

MZM PROJECTS

MZM PROJECTS is an independent group focused on research and documentation of the street art, graffiti, post-graffiti and other artistic practices within the urban culture. It was formed by **Kristina Borhes** and **Nazar Tymoshchuk** in Ukraine around 2015. The main aim of this group is the storytelling in a very particular manner. *"We are trying to capture the merely visible essence through combining the personal experience with an artistic approach. We want to transmit the raw emotion, we want to seduce and to mystify"* (MZM PROJECTS).

In 2016 MZM PROJECTS released their first major film **"Inside the Black Circle"**. It is a documentary about D.I.Y. post-graffiti festival in Ukraine.

In 2018 MZM released two documentary projects about Ukrainian artists: **"Wasteland Wanderers"** diology and **"Aesthetic of Eas"**. Brooklyn Street Art named both films as number 5 and number 1 in their "TOP 15 VIDEOS ON BSA FILM FRIDAY FROM 2018": *"...artists/directors Kristina Borhes & Nazar Tymoshchuk who landed on the list two times this year, including the number 1 position. Their work is about the intersection of art and theory and life, how to create it, to see it, and how to re-see your world"* (**Brooklyn Street Art**).

2019, MZM's **"Imaginary City"** (a visual essay on Nuart Festival) became the part of Official Selection during **Istanbul International Architecture and Urban film festival**.

"... the breadth of artists working across the different realms at Nuart Festival proved a great subject matter for MZM PROJECTS whos film's delve a little deeper than the usual street art festival promos and hope to answer some of the who, what and why surrounding the sometimes large but often small interventions that occur every September. With many shared values, MZM PROJECTS acts as a vehicle for research and in the ever expanding field of street art, they distil answers direct from the artists and of course festival organiser Martyn Reed. As a result the 'Imaginary City' is unique to its subject location in Stavanger but also looks at the universal nature of artists placing work in the public realm, a story that is played out across the globe from war zones to council estates and of course in our town centres" (**Juxtapoz Magazine, April 10, 2019**)

THE TUNNELS

BRAND NEW, YOU'RE RETRO EXHIBITION
NUART FESTIVAL
TOU SCENE CENTRE FOR CONTEMPORARY ARTS
STAVANGER SEP/OCT 2019

The Tunnels

Official film on "Brand New, You're Retro" exhibition

2019

["The Tunnels"](#) is an experimental film that pushes the boundaries of documentation, critical review and video art. It is dedicated to "Brand New, You're Retro" exhibition that took place at the former brewery tunnels (now Tou Scene Centre for Contemporary Arts) as a part of Nuart Festival 2019 (Stavanger, Norway).

"Brand New, You're Retro" exhibition takes its cue from a 1995 track by Bristol artist and producer Tricky. With this theme Martyn Reed, curator of the exhibition, draws the parallels between Bristol underground scene of 90s (with the joined forces of musicians and graffiti writers such as Robert Del Naja, Massive Attack, Banksy, Tricky, Inkie etc.) and modern art practices within the urban culture. The exhibition plays host to eleven visiting artists representing variety of practices (such as independent public art, street art, muralism, public intervention, subvertising, graffiti etc.) with a common background – a movement that was based on DIY approach, experimentation, cultural appropriation; the movement which was born on the street. The tunnels during "Brand New, You're Retro" were transformed into subtle zone between the street and studio; as indoor space for representation of the street practice.

"The Tunnels" aims to explore the deeper meanings and the context of the art created for the show. It uses the critical approach and analysis in relation to the history of the movement; as well as fragments of artists' talks, excerpts from the news, interviews and curatorial text by Martyn Reed that were resampled and infused with the lyrics from the Tricky's "Brand New, You're Retro". The lines from this track (voiced with computer generated speech) now sound provisional in relation to the art created in the tunnels and symbolically highlight the legacy of Bristol's underground scene of 90's.

This film is an experiment; it is a genre-crossing form which was meant to shape-shift in relation to its subject. Martyn Reed in his curatorial text explains the urban scene of 1980's as "freedom to create, desire to break the rules, to collapse and merge forms", therefore this film echoes the words and tries to break the rules of narration, to transform the nature of regular review, to merge genres, to seduce and to mystify. The film is imitating the aesthetic of the past era with the glitches and scratches, sampling the fragments of the texts, news, visuals, lyrics...

The soundtrack is composed by **Yatharth Roy Vibhakar** (aka **aimsir**.)

Featuring the track "Mod1" by **OTHER**



Bien Urbain series

2019

Series of short films documenting artistic projects realized in frame of **Bien Urbain** Festival (Besançon, 2019).

Each of the films is aiming to open the context of art project and introduce the personality of artist behind it.

