



Program

THIS IS MEDIA ART.

**EUROPEAN
MEDIA ART FESTIVAL
OSNABRUECK**

27 April — 01 May 2011

Exhibition "Planet M": 27 April — 29 May 2011

Info

PRICES

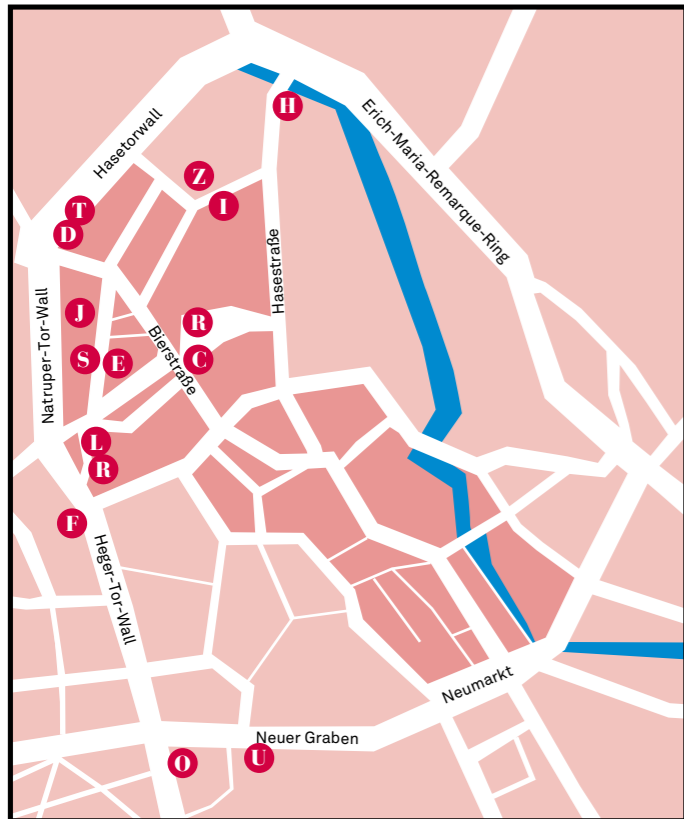
	Normal	Reduced
Festival Pass (including Festival Catalogue)	45,- €	40,- €
Set of 5 tickets	20,- €	17,- €
Single ticket	5,- €	4,- €
Festival Catalogue	10,- €	8,- €
Performances	8,- €	5,- €
Exhibition	3,- €	2,- €
Party	6,- €	6,- €

Tickets: +49(0) 541-21658 and from 27. April, 16:00 h in the Lagerhalle

IMPRINT

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MAP



OPENING HOURS

- L Lagerhalle**
Info-Counter, International Film-/Videoprogramme, Retrospective
Rolandsmauer 26, Tel. +49(0) 541 – 3387440
27 April, 16:00–24:00 h, 28 April – 1 May, 11:00–24:00 h
- H Filmtheater Hasetor**
International Film-/ Videoprogramme, Japanese Media Art Now
Hasestr. 71, Tel. +49(0) 541 – 23777
28–30 April, 16:00–24:00 h
- J Haus der Jugend**
Congress, Media Campus, Japanese Media Art Now
Große Gildewart 6–9, Tel. +49(0) 541 – 3234178
27 April–1 May, 9:00–23:00 h
- D Kunsthalle Dominikanerkirche**
Exhibition “Planet M”, Performances
Hasemauer 1, Tel. +49 (0) 541 – 3232190
27 April, 19:30h opening
28–30 April, 10:00–22:00 h, 01 May, 10:00–20:00 h
03–29 May Opening hours of the Kunsthalle
- S Stadtgalerie Café**
Exhibition “Planet M”, Performances, Videocafé
Große Gildewart 14, Tel. +49(0) 541 – 58054020
27 April, 15:00–18:00h
28–30 April, 10:00–20:00 h & Performances; 01 May, 10:00–18:00 h
03–29 May, Opening hours of the Stadtgalerie Café
- E Galerie écart**
Exhibition georg klein „borderlines“
Große Gildewart 23, Tel. +49(0) 5409 – 989726
Vernissage: 29 April, 19:00h; 27 April, 20:00–23:00 h
28–30 April, 15:00–22:00 h; 01 May, 15:00–19:00 h
From 05–29 May, Wed–Sat, 19:00–2:00 h
- F Felix Nussbaum Haus**
Performances
Lotter Straße 2, Tel. +49(0) 541– 323 2207
28–30 April, 17:30–19:00 h
- R Rathausmarkt**
Workshops and exhibition “Media Art Garden”
Rathausmarkt Osnabrück
28–30 April, 10:00–22:00 h
- O OsnabrückHalle**
Performances
Schlosswall 1–9, Tel. +49(0) 541 – 3490-0
28–29 April, 19:30–21:30 h
- C Library**
Exhibition “Planet M”: Jean Bonichon “H-shima”
Rathausmarkt Osnabrück
27 April–29 May, Opening hours of the library
- Z Zimmertheater**
Film-/Videoprogramme
Lohstr. 45a, Tel. +49(0) 541–123074
28–30 April, 18:00–24:00 h
- U Unikeller**
Parties
Neuer Graben 29
29–30 April from 23:00 h
- I Intervision-Studio**
Exhibition “leben und selbst”
Lohstr. 58
28 April–14 May, 15:00–18:00 h



“Das Gespenst des Glücks” Max P. Schmid

The 24th European Media Art Festival presents current Media Art in 2011: an extensive Japanese programme, international cooperative projects in the exhibition “Planet M”, films and videos by renowned artists from around the world and highlights by newcomers.

Around 240 works were selected for the programme from a total of 2200 or so contributions.

In the area of cinema, the trend is moving away from formal experiments towards narrative and documentary contents where history and stories are told and portrayed in a new, exciting way.

Personal, political and socially critical works show how differently cinematic narrations can be told. The subjects dealt with include colonial history, the age of Nazi dictatorship, as well as other highly topical matters such as the end of an era of absolute belief in progress and the unconditional infallibility of technical developments. Different technologies, including nuclear power and space travel, are questioned and placed in other contexts.

The current explosive situation in Arab nations is also explored in the EMAF film programme, including contributions from Tunisia and Lebanon. These works show that there has long been a great discrepancy between youths' expectations and the rulers' realpolitik.

In the exhibition “Planet M”, international cooperative projects await you that address the art of narration. First, under the title “Moving Stories”, the EMAF will present media installations on the topic of innovative narration in collaboration with six art institutions from various countries. In their very own personal way, the artists focus on novel narration strategies all about moving images.

In another part of the exhibition, we will present 16 works by students from various European art academies in “Transit – European Young Talents Forum”. At the same time, “Transit” is also part of the Media Campus exhibition, offering students and higher education institutions a special platform to establish contacts and hold discussions. Media Campus will also screen a number of film programmes, giving an interesting sample of Media Art by young, talented artists.

In this year's Congress, a range of talks and presentations will be given on the history and future of cinema, and developments in digital media – from games to Facebook.

Outside the EMAF scenes, art will also be presented in public places this year in the form of the Media Art Garden, where the common standards of horticulture are ‘taken for a ride’.

To mark the anniversary of 150 years of German-Japanese friendship, the EMAF will present the country special “Japanese Media Art Now”. This programme is particularly important to us in light of the current events in Japan. The highlights here are the international prize-winning performances “Rheo” by Ryoichi Kurokawa and “Braun Tube Jazz Band” by Ei Wada.

We are delighted that the First Minister of the Federal State of Lower Saxony, David McAllister, has assumed patronage of the festival. We would also like to thank nordmedia, the City of Osnabrück, and the many other patrons and sponsors of the EMAF.

Enjoy the festival – it's bound to be highly entertaining!

The Festival Team

Supporters

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"Guardare se stessi guardarsi (Watching yourself watching yourself)" Masbedo

PLANET M

PLANET M, this year's exhibitions are titled – were all organised in cooperation with various international art institutions. For “Moving Stories” six organisations from different countries selected one media installation each to be presented at the exhibition. These works address the subject of exploring and presenting new forms of narration.

The renowned artist Candice Breitz has created a new piece especially for the EMAF to contribute to Moving Stories. Another international project is “Transit – European Young Talents Forum”, which will show 15 works by students from European art academies at the exhibition. In collaboration

with the festival Vidéoformes in Clermont-Ferrand and the art center FLACC workspace in Genk, the EMAF is promoting young talented artists from six European countries. Furthermore, two current works of international renowned artist are presented within the EMAF Special “Japanese Media

Art Now” in co-operation with Japan Media Arts Festival.

→ 27 April – 29 May in **Kunsthalle Dominkanerkerkirche/Stadtgalerie Café**
→ Guided tours Thu – Sat daily 15:00 h and 19:00 h, Sun 16:00 h

MOVING STORIES

OCEANUS

Paweł Janicki / PL / 2011

This installation allows interactive narration based on a varied scenario and an authoring software tool created by the artist. The idea of “Oceanus” refers to the concept of nautical navigation.

CLUSTER

Rainer Gamsjäger / A / 2010

The visitor is confronted with a massive bank of clouds, a huge horizontal column of smoke. What appears at first glance to be an exploration of natural phenomena and borderline experiences is simultaneously an intensive preoccupation with the digital possibilities offered by video technology and its suggestive power.

UNTITLED

Nicolas Provost / B / 2010

Nicolas Provost narrates a romantic love story using dialogue excerpts spoken by a young couple. Found advertising footage of aircraft flying towards the sunset open up a game between illusion and cinematic narration.

UNDER THE CENTIPEDE SUN

Mihai Greu / F / 2011

Greco creates the portrait of a landscape following its destruction by a war, by a natural disaster or an environmental catastrophe. Barren and deserted, it develops its own dynamics.

THE CHARACTER

Candice Breitz / D / ZA / 2011

Candice Breitz showed 15 Indian adolescents each a different Bollywood film in which a child plays a leading role. Afterwards, the youths described the role the child played, their view of childhood and youth in film and their feelings towards children in Indian cinema.

GUARDARE SE STESSI GUARDARSI (WATCHING YOURSELF WATCHING YOURSELF)

Masbedo / I / 2011

This multiple-screen video installation is focused on the relationship between sound and image. A beautiful piano is suddenly hit by several rifle shots. The audience is struck by the sound produced when the instrument is hit by the bullets. The video was shot in HD and the audio is a live recording.

TRANSIT

MOVE. CROUCH. ROLL

Nadine I. Bachmann von Werder / Kiel / Film / D / 2010

“A movie about me. Commented and viewed from the outside. The movie deals with the memories of drug excesses, depressions and breakdowns. The interviewees tell how they experienced moments of my life”.

CAR/CIRCLE OF FOURTHS

Gertjan Bisschop / Wevelgem / Film / B / 2009–2009

“In each closed micro-cosmos of the two films I explore the process of formation. How does one element produce the other, one actor influence the other?”

KREUZ

Philip Boettger / Enschede / Installation / NL / 2010–2011

To a great extent, religious orientation is dependent on the place where you happen to be born. The installation selects a position on earth, the religion wheel is spun, a religion is determined and a small plastic sign is produced.

H-SHIMA

Jean Bonichon / Clermont Ferrand / Installation / F / 2010

H like the Hour: a quarter past eight a.m, Enola Gay – the american bomber drops his bomb. Fixed needles show the terrible hour while the clock itself endlessly turns in reverse.

