

Festival 22 – 26 April 2015

Exhibition 22 April – 25 May 2015

www.emaf.de

Programme

English

EUROPEAN
MEDIA
ART
FESTIVAL

OSNABRUECK

Prices

	normal	reduced
Festival Pass (incl. Festival catalogue)	50,- €	40,- €
Set of 5 Tickets (Filmprogramme, Exhibition, Conference)	24,- €	18,- €
Single ticket (Filmprogramme, Conference)	6,- €	5,- €
Single ticket (Exhibition)	5,- €	3,- €
Day ticket Conference	18,- €	15,- €
Combi ticket Conference (Fr+Sa)	30,- €	25,- €
Performances	8,- €	5,- €
Nightshift	6,- €	6,- €
EMAF-Night Ticket	12,- €	12,- €
Festival Catalogue	8,- €	8,- €

Tickets +49 541 21658
and from 22 April, 16:00 h in the Lagerhalle

IMPRESSUM

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Lohstraße 45a, D-49074 Osnabrück
Fon +49 541 21658
Fax +49 541 28327
info@emaf.de
www.emaf.de
Editorial office: Hermann Nöring, Alfred Rotert, Ralf Sausmikat,
Kerstin Kollmeyer
Translations: Teresa Gehrs, Stephanie Brouwers & Kim-Nina Birkner,
LinguaConnect
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Programmes are subject to change without notice!



OPENING HOURS

L Lagerhalle

Info-Counter, Int. Film-/
Videoprogramme, Retrospektive,
Performance, Videolibrary
Rolandsmauer 26,
Tel. +49 541 3387440
22 April, 16:00-24:00 h,
23-26 April, 11:00-24:00 h

H Filmtheater Hasetor

International Film-/Videoprogramme,
„Hase-Kult“
Hasestr. 71, Tel. +49 541 23777
23-26 April, open from 16:00 h

S Stadtgalerie + Café

Exhibition
Große Gildewart 14,
Tel. +49 541 580 54020
23-25 April, 9:00-21:00 h,
26 April, 9:00-20:00 h
27 April - 10 Mai, opening hours of
Stadtgalerie + Café

K Kunsthalle Osnabrück

Exhibition
Hasemauer 1, Tel. +49 541 323 2190
22 April, 19:30 h Opening
23/24/26 April, 10:00-22:00 h
25 April, 10:00-24:00 h (EMAF Night)
27 April - 25 May, opening hours of
Kunsthalle

J Haus der Jugend

Congress, Media Campus,
Performances
Große Gildewart 6-9,
Tel. +49 541 323 4178
23-26 April, 09:00-23:00 h

Z Zimmertheater

Internat. Film-/Videoprogramme
Lohstraße 45a, Tel. +49 541 123 074
23-26 April, open from 15:00 h

T Turm Bürgergehorsam

Exhibition
Hasetorwall
23-26 April, 10:00-20:00 h

B Bergkirche Osnabrück

Audiovisual Salon
Bergstraße 16
23 + 24 April open from 20:30 h

V Dr. Vogel

„EMAF Campus Clubbing“
Dammstraße 2
24 April, 23:00 h

O Zauber von OS

„Cube“
Dammstraße 2
25 April, 22:00 h

MAP



The Yes Men Are Revolting © Human Race

Welcome

We come across irony all the time in everyday communication: in photos, caricatures, texts and conversations. Witty, critical or ironic comments are transformed into questioning works and words using the devices of under- and over-exaggeration, shifting meanings or taking phrases out of context. Irony, always aimed at one’s counterpart, assumes that both parties have a similar state of knowledge, shared views or problems.

Numerous facets of irony are also visible in Media Art, as EMAF demonstrates in all kinds of ways in its programme. Visitors will give a chuckle, a smile or even a frown or a nod of approval – and many will subsequently look at things from a different perspective.

The installations at the exhibition play with media content, criticise social and economic conditions, or satirise art itself, its content or formal structures.

The film programme features ironic interventions by artists who showcase themselves by assuming roles or authority, or by dealing with art and themselves in an unusual way. The subversive power of moving images will particularly be explored in different ways in the motion pictures and thematic programme in the retrospective. Many of the filmmakers will be present at the festival – so why not take the opportunity to discuss their work with them!

This year’s conference comprises two parts, one focusing on how humour and irony are dealt with, also in presentations from the Middle East. The other part is dedicated to lectures on developments and offerings in the online sector, and the impact they have on general media use.

Media Campus, organised with students for students, invites visitors to attend a variety of events, including a Master Class and information on the topic of crowdfunding in Media Art. It also presents contemporary projects by students in the film and exhibition area.

We would like to draw particular attention to the comprehensive range of music events and performances. These kick off with a film concert on Wednesday evening. The popular “Audiovisual Salon” has been extended to two days, and the other performance events will also ensure outstanding entertainment during the evenings of the festival.

We are delighted that the Ministerpresident of the Federal State of Lower Saxony, Stephan Weil, has once again assumed patronage of this year’s EMAF. We would also like to say a big “thank-you” to nordmedia, the City of Osnabrück, the German Federal Cultural Foundation, Stiftung Niedersachsen and our many other patrons and sponsors.

We wish you lots of fun, stimulation and great entertainment at EMAF 2015.

Supporters



The project „Irony in Media art – subversive intervention“ is funded by the german federal cultural foundation



Projectpartners



Mediapartners



Culturepartner



Exhibition

Irony

Subversive Interventions

Irony is a central means of expression in contemporary Media Art. Irony is incorporated into artistic work in a subtle/humorous, anarchistic/satirical or radical/mock-ing manner. By breaking with expectations, shifting contexts or undermining established thought patterns, artists question supposedly unshakeable values and develop counter strategies to doctrinaire concepts of reality. In its current exhibition, EMAF showcases outstanding positions that endeavour to explore cultural issues and interfere rebelliously in socio-political processes using irony, satire and humour.

Alwin Lay, „Balloon“

Kunsthalle Osnabrück

OFERTA ESPECIAL

Ruben Aubrecht / AT / 2013–14

Without asking for permission, the artist filmed video art straight from screens at established museums in Mexico City. He configured and packaged these copies à la street vendor offering illegal copies of Hollywood blockbusters, creating an absurd context that unites highly-priced works of art with normal street culture.

LOOPHOLE FOR ALL

Paolo Cirio / IT / 2014

The Cayman Islands make it easy for tax avoiders and speculators to deposit or conceal their money. Paolo Cirio stole the identity of 200,000 companies registered on the Cayman Islands, and offers them on his website so that everyone can benefit from zerotax. Amongst other things, his installation shows a video that the artist made with international capital movement experts about their social costs.



THIS UNFOTUNATE THING BETWEEN US (TUTBU)

Phil Collins / UK/DE / 2011

Adopting the format of a sales channel, TUTBU TV does not offer cheap rings or strange fitness devices, but “life experiences” at a cracking price of € 9.99 (concessions available for students, OAPs and the unemployed). Examples of purchasable experiences include featuring in a porno film or being subjected to a “real” Stasi interrogation. TUTBU TV examines how we experience culture through the camera lens, how the aesthetic requirements of media formats shape their messages or how the desire for intimacy in the public sphere of the media is met.

The project „Irony in Media art – subversive intervention“ is funded by the german federal cultural foundation

KULTURSTIFTUNG DES BUNDES

and Stiftung Niedersachsen

AUTOSCOPY FOR DUMMIES

Antonin De Bemels / BE / 2013

The work is an installation at the crossroads of sculpture, mapping and animation film. De Bemels transforms a stone sculpture into a living dummy that desperately tries to find out whether or not he (it?) is human. Although he is missing lots of important body parts such as legs, arms, eyes and a mouth, he ponders whether these really are necessary human attributes. How does an im-movable object become a living thing? The installation showcases the existential issue of a non-existent being, and is simultaneously a reflection on our own existential drift.



DEAR LORDE

Emily Vey Duke & Cooper Battersby / CA / 2015

14-year-old Maxine Rose collects bones. In search of her artist's identity, and unsure about whether to show her work to the public, she turns to her heroes – pop star Lorde,

primatologist Jane Goodall, comedian Louis C.K., Bishop Desmond Tutu and biologist Lynn Margulis – with the claim: “I deserve to be heard”. Rose dedicated a picture made of bones to Lorde.

JUSTIFIED BELIEFS

Christian Falsnaes / DK / 2014

Five headphones are offered to visitors who receive brief instructions from the artist. When they carry out the instructions under the gaze of other visitors to the exhibition, they leave their comfort zone of pure observation and become part of an artistic work which they, however, can also shape with their individual decisions.

- Performances: 22 April: 20:00 – 22:00 h, 23 – 26 April: daily 14:00 – 18:00 h, after the festival Sat and Sun: 15:00 – 17:00 h
- Before and after the performances:

RISE

Christian Falsnaes / DK / 2014

Christian Falsnaes invited some 500 people to the large hall of the Berlin Akademie der Künste (Academy of Arts). As a “performance generator”, he appeals to the audience, using the rhetoric of a fitness trainer or management coach, to join him on stage and follow his empowerment instructions. They are to scream or dance ecstatically, kiss other members of the audience on the cheek, and so on. Falsnaes is concerned with the processes of seduction, as well as mechanisms of trust and the willingness to cooperate.



BIGASSO BABY

annette hollywood / DE / 2014

Cruising through Berlin on a bonanza bike, the artist performs her “answer song” to Jay-Z's Picasso Baby: A Performance Art Film. The rapper Jay-Z staged the promo video in a gallery alongside well-known stars from the American art scene in the style of Marina Abramović's MoMA performance. As in a number of her other works, annette hollywood takes upstylistic devices from the hip-hop and sprayer scene in a deliberately amateurish do-it-yourself way, in order to satirise the contemporary art scene and highlight its proximity to the meaningless fuss about status and wealth. At the same time, she broaches the issue of the precarious economic situation of most artists, and the conditions under which they produce art.



CASTING JESUS

Christian Jankowski / DE / 2011

“Vatican's Next Top Jesus” – this title, in line with the popular TV format, could almost aptly be used to describe Christian Jankowski's work. Three Vatican representatives are to cast the best Jesus actor from 11 young actors. With “Casting Jesus”, this must be the first time an artist has commissioned the Church to construct its image of Jesus. It comes as no surprise, then, that it reproduces the images patterns it has spent centuries forming.

FORBIDDEN BLOOD

Istvan Kantor / CA / 2013

The title piece, “Forbidden Blood” was produced in Wuhan city, China, during Istvan Kantor's performance tour in december, 2014. Chinese authorities denounced and censured Kantor's planned performance in which he was going to bleed into the Yangtze River. They called Kantor's proposal an undesired act of subversion. Kantor responded with a clever and even more rebellious way of execution...

TOWERSOUNDS . 2 : WATCHTOWER

georg klein / DE / 2007–2015

The project plays with a fake strategy that directly challenges the audience: calls were made via the press, website and social media, and particularly at the site of a fictitious registration centre, to ensure the privately organised monitoring of EU borders against illegal immigration, using the latest webcam technology from the comfort of one's own home computer. Originally staged in a former GDR watchtower using videos, sounds and interactive monitoring technology, the project, launched in 2007, is relevant now more than ever.

