stimulated by the animated drawing by reporting fragments of the original dialogue.

In a double environment (bathroom, doctor's office) the fantasies of a girl suffering from schizophrenic syndrome unfold. This path of self-analysis will lead her to confuse the real plane (experienced) with the imagined one (fantasy) up to a capitulation in which the WHERE is destroyed and becomes another space. Starting from a certain interest in what concerns the altered perception of reality, I came across a video available on YouTube of an authentic testimony on the issue.

What I found is the personal testimony of real life, of a girl suffering from schizophrenia. The part that I thought was interesting was the potential of our brain to create alternative worlds, the highly subjective point of view that goes beyond the objectivity of things. After examining it I extracted parts of the dialogue and, stimulated by these, I built the visual part. Doing further research I discovered the existence of an "artist" named Eric Duvivier who has used this topic for scientific purposes to create videos that I consider to be at the crossroads between avant-garde and psychic documentation. These were a great starting point to enter the visual dimension which I then proposed again. As a subject I used my daughter who, as a model for some videos, lent her presence to reconstruct the main character.

**Bio**

Audio/visual artist, independent and self-taught. Since 2014 his graphic work has been based on a media research that leads him to the first short videos analog animated animations inserted in installations with use, in some cases, of videomapping.

Director, writer: Massimiliano Marianni

<https://massimilianomarianni.weebly.com/>

[Instagram](#)

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**DOORS OF TIME / LAS PUERTAS DEL TIEMPO by**  
**Rosa P.Almeida | Spain (2024) – AUDIENCE**  
**AWARD**

Family memories intertwine with a historical event—the murders in March 1937 in Arucas, Canary Islands. This is the second piece of a trilogy about representation of memory, death and body. In 2024, a woman dialogues with her

grandma through a film she made in 1997. They explore political tensions and their expression in private life. There is a heritage of silence that weighs on the island.

**Bio**

Rosa P.Almeida (1974), Canary Islands. She graduated in Communication and Sociology at the Universidad Complutense in Madrid and the Université Paris 8. She made experimental video and documentary (Galápagos in Canchalagüeras) during the 2000s.

Rosa P.Almeida reflects on memory, fiction, body and death, through video, cinema, sound art and performance. During the last years, her most outstanding pieces were La señora del carrito, Aperitivos Sonoros, Sumatoria igual a cero, Martes de Carnaval and Prohibido Escuchar. She has been featured at Ambientes 2020, CAAM Sonora 2022, Festival de Cine de Las Palmas de GC 2022, Alcances Cádiz 2022 and at Cuerpo a Cuerpo 2022, Centro de Arte La Regenta, LPGC.

Director, producer, writer: Rosa P.Almeida

<https://linktr.ee/documentalrosapalmeida>

[Vimeo](#)

[Instagram](#)

[Facebook](#)

Distribution: [Muak Distribución](#)



**PEBBLES UNDERGROUND film and video art**  
**SUMMER and WINTER 2024 AWARD WINNING WORKS**  
**STREAMING JANUARY 15 - FEBRUARY 15, 2025 ON [VISUALCONTAINERTV](https://visualcontainertv.com)**  
**JURY AWARD, AUDIENCE AWARD AND JURY SPECIAL MENTION**



**A CONVERSATION ABOUT FACES / ROZMOWA O TWARZY by Helena Jabłonowska | Poland (2024) – JURY SPECIAL MENTION**

The film presents an animated discussion on the concept of the face. It explores the theory of Professor Semir Zeki, a pioneer in the field of neuroaesthetics. The second part analyzes how viewers interpret the deformed faces portrayed

in the works of British painter Francis Bacon, within the framework of the previously mentioned theory. The animation boldly combines a variety of techniques, from stop-motion animation (employing crayon, plasticine, monotype, and collage) to 3D methods.

**Bio**

I am an animator, the creator of 3 visual essays, illustrator, and also interested in experimental motion design. I am a master of new media art in animation, which I studied at the Polish-Japanese Academy of Information Technology in Warsaw.