BLANK SCREENS

Justine Emard / Clermont Ferrand / Installation / F / 2010

A research about landscape and moving images in different countries. Blanc abandoned screens sent images of a context, a setting, a particular landscape and the power it has over the place.

SELFPORTRAITS

Felix Grün Schloss / Karlsruhe / Installation / D / 2011

The portrayed person gazes into the mirror at herself for a whole hour. She is completely at the mercy of herself and the camera behind the one-way mirror. Everything is allowed, as long as the only rule “Sit still and look at yourself” is obeyed.

SLEEPING ON A LINE

Eizbieta Wyskoska-Walters / Poznan / Video Installation / PL / 2010

An installation on the situation of economic migrants and the poorest of the poor. „[...] As even the most dog tired still may have had trouble sleeping in a upright position, lodge owners would string a clothes line along the front of them at chest height, stretch it tight and folk could spend the night slumped over that. [...]“ (J. Albert 2005 Shaggy Dogs & Black Sheep, London)



“Sleeping on a line” Eizbieta Wyskoska-Walters

THE WAY TO SUCCESS

Michael Gülzow / Kiel / Film / D / 2011

The supposed documentation The Way to Success transports the question of success in life and business at two levels. Do people nowadays aspire after beauty and success? And how honest are they about it?

AT 250 MILES PER HOUR

Felix Porato / Poitiers / 4-Kanal-Projektion / F / 2010

Inspired by Jim Harrison's “A good day to die”, three people are shown travelling across the USA. In search of freedom and adventure, they soon realise the way back may be blocked.

TAFEL

Enrique Ramirez / Tourcoing / Le Fresnoy / Installation / F / 2011

Belgium: a country divided into two different worlds by invisible powers. Two tables happen to chance upon one another on a lake and take up that Flemish/Walloon conflict.

HALL OF FAME

Timo Toots / Tallinn / Interactive Installation / EST / 2009–2011

Am I an artist? The scanner in the installation “Hall of Fame” determines the visitor's potential to be an artist from his passport or ID card. A simple formula is useful here: “Artist = Luck + Fame + Death”.

THE MACHINE

Marc Tobias Winterhagen / Poznan / Installation / PL / 2011

“The machine” invites you to be a child again. The rope skipping machine is reminiscent of one's own past, but also asks the question whether this game is at all ‘with it’ in the age of video games and virtual fun.



“Under the Centipede Sun” Mihai Greu

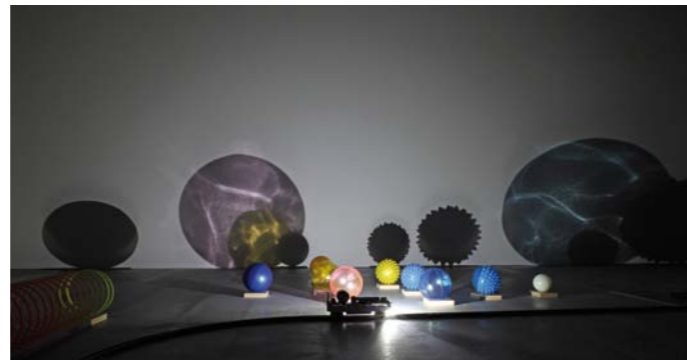
JAPANESE MEDIA ART NOW

THE TENTH SENTIMENT

Ryoto Kuwakubo/J/2010

A model train equipped with a light source slowly navigates through various household objects lined on the floor, and projects their shadows. Dancing on the walls, floor, and ceiling of the room, the shadows of the objects keep changing like a landscape seen through the carriage windows, surrounding viewers with images as if they were passengers riding on the train. Ryota Kuwakubo received the Excellence Prize for interactive art of the 14th Japanese Media Arts Festival.

→ 27 April – 29 May at Kunsthalle Dominikanerkirche



"The Tenth Sentiment" Ryota Kuwakubo

PALM TOP THEATER

MOBILE 3D WUNDERKAMMER

Presented by V2_, Institute for the Unstable Media, Rotterdam

The Palm Top Theater Mobile 3D Wunderkammer presents a series of 3D moving images small enough to watch in the palm of your hand by using a special device called "i3DG".

→ 27 April – 29 May at Kunsthalle Dominikanerkirche

THE IRREVERSIBLE

Norimichi Hirakawa/J/2010

"the irreversible" is a project which experiments with time-axis and parallel worlds. A sequence of 1024 videos of 2 seconds of explosion is rewound on the screen. Each explosion occurs in a different condition of parameters and constants. The video is prerecorded, which the audience can recognize, because it is impossible to rewind an irreversible phenomenon that cannot operate inversely.

→ 27 April – 29 May at Kunsthalle Dominikanerkirche

GALERIE ÉCART

BORDERLINES

georg klein/Installation

All four works of georg klein are concerned not only with external, political borderlines but also inner, psychological borderlines. In the project "Watchtower" an organisation was established to recruit volunteers to patrol the European external frontiers. In "Ramallah Tours" a Palestinian taxi was positioned in Israel to advertise journeys from Israel to Palestine. The dual audio-video-text installation "Cuts and Creeds", projected into both windows of the gallery, leads us to the inner world of Muslim suicide bombers and western spree killers, whilst the installation "Make me wild" traces the movements of a black African illegal migrant in Naples.

→ 27 April – 29 May at Galerie écart (Vernissage: 29 April, 19:00 h)

écart
Galerie
Schwindt-Kleveman

Exhibition



"Make me wild" georg klein



"Orphelia" Friedel Kantaut

INTERVISION-STUDIO

PHOTOEXHIBITION "LEBEN UND SELBST"

Friedel Kantaut and Anja Pollnow/Berlin

Whilst in his photographs Kantaut stagesets people in personal fates and histories, in her works, Pollnow provokes the confrontation of mankind with itself.

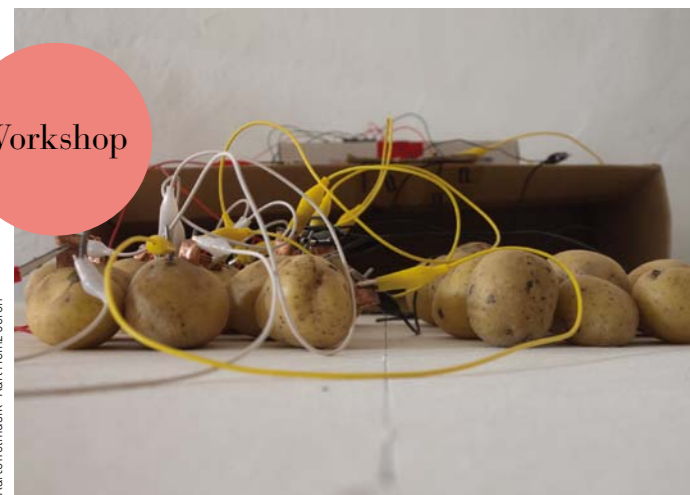
→ 21 April – 14 May at Intervision Studio



MEDIA ART GARDEN

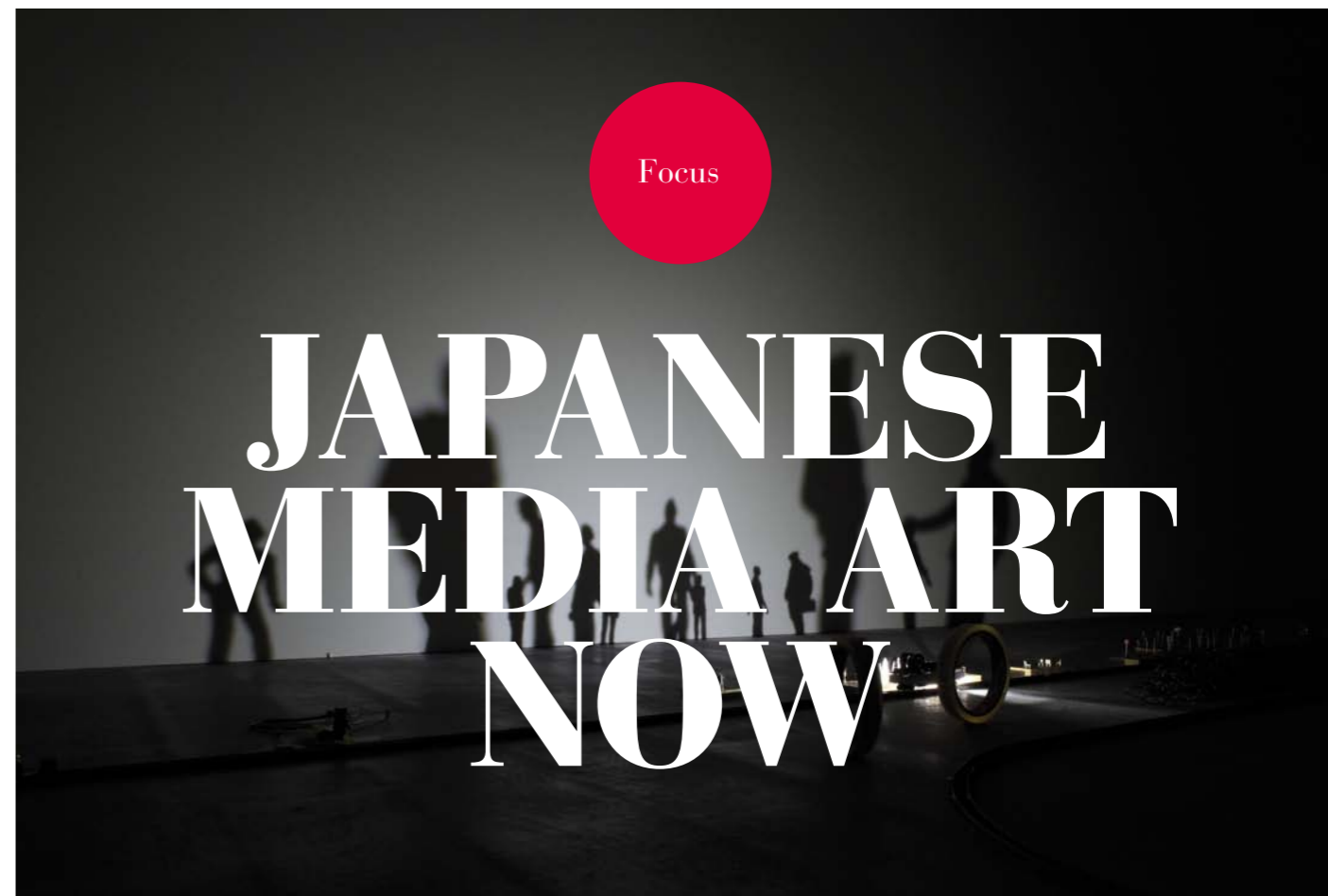
In cooperation with the Media Art Flow Festival (MAFF) in Almelo/NL, the EMAF will present a Media Art Garden this year. This garden, which will be established in the city centres of the two festival locations, will encourage visitors and passers-by to cultivate and create, i.e. to "do a spot of gardening" in workshops with the artists Karl Heinz Jeron (G) and Wessel Westerveld, AKA "Wexel" (NL). In cooperation with MAFF Almelo and the Musik- und Kunstschule Os-nabrück. Supported by Grenswerte und Euregio in this year's project "Overhanging Fruit".