VAN GOGH VARIATIONEN

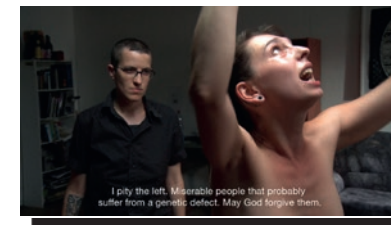
Marcello Mercado / AR/DE / 2014

The variations refer to different strategies that attempt to archive and preserve seven sunflower paintings by Van Gogh and their shades of yellow. From an artistic perspective, the artist develops data harvesting methods using drones and methods for mapping and photographing the relevant places via DNA analysis, Google Earth, 3D printing or colour code processing.

THE WALL

Egill Saebjörnsson / IS / 2007–2015

The installation consists of a wall with objects. A pink jacket and a plastic bag from a German supermarket hang on the wall, and a cardboard box is placed in front of it. A video projector casts an image over the entire wall and the objects, which interact with the action in the video. Things evolve slowly; one scene changes into the next. As the viewer is taken from one place to the other, animations and sounds weave this dream-like story into a 18-minute-long séance of abstract and figurative scenarios.



TSE (OUT)

Roe Rosen / IL / 2010

Can exorcism be achieved using sado-masochism? Israeli filmmaker Roe Rosen exploits a BDSM setting with disturbing humour to exorcise the racist, war-mongering evil spirit of Israeli Minister of Foreign Affairs Avigdor Lieberman from the Israeli social collective. Political incorrectness is a constant element of Rosen's work. He uses obscenities, blasphemy and false identities to question normalcy and clarity using horror.

KHM_SECTION

In cooperation with Prof. Mischa Kuball

O.T.

Julius Brauckmann / DE / 2012

Standard appliances such as a micro-wave and a toaster, detached from their original function, were used to create the three-channel video installation. In this work, parts of the devices are concealed, directing our attention to selected details. This reduction to the mechanics of the appliances and isolated movements trigger abstract processes that create a liberated, vivid effect.



ARCHEOLOGICAL STUDIES (PART II) — ARCHIVE

Alisa Berger & Lena D. Nissen / DE / 2014-2015

The artists' collective presents the documentation of a performance created in cooperation with K21 in Düsseldorf. Based on traditional archaeological studies, the action kicked off with a diver exploring Kaiserteich lake in front of the museum K21 for items that shouldn't normally be found in the semi-natural surrounding of an urban lake. The items were subsequently examined, classified, categorised and archived by a research team there and then.

TODAY I WANT TO SHOW YOU...

Bastian Hoffmann / DE / 2012-14

This work is an ongoing series of tutorial clips that formally refers to video manuals (DIY, tutorials, how-tos) that can commonly be found on the internet and that bases the instructions on an artistic, conceptual strategy. The subject-matters of the manuals presented are absurd schemes, sculptural interventions and answers to questions that have never been asked.

EDEN WAS NEVER SO CLOSE

Bastian Hoffmann / DE / 2013

In this piece, we see a twelve-metre high tower, made of stacked fruit crates. The free-standing construction is swaying. The heavy load and the movement of the crates produces a wooden creaking sound. It seems as though the tower has reached tipping point and is about to collapse or tilt.

BALLON

Alwin Lay / DE / 2012

The work plays with the state of balance. Everyday objects are stacked in a fragile arrangement. A balloon, balanced on a glass, secures a plastic bottle. A burning sparkler puts the structure at risk because the

balloon could burst, triggering a fatal chain reaction. The viewer is reminded of works by Fischli and Weiss. In their iconic film The Way Things Go (1987), the Swiss artist duo impressively and humorously visualised a chain reaction. Lay, however, chooses to surprise his viewers, rather than meet their eager expectations.

ROLLE

Alwin Lay / DE / 2015

A paint roller in an upright position. An initially virtually imperceptible aura surrounds the roller, gradually becoming stronger. In the background, sparks fly, triggering powerful explosive flashes of fire from a fire-work. Its recoil sets in motion the previously invisible handle of the roller. It performs a three-quarter pirouette, but then returns to its resting position, oscillating, once the firework has gone out. Driven by the energy of the fire and gun powder, the roller presents a rapid movement pattern that is far removed from its original functionality.

CLAPOTIS

Thomas Reul / DE / 2015

The viewer sees a wave of fields approaching that turns into a narrow visible strip at the bottom of the screen. The strip slowly disappears into the interior of the device, only to tip over itself again in a few moments. The wave, the sea, the journey as our desire to escape everyday life, to turn our back on habitual rhythms and to find ourselves in the great passage of time.

OHNE TITEL

Sören Siebel / DE / 2014

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Kunsthalle, Klostergewölbe

HOCHSCHULE OSNABRÜCK

Projects at Hochschule Osnabrück from Lea

Ahlers, Jasmin Bleeke, Lennart Bramlage, Sven Corbach, Dorena Diekamp, Alexander Drews, Thomas Ebert, Dirk Erdmann, Lucas Köhler, Heike Gabel, Carsten Greif, Mathis Krüper, John Moss, Celina Placke, Ronda Ringfort, Robert Schnüll, Fabian Schucht, Niklas Thyen, Dennis Timmermann, Frederik Ueberschär

ANNULI

Annuli is an interactive installation that attempts to raise awareness of analogous knowledge transfer by visualising book lending.

BOB

A smart belt that raises wearers' awareness of their spending behaviour. The belt contracts when the user spends money. After all, they now have to tighten their belt.

IRRADIA

Invisible electromagnetic radiation (such as caused by a smartphone) becomes visible and perceptible to the user.



ITTO

Technology rarely manages to make people step outside. This innovative telescope was created to change this, and to encourage users to discover new things and explore new places.

MEER QUALM

Due to a playful modification of commercial e-cigarettes, the user will first start smoking a lot more, only then to reduce consumption following self-reflection, or even give up altogether.

REMEMBER THE WARM TIMES

Using modern technology, heat feedback gives the wearer a sense of human contact and security as soon as s/he reaches a place to which s/he has strong emotional ties.

SMAP

The user can get out of an unpleasant situation by shooting an annoyed look at the wearable - he spontaneously receives an urgent phone call.

UNISON

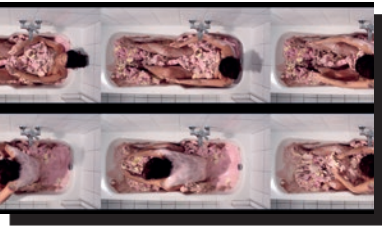
Unison, combining a wearable device with an app, helps the user to find perfectly colour-coordinated outfits.

Turm Bürgergehorsam

ANGEL OF INCIDENT

Piet Heijden-Hume / NL / 2015

The artist uses his "do-it-yourself" setting to flood a room with light. It is something that he has always wanted to do. In a long, choreographed programme consisting of animation, projectors and curved mirrors, Heijden-Hume offers us a mysterious low-definition opera on abstraction and atmosphere.



ESKALATION EISSKULPTUR EPSILON

Wagehe Raufi / DE / 2014

The video installation entitled "Eskalation Eisskulptur Epsilon (ε)" is an allegory of excessiveness. The video, shot from a top view, shows the female performer bathing in 150 litres of ice cream. In analogy to the camera perspective, it is projected onto the floor, between two steep, three-tiered stands.

ASSIMILIGHT

Studierende der Hochschule Osnabrück / DE / 2014

It knows you are there. Assimilight notices every step, every word, even the quietest of sounds; and when it gets dark, it processes the experiences of the day as light in its dreams.

Stadtgalerie + Café

DOWN TO EARTH

Anna Vasof / AT / 2014

The film installation, consisting of pairs of shoes and a monitor, shows the movement of the shoes being worn in the video, which become "shoe works" thanks to additions such as mousetraps, umbrellas or rear-view mirrors. The additions transform the pairs of shoes into performative objects, making their use more difficult, and changing their function: they create different rhythms and tell stories.

WERTAGENTUR

Musik & Kunstschule Osnabrück

An office, a somewhat sterile, dull working atmosphere. Two artists in suits encourage the audience to be creative and produce drawings. Another artist is also busy drawing. The works produced are offered to the audience for sale. If nobody is directly interested in buying them, the work is of no value and is destroyed. Students from the Music & Art School have critically explored the world of art and culture, particularly in Osnabrück, and contemplate the significance/value of art and culture in our city.

Performance: Thu-Sun 13:00-14:00 h and 18:00-19:00 h



LEAVIN A USER'S MANUAL *IRON A HARE *LEAVE A DESIRE *CLIMB UP HIGH

Meggie Schneider / DE / 2015

The hare is a popular figure, famed throughout the world as "Dürer's Hare". The hare is a symbol of fertility, wisdom and of being in love. A follower of civilisation pursued by culture, cited in everyday life and art. The screen signifies separation, frontier and protection, and stands for a restricted view. The raised hide offers panoramic views. A "user's manual" comprising three fragments. So why not set off, get going, leave a wish, thought and desire, iron the hare onto a personal item of clothing of your choice, take the hare with you on your journey and enjoy the panoramic view!

EXIT ART

Felix Thiele / DE / 2014

Are you also worried about your future? Do you also yearn for a meaningful activity? Are you subject to the diktat of the art market? Are you plagued with self-doubt? Is a life outside the world of art a liberating thought? Stop hoping for the improbable, make the breakthrough - by dropping out! Despite comparable problems that drop-outs have to battle with, the reasons for leaving the art scene and their exit routes are as individual as the people themselves. Exit Art provides information, analyses and gives advice tailored to your needs: competent, free and creative. From self-exploitation to self-help - Exit Art!

Conference

Scholars, media theoreticians, journalists and artists will explore irony in Media Art in their keynote lectures at the festival conference. This approach has increasingly evolved as an artistic strategy, particularly with the advent of the so-called new media. It additionally embraces contemplating current economic, political and social conditions. In this connection, the speakers will also refer to contemporary debates, and broach the issue of the development and context of ironic and witty presentations in the Middle East. Another key area of debate is developments in the online sector, where new services cause significant changes in the use of media, creating a challenge for cinema and TV.

TACTICS OF MASK DESIGN: SUBVERSIVE IDENTITIES AFTER SNOWDEN

Prof. Dr. Geert Lovink (NL)

Geert Lovink talks about developments in the internet, associated utopias and their ironic, political and subversive implications. Geert Lovink is considered one of the most brilliant media theorists of our time. Ever since they emerged, Geert Lovink has been attempting to monitor and help shape the utopias that were to guide the development of the internet – as an activist, organiser of media festivals and, finally, as a scholar.

