



A  
BIENNALE  
MACHINE  
RAUM  
FOR VIDEO ART AND DIGITAL CULTURE

A Quasar project arranged by KelleA – Center for Experimental Art and  
the developmental environment BIZ-ArT, in collaboration with Vejle Museum of Art.

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QUASAR

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Machine-RAUM

*Machine-RAUM, a Biennale for Video Art and Digital Culture*, will be carried out for the first time in November 2007.

*Machine-RAUM* will present a programme of artist presentations, lectures and performative works.

A longer running exhibition at Vejle Museum of Art will present a wide range of international media and video artists.

The Biennale is dedicated to promoting and communicating qualitatively outstanding and innovative works and projects. This year’s Biennale focuses on works dealing with “time based narratives”, ranging from complex installations and single-screen projects to performative, interactive and virtual works in urban space.

*Machine-RAUM* aims to mirror the impact of technology and the new media on our understanding of the aesthetic and on our (new) everyday culture to which individuals seem to relate, exploring themselves through these media.

In general, this year’s works all comment on stories within a political or social context in one way or another.

These narrative structures range from the use of the narrative models of documentary and cinematic to *Blast Theory’s* use of GPS and mobile telephony. Through online play consoles in Økolariet and interactive performances at Vejle Town Hall Square and Vejle Mill, new technologies are also employed, generating new manners of telling stories.

This year is a pioneering year for *Machine-RAUM*, bringing a mixture of features including entirely new approaches introducing media art in daily life, focusing mainly on the moving image. The heritage of cinema and mass media, such as television, video and the Internet, influences the way we deal with our life, and this heritage has become a reservoir for visual innovation. It has been challenging to make new network partners with-in art and media schools and art institutions in Denmark and Germany.

We are proud to present a wide range of video and digital art works, including the involvement of a great many enthusiastic people this year, and we hope that the Biennale will develop into a platform for dialogue and networking between art students, artists and art professionals, as well as enriching the citizens of Vejle.

HANNE NIELSEN and BIRGIT JOHNSEN  
Curators of the Biennale 2007



## Engaged encounters – tre optikker på videonarration

*[...] narrative is [...] central to the experience of history, knowledge of history, the construction of personal or collective identity [...]*<sup>1</sup>

Som medie er videoen perfekt til at skabe fortællinger, idet den forener visualitet og tidslighed. Samtidig har mediet og selve formen en historie, der peger ud over kunstrummet og på historiefortællende formater som spillefilm og tv. Dette at kunstvideoen trækker betydningsmæssige referencer til andre felter, gør den i stand til at konstruere sine fortællinger i kritisk dialog med rammerne for disse formater.

I løbet af de sidste ti – femten år, har man kunnet iagttage, hvad der er blevet kaldt en “ny” narrativ tendens i billedkunsten.<sup>2</sup> Særligt indenfor videomediet har mange værker beskæftiget sig med ulige former for historiefortælling og afprøvet forskellige “fortællekoder” lige fra Hollywood spillefilm til dokumentarfilm, fra reality-tv til quizsprogrammer eller musikvideo. Denne nye narrative bølge i billedkunsten kan utvivlsomt ses i forlængelse af poststrukturalistisk narratologi, som i begyndelsen af 1990erne indskrev den “klassiske”, strukturalistiske narratologi fra 1960erne i et udvidet felt både hvad angik metode (man låner fra andre fagområder) og genstandsfelt (narratologisk forskning angår nu ikke længere udelukkende litteratur, men også fx film og billedkunst).

Det narrative har altid været en historisk medspiller i videokunsten. Lige fra videokunstens begyndelse med dokumentationer af performances og happenings i midten af 1960ernes over 70ernes mediekritiske og ofte politiske værker – fx Martha Roslers *Semiotics of the Kitchen* fra 1975 – til de store, ofte patetiske fortællinger i 1980erne, som de kom til udtryk hos en Bill Viola eller en Gary Hill og videre til 1990ernes såkaldte nye narration. Faktisk kan det narrative spor i videokunsten føres helt tilbage

til eksperimental- og avant-garde filmskabere som Stan Brakhage og Maya Deren, der på en måde kan ses som forløbere for videokunsten.