→ Workshops 28 – 30 April, daily 10:00 – 12:30 h and 14:00 – 17:00 h at Rathausmarkt



"Kartoffelmusik" Karl Heinz Jeron

Workshop



"Signs of Spring" Tokui Shinya

The EMAF will be focusing on "Japanese Media Art Now" to mark the 150 years of friendship between Germany and Japan. Contributions from Japan are represented in all programme parts of the EMAF in which the culture and the specific characteristics of Media Art in Japan will be shown from the areas of film, installation and performance. We would like to conduct the cultural dialogue even more intense, especially in this extremely difficult situation for Japan and like to encourage a better understanding of the culture of Japan in the public.

AT ONE VIEW

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EXHIBITION: THE IRREVERSIBLE – P. 6

PERFORMANCE: RHEO – P. 19

PERFORMANCE: BRAUN TUBE JAZZ BAND – P. 19

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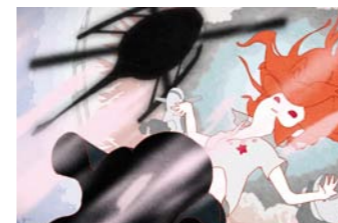
FILM: BRANDED TO KILL – P. 12

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LECTURE: JAPANESE MEDIA ART NOW – P. 8

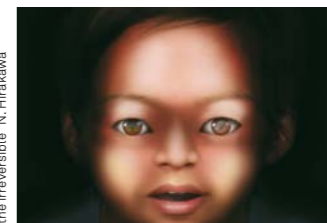
LECTURE: HYBRIDCULTURE – P. 8



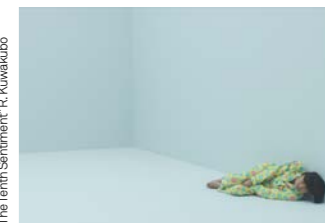
"Chiato Stared" Wataru Uekusa



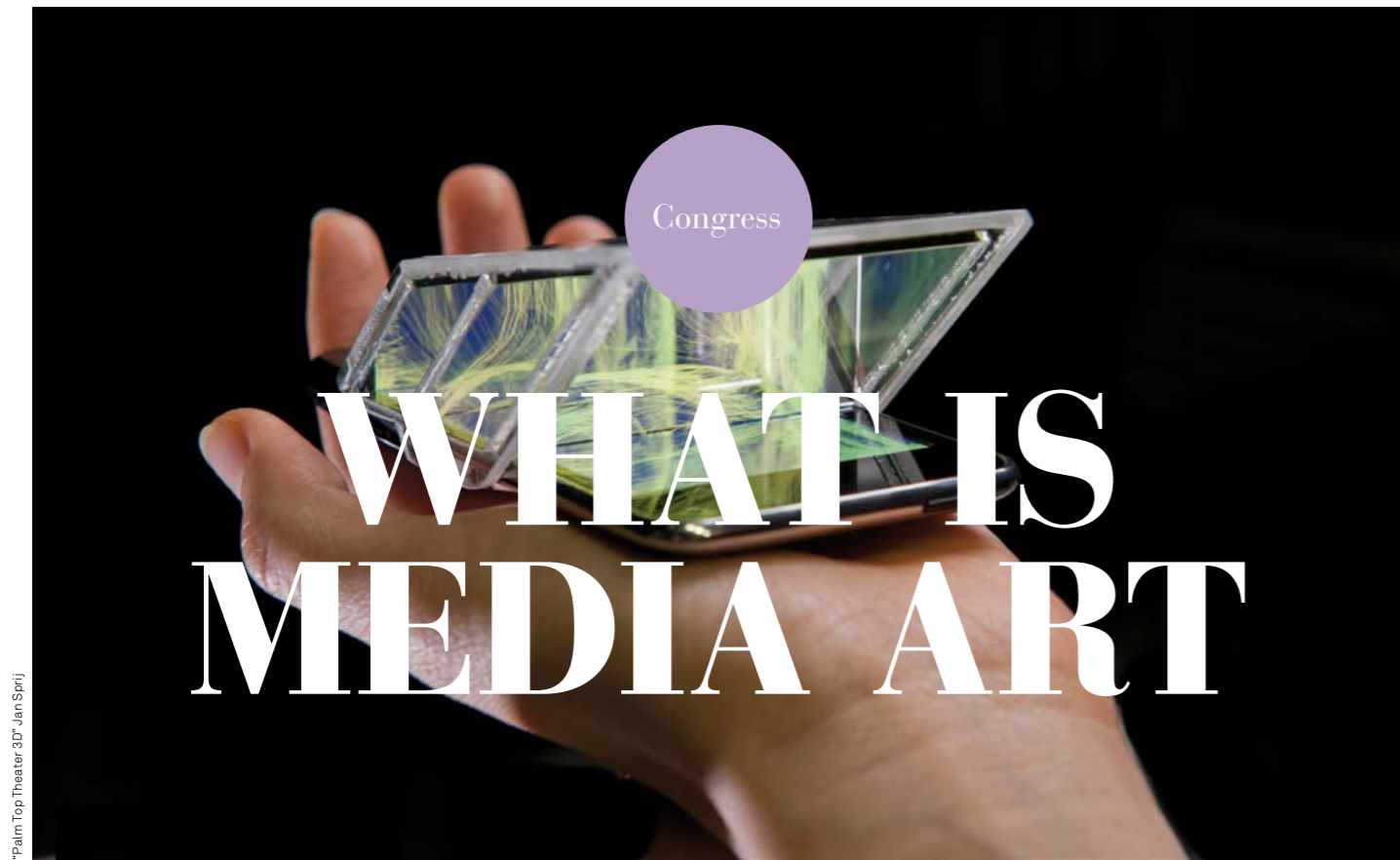
"the irreversible" N. Hirakawa



"The Tenth Sentiment" R. Kuwakubo



"Symbol" Hitoshi Matsumoto



"Palm Top Theater 3D" Jan Sprij

In the crossover between various disciplines, the Festival will present a variety of positions, offering the audience a critical and exciting exploration of current Media Art and Culture. Among the participants are the renowned media philosopher Siegfried Zielinski from the Villem Flusser Archiv of Berlin University of the Arts and the media theorist Timothy Druckrey from New York, who will deliver talks on the importance of archives and the history and future of media and film.

BREAKING INTO BOLLYWOOD

Prof. Candice Breitz

The renowned artist discusses the making of her most recent work, which was commissioned by EMAF Osnabrück in the context of the travelling exhibition "Moving Stories". Her talk will also briefly address the radical expansion of the cinematic "mainstream" that is occurring as the unilateral dominance of American blockbusters is increasingly challenged by the Indian and Nigerian film industries.

→ 29 April, 13:00 h at Haus der Jugend

TIME SHIFT

Timothy Druckrey

This talk will broadly examine representational time freed of its parasitic dependence on the clock.

In an extended presentation with many examples from cine films and experimental films, the media philosopher T.D. will explore an aspect that is often overlooked, due to the usual cinematic gaze on its immense forms of narrativisation, on its increasing use of special effects and its enormous illusions: the aspect of time. "Cinema does not represent time, but originates it." (Sean Cubitt)

→ 29 April, 14:00 h at Haus der Jugend

JAPANESE MEDIA ART NOW

Prof. Machiko Kusahara

The curator Professor Machiko Kusahara will present the specific forms of the Media Art scene in Japan, characterised by a huge variety and

high degree of aesthetic quality, comprising also animation films and manga productions. A selection of these works will be shown in the film programme.

→ 29 April 16:00 h, at Haus der Jugend

HYBRID CULTURE (BOOK PRESENTATION)

Prof. Yvonne Spielmann

Hybrid cultures are phenomena of the present, which emerged from combining influences and components of various media, cultural contexts and discursive interrelations.

The emphasis lies on the hypothesis that "hybridation" constitutes a contemporary strategy of aesthetic intervention in the internationally operating media industry, as the example of the non-western and high-tech media interrelationship in Japan shows.

→ 29 April, 17:00 h at Haus der Jugend

PALM TOP THEATER MOBILE 3D WUNDERKAMMER

Presented by V2_, Institute for the Unstable Media, Rotterdam
The Palm Top Theater Mobile 3D Wunderkammer presents a series of 3D moving images small enough to watch in the palm of your hand using a special device called "i3DG". Neither production nor playback of the visuals require special technology or equipment. The intimacy of the small mobile screen provides new impulses to the cinematic experience.

→ 29 April, 17:45 h at Haus der Jugend

DRAMATURGY OF VIOLENCE? – OR WHY GAMES ARE ALSO ART!

Prof. Dr. Michael Bhatty

There is growing public awareness of computer games – "games". And yet it is difficult for more classically oriented art lecturers and artists to recognise games as a form of art – after all, aren't games technological products, trivial, often violent "fun"? Is this the case? Or do games exist that can 'also' be comprehended as art – forty years after the emergence of interactive scenarios? Or perhaps games are even more than that? In his lecture, Michael Bhatty will highlight the synergies, convergences and divergences of media and technological contents that can be found in today's games and interactive narrations.

→ 30 April, 13:00 h at Haus der Jugend

FACE TO FACEBOOK

Paolo Cirio and Alessandro Ludovico

Paolo Cirio and Alessandro Ludovico

The artists and scientists address the phenomenon of public entries on Facebook, and their potential misuse. They designed special software and copied images and data taken from around 250,000 Facebook users for the alleged dating service "lovely-faces.com". There was a great deal of media attention; Facebook did not, and does not, like the project at all.

→ 30 April, 17:45 h at Haus der Jugend

MEDIAARTBASE.DE

"mediaartbase.de" is a cooperative project between the ZKM | Centre for Art and Media Karlsruhe, the documenta archives with Kassel Documentary Film and Video Festival and the European Media Art Festival (EMAF), funded by the German Federal Cultural Foundation and the Cultural Foundation of the Federal States. In the third part of the series of events entitled "From Archive to Living database" the project partners will present outstanding oeuvres from their archives and explore the importance of the archives for our history and future in a number of talks. Professor Ludger Brümmer, Head of Institute of Music and Acoustics at ZKM | Center for Art and Media, will start with the introduction of the project "mediaartbase.de" and will use the example of mediaartbase.de to portray data clusters for other multimedia contexts in his following presentation.

Martin Groh, documenta Archiv Kassel, will present excerpts from the documenta 8 (1987) performance programme and reports on documenta, amongst other things.

Sandra Mijatovic and Sarah Niedergesäss will present three examples of the festival programme of the Kassel Dokfest, which are representative for films, selected for "mediaartbase.de".

Alfred Rotert and Ralf Sausmikat, will present two exceptional films from the EMAF archive, which have been made accessible again to the public by the project.

→ 30 April, 14:00 h at Haus der Jugend



LOST MEDIA

Prof. Rotraut Pape

The history of Media Art, its many forms and fascinating projects, are presented from the personal perspective and history of the artist and filmmaker, using a plethora of examples.

Today, at the start of the 21st century, we know that the age of electronic recording media will draw to a close with the collapse of digital media. And we have a sneaking suspicion that digitalisation does not make the world a better, more democratic place, as promised, i.e. more user-friendly, but, on the contrary: one software version chases the other from the desktop.