□ 24 April, 13:00 h, Haus der Jugend

ARTIST TALK

Paolo Cirio (IT / US)

On the small group of Caribbean islands, the Cayman Islands, it is easy for financial investors, tax avoiders and speculators to deposit or conceal their money. The artist and activist Paolo Cirio addresses this financial loophole in his project entitled "Loophole for All" (see exhibition). He stole the identity of 200,000 companies registered on the Cayman Islands, and ironically offers them on his website. Paolo Cirio has also drawn attention to himself in other campaigns and interventions involving copyright, the information economy, militarism and practiced democracy.

□ 24 April, 14:00 h, Haus der Jugend

ANDREA NATELLA – IN CONVERSATION WITH ALESSANDRO LUDOVICO

Andrea Natella (IT)

Andrea Natella is an Italian sociologist, marketing strategist, cultural jamming artist and creative director of guerrigliamarketing, it, a fake advertising agency, which designs subversive hoaxes and creates weird art projects exploring pornography, politics, and advertising. He will speak about his guerrilla communication strategies between marketing and fiction, using irony as dissimulation and social fiction as method. He has built different fake online platforms, selling surreal but perfectly plausible marketing services and had finally successfully fooled the "Vice"-magazines website into featuring his project "This Man" as real.

□ 24 April, 15:30 h, Haus der Jugend

WE GROW MONEY, WE EAT MONEY, WE SHIT MONEY

Shu Lea Cheang (TW / US / FR)

The media artist Shu Lea Cheang was invited as guest chief editor for the Issue No. 76 of the French digital cultural magazine MCD. Spanning 33 articles, projects are presented that explore social or economic topics in an ironic or subversive manner. Shu Lea Cheang will address the three chapters of the magazine and present an exciting selection of projects. The English online version can be downloaded for € 9: www.digitalmcd.com

□ 24 April, 16:30 h, Haus der Jugend

ARTIST TALK TRANSMISSION MACHINE

Istvan Kantor (CA)

The Canadian media artist of Hungarian origin describes himself as a "guerrilla-political activist" who, in his work, connects artistic and social disobedience, whilst questioning and mercilessly caricaturising his own strategies.

In his ironic lecture, Kantor will use the jumpcut style to present some of his topics and subjects, including the six o'clock theory, Neoism, Monty Cantsin, Liquid-ID, X-factor and body modification.

☞ See exhibition: "Forbidden Blood"

□ 24 April, 17:30 h, Haus der Jugend

IRONY IN THE MIDDLE EAST – PART I

Nat Muller (NL)

In her presentation Nat Muller will show how the use of irony and humour operates in contemporary art from the Middle East. Irony and humour function in multiple ways as, amongst others, a strategy of dissent, a way to utter commentary on socio-political issues, counter certain types of representation, or a way to retell certain stories in a new way. In a region known for its "bad news" irony and humour are of course also exit valves that provide much-needed comic relief.

□ 25 April, 13:00 h, Haus der Jugend

IRONY IN THE MIDDLE EAST – PART II

Karl Sharro (GB)

Karl Sharro is an architect, satirist and commentator on the Middle East. He will speak about his blog Karl reMarks, which is a Middle East political and cultural blog with occasional forays into satire. It has been featured in The Guardian, The Economist, The Wall Street Journal, the BBC, Public Radio International, Al-Jazeera, The Daily Star and Al Monitor.

□ 25 April, 14:00 h, Haus der Jugend

the producers? What does the Internet have to do with the future of television? How has video art played a role and where are the artists today?

□ 25 April, 15:30 h, Haus der Jugend

TV ONLINE VS. ONLINE TV IN SPANEN

Maria Pallier (ES)

Altered consumer behaviour and the ever-increasing presence of new digital providers has also had a profound effect on the media landscape in Spain. For example, traditional television broadcasting companies have been compelled not only to place their offerings online, but also to expand them.

Using comparative examples from various online offerings, the current situation will be analysed and the question asked as to the extent to which, as a result of this development, it is at all possible to maintain an educational mandate and standard of quality – criteria that, on the other hand, would have the potential to have a differentiating effect in the future.

□ 25 April, 16:30 h, Haus der Jugend

WHO OWNS THE FUTURE AND HOW WILL WE BE ABLE TO LIVE FROM FILM MAKING?

C. Cay Wesnigk (DE)

As early as in 2001, the German documentary Association AG DOK started developing a structure to enable filmmakers to make best use of the internet's promise and moreover, we founded the OnlineFilm AG. The irony today is that pirates first took over the market, and now international multi billion dollar companies have become our competitors.

We want to discuss: how to confront the pirates and how to bargain with the market in order to retain our online rights to make best use of them.

□ 25 April, 17:30 h, Haus der Jugend

Award Ceremony

The "EMAF-Award", the "arte creative Newcomer Award", the Federal Ministry of Foreign Affairs' "Dialogpreis" and the German Film Critics' "EMAF Media Art Award" will be presented at EMAF.

The international jury is made up of the following members: Abina Manning (Chicago), Olaf Stüber (Berlin) and Peter Zorn (Halle). The Verband der deutschen Filmkritik will send its own jury to Osnabrück to select its award-winner.

□ 26 April, 19:30 h, Lagerhalle

EMAF Pupils' Days

Computers, smartphones, tablets, Facebook and WhatsApp are constant companions of children and adolescents. Media play an ever greater role in their culture, and promote their formation of identity – but how easily one can be influenced by social networks, perhaps without realising it, and how easily individuals, companies (including subliminal advertising campaigns) and groups (not only football teams, but also Isis, right-wing extremist fraternities) exploit social networks to achieve certain goals, influence opinions and promote themselves.

Pupils' Days at the European Media Art Festival will explore this topic in depth.

□ 27,28 and 29 April, 9:30 h – 14:30 h, Haus der Jugend

EMAF Filmfestspezial

The Festival TV programme will report on the EMAF in a 60-minute-programme. It will feature interviews with artists and jury members, will show film excerpts and workshops. The exhibition will also be covered by „Filmfestspezial“. The EMAF-programme will be screened from 6th of May 2015 on web channels h1 Hannover, oeins Oldenburg, TV 38 Wolfsburg/Braunschweig, Radio Weser TV Bremen, Tide-TV Hamburg, Alex Berlin, OK Kiel, OK Kassel, rok-tv Rostock, OK Flensburg and Fernsehen aus Schwerin. For more information and the current broadcast dates see www.filmfestspezial.de.



DVD Presentation

Christoph Janetzko: Lowlands

Ingo Petzke in conversation with Christoph Janetzko

Christoph Janetzko is one of the most important German filmmakers of the post-iconic era. This collection is the first-ever reproduction of his films on DVD.

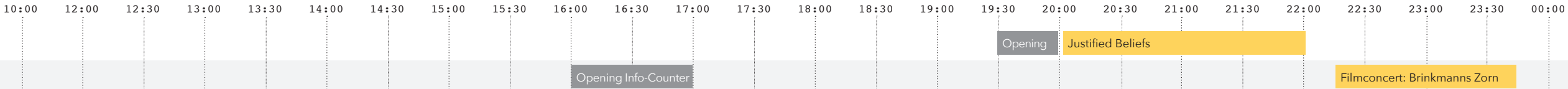
□ 24 April, 17:00 h, Zimmertheater



Istvan Kantor: „Forbidden Blood“

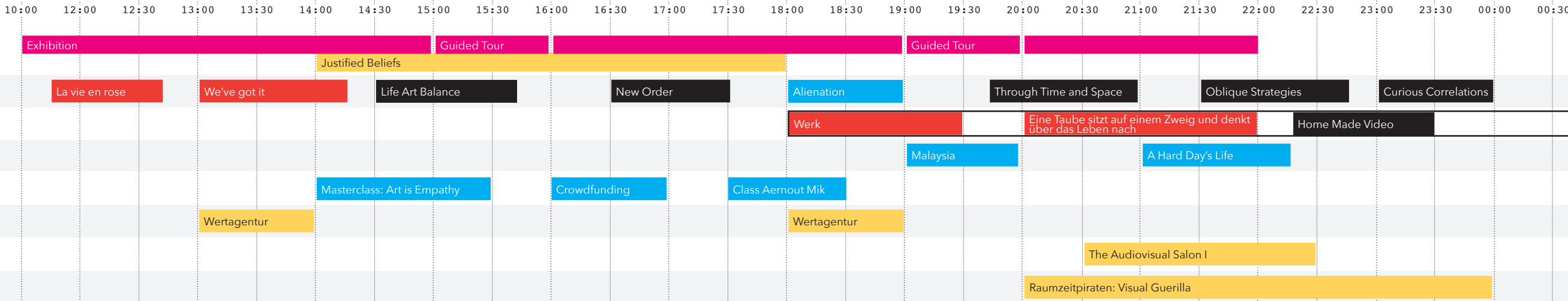
We 22 April 2015

Kunsthalle Osnabrück
Lagerhalle



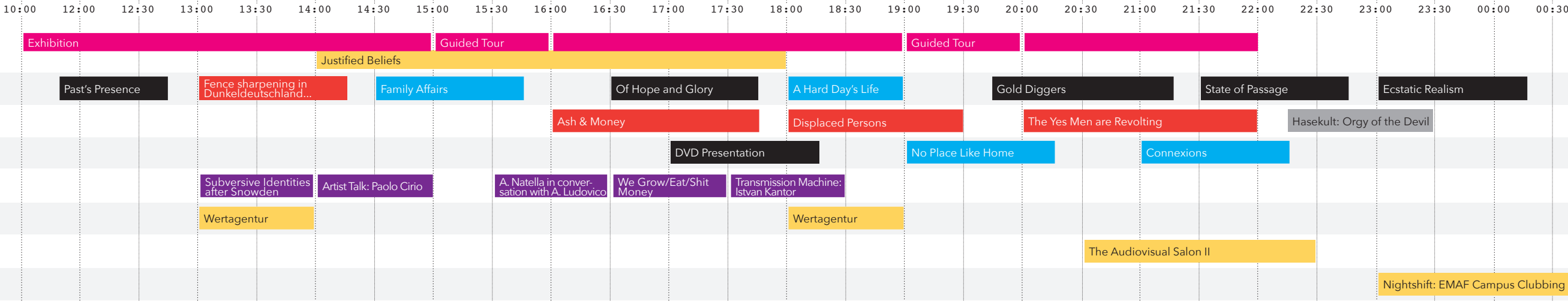
Th 23 April 2015

Kunsthalle Osnabrück
Lagerhalle
Filmtheater Hasetor
Zimmertheater
Haus der Jugend
Stadtgalerie & Café
Bergkirche Osnabrück
Im öffentlichen Raum