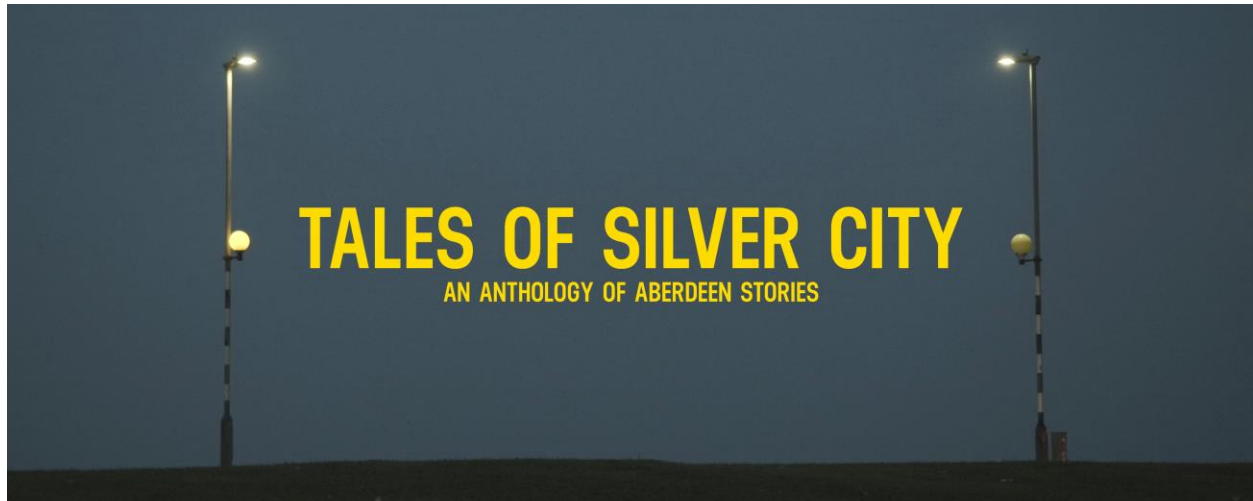
The series consists of 4 short films:

[“Les Vaîtes: conversations about the place”](#) (Anaïs Florin)

“Woodpeckers” (Marco Barotti)

“Gestures of Caring” (Jan Vormann)

“Urban Refuge” (Fernando Abellanas).



Tales of Silver City, 2019

The premiere of the film is set on April 2020.

"**Tales of Silver City**" is anthology film written/directed by **Kristina Borhes** and **Nazar Tymoshchuk**. It consists of five short stories aimed to explore the city Aberdeen (Scotland, UK) in quite imaginative manner.

"Tales of Silver City" is a piece of speculative fiction. This fiction is created from a fact and rather reflects on city's life than documents it. Each story refers to real-life personalities, historical events and legends related to the city, although reality is re-imagined in this film. Inspired by *Italo Calvino's* "Invisible Cities" the film portrays Aberdeen as 5 fictional cities represented by separate short stories, namely: Runaway city ("U ARE HERE" short), City as a Garden ("GREEN"), City of Giants ("CITY OF GIANTS"), City of Granite Ladies ("CAROLINE") and the Magic city ("THE GREAT WIZARD OF THE NORTH"). Every short story incorporates the art on the streets of Aberdeen as main character. Most of the street works are interconnected with the history of city, its architecture and citizens, therefore those pieces simultaneously inspire and visualize the storytelling:

"**U ARE HERE**" short is dedicated to outcasts as inherent part of the city. It was entirely filmed at one location – *Denburn Health Centre*, remarkable example of brutalist architecture in Aberdeen. Partly abandoned building in the center of the city symbolizes the groups rejected by society. Graffiti, random writings on the walls and the wild plants are making the place look like a savage garden in the very heart of the city. Ignored by the regular citizens this place became nearly invisible but truly alive.

"**GREEN**" is the story which re-imagines one of the darkest events in the history of Aberdeen. In the XVIII century around 700 children were kidnapped from the streets of the city and sold as slaves to North America. In this short story the Green is imagined as a city which transformed into beautiful garden. The short was filmed in *The David Welch Winter Gardens* at Duthie Park, Aberdeen. In a way, this particular story is a task for imagination. Seeing only some parts of indoor gardens the viewer has a chance to imagine some non-existent garden under the clear blue sky; to picture exotic birds; to imagine the wild nature around it.. Every viewer will imagine the garden in own way, which makes this visual experience very personal.

"**CITY OF GIANTS**" is dedicated to resistance and civil disobedience. It is heavily inspired by brutalist and modernist architecture of Aberdeen which is contrasting with predominantly neoclassical look of the city. Unrecognizable, uncanny and almost dystopian vibe in this case achieved by focusing on industrial and modernist side of the city separately from other parts of it.