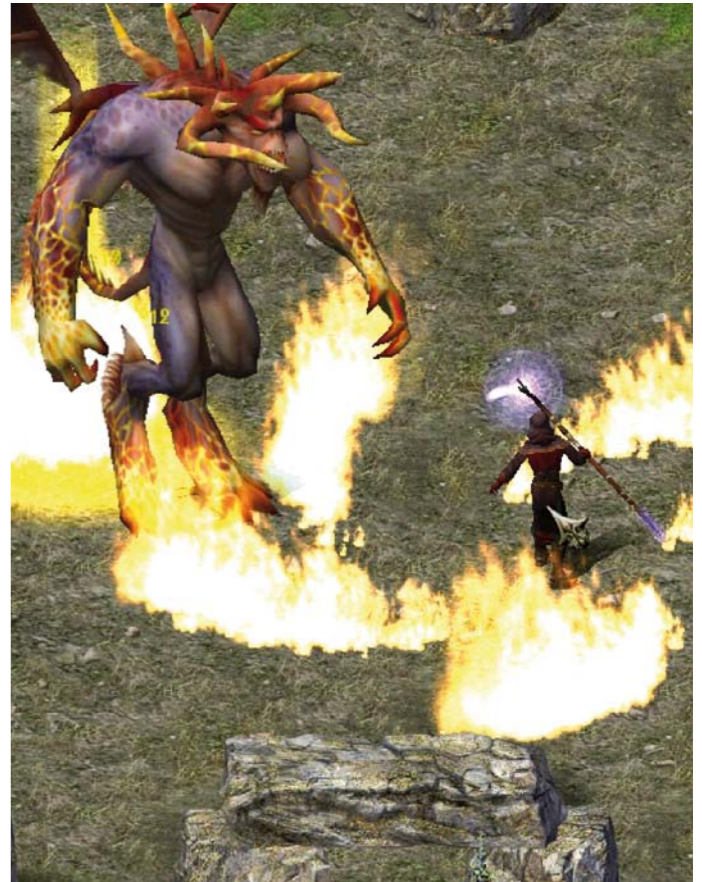
→ 30 April, 15:30 h at Haus der Jugend

ELIMINATION OF THE PRESENT AND (AN-) ARCHIVES OF THE FUTURE

Prof. Siegfried Zielinski

There's never been so much remembering and so many biographies as in the age of the technologies of forgetting. The future is currently being planned in great directness as that which will or should be remembered: i.e. which becomes binding. The future and the past are directly linked to one another. The present merely becomes an effect for the future, turning it into a minimal, no longer recognisable temporal dimension. Due to the extreme shortening of storage times, it is not the past that falls victim to being forgotten, but the present.

→ 30 April, 16:30 h at Haus der Jugend



"Sacred 2004"



"Satellite, As Long..." N. Tabatabai & B. Afrassabi

FILMFESTSPEZIAL

The Festival TV programme will report on the European Media Art Festival (EMAF) in two 45-minute programmes. They will feature interviews with artists and jury members, will show film excerpts and workshops. Also the exhibition will be covered in the "Filmfest-Spezil".

The first programme on the web as livestream on most channels: h1 Hannover, oeins Oldenburg, TV38 Wolfsburg/Braunschweig, Radio Weser TV Bremen, Tide-TV Hamburg, ALEX Berlin, OK Kiel, OK Kassel, rok-tv Rostock und OK Flensburg.

For more information and the current broadcast dates see www.filmfestspezial.de



FILMS AND PROGRAMS A—Z

ANIMATION FILM JAPAN MEDIA ARTS FESTIVAL

Metropolis / Mirai Mizue / J / 5:00 min
Forestry / Shuntaro Takeuchi, Masato Hayafune / J / 4:00 min
Animal Dance / Ryo Okawara / J / 5:00 min
Lizard Planet / Tomoyoshi Joko / J / 5:00 min
Hand Soap / Kei Oyama / J / 15:00 min
Organic / Pon Kozutsumi / J / 4 min
Family Deck / Tomoyasu Murata / J / 22 min
Chisato Stared signs of spring / Shinya Tokui / J / 3 min
Anpan the chief of detectives / Toshikatsu Wada / J / 7 min
The Cable Car / Claudius Gentinetta, Frank Braun / CH / 7 min

Animation has a long history in Japan. But for a long time it was difficult for independent creators to make animation. However recently the latest technology makes it possible and many creators challenge the various way of expressions with animation. This program is featuring short animation from the 13th Japan Media Arts Festival.

ARAB VIDEO ART: SO CLOSE IN THE DISTANCE

Gibraltar / Ghassan Halwani / LB / 15 min
Pink / Hala Abou Shady / EG / 9 min
The Noise of Silence / Moufida Fedhila / TUN / 4 min
Exit / Mohanad Yaqubi / PS, GB / 10 min
Cold Breath / Hazem Alhamwi / SY / 4 min
ReCairo / Mohamed Allam / EG / 1 min
Persuasion / Salah Saouli / LB, D / 10 min
Vincenzo / Mustapha / Lina Issa / LB, NL / 2 min
Poster / Samer Barkaoui / SY / 1 min
Sbara / Larissa Sansour / PS, GB / 9 min
Phatwa / Hala Alsalman / IRQ, CDN / 11 min

Many in Europe were taken completely by surprise by the revolutions in Egypt and Tunisia. For a long time, we were used to seeing the countries of the Arab world presented as unchangeable, traditionalist societies. The dynamics and the young people's quest for individual freedom on the streets did not seem to fit into this picture at all. And yet the artistic

productions by this generation clearly show that there has been a great divide between the world of Arab youths and those in power for a long time, and that young people are highly critical of the prevailing conditions. Curated by Charlotte Bank.

BRANDED TO KILL

Seijun Suzuki / J / 98 min

More stylish than James Bond and more daring than the Nouvelle Vague: with **Branded to Kill**, Seijun Suzuki's restless creative period for Studio Nikkatsu reached its climax, and brought an abrupt end to his career. Incensed by the too bold result, the studio bosses sacked him shortly after the completion of the film.

CRASH SITE / MY NEVER ENDING BURIAL PLOT

Constanze Ruhm / A / 70

The film focuses on the attempt to update the identities of iconic female movie characters from modern-day cinema as contemporary versions. A new version of Hari from Andrej Tarkowskij's Solaris encounters two other undead characters of film history: Godard's Nana and Antonioni's Giuliana, who is transformed into Julian, following a sex change. Lost in a lonely clearing, the three characters try to break with the past: "find their end", "bury the past", to commit suicide, to strike one another dead.

DAYSLEEPERS

Black Salt Water Elegy / Solomon Nagler / CDN / 16 min
Whiteout / Mauri Lehtonen / FIN / 5 min
Ville Marie A / Alexandre Larose / CDN / 13 min
Nur noch 5 Minuten / Gerald Zahn / A / 5 min
No Blood In My Body / Laure Cottin / F / 29 min

We are in a transition between waking and sleeping: nebulous landscapes, lyrical nature shots, coarse-grained portraits: **Black Salt**

Water Elegy is a black-and-white cinematic poem that is dipped into the twilight and accompanied by a presentiment of death. "Camera, light, action!", and to go with it film reels, tripods, locations – **Whiteout** presents the universe of filmmaking as poetic image machinery, whilst **Ville Marie A** explores in film what the view of a person falling from a high-rise building would be like – like an unhappy fall or the fall of an unhappy person. "Out of breath" – literally: in **Nur noch fünf Minuten**, a man holds his breath. Time appears to him to stop. Appears. Because the stopwatch is ticking relentlessly. **No Blood In My Body**, on the other hand, is an almost breathtaking study of two people who make up a couple. One of them allows herself to become dependent, out of affection or even love; the other lives his life and "supplies" her with drugs.

ENTER THE VOID

Gaspar Noé / F/L/D / 154 min

Gaspar Noé's experimental drugs drama Enter the Void is a ludicrous "bad trip" through Tokyo. Inspired by the philosophy of the Tibetan Book of the Death, Noé tells of life, dying, death and reincarnation with his sensationally whirling camera, apparently without a single cut, conjuring up breathtaking, yet disturbing images on the screen. "Oscar" has a particularly intense relationship with his sister "Linda". Together, they muddle through the demimonde of Tokyo. He keeps his head above water with minor drug dealing, she works as a stripper and gets involved with dubious men.

EYE CONTACT

Helsinki – Teheran / Azar Saiyar / FIN / 22 min
Invitation / Payam Zeinalabedini / IR / 30 min
Surreal Random MMS Texts... / Christopher Gozum / RP / 15 min

In **Helsinki – Teheran** we witness the long-distance relationship between daughter and

father, or granddaughter and grandfather, who returned to his home town of Tehran after retirement. In a visit to Iran we see what has changed. In **Invitation** the filmmaker takes us in documentary, direct images on a journey to the sanctuary of Iman Hussain, which she visited as a child with her grandmother and which, unfortunately, is situated in Iraq. To reach this place you have to cross the border, then take an old bus with Iraqi drivers who don't care about pilgrims and their normal needs. You can feel the reasonable doubts about whether the destination will be reached. It is a journey into the unknown during which the Iranian filmmaker allows us to feel with her. And finally **Surreal Random MMS...** deals with the experiences of a Philippine "guest worker" who is left to cope by himself, far from home, in an Arab country, working in a completely different culture.

FLESH FOR FANTASY

Sea Swallow'd / Andrew Kötting & Leslie Hill / GB / 18 min
Pain So Light That Appears As Tickle / Dalibor Baric / HR / 4 min
Four Seasons / Keren Cyttar / D / 12 min
Juanita / Nina Yuen / USA / 5 min
Threesome / Johannes Dullin / D / 10 min
Lesser Apes / Emily Vey Duke & Cooper Battersby / CDN / 17 min

This programme, which challenges role models and images but also allows for associations, moves between sex film parody and poetry, between irony and pathos. Such as in **Juanita**, a film that explores the "lyrical I". Or in **Sea Swallow'd**, a cinematic poem between mudflats, mud worms and your very own body awareness. Which is what a ménage à trois also pursues, albeit in a different way, in **Threesome**: a porno fantasy that closes as an absurd performance – complete with leather sofa, microwave and fridge. This artificial, almost mechanical physicalness is questioned in **Lesser Apes** which, as an alternative, propagates an uninhibited sexuality between us, the "pinkies", and our closest relatives, the apes. Duke and Battersby payfully abolish this dichotomy, and undertake to reinterpret the term perversion. The collage **Pain So Light That Appears As Tickle** is also characterised by object fetishism, making nonsense of the catalogue-like nature of our environment. And in **Four Seasons** analogue tacky music on burning turntables leads to surrealist alienations of genre archetypes, somewhere between giallo and film noir, melodrama and Frankfurt ring cake.

FREE RADICALS

Pip Chodorov / F / 80 min

Pip Chodorov presents his documentary essay with an exciting review of his own biography and the history of experimental film. The title of the film, for instance, is a homage to Len Lye, the New Zealand grand master of hand-made film. Raised in an American household of filmmakers, Chodorov already came into contact with experimental and avant-garde film as a youth. Icons such as Stan Brakhage, Jonas Mekas and Robert Breer became his attachment figures; in this film, they express their feeling of new progressive filmmaking and the radical social change of the 1960s in interviews and film clips.