I 1990ernes videokunst var nogle typer af narrativer særlig markante. Den personlige fortælling, den politiske fortælling (disse sås også ofte i kombination med reference til 1970er feministernes slogan: “Det personlige er politisk”) samt hvad man i mangel af bedre måske kunne kalde den filmiske fortælling, idet der er tale om værker, der bevidst forholder sig til, låner fra eller kritiserer det filmiske sprog og/eller den filmiske ramme. Eksempler på denne type værker er fx appropriationer af kendte Hollywoodfilm.

Her i 2007 er disse tre “typer” stadig markante i videokunsten, og på *Machine-RAUM – en biennale for videokunst og digital kultur* kan de fleste af udstillingens værker placeres i en af de tre kategorier, idet man fra kuratorenes side har ønsket at repræsentere bredden i feltet af elektronisk kunst, samtidig med at narrative værker med socialt eller politisk fokus er prioriteret i udvalget. Med udgangspunkt i biennalens værker har jeg derfor valgt at bruge disse tre kategorier til en forsøgsvis indkredsning af det videokunstneriske felt i dag.

### Den personlige beretning

Flere af værkerne på *Machine-RAUM* placerer sig i den kategori, man kunne kalde den personlige fortælling. Både indenfor billedkunsten

generelt og specifikt i fotografi og videokunst, har man kunnet betragte, hvordan billedkunsterne har vendt kameraet mod sig selv og brugt deres personlige liv til at fortælle en generel historie. I midt-1990'erne var det kunstnere som briterne Tracey Emin og Richard Billingham (sidstnævnte filmede godt nok sin familie og ikke sig selv) svenske Annika Strøm og danske Peter Land. De private erfaringer og personlige historier fra hverdagslivet viste sig at have så almen en karakter, at mange andre mennesker kunne spejle deres eget liv i kunstnerens private beretninger – hvilket da også var en del af idéen. Dette er en strategi, der genfindes i 1970'ernes kunst, og hvor den personlige fortælling ofte blev brugt til at fremsætte et generelt politisk statement. Både i 1970'erne og 90'erne har en del af de subjektive narrativer været centreret omkring undersøgelser af, hvordan identitet (fx kvindeligt) konstrueres og repræsenteres i forhold til givne kulturelle normer; fx hvordan kvinden konstrueres og repræsenteres som Anden<sup>3</sup>. Op igennem 1990'erne ser man en stigende tendens til, at beskueren bliver inddraget i værket som den, kunstneren bekender sig til. Karakteristisk for denne type af værker er, at fortællingen skal involvere beskueren enten som vidne eller fortrolig. Samtidig vil der ofte være tale om et "meta-lag", hvor fx det valgte "format" kommenteres, som et eksempel ses i Lilibeth Cuenca Rasmussens *Absolut Exotic* fra 2005.

Blandt biennialens værker kan netop *Absolut Exotic* ses som en opdateret version af den type af personlige fortællinger, som slog igennem i midten af 1990'erne og stadig er aktuelle. Værket har form af en musik-

video, der udspiller sig i en bevidst primitiv og karikeret iscenesættelse, hvor kunstneren optræder i rollen som rapper iført bastskjørt og blomsterkrans, og fremfører en selvkomponeret rap akkompagneret af nogle lidt forkølede mandlige korsangere og meddansere. Samlet set dissekerer videoen mange af de klichéer, der knytter sig til musikvideoen som format – ikke mindst dens ofte stereotype fremstilling af kvinden. Historien, som ikke er uden en god portion selvironi, knytter an til en faktisk hændelse i kunstnerens liv, men den har også et generelt anliggende, idet den referer til en almen erfaring – at blive forladt af sin kæreste til fordel for en anden. Samtidig synliggør videoen et hierarki mellem forskellige grupper af indvandrere (Cuenca Rasmussen er af blandet dansk-filippinsk herkomst) i Danmark/den vestlige verden, og har i det perspektiv desuden mere socialpolitiske implikationer.

Også andre af biennialens værker er funderet i det personlige udsagn, idet historien fortælles fra en subjektiv position. Det gælder bl.a. den hviderussiske kunstnergruppe Navinki Home Videos *Goodbye Batska!*, der i sit plot ligger meget tæt op af tyske Wolfgang Beckers biograffilm *Goodbye Lenin* fra 2003, hvilket i øvrigt også placerer værket i gruppen af "filmiske værker". Her er der tale om en fiktiv historie, der fortælles som om det var en virkelig begivenhed eller rettere en slags rekonstruktion heraf. Frem for dialog fortælles historien primært i voice-over og protagonisten er identisk med fortælleren – heraf den subjektive udsagnsposition.