Director, writer: Helena Jabłonowska

Producer: Polish-Japanese Academy of Information Technology

Cast: prof. Semir Zeki, Witold Woźniak, Jan Wołowski, Urszula Chankowska, Katarzyna Trzewik, Zuzanna Goćławska

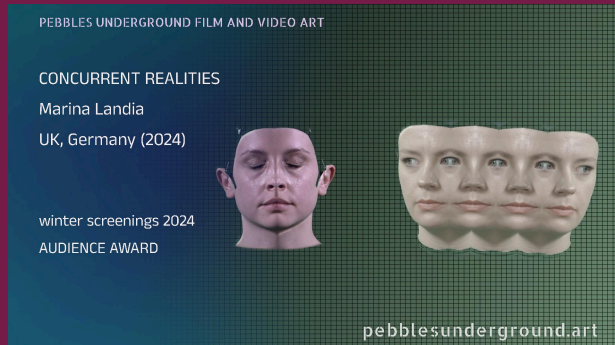
Voiceover: Ai Descript.com

Music: Moby (on courtesy of mobygratis.com), and freesound sounds.

Photographs of Francis Bacon's paintings taken during exhibition Man and Beast, Royal Academy of Arts in London 2022 by Jakub Sławiński

[Instagram](#)

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**CONCURRENT REALITIES by Marina Landia |**  
**UK, Germany (2024) – AUDIENCE AWARD**

Concurrent realities is a futuristic art video about synergy between quantum computing and AI.

It was inspired by the mysterious nature of quantum qubits and the very real promise of solving humanity's problems with their help.

Quantum-AI may become the most powerful technology in the future, but will humans be ready for its arrival?

The film is informed by visions and statements of leading experts in both technologies conveyed in personal conversations with the film maker. The narrative and the dialogs were developed with help of Open AI agents whereas the music was created using Amazon web service Braket and QSynth - the world's first Quantum Synthesizer.

Director, writer, producer: Marina Landia  
[www.landia-foundation.com](http://www.landia-foundation.com)



**WORLD WORRY WEB by Nadiia Pliamko |**  
**Estonia (2024) – JURY AWARD**

A member of the network generation begins his freelancing day with the “elephant” in the room, but is unable to complete tasks, ignoring another circumstance - he is connected to the outside world by material connections. And the perception of the world now occurs directly

through his subconscious. Such exposure to the nervous system entails new risks of the consequences of merging with society via the Internet.

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**Director Statement**

I bring complex ideas discussed within the walls of galleries to a wide range of viewers. It is important for me to use the charm of symbolism and aesthetic design to present uncomfortable topics, the awareness of which returns responsibility and choice to a busy person. I propose to analyze the problems of the modern world through the tools of mythology.

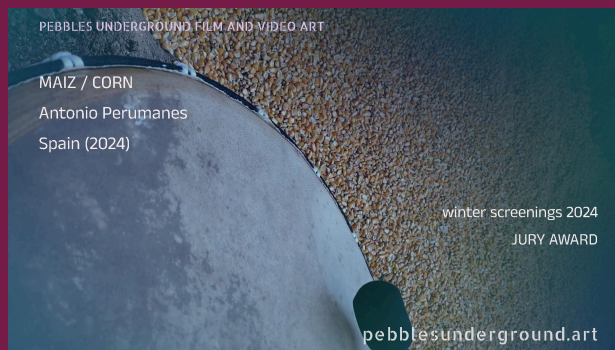
**Bio**

Born in Ukraine in 1990. Graduated from the Institute of Contemporary Art with a specialization as an artist and completed courses in animation, visual communication, and psychotherapy. In 2022, she moved to Estonia, where she acquired directing skills and won a prize with her debut film at the Kinoff Festival. In 2024, her second film took first place on ShootShorts.

Director, producer: Nadiia Pliamko

Technical artists: Nadiia Pliamko, Danylo Sherekin

<https://pliamko.work/> // [Instagram](#)



**MAIZ / CORN by Antonio Perumanes | Spain (2024) – JURY AWARD**

Full of ancient rituals, this ancestral tradition awakens people's awareness of their natural environment.

MAIZ / CORN is about how physical contact with this seed, with Mother Earth, and fire, provokes

an experience of transformation during this ritual, for its participants. This moment that we are witnessing is shot in a real time, 12-minute sequence.

**Bio**

Perumanes developed independent and relevant works, broadcasted internationally during the 90s with titles such as 'Mortaja', 'Mujer Desnuda' and 'La Muerte de Nuevo'. However, he decided to move

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away from active audiovisual work to devote himself to teaching and to a more personal inner work with his family, in the natural corner of Benharás, Cádiz. At present, he is resuming his artistic work using the material recorded and written during these years.