FRUIT BASKET

It, Heat, Hit / Laure Prouvost / GB / 6 min
Isle Of Lox "The Fruits Electric" / Leyla Rodriguez & Christian Straub / D / 4 min
Chroniques de la poisse / Osman Cerfon / F / 6 min
David / Nina Yuen / USA / 4 min
Graffiti / Jimin Byun / ROK / 9 min

Low-Tech / Hui-Ching Tseng / RC / 3 min
Omokage / Maki Satake / J / 6 min
Blunda ICE / Piotr Baran / D / 3 min
Tusslemuscle / Steve Cossman / USA / 5 min
Triumph of the Wild / Martha Colburn / USA / 5 min
Pixels / Patrick Jean / F / 3 min
Stargate / Pascal Fendrich & Bernd Härpfer / D / 4 min

Despite all of the minor and major disasters: life can also be a wonderful thing, and has a lot to offer and amazed us. Fruit basket brings us a variety of sweet, juicy, exotic, but also tart, bitter and acidic views of our own life, and others across the globe. It ranges from performative, experimental, handmade videos and animation films to hi-tec computer-generated digitised works. A Tour de Force through the visual memory of experimental film.

GREEN SCREEN

Somewhere only we know / Jesse McLean / USA / 5 min
Turning Torso / Stefan Neuberger / D / 5 min
Players / Pivi Takala / FIN / 8 min
Commentary / Robert Cambrinus / A / 15 min
Satellite, As Long As It Is Aiming At The Sky / Nasrin Tabatabai & Babak Afrassiabi / NL / 29 min

Tears, trivia, enquiring faces, as well as voyeurism, "breaking news" and document: faces from US TV shows between bible class and quiz show – as expressionless and meaningful as the medium of television itself – **Somewhere** only we know reveals exactly these moments. **Turning Torso** shows backs instead of faces. People walking through the streets of Malmö are followed and filmed from behind. A reflection onto a gigantic, new skyscraper shaped as a person turning round. Who is following who here? In **Players** young adults meet in first-class accommodation at exotic locations to play with and against each other on the Internet. A Muslim foreigner in western exile. His family. An elderly woman in a hospital bed. What is the story behind the story? **Commentary** provides a humorous, pensive comment on "making of's" and "audio commentaries", as well as on the images in our head and our clichés. With **Satellites**, the world moves closer together in the global village – or does it merely create parallel universes? Clips from Iranian satellite broadcasts, call-in shows, teleshopping channels for carpets and commentary programmes give us an insight into elections in Iran, for example, revealing a small but telling section of another medial reality.

GREY GARDENS

Smolarze / Piotr Zlotorowicz / PL / 15 min
Dai Yi Ming Zhi De Shi Wu / Ya-Li Huang / RC / 11 min
Hortus Harare / Andreas Wutz / E / 6 min



Plänterwald / Lynne Marsh / D / 18 min
Lilong / Valentina Ferrandes / CN / 12 min

People in "garden nature". The archaic life of a couple working as charcoal burners is documented in **Smolarze** with clear, impressive images showing the daily, hard physical struggle for survival working with their own hands. **Dai Yi Ming...** shows the picture of rural life using various filming techniques; the mysticism of nature and the millennia-old bond with it and knowledge about it is conveyed in simple structured sequences. **Hortus Harare** describes the changes an artificially created landscape would undergo if humans no longer intervened. The former fairground **Plänterwald**, for example, abandoned many years ago to its own fate, endured such a fate. Only the remaining machines and roundabouts and the security forces "guarding" them indicate that it is not natural primeval forest. **Lilong** shows how fluently tamed nature is incorporated into the architecture of megapolises using human rituals in the park.

HARD FOR THE MONEY

An Urban Story / Iva Kontic / I / 16 min
Bettinas Job / Patrick Richter / D / 14 min
Lighthouse / Chi Yang Yin / RC / 16 min
Portrait of Karl Marx As A Young God / Gernot Wieland / D / 1 min
Advent / Petr Hatle / CZ / 19 min

Jazzed up old towns? Clean front gardens on the outskirts? As if! From here, a journey to the fringes of society begins. In **An Urban Story**, for example – a tour of a North Italian city (Brescia) that seems to consist only of factory building shells and soulless bank and insurance buildings. Shades of Michelangelo Antonioni! **Bettinas Job**, by contrast, is about a job nobody wants to do – apart from Bettina. Between elderly care and thrift shops, soup kitchens and concrete tower blocks, the short documentary directs viewers' attention to otherwise "invisible" livelihoods surviving on "Hartz IV" benefit. The beautiful world? That only exists in the lulling advertising messages on TV. The real world? It offers loneliness and poverty. Still lives in factories and tower blocks and a still life with mass dancing and drawing courses: in Guangzhou, China, business life is booming in the factories. Otherwise, the same tristesse dominates as in western industrial ruins. **Lighthouse** shows us the "sweat shops" of modern times and the loneliness of individuals in the crowd. Consequently, the **Portrait of Karl Marx as a Young God** presents a burlesque of the communist thinker and philosopher. From social aspects to socialism and from there to satire – so to speak. **Advent**



"Invitation" Payam Zéinalabedini



"Pixels" von Patrick Jean



"NYX" Claire Hooper

presents a satire on the contemplative pre-Christmas season. So much for "Prague – the Golden City": between a blond sex worker and a black guard, an obese drama queen and a smirking junkie, "Stories of Prague" collects the tragicomical moments between ballroom, matrimonial bed and a spark of happiness in a snowball fight.

HITCH-HIKING TO MEDIA ART

Seizure / Lars Tae-Zun Kempel / D / 8 min
sense +innocence / Nicolaas Schmidt / D / 4 min
upstream – the red dress / Mira Amadea Breuer / D / 6 min
Lebensader / Angela Steffen/D/6 min
3 / Roma Duda / LT / 2 min
n gschichtn / Eva Becker / D / 18 min
bardzo / Gerhard Funk / D / 9 min
Satisfaction / Sebastián Ruiz Ibarra / MEX / 1 min
Stratum / Keigo Yasui / JPN / 4 min
Phantom Ride / Elias Heuninck / BEL / 9 min

A wild combination of films that do not fit under any label. In this programme, reality mingles with fiction, abstraction and illusion. Confused? Too right! A real feast for the eyes. **sense+innocence** shows, using quirky optics and a chipmunk as a protagonist, that it is never in vain not to give up. In the background, Asian children sing a fitting song. Heart-rending. **upstream – the red dress** plays with colours, movements and elements of nature, with a special focus on underwater shots. The sound adds the finishing touch. **n gschichtn** is hard to top when it comes to freakish images and scenes. Here, more than a few laughs are guaranteed, especially considering that it's all screened in innovative 'Multicolorwide-screenmadness Technology'. The different



"Sea Swallow" Andrew Kotting & Leslie Hill

dialects and characters reveal the subtle humorousness of interpersonal communication. **bardzo** is an animation about a lethargic creature that seems unable to escape from this situation until a small glimmer of hope emerges. Is that enough?

HOUSE OF MIRRORS

NYX / Claire Hooper / GB / 22 min
These Hammers Don't Hurt Us / Michael Robinson / USA / 13 min
TRYPPS #7 (Badlands) / Ben Russell / USA / 9 min
The Multitude is Feverish / V. Kirchenbauer / D / 18 min

The programme oscillates between antique mythologies and magical, intoxicating effects that have a direct relevance to normal life. Berlin's underground as a trip: in **NYX**, Furat, a young Turk on drugs, experiences a kind of overstepping the Styx in Berlin's Hades. Las Vegas also presents itself as a necropolis: Michael Jackson and Liz Taylor cavort amongst fluorescent-coloured pyramids and phoney pharaos, mixing myth and pop mythology in **These Hammers Don't Hurt Us**, whilst **TRYPPS # 7 (Badlands)** portrays a young woman's LSD trip as a hall of mirrors in the desert. **The Multitude is Feverish** is proof that travelling can be a mirror of the soul, where a lost soul loses itself between flight stops and erotic encounters, between tedium and lust for life.

100 YEARS OF HOLLYWOOD AND THE SUCCESSION

Loading / Philipp Czogalla / D / 2 min
Interview #3 / Marlene Denningmann / D / 6 min
Woman Warrior Exposed (Sigourney Weaver Remix) / Desiree D'Alessandro / USA / 1 min

Neue Autorenwünsche / Christian Bäucker / D / 14 min
LOOM / Ilija Brunck & Jan Bitzer / D / 5 min
The Easy Guide to Becoming a Famous Artist / Rita Maria Hausberger & Markus Wendling / D / 4 min
The story of my life / F. Burger / D / 23 min
Reise zum Mars / Sebastian Binder / D / 9 min
Primetime / Thomas Judisch / D / 2

The Dream Factory in a mirror: the new wild ones of Media Art present films between homage and modernisation. **Interview #3** plays skillfully with the audience's expectations. Something is different, but what? **Neue Autorenwünsche** deals with an author who is having an identity crisis. Violence, sex and madness: a dangerous combination, leading to excesses. The animation film **The easy Guide to Becoming a Famous Artist** successfully satirises the self-help literature that promises an easy path to fame. The interview with the creator of some of the greatest masterpieces of film history: Mr. Hitchcock, how did you do that? is an absolute must for budding filmmakers. Following Francois Truffaut, the protagonist of **The Story of my Life** also asks this question. We conclude with opinion making: **Primetime**.

INTO THE DARK

Vrolok / Peter Miller / D / 3 min
Varfix / Kotaro Tanaka / J / 8 min
The Fang in the Void Delight / Romain Sein / F / 13 min
Triband / Sebastian Buerkner / GB / 4 min
Půlnoc / Midnight / Klára Tasovská / CZ / 40 min

In this programme, the proverb "there's no light without shadow" finds its cinematic equivalent. By examining pop-cultural and cinematic elements in **Vrolok** and **Varfix**, we approach the question of how light is connected with our perception of time and how humans, for instance, react to deprivation of light. In **The Fang in the Void Delight** we learn more, in a playful manner, about joyless everyday life in French suburbs where kids simulate battle scenes from horror and trash films on empty supermarket carparks. **Triband** gets us into the right mood – like a clivilux – on the long path between light and shadow, then we spill into the darkness and accompany a scientist in Prague by night, who explains how much we are terrorised by artificial light, and learn how "light guerillas" counteract by bringing the power supply system to a standstill.

I WITNESS

Swieże wiśnie / Fresh cherries / Anna Baumgart / PL / 19 min
House in the North Country / K. J. Everson / USA / 10 min
Natascha / Anja Strelets / D / 9 min
Avó (Muidumbe) / Raquel Schefer / P / 11 min
Tropic Pocket / Camilo Restrepo / COL / 13 min

Eye witnesses, bearing witness: In **Swieże wiśnie / Fresh Cherries**, Anna Baumgart creates the re-enactment of an oppressive – and often suppressed – truth in Nazi concentration camps. In stylised barracks, Baumgart stages the tale of woe of two Jewish Polish women forced into prostitution in Auschwitz. Even 50 years on, they were too ashamed to talk about it. The Brechtian alienation effect and the archetype of Lars von Trier lead to new insights. A silent scream against militarism follows in **House in the North Country**, showing the death of a soldier and proving: when words fail, often only images help. As with the eponymous heroine in **Natascha**: a Latvian girl uses a super 8 camera and photos to tell us about her young life, revealing abysses in the process. Dread also lurks in the picturesque taiga log huts and between the images; the childish narration tells us something of the long-lost innocence of adults. Even a supposed paradise in sunny Columbia seems to have its shadowy sides. Whether colonialism, missionary, deforestation or tourists – **Tropic Pocket** conveys "sad tropics" in poetic super 8, often with shocking intertitles and old archive footage that still seems to be relevant. History is not only made, it also repeats itself.