### Aktører i virkeligheden

*Goodbye Batska!* er fiktion, men tager udgangspunkt i virkelige hændelser eller noget, der kunne have været virkeligt. Det er et humoristisk værk, der forener bevidst dilettantisk slapstick-komedie med politisk satire, og således er en fortælling om eller rettere en kommenter til virkeligheden, uden direkte at dokumentere denne (om end materiale fra fx massemedierne indgår i videoen). En anden tilgang til realiteternes verden finder man i Assocreations interaktive performanceværk i byrummet og i Blast Theorys ligeledes interaktive *Urban Game*, der ikke er et videokunstværk, men derimod et spil, der udspilles i virkeligheden. Både Blast Theory og Assocreations leverer simultane performances i byrummet, hvor både kunstnere og publikum er aktører, og indgår således i direkte interaktion med virkeligheden. Også i Andreas Zapps interaktive netværksinstallation *Human Avatar* er publikum aktør, om end indenfor institutionens ramme. To kliché-idylliske træhytter, en i menneskelig skala og en i dukkehusstørrelse er placeret to forskellige steder i udstillingen. Publikum indbydes til at gå ind i den store hytte, og mens de opholder sig der, transmitteres deres billede direkte til den lille hytte, hvor de udsættes for udenforståendes nysgerrige blikke gennem hyttens vinduer. Billederne af disse voyerister sendes så igen tilbage til den store hytte, hvor man således kan se sig selv iagttaget. Mens *Human Avatar* således på den ene side er en lidt morsom installation, der indbyder til legende interaktion, er den også et værk, som i et videre perspektiv kommenterer en virkelighed domineret af overvågning og kontrol.<sup>4</sup>

### Dokumentarisk indramning

Ligesom en del af de videoværker, der arbejder med "den personlige fortælling", anvender mange af de politiske fortællinger et dokumentarisk sprog. Man kan måske sige, at det dokumentariske sprog er det, som vi er vant til at få præsenteret politiske nyheder, historier fra virkeligheden og anden "fakta" i, og derfor er det særlig velegnet til at repræsentere den politiske fortælling. Den dokumentariske ramme har en "aura" af sandhed, der "klæber" til formen ud over sandhedens død. Ved at anvende et dokumentarisk sprog opnår billedkunstneren, at værket også bliver læst i den kontekst.<sup>5</sup>

Colombianske Juan Manuel Echavarría viser i *Bocas de ceniza* (Mouths of Ash), hvordan sangen ifølge gammel tradition bruges som terapeutisk redskab til at bearbejde sorg. Colombianerne har været vidner til massakrer, drug relateret vold og ødelæggelser. I *Bocas de ceniza* synger de om deres traumatiske oplevelser, udsynger sorgen med egne ord og selvkomponeret musik. Titlen *Bocas de ceniza* er navnet på det sted, hvor en af Colombias største floder, Rio Magdalena flyder ud i det Caribiske Hav. Floden er et symbol på vold og død, bl.a. fordi mange døde kroppe fra den colombianske narkokrig er dukkert op her. Som beskuer berøres man af videoen, hvilket er den del af kunstnerens pointe om kunsten som stærkere end våbnene. Værket er ikke en egentlig dokumentar, men beskriver hvad man måske kunne kalde en dokumentarisk – i betydningen virkelig – situation.

Et tilsyneladende utvetydigt eksempel på en dokumentarisk indramning er Khaled Ramadans mock-dokumentar *Comrade Aldredo Neri*, der ligner en dokumentar i egentlig forstand, om end mere visuelt eksperimenterende end de fleste sådanne. Videoen er et portræt af formanden for den italienske skinhead-bevægelse. Et forholdsvis klassisk portræt af en kontroversiel person, et portræt, der stiller alle de traditionelle spørgsmål som hvor han kommer fra (familiebaggrund mv.), hvordan han kom ind i bevægelsen og ikke mindst hvorfor. Ind imellem close-up billederne af Neri, vises arkivmateriale fra nogle af de begivenheder, han referer til i interviewet samt familiefotos fra hans barndom. Neri får gennem det nærgående portræt på den ene side et næsten menneskeligt ansigt samtidig med den umenneskelige vold, der er skinheadsenes metode, skinner klart igennem samtalerne. Det mest "uhyggelige" er næsten, at her er tale om et tilsyneladende "normalt" og velfungerende individ, der blot have brug for lidt "struktur" på tilværelsen. *Comrade Aldredo Neri* er altså bevidst klichéfyldt og opfylder på den måde alle traditionelle forventninger til et dokumentarisk portræt, spiller så at sige på de forventninger, vi har til genren.