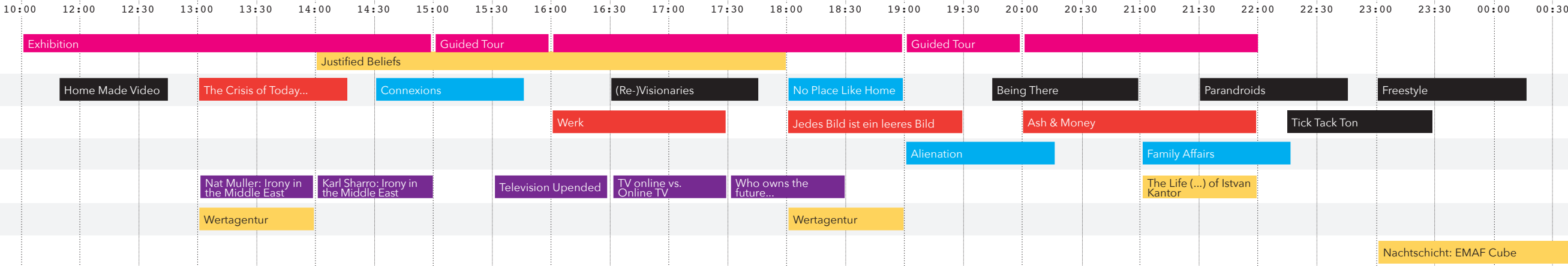
Fr 24 April 2015

Kunsthalle Osnabrück
Lagerhalle
Filmtheater Hasetor
Zimmertheater
Haus der Jugend
Stadtgalerie & Café
Bergkirche Osnabrück
Club „Dr. Vogel“



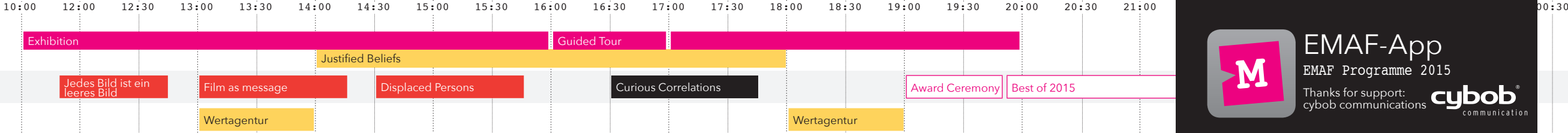
Sa 25 April 2015

Kunsthalle Osnabrück
Lagerhalle
Filmtheater Hasetor
Zimmertheater
Haus der Jugend
Stadtgalerie & Café
Zauberer von OS



Su 26 April 2015

Kunsthalle Osnabrück
Lagerhalle
Stadtgalerie & Café





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Filmprogramme A-Z

A HARD DAY'S LIFE

Inventar ▶ Thadeusz Tischbein & Ingolf Höhl / DE / 5:36 / WP
Videomixtape ▶ Yule von Hertell / DE / 7:33
Resnica o visokem šolstvu – 1.del (Simple Truth About Higher Education – Part1) ▶ Domen Martinčič & Vid Hajnšek / SI / 5:21
sry bsy ▶ Verena Westphal / DE / 3:23 / WP
Aawajhin (Voiceless) ▶ Saroj Shrestha / NP / 6:42 / EP
Turbulence in the Chamber ▶ Matt Parker / UK / 4:48
Welterusten/Goodnight ▶ J. Bruijns / NL / 13:00
Happily Ever After ▶ Moritz Poth & Rafael Starman / DE / 4:44
Who Can Be Happy and Free? ▶ Lyubov Matyunina / NL/RU / 15:00

Regular work has become a rarity in the 21st century; only plants look as though they are actually doing something in offices nowadays. Work is outsourced. Even graduates with “new media” skills are not immune to performing the most menial jobs to survive or to standing with one foot in prison. (Working) life is becoming increasingly abstract and no longer appears to be worthwhile. And yet committing suicide is not a solution. After all, nothing is as constant as change.

□ 23 April, 21:00 h, Zimmertheater
24 April, 18:00 h, Lagerhalle



ALIENATION

Bilder für Sie ▶ Sandra Bahr / DE / 3:00 / WP
It's Complicated ▶ Zimu Zhang / BE / 10:00
Still Life ▶ Pardis Mehdizadegan & Rolando Vargas / US / 3:39
Knot ▶ Juanzi Cheng / DE / 10:41 / WP
Mapalé ▶ Jorge Cadena / CH / 5:00
I'm leaving early, and it all goes on without me ▶ Mateusz Fabiś / PT / 2:52 / WP
Vom Gehen im Eis ▶ Szu-Ying Hsu / DE / 12:29 / WP
Opak ▶ Eliane Bertschi & Elias Gamma / CH / 8:00
Level minus one ▶ Gor Margaryan / DE / 4:29

The topic of this programme is estrangement, disconcertment and alienation. How can you delve into a world with patterns, codes and parameters that are so far removed from your

own socialisation and state? And how can we illustrate these daily emerging experiences? Ten films featuring ten very different ways to approach this topic.

□ 23 April, 18:00 h, Lagerhalle
25 April, 19:00 h, Zimmertheater

ASH & MONEY

Tiit Ojasoo & Ene-Liis Semper ▶ EE / 98:00 // Regisseur und Darsteller sind anwesend!

As an art project, Theatre NO99 launches a new party in March 2010, and truly holds up a mirror to the political scene. “Unified Estonia” uses every mean trick in the book, as customary in politics and media-effective communication. And it works: the party soon attracts big media attention, culminating in a public party conference at the Saku Suurhall, Estonia's largest multi-purpose hall, with an audience exceeding 7,000. What can be more ironic than a political showpiece?

□ 24 April, 16:00 h Filmtheater Hasetor
25 April, 20:00 h, Filmtheater Hasetor



BEING THERE

Always Here ▶ Steffen Köhn / DE / 11:20
In Other Words ▶ Daniel Burkhardt / DE / 9:30
Fólk. Hreyfingar. Staðir. (People. Moves. Places.) ▶ Jolene Mok & Troels Prindahl / HK / 14:56 / GP
Ser e Voltar (To be and to come back) ▶ Xacio Baño / ES / 13:30 / GP
Things ▶ Ben Rivers / UK / 21:00 / GP

People and things: an affectionate view of how they are connected unites the films in this programme. **Always There:** Romanian and Ukrainian couples offering private erotic performances via the website livejasmin wait – in sexy lingerie – for prospective viewers in their home bedrooms. Meanwhile, their conversations revolve around everyday activities. A “post-cinematographic documentation” of uneventful human occurrences. **In Other Words** requires virtually no words to lead us into a world of almost photographic images, the se-

quence of which creates a visual and narrative state of suspense. **Fólk. Hreyfingar. Staðir**, produced as a silent “mutual field study” on the north coast of Iceland, portrays a number of residents in their working environment, and their gestures. Are they any different to us? **To be and to come back** documents a journey back to the country to visit the young filmmaker's parents, who are to act out their life and death in front of the camera. Cinema at its best! Ben Rivers always described his films as “portraits”. **Things** is a film about himself or, more precisely, the things in his apartment.

□ 25 April, 19:45 h, Lagerhalle



CONNEXIONS

An Adventurous Afternoon ▶ Ines Christine & Kirsten Carina Geisser / DE / 6:00
There Is Always A Park Bench ▶ Hugo Hedberg / NO / 3:53 / GP
Untitled ▶ Jessica Phillips / UK / 5:06 / WP
Het Lot van Tom ▶ Iris Meyer / NL / 14:45 / GP
Don't Do This to Me Now ▶ Jack Fitzgerald / NL / 8:37 / GP
Palatka ▶ Clara Wieck / DE / 7:00 / WP
Stick It ▶ Stefan Ramirez Perez / DE / 4:40
Meinungsverschiedenheiten ▶ Jannick Seeber / DE / 4:45
Ballet ▶ Valentina Sommariva / IT / 3:02 / WP
hier will ich da sein, auch in und neben den bildern ▶ Meike Redeker / DE / 8:53

Flying bodies, profound philosophies and political reflections constitute the arc of suspense within which filmmakers manoeuvre. Despite all kinds of image languages and content, a multitude of connecting factors and similarities exist, reflecting an ironic overall picture of our everyday life and society.

□ 24 April, 21:00 h, Zimmertheater
25 April, 14:30 h, Lagerhalle



CURIOUS CORRELATIONS

Du bis ein Muss (The Value of You) ▶ Willehad Eilers / NL / 3:42 / GP
Myself Universe ▶ Andreas Hykade / DE / 1:34 / WP
MY BBY 8L3W ▶ Art Collective NEOZOOM / DE / 3:03
We Did This and That ▶ Nika Oblak & Primož Novak / SI / 0:39 / GP
Rose Garden ▶ Keren Cytter / UK / 9:00 / GP
Untitled #1: Dance of Leitfossil ▶ Carlos Adriano / BR / 5:30 / EP
I'm in Pittsburgh and It's Raining ▶ Jesse McLean / US / 14:00 / GP
TRANSFORMERS: The Premake (a desktop documentary) ▶ Kevin B. Lee / US / 25:00 / GP

Acting and re-acting in the sense of relations occur not from direct similarities, but are rather implemented in our human personalities. Love, hate, fun, anger, lust for sensation and egocentrism are emotions that form our social environment. Look into the mirror, and you will see me and you on the silver screen. The ingredients for a good programme are: sometimes happy, sometimes sad but always curious about what comes next.

□ 23 April, 23:00 h, Lagerhalle
26 April, 16:30 h, Lagerhalle



DISPLACED PERSONS

DP2 ▶ Peter Dudar / CA / 16:18 / EP
Amerykanka. All included ▶ Viktor Korzoun / BY / 52:00 / Der Regisseur ist anwesend!

The title “**Amerykanka**” is synonymous with the Belarusian KGB prison in Minsk. The focus is on opposition member Aljaksandr Fjaduta, who acts as himself in an animated prison setting, telling of his arrest and constant interrogations and humiliations with a healthy dose of irony. His scorching criticism and well-formulated analysis of President Alexander Lukashenko's dictatorship in Belarus are conveyed to the audience in a sarcastically derisive manner. The tip of the irony iceberg is, ultimately, that Fjaduta himself was promoted to Lukashenko's chief ideologist after his first election victory in 1994. Peter Dudar's recently restored 1982 film **DP 2** is based on the memories of a forced labourer deported from Ukraine to Germany, who miraculously survived a WWII concentration camp and his later deportation to Siberia. The events narrated by an actor are juxtaposed against sequences of a performance by Canadian dancer Lily Eng, creating a third narrative level.

□ 24 April, 18:00 h, Filmtheater Hasetor
26 April, 14:30 h, Lagerhalle

ECSTATIC REALISM

Playground ▶ Gerco de Ruijter / NL / 3:23 / GP
Neanderthal Container ▶ Nathaniel Mellors / UK / 20:00 / GP
weresheglanspertheere ▶ Sebastian Buerkner / UK / 6:00 / GP
Buoyed By The Irrelevance Of Their Own Insignificance ▶ Andrew Kötting / UK / 4:20 / GP
Moon Blink ▶ Rainer Kohlberger / AT / 10:00
Portals (Portails) ▶ Sabrina Ratté / CA / 4:00 / GP
Material Conditions of Inner Spaces ▶ Erkka Nissinen / HK / 15:29

Plain, straightforward Images of American Football fields are placed in a sequence which becomes oddly psychedelic as it moves through various stages of near abstraction in **Playground**. In **Neanderthal Container**, a Pleistocene man is dropped from an airplane and remains in perpetual free fall. Back on the ground, several sides of the neanderthal's personality ruminate on the nature of their being – their thoughts going at what feels like a similar velocity to that of the plummeting dummy. **Weresheglanspertheere** reinterprets found YouTube videos as lively compositions of abstract images whilst leaving their original soundtracks untouched – to peculiar effect.