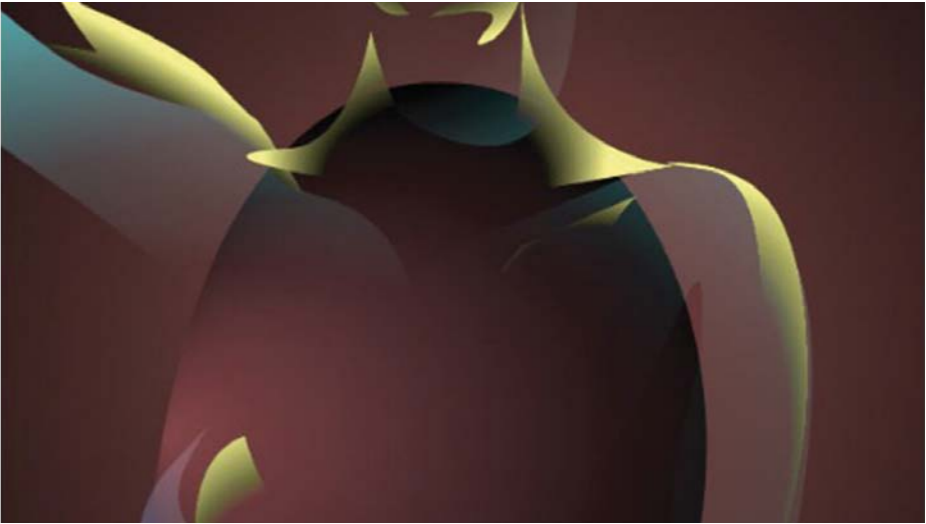
LAND'S END

Desert 79°: Three Journeys Beyond the Known World / Anna Abrahams / NL / 20 min
La fosse aux lions / Philipp Hauss / A / 6 min
Black Damp / Lydia Moyer / USA / 10 min
End Transmission / Yin-Ju Chen & James T. Hong / NL / 15 min
Fifteen an Hour / Kevin J. Everson / USA / 6 min
Comca'ac / Pedro Jimenez / MEX / 8 min

Discovering, exploring, travelling into the unknown, the great fiction to fill the earth and subdue it, to control it, as well as technical controllability and its limits. At the North Pole, for example, where **Desert 79°**... unearths an antique cinema treasure, asking the question: were the Greeks at the Arctic as early as in antiquity? A claim that could have been made by Erich von Däniken. Are there abysses lurking behind the coarse-grained super 8 holiday movie shots? Does the disaster (fail to) materialise in the end? Questions that **La fosse aux lions** pursues in a clever montage – developing unusual perspectives in the process. The residents of Centralia, Virginia, gave up the battle against burning coal beds under their town long ago. Toxic carbon monoxide wafts through the streets lined with empty, uninhabitable houses. What remains is a **Black Damp** and a view of a destroyed earth void of people. We are currently experiencing the end of the era dominated by belief in progress concerning the absolute controllability of technical developments. **15 An Hour** shows the ridiculous attempt to overcome the impact of the oil spill disaster in the Gulf of Mexico using shovels and rubbish bags. There is, however, burgeoning hope if you see the life of Mexican Indians in **Comca'ac** who try to retain their culture and way of life in harmony with nature. After all: "Keep it simple!" Or: Ingenious things are always simple.



"Tranquility" Siegfried A. Fruhauf



"Triband" Sebastian Buerkner

LIGHT YEARS

Tranquility / Siegfried A. Fruhauf / A / 6 min
I AM MICRO / Shumona Goel & Shai Heredia / IND / 15 min
Transformance / Nina Kurtela / HR / 10 min
Heliocentric / Semiconductor / GB / 15 min
The Voyagers / Penny Lane / USA / 16 min

Names such as Sputnik, Challenger, Voyager and the recently pensioned off space shuttle are synonymous with the fascination of technical adventures that thrilled entire generations. The self-image of humans, who still consider themselves to be the centre of the universe, is explored. **Tranquility** addresses the technique of human flying – is it a modern Daedalus who ultimately comes too close to the sun and falls out of the sky? **I AM MICRO** describes the impossibility of artistically realising one's own visions of the cinematic adaption of true life in Indian cinema where belief in progress, the desire for prosperity and the omnipresent lovey-dovey movies predominate, and social and societal criticism is unwanted. In **Transformance** the performer is the fixed star in the centre of a bus garage, reconverted during the film into a dance theatre. But the fact that we are the ones rotating around the sun is proven by the cinematic reality in **Heliocentric**. Finally, **Voyagers**, using historic NASA footage, describes the life and love story of the two people whose idea it was to give the Voyager space shuttle a 'golden disc' to take with it, containing music, language and noises to give potential extraterrestrial intelligence an auditory impression of our civilised world... the dream lives on.

NIPPON CONCEPTION

In Kepler's Dream / Yoshiki Nishimura / J / 4 min
Hakusei no Eiga / Rei Hayama / J / 12 min
Exist / Tetsuka Niyama / J / 2 min
Blur / Keitaro Oshima / J / 6 / 16 mm min
Yura-rail / Kobayashi Kazuhiko / J / 3 min
Muteki no Hito / Yasuto Yura / J / 6 min
Crystal Girls / Tokunaga Saika / J / 10 / 16 mm
Vladimir Kempný's Film / Ichiro Sueoka / J / 8 min
Yoru ni Ukabu / Youki Hirakawa / J / 3 min
Loopic Cube / Yoshihisa Nakanishi / J / 5 min

Not only does Japan have a millennium-old art tradition, it's also a young, film art nation that likes to experiment, as proven by the current short film programme presented here. In **Kepler's Dream** we experience a partial eclipse of the sun in dataspace, while **Hakusei no Eiga**, rather, approaches nature and myths. **Blur**, almost archaically, with its cinematic animation, appears like the page of a book, resembling the anime head of a girl. **Yura-rail** takes us on an unusual train journey, and we then take a car into the city,

where the great, powerful man **Muteki no Hito** is described to us, who nobody, apart from the small girl, can see. A creation from the computer world follows in **Exist**. Despite being a hi-tech country, young Japanese artists have a distinct preference for the analogue medium of film. **Christal Girls** uses an old 16mm camera to film herself in Japanese gardens, nature and at home. To accentuate it, she uses colour, painted directly onto the film footage. **Vladimir Kempsky's Film** is a 70s home movie from Russia which, as found footage, explores the distance between fathers and daughters. What you can't see has to be made visible using natural or artificial light; the film haiku **Yori ni Ubaku** sheds light on this problem. The programme closes with **Loopic Cube**, a digital game of dice.

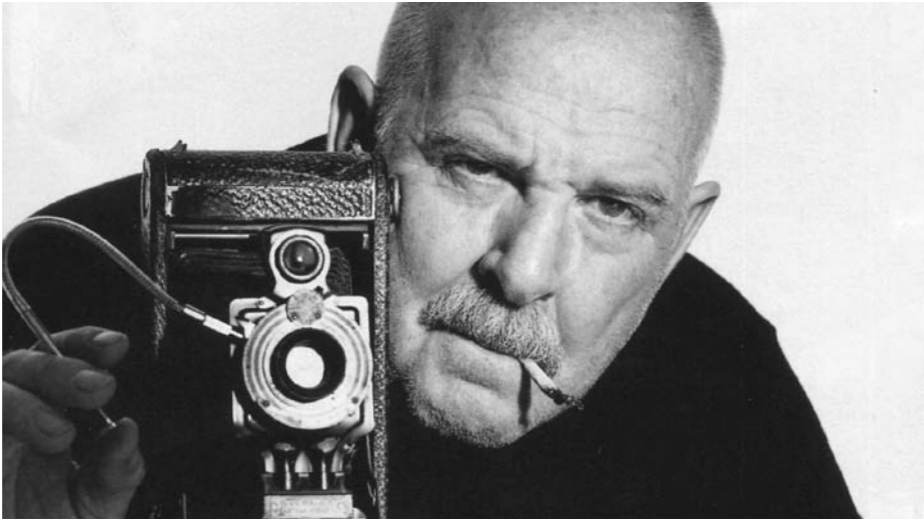
OVER THE EDGE

Zorn / Marc Rühl / D / 7 min
ticktaktur / Igor Sirjanow / D / 11 min
Niele pelkosi / Laura Rytönen / FIN / 3 min
Meinungsmeer / Florian Schnell & Martin Minsel / D / 6 min
the silver bullet / Sarah Janssen / NL / 4 min
Caught in Mise en Scene / Jennifer Ross / UK / 4 min
Notebook Phase / Philipp Artus / D / 6 min
pheres / Stefan Voigt / D / 4 min
Affekt / Andrew Meyer / D / 4 min
I DON'T CARE / David Jansen / D / 5 min
Hajde da se igramo / Marko Ubovic / SRB / 5 min
CAMP22 / Markus Kreuzwirth / D / 4 min
Nostalgico del Apocalipsis / Christina Stihler / E / 8 min

What happens when we cross the borderline? In **Zorn**, one of the two gets upset. **Niele Pelkosi** means, translated, "swallow your fear", and does not reveal who is swallowing who. Confusion becomes evident in the visualised thoughts of the protagonist who tries to orientate herself in Ocean of Opinions between option and pressure. **Caught in Mise en Scene** also deals with the artificiality of our environment. The question arises as to the extent to which we are influenced by the medial mise en scène, whether we are caught up in it and how we can escape. At an abstract level, **pheres** contrasts the beauty of nature with technology and destruction. **CAMP22** shows someone who questions his norms, who recognises who man's greatest enemy is, and who it isn't. When the world comes to an end,



"Loopic Cube" Yoshihisa Nakanishi



Standish Lawder Retrospektive

the last borderline has been crossed “What would you do,” asks **Nostalgico del Apocalipsis**, “if you only had a week to live?” Dreams, desires and fears close the curtain in a sometimes bizarre and comical manner.

POP TIL U DROP

Smelly Sunday Girl / John Deneuve / F / 4 min

Lose This Child / Yuval Nathan & Merav / IL / 4 min

Campaign like Clockwork – we are hype

/ Florian Schneider & Rafel Cano / D / 5 min

Cet Air La / Marie Losier / USA / 3 min

Langbeat / Daniel Szollosi / H / 2 min

Soaring Through The Starlight

/ Nils Mühlenbruch / NL / 4 min

The Edge / Phillip Eichholtz / D / 3 min

Laokoongruppe: Walzerkönig / A. Popvic / A / 5 min

Dead air / Nisha Duggal / GB / 2 min

Rehearsal / Paul Leyton / D / 2 min

Fires / Philipp Eichholtz / D / 5 min

Styrofoil / Barry Anderson / USA / 3 min

Lightning Strikes / Sonke Held / D / 4 min

Eating at the void / chichirik / D / 4 min

You're still in my mind / Alex Guimerà / E / 4 min

Brooklyn Poetry Company / Jan Walentek / D / 4 min

Volcano / Shusaku Kaji / J / 4 min

“A music video (also called videoclip, video clip or clip) is a short film that cinematically accompanies a piece of music. They are usually commissioned by a record company to promote the sale of the piece, devised and made by film production companies specialising in music videos, and intended to be played on music TV. They usually last as long as the piece, which is used as the only source of sound.” wikipedia (translation of German text): “Pop til u drop”, a selection of alternative, innovative and progressive videos from around the world, proves that completely different kinds of music clip also exist.