"**CAROLINE**" is a tribute to the women of Aberdeen. Inspired by "*The Book of the City of Ladies*" (by *Christine De Pizan*), this story proposes to imagine the City of Granite Ladies, the safe and free place created by Aberdonian women for themselves, their daughters and granddaughters. The short is presented by female crew (including the artists, writer, narrator and musician working on this segment).

"**THE GREAT WIZARD OF THE NORTH**" is the final part. It refers to every previous story and sums up the movie in a way. With references to the "magical" roots of the city, it obviously tells a story about street art as a modern magic practiced in Aberdeen.



Imaginary City

2019

“Imaginary City” is a visual essay aimed to explore the ability of street art to change the ways of seeing the city.

This documentary aims to discover what makes some cities more vivid than others. The slow pace of “Imaginary City” allures into zone where time disappears. It shows the art on the streets of Stavanger as if the viewers are drifting through the city on their own listening to the stories that evoke from the smallest signs on the walls. At the end the visual essay provides the answer for the question asked at the beginning. It assumes that genuine street art changes the people on the streets (it inspires, encourages, instructs, teaches them to look deeper) and those people are changing the city by themselves in a way nobody else could.

“Imaginary City” intentionally avoids everything that one can expect from the mainstream street art movie. It is not meant to impress, but rather to give an insight into philosophy embraced by one of the oldest street art festivals in the world.

Featuring **Martyn Reed, Evan Pricco, Javier Abarca and Carlo McCormick.**

Filmed in Stavanger (Norway) 2015 - 2018.

Throughout 2019 "Imaginary City" had a number of public screenings including street art festivals, urban art conferences, architecture and urban film festivals:

Nuart Aberdeen Festival - Belmont Filmhouse (United Kingdom);

Urban Creativity Conference - Fine Arts Faculty Lisbon University (Portugal);

Nuart Festival - Odeon Kino Stavanger (Norway);

Social Surfaces +0161, Manchester (United Kingdom);

Istanbul International Architecture and Urban film festival as a part of official celection (Turkey) :

Nuart Journal Paris Launch - Le Grand Jeu, Centre D'Art Urbain (France).



WASTELAND WANDERERS DILOGY

2018

"Wasteland Wanderers" diology is an attempt to examine the poetical relation between the artist and environment through exploration of contemporary post-graffiti practice in Eastern Europe. It consists of two parts: "WW/Night" and "WW/Day". The films focus on the artworks made by more than 20 artists during annual **Black Circle Festival** (August 2017). 8th edition of Black Circle was realized at the area of abandoned Soviet health resort in Western Ukraine. Both parts of Wasteland Wanderers work separately as independent shorts. Although, together two films are telling the complete story from the moment of creation until the possible accidental encounter of the artwork in the middle of abandoned terrain.

The main aim of [WW/Night](#) is to introduce the specific approach used by particular post-graffiti community; their sentiment regarding abandoned architecture; precise work with the natural environment and consideration of architectural surroundings. This film demonstrates the similarity between the nature itself and the artworks which were deliberately integrated into it. A duality which is native to both is based on the notion of destruction within the process of creation. Therefore, the borderline between creation and destruction became the main theme of the night part. This part of diology is narrated. Basically, it is a compilation of the extracts from the essays written by the artists special for the project. The whole range of their writings varies from the very personal statements to quotes from Haruki Murakami or allusions to religious stories. Most artists here don't reveal their faces, they're working under nicknames, some of them don't sign the artworks on the walls. That's why narration was made by the third party. Simultaneously it is a voice of 20 artists yet no one in particular. It doesn't mean that each one of these 20 thinks this way, but talking "all at once" in a group sometimes helps to stay uncovered.

[WW/Day](#) is a meditative journey through the variety of artistic practices united by the action, place and time. It was meant to imitate the experience of a sudden encounter in real life. As if you're accidentally encountering an unsigned artwork in the middle of the ruins and all that you have is just some echoes left by those who were at this place merely a moment before you. Unlike "WW/Night", this part is not narrated. Just like in real life, the voices of artists transformed into lines and shapes on the remaining walls of wasteland. Before they left, people made their marks here. Artists in turn just attempted to re-think those marks, therefore this journey is full of recomposed stories and silent narrations. Although, there is a soundtrack in this film and it plays an important role of the wordless narration. The music was composed by American artist **Isaac Helsen** special for this project. The composition enhancing the effect of journey between the human presence and absence; it draws the parallel between the whispered human stories and the art left by the artists on abandoned walls.