Strange advice given in the soundtrack of **Buoyed by the irrelevance of their own insignificance** adds humour to a beautifully poetic image that was originally inspired by the many occasions artist Andrew Kötting walked past a London taxidermy shop. **Moon Blink** challenges the complacency of the viewer's gaze: engaging the spectator through an optical, immersive experience. Images generated by electronic signals call to mind early 3D video games as we are taken on a continuous tour of gateways in **Portals**. **Material Conditions of Inner Spaces** is a comedy romp in which three men are trying to change the material conditions by social action; absurdist, fast-paced anarchic social action, that is.

□ 24 April, 23:00 h, Lagerhalle

EINE TAUBE... (A PIGEON SITS ON A BRANCH REFLECTING ON EXISTENCE)

▶ Roy Anderson / SE / NOR / F / 101:00 DF

Sam and Jonathan are two luckless and somewhat sorrowful representatives for joke items. As travelling salesmen, they are on the road on an important mission: they want to help others to have fun. Since the world is full of disappointments and is a strangely lonely matter, they specialise in the classics among the curiosities: vampire fangs, Lachsack (“laugh bag”) and a grotesque monster's mask. Since selling is such a ghastly affair, Sam and Jonathan often find it hard to shift the goods with the requisite verve, and are extremely divided on which presentation strategy is the right one. After all, it's difficult to spread joy in an otherwise pale world. The 2014 winner of the Golden Lion at Venice takes us on a fairytale-like odyssey through human and all-too-human life. With humour somewhere between Lorient and Samuel Beckett, the great Swedish filmmaker Roy Anderson presents to us a truly unique cinematic experience, as never seen before.

□ 23 April, 20:00 h, Filmtheater Hasetor



FAMILY AFFAIRS

Ein Glück ▶ Annegret Sachse / DE / 7:05 / GP
Argos Augen ▶ Maria Manasterny / DE / 6:15
Liebes Tagebuch ▶ Myrien Barth / CH / 8:24 / WP
La Vague ▶ Irene Muñoz Martin / CH / 13:08 / GP
Vielleicht ist die Zeit ein Axolotl ▶ Maria Manasterny / DE / 7:15
Das satanische Dickicht – EINS ▶ Willy Hans / DE / 29:49

A cheerful family get-together in a summer garden, the grandmother, the father, uncles and aunts with their children. Yet winter soon sets in, Christmas, the kids start school, go to university, then summer comes around again. Yet with our eagle-eyes, we notice that something has changed, the father falls ill, the grandmother thinks about her life coming to a close and, with a vacant expression, we watch life go by. Something appears to be wrong with the earlier image of the ideal family, something significant remains hidden in the jungle of memories.

□ 24 April, 14:30 h, Lagerhalle
25 April, 21:00 h, Zimmertheater

FREESTYLE

Jessy ▶ Rodrigo Luna, Ronei Jorge & Paula Lice / BR / 15:02 / GP
Kuhani ▶ Ntare Guma Mbaho Mwine / UG/US / 7:00 / GP
Wilson y Los Más Elegantes (Wilson and The Most Elegant Ones) ▶ Hans Bryssinck / BE / 26:28 / GP
The Living Need Light, The Dead Need Music ▶ The Propeller Group / VN / 22:00 / GP

The colourful characters in Freestyle challenge prevailing morality in dominant- and sub-cultures across the globe. **In Kuhani**, an African priest struggles with his passion and conscience in an eclectic tale on the cultural and political clash in Uganda, where church, state and populism repress sexual minorities. In **Jessy**, a woman fulfills, with the help of her godmothers, her dream of becoming a drag queen. ‘Bambuco’ is a Colombian musical genre that could be considered a national symbol. In **Wilson y Los Más Elegantes** we witness the birth of a new musical trio when we follow the Belgian singer of the band, artist Hans Bryssinck, while interpreting traditional songs at family gatherings. And, finally, we go with the Propeller Group on an intense visual and musical journey through the phantasmagoric funeral traditions and rituals of South Vietnam.

□ 25 April, 23:00 h, Lagerhalle



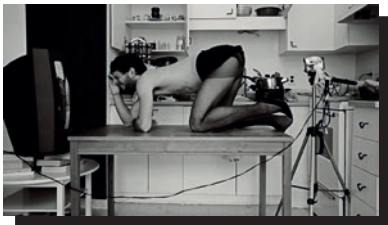
GOLD DIGGERS

Embargo ▶ Johann Lurf / AT / 10:00 / EP
All That is Solid ▶ Louis Henderson / FR / 15:30 / GP

Toymakers ▶ Ben Thorp Brown / US / 12:40 / EP
165/60 ▶ Anton Brutski / BY / 17:00 / GP
Archipels, granites dénudés (Archipelagos, naked granites) ▶ Daphné Hérétakis / FR / 25:16 / GP

New frontiers do not run along the known borders of our nation states. In "Gold Diggers" people try to take back control of their own destiny. In **Embargo**, Johann Lurf crosses the line of corporate power and high-impact security measures. Dealing with the armaments industry, he unmasks its tactics by using its own tools. Louis Henderson dives from his desktop into the illegal gold mines of Ghana, where layer by layer the capitalist myth of the immateriality of new technologies is unraveled. **Toymakers** brings abstract economy back to solid colour and shape. Anton Brutski shows an old man's triumph over matters of life and death. And we end in Athens, where we push the streets and homes of a new generation of hope and desire. **Archipelagos, naked granites** is a vivid film diary that bangs against the walls of a city in transition.

□ 24 April, 19:45 h, Lagerhalle

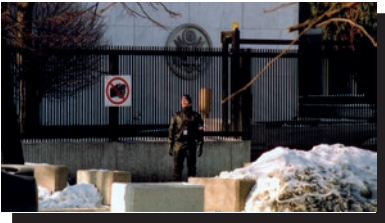


HOME MADE VIDEO

C'est mignon tout ça (Sweet oh sweet) ▶ Kevin Gourvellec & Anne Marie Piette / CA / 3:40 / GP
Rib Gets In the Way ▶ Steve Reinke / CA/US / 52:15 / GP

Memory, fantasy and the body have always been central themes in Steve Reinke's work. His flick takes us on a journey through his universe in an associative essay that deals humorously with complex material. He addresses mortality, sex, faith, the body, the archive, and the embodiment of a life's work, in a spicy mix of found footage, video animations and home videos. Ironically he ends with a seductive watercolour animation of the story The Honey Sacrifice from Nietzsches's Also Sprach Zarathustra. Programme starter is a remake of an early nineties French video art classic - originally by Pierrick Sorin - where the author gets hot at the sight of his own bottom: a kitchen sink comment on the art of home video-making.

□ 23 April, 22:15 h, Filmtheater Hasetor
 25 April, 11:30 h, Lagerhalle

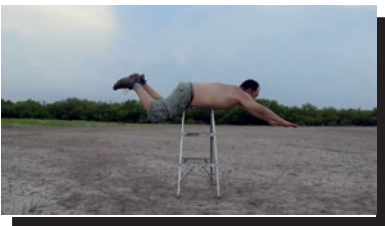


JEDES BILD... (EVERY PICTURE IS AN EMPTY PICTURE)

▶ Christoph Faulhaber / DE / 70:00
 Der Regisseur ist anwesend

Osnabrück-born artist Christoph Faulhaber is well known for his provocative, political work. As the protagonist of a computer game, he describes his projects, unbelievable events and absurd entanglements, and uses them to create a shrewd yet witty reflection on reality and identity in our global, digitised world. In a rapid blend of documentary and fiction, traditional narration, video clip and virtual reality, Faulhaber unfolds his biography and demonstrates how the artist constantly comes up against the limits of ruling systems, and how his projects enable him to conquer, disturb and, ideally, change spaces of public interest. A sarcastic film about game and reality, politics and art, failure and resistance.

□ 25 April, 18:00 h, Filmtheater Hasetor
 26 April, 11:30 h, Lagerhalle



LIFE-ART-BALANCE

Exit Interview ▶ Donigan Cumming / CA / 20:44 / EP
Trying to stay on the horizon ▶ Juan José Herrera / MX / 1:11 / WP
Our Body (Naše Telo) ▶ Dane Komljen / RS/DE / 14:35 / GP

The same horizon repeated at every moment of the walk ▶ Jacek Doroszenko / PL / 2:05 / GP
this was before ▶ Herman Asselberghs / BE / 28:20 / GP

How should we live? Light is shed upon questions of human existence from the margins of society: in **Exit Interview**, elderly residents of a homeless shelter look back on their experiences and look ahead to their expectations: they have considerable experience, but low expectations. In Cumming's portrait observes a camera at very close range, almost involvement, their everyday life. Where does observation end and presentation begin? Their exhausted bodies tell their own story. Bodies and physical balance are tested in **Trying to stay on the horizon** and **The same horizon repeated [...]**. When is everything on an even keel? In **My Body**, things are located differently; order and body evidently mismatch. Even more questions are raised by the performers in **This was before**. When is a picture a picture? In this programme, at least, films also always represent a search somewhere between art and life.

□ 23 April, 14:30 h, Lagerhalle

MULTIMEDIA UNIVERSITY IN MALAYSIA

In a Day ▶ Syaira Binti Ahmad Sarifudin / 2: 09
Mersing Sunrise ▶ Muhannad Zamir Bin Zainon / 1:50

Kota Tinggi ▶ Chua Guan Hong / 1:45

Jom ▶ Ahmad Izzat Amir Bin Ahmad Bahiki & Afiq Akmal Bin Ahmad Tahrir / 2:00

Mosque ▶ Sheikh Ghazali & Muhammad Nabil Bin Lukman / 1:20

Khat ▶ Muhammad Faqihin / 2:23

Nasi Lemak Ekspres ▶ Norkhairudin Bin Ali Bidin / 1:26

Color ▶ Eileen Yip & Loh Chun Jie / 1:06

Dog ▶ Hashimah Binti Abdullah & Muhammad Ghany Iskandar / 2:20

The Box ▶ Muhammad Asyraf Bin Khushi & Mohamad Shafiq Hanafi Bin Mat Arshad / 1:25

Walk Before You Run ▶ Ahmed Mohamed Elhassan Abdalla Ahmed & Hatice Mollaalioglu / 2:15

Silhouette Town ▶ Time Lapse / Muhammad Izzat, Muhammad Syahmi / 1:11

Timelapse of Johor ▶ Ashaari Arifin / 1:38

Day Night ▶ Diyanah Binti Yazid & Nur Fara Emiera Binti Mohammad Fakhrunna / 2:02

Setia ▶ Qhamellya Athirah Binti Mohd Hisham & Shaheen Sher Mahal Bin Suhaimi Singh / 1:45

Rooftalk ▶ Muhammad Hazeem Bin Hafzan & Azhar Amirulhisyam Bin Jamaludin / 2:00

A Day in Legoland ▶ Liyana Binti Noor Effendy / 1:41

Bukit Inda ▶ Yong Jing Ren / 1:31

Timelapse Novel ▶ Ikhlas Khaled Novel Bin Ngadimin / 1:32

The films were developed as part of a 3-day experimental film workshop for Bachelor of Cinematic Arts students at Multimedia University in Malaysia. The BCA was established to develop fiction film education and culture in the country. The workshop was the first time the students were exposed to non-narrative, conceptual filmmaking, shaking up their previous education that propagated narrative progression and character development.