Også Judelika Rudelius installation *Tagged*, der består af en serie interviews med indvandrerdrøge i Holland, arbejder med et dokumentarisk sprog – og alligevel er iscenesættelsen meget anderledes end man kender den fra dokumentarfilm, hvilket forstærkes af, at værket har form af en ruminstallation. Drengene viser deres dyre mærkevare-tøj frem, fortæller om hvilke mærker de godt kan lide og hvad tøjet betyder for dem. Der er helt klart tale om, at tøjet er et middel til at

opnå respekt og stive selvtilliden af. I det perspektiv kan man derfor tale om *Tagged* som et politisk værk, fordi det indirekte forholder sig kritisk til et samfund, hvor mærkevare-tøj giver status, hvor drenge med en anden etnisk baggrund end kaukasisk, er nødt til at købe sig den slags for (måske) at blive accepteret i hvide, vestlige samfund som det hollandske – og det danske for den sags skyld.<sup>6</sup>

I forhold til, hvad man kunne kalde den dokumentarfilmiske matrice, er der andre videoværker, der anvender eksisterende materiale hentet fra tv, internet m.m. "Found footage" eller scratchvideo, er denne type blevet kaldt.<sup>7</sup> Et eksempel er Johan Grimonprezs meget omtalte *Dial H-I-S-T-O-R-Y*, der blev vist på Documenta X i 1997. En beslægtet metode anvendes af kunstnerduoen Korpys und Löffler i *The Nuclear Football* fra 2004, idet de skaber billeder tæt på de journalistiske, man kender fra TV – og så alligevel ikke. I værket følger man tre situationer fra præsident George Bush's statsbesøg i Tyskland 2002: Man ser ham lande i Tegel lufthavn, man følger ham ved et officielt besøg på Schloss Bellevue, og man ser han lette fra lufthavnen igen. Visuelt er der fokuseret på de formelle og praktiske rammer omkring præsidentbesøget: Man ruller den røde løber ud, sikkerhedsvagter og politi indtager deres pladser, soldaterne står klar til parade osv. Præsidenten ankommer, vinker, hilser og kører væk med politiskorte. Det, der imidlertid tiltrækker sig mest opmærksomhed, er lille, sort håndtaske, "The Nuclear Football", som altid er indenfor præsidentens rækkevidde og sætter ham i stand til at erklære atomkrig på et hvilket som helst tidspunkt ved angreb på USA. På humoristisk og polemisk vis rejses spørgsmål

om forholdet mellem virkelighed og fiktion – eller rettere den journalistiske iscenesættelse af virkeligheden, hvad man ser, og hvad der ikke vises, samtidig med at det hele altså er dødelig alvor.

### Remake, appropriation og cinematografisk narration

Det, der kendetegner den kategori af videoværker, som arbejder med hvad jeg har kaldt for "den filmiske fortælling"<sup>8</sup> er, at der er tale om forskellige greb i forhold til en undersøgelse af spillefilmen (også nogle gang også dokumentarfilm, tv-programmer mv.) som ramme. Det vil sige, at det ofte ikke så meget er indholdet som formen (formen som betydningsbærende) og konteksten, der fokuseres på. Spillefilmens fortællestrategier, som de udspilles via konstruktionen af plottet, spændingskurven, klipningen og ikke mindst lyden undersøges eksempelvis. Op igennem 1990'erne har der ofte været tale om at eksisterende spillefilm gentolkes i en genindspilning, en *remake*. Det har man både set eksempler på indenfor selve filmbranchen, hvor fx franske film genindspilles i en amerikansk version, men også indenfor billedkunsten finder man mange eksempler på remakes og appropriationer (dvs. kunstneriske tilegnelser af en andens materiale/værk) af eksisterende film.