“Rehearsal” Paul Leyton

PREPILOC

The Golden Cage / Paula Godínez / MEX / 2 min

essLöffel / Kate Haase & Sebastian Hühnel / D / 15 min

That Day / Iris Blumenshtein / ISR / 5 min

Vadders Spur / Mandy Meißner / D / 4 min

Cees / Viola Groenhart / FR / 10 min

Murhatuolit / Nalle Mielonen / FIN / 4 min

Ciudad de las Flores Muertas / S. Toribio / MEX / 4 min

Fragments of Life / Anastasia Lobkovski / FIN / 13 min

The most beautiful view / Liangchuan Sun / USA / 4 min

As time goes by: memories of life, the finite nature of being and the legacy of the dead. In **The Golden Cage** we learn that life is none too easy, even for chickens. The wish to create life in an unusual way is shown in **essLöffel**. We go on a journey of memory in **That Day** and Trace of Vadders shows us how the past still wants to be part of us and moves us. Cees is a portrait of the closing chapter of our lives: death. In **Murhatoulit**, remains of the past tell their very own stories about life, while we are served a morbid farewell dinner **Ciudad de las Flores Muertas**. In **Fragments of Life** a review is given of what life is all about: birth, love, passion and death. But there's no end without a beginning. Life goes on in **The Most Beautiful View**, and shows just how precious it is.

REMOTE CONTROL

Gyre / Björn Kämmerer / A / 9 min

Das Gespenst des Glücks / Max P. Schmid / CH / 10 min

(Waiting) Off My Chest / Maria Niro / USA / 4 min

Brune Renault / Neil Beloufa / F / 18 min

Neutral / Dan Walwin / GB / 11 min

Boundary / Devin Horan / LT / 17 min

Gyre celebrates abstract film as camera obscura, leading us on to the foundations of

film. It's so Hollywood, a famous dance scene, cinematically analysed at the beginning, is re-enacted in a scene by a (married) couple with jerky, clumsy movements. But real happiness can't be conjured up, it remains a ghost. The teenagers, waiting for the renowned Saturday night to arrive at last, rooted to their **Brune Renault**, linger over the wish to experience something big. In **Neutral**, everyday occurrences finally turn into a horror scenario. The classic car breakdown, however, doesn't take us to an enchanted castle, but to a bizarrely alienated world where small things can constitute the (un)real horror. **Boundary**, by contrast, is more expressive, an experience at an Eastern European frontier with landscapes and simple wooden huts in the twilight. Trapped within them are transfixed people, their faces in partial shade. A tableau vivant of the intermediate sphere, an expressionist cinematic poem.

RETROSPECTIVE STANDISH D. LAWDER

Program I

Catfilm for Ursula / 1969 / 16mm / color / silent / 4 min

Catfilm for Katy and Cynnne

/ 1971 / 16mm/color / silent / 4 min

Raindance

/ 1972 / 16mm / color / optical sound – music by Robert Withers / 17 min

Specific Gravity / b&w / optical sound / 4 min

Roadfilm / 1970 / 16mm / color / optical sound / 2 min

Dangling Participle / 1970 / 16mm / b&w / optical sound / 18 min

Construction Job / 1969 / 16mm / b&w / optical sound / 6 min

Eleven Different Horses / 16mm / color / optical sound / 4 min

Colorfilm / 1972 / 16mm / color / optical sound / 3 min

Program II

Corridor / 1970 / 16mm / b&w / optical sound / music by Terry Riley / 22 min

60 Suicide Notes / 1970 / 16mm / b&w / optical sound / 8 min

Runaway / 1969 / 16mm / b&w / optical sound / 6 min

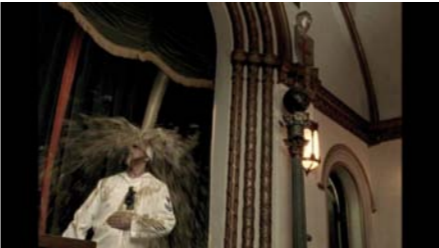
Regeneration / 1970 / 16mm / b&w / optical sound / 3 min

Headfilm / 1970 / b&w optical sound / 4 min

Sunday In Southbury / 1968 / 16mm / b&w / 16mm / silent / 7 min

Necrology / 1970 / 16mm / b&w / optical sound / 12 min

Standish Lawder has two passions: experimental film and teaching film. Lawder set his mark in the art world with his 16mm films, which he started with at a graduate school at Yale in 1967. Today, several of his films are in the Museum of Modern Art's permanent collection. A famous one is the film **Necrology**, a 12 min. shot of anonymous commuters at Central Station. Too tired to rewind the film, he simply watched it backwards and the concept was born. The effect of the finished film eerily shows lines of people ascending and disappearing into a shadowy abyss. Today Lawder is director of the Denver Darkroom, the premier teaching center for fine art photography in Colorado, which he founded in 1996, when he retired from his position as



“Jalopy Hour” Owen O'Toole

professor and department chair of the Visual Arts Department at the University of California, San Diego. Standish currently works primarily with stereoscopic imagery. “Standish Lawder is a cinematic magician, an American original. His films are an astonishing mix of formal beauty, structural rigor; and a probing wit. He is a high-wire performer, with no net. Most of us want to think outside the box; Lawder invented the box and then threw it away.” (Clifford Ross)

SIGNS OF LIFE

Servants of Mercy / Fern Silva / P / 15 min

Sidewalk Stories / Rizki R. Utama / D / 9 min

Druhý život / Peter Kováčik / SK / 19 min

99 Beautiful / Tessa Knapp / D / 17 min

Servants of Mercy shows us everyday rituals in rural Portugal. The archaic-seeming farm labour and religious festivities grant us an almost ethnographic insight into a living and working environment that is disappearing in Western Europe. **Sidewalk Stories** demonstrates another type of ethnography. Finding everyday things on the streets of Western Europe, serving him as a sign of Europe's cultural identity, an Indonesian student discovers the nature of this different culture. In **Druhý život** the protagonist is forced to play the role of a disabled person, striving for normality and entering virtual words to take up a different, strong identity, coming close to a normal life, at last, in the theatre world. The fact that our identity is defined by our name is discovered in **99 Beautiful**, who explain the names given to them by their parents at birth and what they mean in Turkish.

SYMBOL

Hitoshi Matsumoto / J / 93 min

With **Symbol**, producer and leading actor Hitoshi Matsumoto delivers a rip-roarer whose absurd madness is difficult to top. Perfectly choreographed slapstick meets human tragedy. Religious symbolism on complete nonsense. A masterpiece of Japanese film art!

THIS IS MEDIA ART

My Film Festival Entry / Needleman, Neil / USA / 3 min

Horizontal Intimacy / Seoungcho Cho / USA / 8 min

Filmscribble / Future I / Visions / Anja Czoska / D / 3 min

Strange Lights / Rosie Pedlow, Joe King / GB / 8 min

Flyscreen / Richard Tuohy / AUS / 8 min

STROKE / Antal Lux / D / 3 min

Bridge Kids / Geoffrey Pugen / CDN / 13 min

Oh / Anouk De Clercq / B / 8 min

Atlantic Garden / Ulu Braun / D / 7 min

The work of young talented artists encounters oeuvres by first-generation video artists who became well-known and established a long time ago. It kicks off with a concept video: **My Film Festival Entry** shows us precisely how to fill out the registration form for the festival. **Horizontal Intimacy** is a videographic motion analysis that challenges our entire perception. Female nudes in art go back a long way, but how one's own vision of the body can be portrayed in film is shown in the study **Filmscribble** / **Future I** / **Visions**. We



“Atlantic Garden” Ulu Braun

don't really discover in **Strange Lights** whether or not, as claimed by the English army in the 1970s, UFOs landed in a wooded area, but at least we're given the impression that it could be true. **Flyscreen** – what you see, is what you get, old fashioned flicker film, but still up-to-date. The **Stroke** that Antal Lux describes is another kind, a cinematic poem about something that could happen to any of us. With **Bridge Kids** we cross the bridge that divides childish fantasy from the rational thinking of adults, and **Oh** takes us on the wondrous journey to digital worlds and galaxies. At the end of this journey through current Media Art, **Atlantic Garden** proves that film is the medium with the greatest potential to rethink realities and completely reshape our (environmental) awareness.

TINCTURE TIME

Valleys of Fear / Erin Espelie / USA / 24 min

Jalopy Hour / Owen O'Toole / USA / 14 min

The Sower Arepo as Works a Wheel / Marcy Saude

/ USA / 28 min

The logician Charles S. Peirce, the author Edgar Allen Poe, and the doctor-turned-writer Arthur Conan Doyle, all make an appearance in **Valleys of Fear** a poetic documentary about Cameron Todd Willingham's wrongful execution in Texas. **Jalopy Hour** was conceived as a TV series shot in different American cities, exploring their cultural histories by the use of an absurdist lexicon borrowed from Ernie Kovacs, Lord Buckley, and Buster Keaton. **The Sower Arepo as Works a Wheel** leads us to a festival of antique farming technology in Yuma, Colorado; a visit to Rabun County, Georgia with a story about growing up in the Southern Appalachian Mountains; and folk magic as performance, based on remedies collected in 1820 by John Hoffman in Pow Wows. Three parts in a film about finding the past in the present, or a message from the future.

UNTER KONTROLLE

Volker Sattel / D / 98 min

In his documentary film, Volker Sattel makes it quite clear that the technology of the so-called peaceful use of nuclear technology originates from the Cold War era, the 1950s. Sitting safely on our cinema seats, the film takes us on a journey through the German landscape of nuclear power stations, the insides of which appear all too frequently to be reminiscent of Kubrik's 2001. People – usually men – try to be in control of the antiquated technical plants, and reassure us, almost continually but also with great conviction, that the



“Bridge Kids” Geoffrey Pugen



“Unter Kontrolle” Volker Sattel

system created by humans can manage itself, control itself and, if necessary, switch itself off at any time. “If faults occurred in the past, they were always caused by the inadequacies of the operators,” is the gist of one responsible official's assertion. Sattel refreshingly lets the statements pass without comment; it is the magnificent film images alone, compiled over three years of research, that cause us to doubt the narration.

WASTELAND UTOPIAS

David Sherman / USA / 91 min

Sherman's film deals with the social and environmental consequences of the urbanization of Arizona's Sonora Desert. Based on doc interviews, found footage, and narrative tableaux, he explores the magic-conceptualist intersection of two radically different utopian thinkers: two forgotten figures from the Cold War era: real-estate mogul Del Webb who built his Sun City development in Southern Arizona, a colossal panoptic planned-retirement community in the late '50s, that never initiated the unsustainable urbanization of the Sonoran desert; and Wilhelm Reich, the ex-Freudian heretic who preached sexual freedom and imagined he could reclaim the Sonoran for mankind by bombarding the sky with invisible life-force quanta he called “orgone radiation”. Dr. Eva Reich remarks on her father's UFO obsession, embedded in vintage Sun City propaganda.