Introduced by Prof. Ingo Petzke who conducted this workshop.

□ 23 April, 19:00 h, Zimmertheater



NEW ORDER

Poetry for Sale ▶ Friedl vom Gröller / AT / 4:00 / GP

Triângulo Dourado (The Golden Triangle) ▶ Miquel Clara Vasconcelos / PT / 17:43 / GP

Your Silent Face (fucking finland series) ▶ Seamus Harahan / IE/FI/UK / 6:00 / GP

Cross ▶ Christophe Guérin / FR / 4:49 / GP

In The Mountains ▶ Yaroslav Yanovsky & Ksenya Myhalchenko / UA / 10:00 / GP

Smart Songdo Song ▶ Stephan Köperl & Sylvia Winkler / KR/DE / 5:30

Bailu Dream ▶ Nicholas Boone / FR / 12:00 / GP

Cities are becoming increasingly like market-oriented products, traded like a commodity. In this programme, we see individuals finding smart ways to deal with new realities. Filmmakers, poets, artists and travellers, kindred spirits meet in the new world, where they work and love and prepare to leave

again. Travelling from the South to the North, from Europe and across the ocean, and from the North to the Far East, it can be received like a romantic journey, or read like a travel journal, or at least an escape route. The views are multiple, but the horizon is lacking. The ordered space of the urban frame is blurred. And melancholy lurks everywhere...

□ 23 April, 16:30 h, Lagerhalle



NO PLACE LIKE HOME

Herr Meier ▶ Florian Schurz / DE / 10:12 / WP
Eine Liebeserklärung wird im entscheidenden Moment Wunder wirken ▶ Marlene Denningmann / DE / 13:00

Cranachstrasse 47 ▶ Michael Kugler & Ludwig Berger / DE / 6:25

Wallenhorst ▶ Steffen Goldkamp / DE / 25:22

Sonntag, Büscherhöfchen 2 ▶ Miriam Gossing & Lina Sieckmann / DE / 12:51

Home is where the heart is, or wherever it takes you for whatever reason. Different life plans or life's journeys usually refer back to oneself. A house is not necessarily a home, and vice versa. These five films lead us from the wide world to a small town or the suburbs, from the idyllic countryside to the deep abysses of our longings, from light to dark.

□ 24 April, 19:00 h, Zimmertheater
 25 April, 18:00 h, Lagerhalle



OBLIQUE STRATEGIES

Black ▶ Anouk De Clercq / BE / 4:33 / GP

In Waking Hours ▶ Sarah & Katrien Vanaqt / BE / 18:00 / GP

Chromatic Abberation ▶ Aura Satz / UK / 9:00 / GP

Wolkenschatten (Cloud Shadow) ▶ Anja Dornieden & Juan David Gonzalez Monroy / DE / 16:30 / GP

CHIN-CHIN ▶ Deborah S. Phillips / DE / 3:00 / WP

Lou Bèth Xayma ▶ Abdoulaye Armin Kane, Piniang & Sébastien Demeffe / BE / 14:14 / GP

Vision is defined by the presence of light. A lense projects an image. The brain makes sense of it. Or does it? Oblique strategies explores the eye, the image, the visible and the imagined. **Black** utilises the physical properties of film stock and film projectors in the process of its own ongoing creation and eventual self-destruction. An experiment taken from the work Ophthalmographia written in 1632 by Vopiscus Fortunatus Plempius is conducted in **In Waking Hours** to demonstrate the eye's independent functionality from the rest of the body. **Chromatic Abberation** directs the mechanical eye at filmed close-ups of the human eye from the 1920s. In the late spring of 1984, a series of mysterious events occurred in the town of Hüllen. Afterwards, a strange projection device was found in a cave

on the outskirts of the town. **Wolkenschatten** is a narrative slideshow of images that were engraved onto the lenses of this device. Transgressing the boundaries between on-screen and off-screen action, **Chin-Chin** is where live sounds imitate art. **Lou Bèth Xayma** (What eyes are pretending to see) is an exuberant animated portrait of a community in which imagination and creativity are the things that connect its inhabitants to themselves and to each other.

□ 23 April, 21:30 h, Lagerhalle



OF HOPE AND GLORY

Warta (The Guard) ▶ Katarzyna Guzowska / PL / 5:44 / GP

It is a matter of learning hope ▶ Irina Botea / RO / 13:00 / GP

La Fièvre (A spell of fever) ▶ Safia Benhaim / FR / 39:00 / GP

Not everyone will agree on what Utopia looks like. In this programme, old and new ideals and ambitions are questioned. With **Warta**, Katarzyna Guzowska appropriates a popular military ritual and confronts an unexpected audience with their preoccupations about authority. On a bright summer day Irina Botea lets a young woman rehearse to perform fragments of written utopian theories from Constant Nieuwenhuys, Thomas More and Karl Marx. This takes place against the backdrop of one of many architectural projects initiated by Nicolae Ceauşescu that were never finished. And in **La Fièvre** we travel across Morocco, where memories of the history of de-colonisation and political conflict emerge in cinematic hallucinations. While the forgotten fights appear and disappear, the past is overrun by a new wave of resistance.

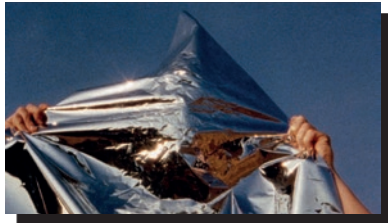
□ 24 April, 16:30 h, Lagerhalle

ORGY OF THE DEVIL

▶ Ivan Cardoso / Brazil / 65:00, GP

In the context of **HASEKULT**, we show as German premiere the newly edited version of **Orgy of the Devil and Other Forbidden Tapes of Ivan Cardoso**; the Brazilian cult director and cinematic enfant terrible of experimental S-8 erotic cinema. As someone who always refused to work in commerce and regulated cinema structures Cardoso moves on the small path between Avant-garde and smut cinema never losing his eye for humour and irony - Satisfaction Guaranteed!

□ 24 April, 22:15 h, Filmtheater Hasetor



PARANDROIDS

A Symptom ▶ Benjamin Balcom / US / 6:17 / WP
Under the Atmosphere ▶ Mike Stoltz / US / 14:3 / GP

Blinder ▶ David Leister / UK / 6:40 / GP

The Innocents ▶ Jean-Paul Kelly / CA / 13:00 / GP

Not And Or ▶ Simon Payne / UK / 18:00 / GP

In a non-representational grid, words become meaningless and irrelevant. A reflecting sphere - of which a lense is simply a part - distorts and misrepresents its surroundings. Anxiety and psychological pressure become tangible in **A Symptom Under the Atmosphere** opens with the image of a mouth quoting from Jules Verne's 'From the earth to the moon' through a hole in a mylar sheet. Circles, holes, and reflections re-establish a lost connection represented by the redundant spacecrafts on display at Cape Canaveral. Somewhere between the structural and the narrative, **Blinder** appropriates the ordinariness of a bedroom window to push and pull our attention between the inside and the outside. A theory held by Truman Capote connects the dots between an image and its representation in **The Innocents**. As a closer, **Not and or** seeks to define a perfect balance between virtual and real space: spinning computer-animated quadrilaterals alternate with versions of themselves that were re-filmed from the screen, merging analogue and digital worlds.

□ 25 April, 21:30 h, Lagerhalle



PAST'S PRESENT

Boulevard's End ▶ Nora Fingerscheidt / DE / 15:00 / GP

Rechnitz (der Würgeengel) [Rechnitz (the exterminating angel)] ▶ Christoph Kolar / AT / 42:00 / WP

Not only do personal experiences define how we perceive the world - common history has a relevant impact on us and our time: **Boulevard's End** contrasts survivors of man-made catastrophes with their actual experience and life, told by themselves. Whilst in **Rechnitz**, referring to Elfriede Jelinek's play of the same name, theatrical messengers have to take the place of history's victims: they themselves did not survive to do so. Both films are strong pleas to the necessity of giving testimony, both do it in the best way possible: indirectly, evoking images and imagination.

□ 24 April, 11:30 h, Lagerhalle

(RE)VISIONARIES

Unterwegs mit Maxim Gorkiy ▶ Bernd Lützeler & Kolja Kunt / DE / 10:30
Kulta-aika (Golden Age) ▶ Maija Blåfield / FI / 18:27 / GP
Ginza Strip ▶ Richard Tuohy & Diana Barrie / AU / 9:00 / GP
Atlantis ▶ Ben Russell / US / 23:33 / GP

A program in which myths are created and the reliability and nature of historical data and archives are addressed by rewriting the words and tampering with the images. Old home movies of tropical holidays are decontextualised in **Unterwegs with Maxim Gorkiy** and put into a formal artistic and historical framework – with tongue planted firmly in cheek. The art of film-making and storytelling is deconstructed through casual reinterpretation of editing-floor footage in **Kulta-Aika**. **The Ginza Strip** is a 16mm film that was finished using the ‘chromaflex’ technique; a very labour-intensive colour developing procedure that allows selected areas of the film to be colour positive, colour negative, or black and white. The film is also a reference to fables and memory, which are also two strong components of the myth of the lost continent of **Atlantis**. A paradise that was lost before it could ever be discovered yet can always be re-invented. The ultimate vision and the ultimate memory in 16mm Ben Russell documentary style.

□ 25 April, 16:30 h, Lagerhalle



THE YES MEN ARE REVOLTING

▶ Laura Nix, Andy Bichlbaum, Mike Bonanno / US, D, F, DK / 92:00

They are the superstars of the protest movement in the USA: notorious activists Mike Bonanno and Andy Bichlbaum – aka The Yes Men – have been staging entertaining and, above all, provocative hoaxes for 15 years. In so doing, they unmask multinationals, pressure groups or entire governments, shaking them up and uncovering social problems. Armed with second-hand suits and little shame, the revolutionaries gatecrash business events and government functions to raise awareness of the negative impact of globalisation and the “cheap and cheerful” culture. Taking succinct examples, **The Yes Men are Revolting** highlights the negative effects of climate change (for example, in Uganda) and accompanies the Yes Men as they prepare and realise a number of campaigns.