The Wasteland Wanderers Dilogy reached №5 position in top 15 videos of 2018 accordingly to **Brooklyn Street Art**: *"An insightful treatise on a particular flavor of Post-Graffiti. Think of it as a two volume textbook and your professors will guide you through the darkness into the light"* (**Steven P Harrington, Brooklyn Street Art**).

May 2019 Wasteland Wanderers/Night was screened in Grenoble (FR) as part of official selection at **Grenoble Street Art MOVIE Fest**.



AESTHETIC OF EAS

2018

[Aesthetic of Eas](#) explores the set of principles underlying and guiding the work of Oleksiy Tristan (a.k.a. Eas), Ukrainian urban artist known for his distinctive style of post-graffiti abstract painting.

Ekphrastic study of artist's body of work represented here as an abstract in V sections. Each section guides us to the place where the mystery of creation is born; gives us the new shade of artistic vision; draws another spontaneous line in the artist's portrait. So, at the end he appears in front of us like artist "shaman" encountering the spirit of abandoned wall, ready to capture the moment tied to the deeply personal sensations, express the things which are floating in between the words.

The soundtrack of the film was composed and performed by Berlin-based Japanese band **SINSENSA**.

"Aesthetic of Eas" was filmed in Kremenchuk, the city where Eas was born, still lives and works. Every section of a film embodied with original work of art, created in Ukraine during October 2017.

The film reached №1 position in top 15 videos of 2018 accordingly to **Brooklyn Street Art**.



A Promise To Remember

Jazoo Yang

2018

[A Promise To Remember](#) is a dreamlike journey through the artistic practice of Korean artist Jazoo Yang and her latest projects within the Nuart Festival.

During the Nuart festival Jazoo Yang did several pieces which reflect her body of work in the best way. The film conditionally consists of four thematical parts. Each part presents different direction of her art practice embodied by the actual piece.

The film is narrated in her native Korean language in order to illuminate this poetical bound between the artist and her origin. The manner of Jazoo's narration is very deliberate and insightful, it gives an impression as if audience could hear her thoughts rather than words.



NINA

Nina Ghafari

2018

The film [NINA](#) is about Stavanger based Iranian artist Nina Ghafari, her artistic practice and the problems she tackles through the latest piece "Beasts of No Nation" aka "Another Place & Figure for Landscape" rebooted for 2018 at Nuart Festival.

"Beasts of No Nation" is Nina's nod to Antony Gormley and Barbara Hepworth, their legacy in art history and perception of the public art. On the more personal level, it is also about the immigrants and the voices of those who merely lose themselves.

This film is not an ostensible attempt to show just the artwork, but rather it is a journey to Nina's personality, the introduction of a human being behind the "Beasts of No Nation"; the artist who was "chosen by art" and the reasons which make her art very personal.



QUESTIONS IN BETWEEN series

2017 - ongoing

Series of interviews with artists and curators aimed to explore the depth of contemporary art practices.

In 1987 Jarmusch told to Peter von Bagh and Mika Kaurismäki that he prefers to watch “people waiting for a cab rather than people in a cab” ... “Moments in between” he called it. “Small, ordinary things, the scenes which probably would be left out in conventional or commercial movie” were/and probably still are the most interesting moments in movie for him. Well, apparently it’s hard to hide our admiration of Jim Jarmusch, but what we’ve noticed is that we also have the certain interest regarding the “moments”, or would rather say “questions” in between. Since most of our videos are based on the interviews, there’s always something that stays apart from the final result. Some stories which surfacing in quite natural way, but have significantly delusive relation to the main topic. That’s why we decided to create this series which will uncover those stories “in between”. The answers left without voiced questions here flow into monologue aimed to give you the depth, rather than overall impression of the person.

[DOTMASTERS](#)

[MARTYN REED](#)

[ADDAM YEKUTIELI](#) (aka Know Hope)



Inside the Black Circle

2016

[Inside the Black Circle](#) was made in the light of August 2015 during the 6th edition of the Black Circle Festival. Up to 40 artists invaded the former health center (which was functioning as a summer camp for youngsters back in the days of early 80's) in Byshtyno village, Ukraine. After the 7 days of the event, the territory of abandoned camp was reborn as unique body of work developed by each of participants through the power of art.

Featuring **Nick Viska, Andriy Hir, Dima Mykytenko, Yaroslav Futymsky (aka Grob7906), MH, Blazej Patryk Rusin, Alberonero, Jorge Pomar (aka Amor), abcdef, Seikon, Jon Drypnz, Eas, 3M, DrMr&Biel, Davide Dicorato, TABU, Szyman, Kalkov, Horhal, Talib, Olexa Mann, CXCVIII, O.K., Mok, Orma, Sewer, Stas Turina, Bubel, Lump.**