Experience and text: África Rodríguez Nieves

English Subtitles: Jackie Gilbert

Ritual: Carmen Rissoto

Audiovisual creation: Antonio Perumanes



**PHANTOM REQUIEM by Zazie Kanwar-Torge**  
**(Zazie Productions) | USA (2024) - JURY**  
**SPECIAL MENTION**

PHANTOM REQUIEM unfolds in the desolate expanse of an abandoned factory, where shadows and silence are the only remnants of a once-thrumming industrial heartbeat. In this spectral setting, a coterie of puppets

emerges—ethereal figures, each step and gesture echoing the dissonant unraveling of a viewer ensnared in a psychotic fugue. Rendered in austere black-and-white, this stop-motion film marries the macabre grace of desolation with the intimate terror of mental dissolution, crafting a visual poem that is both stark and sublime.

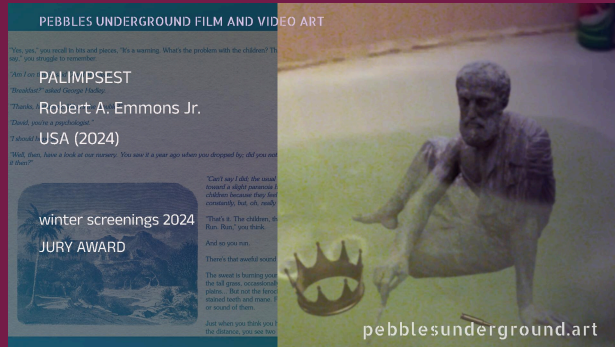
## **Bio**

Zazie Productions, Asheville's clandestine autistic polymath, seamlessly shifts between roles as a multi-instrumentalist, avant-garde composer, sound artist, graphic designer, and off-kilter short filmmaker. Zazie's singular vision is evident in every facet of his creative output, as he personally conceives and executes all elements of his projects. From direction to cinematography, production, animation, editing, sound design, and composition, each component is infused with his distinctive touch. His films venture into the uncanny valley, transforming the mundane into the grotesquely surreal and are designed to be experienced as much as viewed, extending beyond conventional sensory perception. He is a hymn to the discordant beauty that resides on the fringes of the contemporary artistic landscape.

Director, artist, producer: Zazie Kanwar-Torge (A.K.A Zazie Productions)

<https://linktr.ee/zazieproductions> // <https://zazieproductions.bandcamp.com> // [Podcast](#)

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**PALIMPSEST** by Robert A. Emmons Jr. | USA  
(2024) – JURY AWARD

*Due to the previous engagement with another festival, the artist cannot display the project at this time. However, feel free to browse through the artist's website:*

<https://robertaemmonsjr.com>

Palimpsest is an interactive documentary that traces childhood fear and anxiety from the Cold War to school shootings in America, while along the way connecting Archimedes, Choose Your Adventure books, Baseball, Ray Bradbury, Charles Dickens, Peter Pan, John Fahey, Turtles, and every demographic cohort from The Greatest Generation to Gen Z. Palimpsest scrapes at this messy history in an attempt to reveal causes and solutions for one of America's greatest public health epidemics.

### Bio

Robert A. Emmons Jr. is a documentary filmmaker, video essayist, and Associate Teaching Professor of Filmmaking in the Department of Visual, Media, and Performing Arts at Rutgers University-Camden. From 2016–2020 he was the co-founding Associate Director of the Digital Studies Center. He recently completed a tetralogy: Palimpsest (2024), an online interactive documentary, Weird as it is (2024), Grimmness (2024), and Game of Nim (2023); all of which investigate violence and discord in America in novel formats. Emmons has collaborated on two documentaries with partner

Joe Tropea: Fugazi's Barber (2021), and Sickies Making Films (2019), His other docs include, Diagram for Delinquents (2014), De Luxe: The Tale of Blue Comet (2010), and Goodwill: The Flight of Emilio Carranza (2007). His non-fiction video essays have been screened at conferences and symposia around the globe and include X9: CHØOSE YOUR OWN ADVENTURE (2022), ChiroMANIA (2018), Fake News (2018), 13 5 18 18 25 11 1: An Adaptation of Uncle Buddy's Phantom Funhouse (2016), and Social Media Narrative (2016). He is currently in production on a new documentary film: Chambers of MUON (2025).

Director, writer, producer: Robert A. Emmons Jr.

<https://robertaemmonsjr.com>

[Instagram](#)