□ 24 April, 20:00 h, Filmtheater Hasetor

STATE OF PASSAGE

de-a baba oarba (Blind Man’s Bluff) ▶ Mircea Bobina / MD / 5:57 / GP
Kijken naar Marie (Looking at Marie) ▶ Anne Reijniers / BE / 20:06 / GP
The Separation Loop ▶ Leyla Rodriguez / DE / 3:56 / WP
Vagina Sky ▶ Martina Miholic / UK / 1:39 / GP
Blood Below The Skin ▶ Jennifer Reeder / US / 33:00

Five films that present very different transitional stages of life. **Blind Man’s Bluff**: a couple wants different things, but with verve. Can it come to any good? “You’re looking at me,” says Marie: and we watch how she copes with the loss of a friend, how she wants to capture irreplaceable moments, somehow. His things are still in the flat, as well as her best friend Julie, who stages a video diary, tales of loss in grainy 16mm images: **Kijken Naar Marie**. The word ‘separation’ can also be found in the title **The Separation Loop**: that which is divided shall be brought together, but the home textiles remain homeless. **Vagina Sky** demonstrates the endless possibilities of the female sex organ – in a nutshell, as quick as a wink.

In **Blood Below The Skin**, Jennifer Reeder portrays three girls who experience life-changing events in the week leading up to their prom night in the most traditional of all passages – from girl to woman.

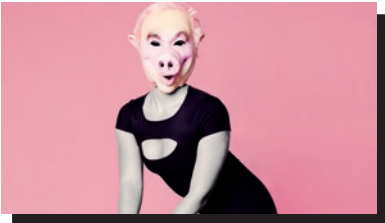
□ 24 April, 21:30 h, Lagerhalle

THROUGH TIME AND SPACE

Time and Place, a Talk with My Mom ▶ Martijn Veldhoen / NL / 35:45 / GP
Exhibition Talks ▶ Sasha Pirker & Lotte Schreiber / AT / 9:00 / GP
This Illuminated World Is Full Of Stupid Men ▶ Andrew Kötting / UK / 9:30 / GP
Voice-Over ▶ Roy Villevoe / NL / 21:00 / GP

Time and space define the parameters of our perception; we also define ourselves in time and space. This programme’s films explore who we are, and where we (perhaps) come from. In **Time and Place**, Martijn Veldhoen traces his father – the famous Dutch painter Aat Veldhoen – and his mother’s relationship with the father and their children in a documentary digital collage. This is achieved using historic and digitally generated images of their home, although the mother is never visible. Space and narration also form the starting point of **Exhibition Talks**, in which the classic/modern exhibition building of a former brewery in Innsbruck and its possibilities are described in words, whilst the editing of the images prevents any spatial perception. In Andrew Kötting’s ode to artistic creation, he watches his daughter Eden painting and realises: **This Illuminated World Is Full of Stupid Men**. In **Voice-Over**, Roy Villevoe reflects upon his own position between making art and the art world, whilst at the visual level documenting the creation of a statue to commemorate his deceased friend Omomá from Papua New Guinea.

□ 23 April, 19:45 h, Lagerhalle



TICK TACK TON

Rio-me porque és da aldeia e vieste de burro ao baile (I laugh because you bring your ass to the party) ▶ Sandra Araújo / PT / 2:53
Tick Tack ▶ Stefano Caprile & Alejandra Cano / ES / 2:40
Rooms made of dust ▶ Henning Frederik Malz / DE / 3:31
REvolution is my Boyfriend ▶ Serafín Mesa García / ES / 3:43
Jealous guy ▶ Ulf Kristiansen / NO / 4:42
Jump ▶ Mauri Lehtonen / FI / 1:00
Marseille ▶ Yves-Marie Mahé / FR / 2:25
Giftspirale ▶ Julia Ostertag / DE / 4:27
Nothingness ▶ Tommy Neuwirth / DE / 3:58
Android Dreams ▶ Barry Anderson / US / 2:56
Beautiful Things ▶ Mike Olenick / US / 5:22
Tiniest Dream ▶ Randy Sterling Hunter / AT / 6:00
Collage Kein Warum ▶ Alexander Hecht-Glaskov / DE / 3:10
Year of the Spawn ▶ Matt Wolf / US / 4:49
Das Tierreich (Animal Kingdom) ▶ Stini Röhrs / DE / 4:37
Poker ▶ Mirai Mizue & Yukie Nakauchi / JP / 3:37

“Music was my first love”....Clips were my last. Either way, music clips are a highlight at EMAF. Since MTV abandoned its key competence years ago and the in-crowd now finds what it wants on YouTube and other channels, the future of illustrated music is fairly safe (as long as GEMA, the performing rights society, doesn’t block the video). Nevertheless, you’ll not find many of the clips from this programme on the web. Just you wait and see!

□ 25 April, 22:15 h, Filmtheater Hasetor

WERK

▶ Eric van Lieshout / NL / 80:00 Deutsch-landpremiere
Der Produzent ist anwesend

As the title suggests, **Werk** is a film about the work of well-known artist Erik van Lieshout. Instead of being created as a traditional documentary, however, it evolved in the midst of creative/chaotic discourse about his work and how it was realised. Lieshout’s camera and his thoughts about work constantly run riot on the screen, only to end up at the Manifesta, curated by Kaspar König, in St. Petersburg’s Hermitage cellar. A film about the creative work process, doubting and despairing about the approach and the associated realisation of the artistic idea, at the end of which the work should emerge. Also a film for cats and cat lovers.

□ 23 April, 18:00 h, Filmtheater Hasetor
25 April, 16:00 h, Filmtheater Hasetor

Irony as subversive intervention in film and video

In five thematic programmes, we trace the subversive power of the moving image, from its very beginning to today’s Media Art. To achieve this, the three members of the jury Abina Manning (VDB), Chicago, Olaf Stüber, gallery owner from Berlin, and Peter Zorn (Werkleitz, EMARE) Halle, have each put together programmes from their respective pools. The irony and satire contained in these works are not always immediately recognisable, often becoming apparent only in abstraction to today’s reality. In the process, crossing boundaries and violating taboos are an expression of the respective zeitgeist.

IRONY AS STORY

As an introduction to this year’s topic, and in the second film part as an exit as it were, we have put together two programmes based on different media that address the subversive power of the moving image as an ironic interjection in our daily lives characterised by constraints and rules. *Ralf Sausmikat, EMAF*

LA VIE EN ROSE

Vertigo ▶ Regina Kelaita / NL 2005 / 1:35
La vie terrible ▶ Herlinde Smet / BE 1988 / 5:00
No 17 ▶ Jannike Laker / NO 1997 / 11:00
Der narrative Film ▶ Uli Sappok / DE 1988 / 4:00
Great Balls of Fire ▶ Leon Grodski / US 2001 / 6:00
Pow Interview ▶ Jonathan Swain / UK 1991 / 3:00
Der Herzschlag des Anubis ▶ Maria Vedder & Bettina Gruber / DE 1988 / 4:57
Ivo Burokvic – The Life Of The Fake Artist As A Young Business Model ▶ Paul Wiersbinski / DE 2008 / 12:00
Morning News & A Singing Bird ▶ Rainbow Chun / UK 2004 / 3:42
Utrechter Hütte ▶ Franz Höfner / DE 2002 / 2:35
Art Moderna Cha Cha Cha ▶ Akiko Hada / UK 1989 / 6:00
Music for 1 apartment and 6 drummers ▶ Ola Simonsson & Johannes S. Nilsson / SE 2001 / 6:00
The Titanic ▶ Yvonne Oerlemanns / NL 1987 / 1:30

Life can be so beautiful, but sometimes also cruel. Artists in particular have to deal with this, and find their own survival strategies.

□ 23 April, 11:00 h, Lagerhalle

FILM AS MESSAGE

Nicolae & Elena ▶ Richard Vetterli / CH 1991 / 16mm / 7:00
NY – The Lost Civilization ▶ Dylan McNeil / MC 1997 / 16mm / 18:00
Zitrusfrüchte 2 ▶ Uli Versum / DE 1986 / 16mm / 5:30
Dear Madonna ▶ Mike Hoolboom / CA 1996 / 16mm / 9:00
Negative Man ▶ Cathy Joritz / DE 1985 / 16mm / 4:00
Wormcharmer ▶ Roz Mortimer / UK 1998 / 16mm / 9:00
In Rouge ▶ Klaus Telscher / DE 1990 / 16mm / 10:00
Holding the Viewer ▶ Tony Hill / UK 1992 / 16mm / 1:00
When the structural film genre was gradually banished to the relics of experimental cinema by the young rebels in the early 80s, experimental film changed into new narrative cinema with the idea to: tell everyday stories in a new and different way.

□ 26 April, 13:00 h, Lagerhalle

WE’VE GOT IT!

Zwischen Vier und Sechs ▶ Corinna Schnitt / DE 1997/98 / 6:00
Video Art Manual ▶ Keren Cytter / DE, UK 2011 / 15:00
Woher kommt die Kunst? Oder: Die Blüte des Menschen ▶ Manuel Graf / DE 2006 / 7:00
Q&A An Episode Of Slideshow Johnny ▶ Martin Skauen / DE 2012 / 6:00
Klub2000 – Rom, Paris, Marzahn ▶ Nina Fischer & Maroan El Sani / 1998 / 11:00
Inferno ▶ Yael Bartana / IL 2013 / 22:00

You say something, but mean the exact opposite, and expect your counterpart to have the same state of knowledge as you so they get the joke. Roughly speaking, this is the simplest form of irony. Seven videos that play with irony – sometimes clearly, sometimes not. Sometimes they use the index and middle fingers to suggest quotation marks, but sometimes they simply leave us puzzled. *Olaf Stüber*

□ 23 April, 13:00 h, Lagerhalle



FENCE SHARPENING IN DUNKEL-DEUTSCHLAND OR A TATOODED PIG WITH NO SUNSHINE

Sneak Preview ▶ Ohne Angabe / Dunkeldeutschland 2015 / Ausschnitt
Das tätowierte Schwein ▶ Wim Delvoye / DE 1998 / 3:00
Zaun schärfen ▶ Leopold Kessler / DE 2010/ 4:00
No Sunshine ▶ Bjørn Melhus, / DE 1997 / 6:00
Gospels ▶ Eric Bünger / DE 2006 / 11:00

For more than 20 years now, the Werkleitz Association, named after a small village at the Saale and founded as a film/art commune, has been supporting filmmakers and artists, running the international residency EMARE and the Werkleitz Festival in Halle (Saale). Founding member Peter Zorn presents ironic und subversive art from various Werkleitz sections from the past 20 years. WTYRISWYWS (which title you read is what you’ll see). No more, no less. Werkleitz guaranteed! *Peter Zorn*

□ 24 April, 13:00 h, Lagerhalle



THE CRISIS OF TODAY IS THE JOKE OF TOMORROW. * — H G WELLS

Leaving the 20th Century ▶ Max Almy / US 1982 / 11:00
Nancy’s Drug Problem ▶ Videofreex / US 1971 / 8:35
Actions in Action ▶ HalfLifers / US 1997 / 10:30
Final Exit ▶ Joe Gibbons / US 2001 / 5:00
Outwardly from Earth’s Center ▶ Rosa Barba / DE, SE 2007 / 22:00
Semiotics of the Kitchen ▶ Martha Rosler / US 1975 / 5:30

This short program of works selected from the historically significant collection of Chicago’s Video Data Bank posits as its theme the notion of irony as subversive intervention. Each work involves a situation that threatens to culminate in disaster. In order to waylay the looming crisis, a negotiation must take place. From individual actions to one-on-one interventions and community responses, complacency is never an option in the face of these pressing predicaments. *Abina Manning, Video Data Bank, Chicago*

□ 25 April, 13:00 h, Lagerhalle

Media Campus

Exhibition

Media Campus showcases the work of young artists, and acts as a mouthpiece for creative minds from universities and art academies. By means of different perceptual experiences, with audiovisual and visual approaches, the viewer has the opportunity to experience a host of artistic pieces from a broad thematic spectrum, from political discourse to socio-cultural debates.