YOU ARE HERE

Daniel Cockburn / CDN / 100 min

Daniel Cockburn's feature might be identified as a meta-detective story. A man trapped in a room answers questions in Chinese without comprehending the language. Confused pedestrians wander the city streets, taking meaningless orders from a control centre that guides their movements. A child tells the story of a mad scientist whose ubiquitous computer-Eye Threatens To Take Over The World. These Are Just A Few Of The Confounding Twists **In You Are Here**, the first feature directed by Toronto-based video artist Daniel Cockburn. With that broadly conceived mindgame, he launches a seriously heavy look at the elusive nature of identity. Shifting to a new setting every few minutes, he makes it difficult to contemplate any given strand for too long, extending the laser pointer challenge to an endlessly boggling structure. Unless, as another character explicitly informs us in the opening scene, that's precisely not what we're supposed to do.



“You Are Here” Daniel Cockburn



“pheres” Stefan Voigt

The Media Campus is a platform for young artists from all over the world. On this year’s journey through the landscape of current Media Art, we will stop off at various film programmes, passing workshops along the way and entering the “Transit” exhibition. We’ll also stop off at the University Day to gain an insight into the diversity of students’ works.

FILMPROGRAMME

The Media Campus has compiled various film programmes from the works submitted by numerous young artists from international universities. A low-altitude flight over the young cinematic art landscape of 13 countries from Mexico to Israel awaits us. The student filmmakers present themselves in their works, offering space for discussion after the programme.

→ 27 April – 1 May at the festival cinemas

EXHIBITION

This year’s Media Campus, with an exhibition of students’ works, takes us on an exhilarating drive through ten European countries. In the TRANSIT project, 16 works will be shown that arose from cooperation between the EMAF, VIDEOFORMES (Clermont Ferrand) and FLACC (Genk). Contributions by Clermont Ferrand (F), Gent (BE), Enschede (NL), Brussels (B), Karlsruhe (D), Kiel (D), Tallinn (EST), Tourcoing (F) and Poznan (PL) will be exhibited here in Osnabrück.

→ 27 April – 29 May at the Kunsthalle Dominikanerkirche and Café Stadtgalerie

STUDENTS CONFERENCE

THE VERY BEST OF THE EUROPEAN ACADEMIES

At an “Academy Slam”, members of the “Transit” project will describe the particularities and advantages of their university in a short, concise presentation. Afterwards there will be a meet’n’greet event, giving you the opportunity to exchange views and experiences, meet new people and ask any questions you may have.

→ 28 April, 13:30 – 18:00 h at Haus der Jugend

WORKSHOP

URBAN NIGHTS

A search for sources of darkness

Today, even at night urban spaces are also spaces of light. Street lamps cast bright areas onto the asphalt, signboards proclaim brightly coloured messages. In between, however, dark spaces predominate which, if at all, are traversed hastily. This space defies photography, which of course requires light, and also film, and therefore acts as both a curse and an attraction. What happens when you stand still and gaze at the darkness? What if that which is visible slips into the invisible? How to we perceive the city at night? And: is there anything to discover that the day would conceal from us?

Using audiovisual media, participants will be encouraged to realise their own projects in this workshop with Philipp Czogalla. We invite you to bring your own ideas and equipment. Register at campus@emaf.de.

→ 29 April, 19:00 h at Haus der Jugend

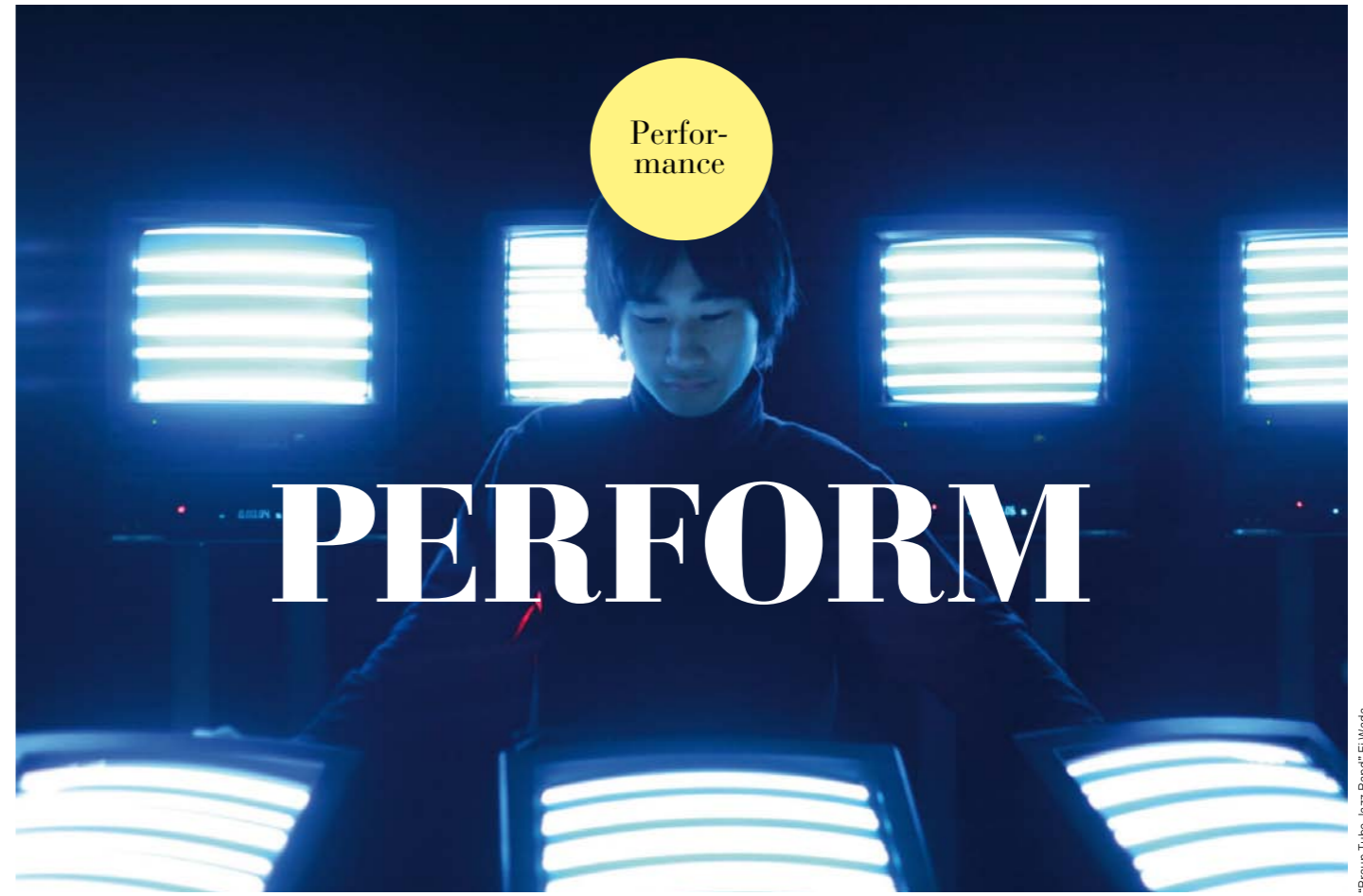
WORKSHOP

NEW FROM OLD!

“That’s been done before – come up with something new ...”- As if! We take what’s there and work with it, creating something new. Alongside Sebastian Neubauer, we’ll experiment with the methods of re-editing, found footage and the transformation of existing video sequences from film, TV and other media.

Feel free to bring along your own technical material. Register at campus@emaf.de.

→ 28 April, 13:00 – 18:00 h at Haus der Jugend



“Braun Tube Jazz Band” Ei Wada

BRAUN TUBE JAZZ BAND (JAPAN)

Live Performance / 25 Min. / Ei Wada / J / 2010

The Braun Tube Jazz Band performs three days in the brand new extension of the Felix-Nußbaum-Haus. This Performance of the Japanese artist Ei Wada and Nam June Paik Award nominee, deals with the Grandfathers of LCD and Plasma-TV, the Braun Tubes which Wada uses as music-instruments, playing them like congas to generate electronic sounds and visuals. Paik meets McLuhan.

→ 28/29/30 April, 18:00 h at Felix Nussbaum Haus

RHEO (JAPAN)

Ryoichi Kurokawa / Live Performance / 40 Min. / J / 2010

Ryoichi Kurokawa’s impressing audio-visual compositions set a new benchmark in the world of digital arts. In RHEO field recordings and computer-generated structures coexist in harmony, and open the gateway to an imaginary world where complexity and simplicity alternate and combine in a strange symbiosis.

→ 28 April, 20:00 h at OsnabrückHalle

TRANSIT

SOPLARTE

Charlotte Van Wouwe / Gent / Performance / B / 2008

The Belgian artist has designed wind instruments made of glass. Together with musicians from the Academy of Music at the University of Applied Sciences Osnabrück, Ch. V. Wouwe will give concerts at the Kunsthalle Osnabrück.

→ 27 April from 19:30 h & 1 May, from 21:00 h at Kunsth. Dominikanerkirche

SAVE

Kilian Kretschmer/Karlsruhe/Videoperformance/D/2010

Where does illusion end and reality begin? The familiar image of time and space is broken in interaction with recorded projection and the artist’s actual actions – just like the VASE.

→ 28/29/30 April, 18:00 h at Felix Nussbaum Haus

MORTALS ELECTRIC

Telcosystems (NL) / Live Performance / 35 Min. / HD / 2008

On a big screen with dolby-surround the Dutch Performance-group telcosystems take us on a adventurous audio-visual journey. MORTALS Electric explores the boundaries and possibilities of the human senses.

→ 29 April, 20:00 h at OsnabrückHalle

PIECES OF QUIET

Valentijn Goethals/Gent/Installation and Performance/B/2011

Images are transformed into sounds, sounds become images. Pieces of Quiet creates an image/sound cycle between the installation consisting of disassembled TV sets, electronic equipment and live performing artists who process the sound directly into images.

→ 29 & 30 April at 20:00 h, Stadtgalerie Café

ALLES WAS GESCHIEHT, GESCHIEHT HEUTE

Nick Defour / Brüssel / Performance / B / 2011

The performance/installation consists of a poster, a clock and a box of cardboard. The artist says with changing volume and rhythm “Alles was geschieht, geschieht Heute”.

→ 27 April from 19:30 h at Kunsthalle Dominikanerkirche

HASE-KULT-FILMS

BRANDED TO KILL

Seijun Suzuki / J / 1967 / 98 min / OmdU / s/w

More stylish than James Bond and more daring than the Nouvelle Vague.

→ 28 April 22:00 h Filmtheater Hasetor

SYMBOL

Hitoshi Matsumoto / J / 2009 / 93 min / OmeU

Perfectly choreographed slapstick meets human tragedy. Religious symbolism on complete nonsense. A masterpiece!

→ 29 April 22:00 h Filmtheater Hasetor

ENTER THE VOID

Gaspar Noé / F/I/D 2009 / 154 min / englische Originalfassung

Oskar, the drug dealer and Linda, the stripper muddle on a ludicrous "bad trip" through Tokyo.

→ 30 April 20:00 h Filmtheater Hasetor



"Branded to Kill" Seijun Suzuki

RHEO

Ryoichi Kurokawa / Live Performance / 40 Min. / J / 2010

→ 28 April, 20:00 h at OsnabrückHalle



"Rheo" Ryoichi Kurokawa

Perfor-
mance



"Mortals Electric" Telcosystems

MORTALS ELECTRIC

Telcosystems (NL) / Live Performance / 35 Min. / HD / 2008

→ 29 April 20:00 h at OsnabrückHalle