The cloister vault in the basement of the Kunsthalle has been reserved for the works of Media Campus – an innovative location for showcasing the wide range of projects.

All three storeys of the 16th century “Bürgergehorsam” defensive tower will be transformed into a visual and interactive experience. A distinctive feature of a light installation only becomes apparent to visitors in the windows of the tower at dark.

🔍 To find out more about the individual projects, see “Exhibition” (from p. 4).



Film programme

After weeks of nights viewing over 350 international film submissions, we have put together five Media Campus programmes with a total of 39 films from the 400 or so film entries.

The topics range from hard worlds of work or unemployment and personal difficulties with coping in foreign or one's own living environments to the usual family chronicles and tragedies. After all, as is so often the case, there's no place like home. It is the arc of suspense and the connection within and between the programmes with films by very young yet experienced filmmakers and media artists.

🔍 To find out more about the programmes, see “Film programmes from A to Z” (from p. 12).

Campus Special

MASTER CLASS: ART IS FOR EMPATHY

Winners of the EMAF Award 2014, Emily Vey Duke and Cooper Battersby, will present not only their new work Dear Lorde in the exhibition, but also themselves and their video work, the theme of which always centres around empathy, sexuality, hallucination, nature and the quest for personal down-to-earthness. For Duke and Battersby, this signifies a form of criticism and artistic examination of an environment/world saturated with media. Cooper Battersby and Emily Vey Duke have been working together since 1994, and currently lecture at Syracuse University in New York City.

📅 23 April, 14:00 h, Haus der Jugend

CCROWDFUNDING – A CLEVER FINANCING OPTION IN THE FIELD OF CULTURE AND THE ARTS?

In her lecture, Eva Breitbach will give an introduction to the topic of crowdfunding, using best-practice examples from the creative sector to outline the relevant framework conditions, as well as the opportunities and risks involved in these financing options.

📅 23 April, 16:00 h, Haus der Jugend

Screening

Presentation of Aernout Mik's Class at the Academy of Fine Arts Münster

📅 23 April, 17:30 h, Haus der Jugend



Film Concert

BRINKMANN'S ZORN DIRECTOR'S CUT: THE SUPER 8 FILMS.

To mark the 75th anniversary of literature icon and poet Rolf Dieter Brinkmann's birth

Editing and camera work: Rolf Dieter Brinkmann 1967–1970 / Production, Realisation, Music and montage: Harald Bergmann
Musicians: Boris Meinhold (git), Paul Kleber (bass), Harald Bergmann (keys), Benny Glas (drums) a.o. solists.

In 1969, Rolf Dieter Brinkmann joined forces with Ralf Rainer Rygulla to publish the anthology “ACID”. He translated and included texts of Warhol, Frank O'Hara, Ron Padgett, Michael McClure, Bukowski and authors of the Beat Generation such as Burroughs, Kerouac and John Giorno. Thanks to this edition, the new American scene and its concept of art immediately become known in Germany. Inspired by film experiments of the New York Underground, Brinkmann started filming using Super 8 during this transitional period of rebellion and student protests by the '68 generation. Brinkmann edited and screened them at functions and parties with separate music. Comprising cut-up sequences, collage films and music, a music film was created that has no need for language – its energy and intensity are drawn from the interplay between rhythm and image.

Sponsored by **nordmedia**

📅 22 April, ca. 22:15 h, Lagerhalle Osnabrück

The Audiovisual Salon

This year, too, the Audiovisual Salon (AV Salon) sees itself as a forum for sound art combined with visual media. The feeling for sound and visual experience is enhanced against the impressive backdrop of the Bergkirche, offering visitors to the EMAF 2015 the opportunity to experience unique audiovisual aura.

AV SALON PART I

Optical Machines (NL)

Ulrich Schnauss mit live Visuals von Nat Urazmetova (UK)

The AV Salon kicks off with the Dutch project **Optical Machines**. Using homemade analogue instruments consisting of a special lighting device, cameras, glasses and analogue synthesizers, they create fascinating images with a hypnotic effect, borne solely by the light, evoking the origins of visual music.

Electronic musician **Ulrich Schnauss** will give an audiovisual concert devised in co-operation with media artist **Nat Urazmetova**. Schnauss' internationally acclaimed sound, oscillating somewhere between rhythmic electronica and ambient, is evocative of Krautrock pioneers with its synthesizer sound, and underscored by an atmospheric visualisation close to live cinema.

📅 23 April, Doors 20:30 h, Start 21:00 h, Bergkirche Osnabrück

AV SALON PART II

Sculpture (UK)

On Friday, the AV Salon audience can look forward to a special audiovisual performance by British artist duo **Sculpture**. They will put on a wild mix of playful electronic sounds, analogue and digital cut-ups, algorithmic programming and live improvisation, creating a psychedelic trip that should not be missed. Visualisation with the “Zoetrope Turntable”, a modified Laserdisc-Player equipped with special discs, is bound to be a memorable experience.

📅 24 April, Doors 20:30 h, Start 21:00 h, Bergkirche Osnabrück

OUTSIDE PERFORMANCE

Raumzeitpiraten / Visual Guerilla

Attention: Facades of the City under Picture-Flak! Keep your eyes open!

📅 24 April, after dusk, City/Festivallocations

NIGHTSHIFT: EMAF CAMPUS CLUBBING

Born in Flamez (DJ Set)

Forum (Live Electronics)

Alienata (DJ Set) & Live Visuals by Kevin

Paschold (The29Nov Films)

Boxshort & Gausmann (DJ Set)

EMAF and the night hours merge once again to create a special event: sophisticated clubbing for action-hungry night owls of the 'Hare city'!

The line up: **Born in Flamez**, a transhuman experiment hides behind a mask, undermines gender and genre with a wide variety of influences, somewhere in the deep regions of industrial pop and future electronic.

The collective **Forum** wanders along the paths of analogue and digital sound aesthetics. Influenced by late 80s Detroit- and Chicago-techno, they hit the current zeitgeist perfectly. Their live sets are created individually for each club gig, and the huge number of equipment will get you dancing.

Alienata from Berlin follows, using a special AV set to cast her sweaty, powerful and atmospheric techno, acid, wave and IDM sets into the club. She has often caused heart palpitations in various clubs and at festivals. She will be supported by video artist **Kevin Paschold**, part of the VJ duo “The29Nov Films”, which is responsible for an incredible 5,000 clips by famous techno producers.

It's then Boxshort & Gausmann's turn to traverse body and soul with their complex genre mix of bass music. Their rare DJ sets are a raw joy of music, coupled with over 15 years' experience behind the turntable. And what else awaits us? Expect the unexpected!

📅 24 April, Doors 23:00 h, Dr. Vogel Club

ANTIHERO – THE LIFE AND CRIMES OF ISTVAN KANTOR

In his live performance comprising remix video songs expanded by sound components and performance, Kantor will use autobiographical songs about his life-long activities as art rebel. His fame was gained in part by his radical interventions in museums and galleries, leading several times to his arrest and imprisonment. Istvan Kantor, also known under the name of Monty Cantsin, calls himself a “neoist open popstar”. Kantor will pose on stage and invite audience members to pose with him and take their own selfies throughout his performance.

📅 25 April, 21:00 h, Haus der Jugend

NIGHTSHIFT: EMAF CUBE

Sonic Robots/MR 808 Drum Robot Performance

Tellavision (Live)

Kid Schurke (Synthesizer Performance)

Locoto (DJ Set)

Arthur Fast (Digital Live Paintings)

The Zaubert in the Kulturhof will be transformed into the venue for extraordinary performances for a night.

Artur Fast will demonstrate what a talented artist armed with a drawing tablet is capable of. The graphic artist and excellent illustrator will connect up to the in-house projector and set out on a graphic journey accompanied by Stuttgart DJ project **Locoto**, which will set the musical frame for the night with a stylish range of sounds.

Tellavision – a distinct sound cosmos from Hamburg. Using live looped sounds and a charming voice, the artist creates a pulsating Euro-American art-pop hybrid with deliberate lo-fi settings.

Let's get mechanical: **Sonic Robots** an electronic music performance involving “acoustic robots” or “sound machines”. Both terms are fitting when it comes to Moritz Simon Geist from Dresden and his oversized illuminated musical robot MR-808, built like a brick shithouse. In this case an electronic music performance involving mechanical robots! Absolutely worth seeing and hearing!

Kid Schurke is a musician from Zurich with a soft spot for complex compositions played on synthesizers the size of a handbag. This rascal is simply fascinating. Long live minimalism!

📅 25 April, Doors 22:00 h, Start 22:15 h, Zaubert von OS

Music & Performance

EMAF

NIGHT

Saturday,
25 April
Ticket: 12 €

Tickets available from 22 April
at: Lagerhalle, from 25 April
also at Filmtheater Hasetor,
Haus der Jugend and Kunsthalle
Osnabrück.



Christian Falsnaes: "Justified Beliefs"

Serafin Mesa García: "Revolution is my Boyfriend"



Istvan Kantor: "Forbidden Blood"



Sonic Robots/MR 808



Why not purchase an EMAF Night Ticket for just € 12. With this ticket, you can gain entry to all events after 17:00 on Saturday – including the big EMAF party at "Zauber von OS"! A few ideas for the evening hours:

EXHIBITION "IRONY" WITH PERFORMANCE JUSTIFIED BELIEFS

(see page 4ff)

□ 17:00 – 0:00 h, Kunsthalle Osnabrück,
guided tour: 19:00 h

FILM: ASH & MONEY

Film about creating a political party as an
art project – The director and actors will be
present!

□ 20:00 h, Filmtheater Hasetor

FILMPROGRAMM: FAMILY AFFAIRS

A cheerful family get-together in a summer
garden but, as so often the case, appearances
can be deceptive!

□ 21:00 h, Zimmertheater

FILMPROGRAMME: TICK TACK TON

International music clips featuring good mu-
sic and even greater images!

□ 22:00 h, Filmtheater Hasetor

PERFORMANCE: ANTIHERO — THE LIFE AND CRIMES OF ISTVAN KANTOR

Take a selfie with the artist.

□ 21:00 h, Haus der Jugend

NIGHTSHIFT: EMAF CUBE

Pulsating Euro-American art-pop hybrids.

□ 24:00 h, Zauber von OS



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to taste, and discover a few more interesting
features.

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