Canadiske Rodney Grahams dobbelte videoprojektion *Edge of a Wood* fra 1999 er ikke i sig selv narrativ i filmisk forstand, men lægger alli-

gevel op til en narrativ læsning. Det er nat. Vi ser hen mod et skovbryn, der med mellemrum oplyses af en helikopters lyskegle, mens vi hører lyden af dens rotorblade. Stemningen kan bedst beskrives med Freuds begreb *unheimlich* i betydningen truende, fjendtlig. Men vi kender hverken fjenden eller faren. Man får ikke flere informationer end det umiddelbart synlige. I videoen opbygges en *suspence* via den stadig tilbagevendende helikopter. Man får fornemmelsen af, at noget skal ske, men i stedet gentager handlingen sig blot i et tilsyneladende uendeligt *loop*. Det at videoen er en dobbeltprojektion forstærker tolkningens åbenhed og usikkerheden omkring hvad, der kunne tænkes at ske. Ved på denne måde at spille på en cinematografisk forventning, fremstiller Graham indirekte en filmiske kliché og gør således beskueren opmærksom på rammerne for sine egne forventninger. *Edge of a Wood* er med andre ord et metarefleksiv værk i forhold til filmen som ramme.

Flere andre af *Machine-RAUMs* værker placerer sig også indenfor "den filmiske fortællings" kategori. Faktisk kan mange af biennalens værker udmærket placeres i flere af de angivne kategorier, fx kan man argumentere for *Goodbye Batska!* i dem alle tre. I hvert fald tilhører *Goodbye Batska!*, den filmiske fortællings kategori, idet den som nævnt er en remake af *Goodbye Lenin*. Det samme gælder den ægyptiske kunstner Moataz Nasr's *The Echo*, hvor kunstneren har sammenstillet to forskellige versioner af den samme fortælling i en installatorisk iscenesættelse med to projektioner. På den ene projektion ser man en monolog fra Youssef Chahines film *The Earth* (Al Ard) fra

1968<sup>9</sup>, på den anden iagttager man en ung kvinde (Chirine el Ansary) performe eller rettere genopføre den samme monolog på en kaffebar i Cairo omgivet af vandpiberygende mænd. Hvor scenen fra filmen skal forestille at udspille sig i 1933, men dog er skrevet i 1968, finder performancen sted i 2003. På den måde indskrives tre forskellige tidsligheder i samme værk. *Al Ard* fik stor bevågenhed i Ægypten, da den kom frem i slutningen af 1960'erne, ikke mindst fordi en af Ægyptens mest markante skuespillere, Mahmoud El Meligui, spillede hovedrollen. Særlig den monolog, Nasar har gengivet i sit værk, hvor protagonisten Abou Swelem udtrykker en frustration med Ægyptens borgere generelt og de samlede mænd specifikt, står centralt i filmen. Her beskyldes det ægyptiske folk for passivitet i forhold til den britiske besættelsesmagt, og sekvensen slutter med ordene: “we are living in words, nothing but words.” Ved i sit værk at sammenskrive tre forskellige tidsligheder, pointerer Nasr, at disse ord kan gælde for dem alle, og at den politiske og sociale situation i Ægypten med andre ord er stagneret.<sup>10</sup>

### Hitchcock again

Det specifikt “filmiske” eller cinematografiske kommer også eksplicit til udtryk i den belgiske kunstner Johan Grimonprezs *Looking for Alfred* fra 2004. Om nogen filminstruktør har Alfred Hitchcock været genstand for remakes og appropriation siden denne tendens (eller hvad man nu skal kalde det) begyndte omkring 1990, men for alvor tog fart i midten

af 1990'erne. En af de første Hitchcock remakes er Stan Douglas' *Subject to a Film: Marnie* fra 1989, hvor Douglas har genindspillet den klassiske kontorscene fra Hitchcocks *Marnie* fra 1963-64. Siden fulgte bl.a. Pierre Huyghes *Remake* fra 1994-95, der som titlen angiver er en remake af Hitchcocks *Rear Window* fra 1954 og Douglas Gordons meget omtalte *24 Hours Psycho* fra 1993, der dog ikke er en remake, men en appropriation. Gordon har udsat Hitchcocks klassiske film *Psycho* fra 1960 for et enkelt men effektivt greb: Han har forlænget hver enkelt 'frame', således at filmen i stedet for de normale 109 minutter nu varer 24 timer, og den for Hitchcock så karakteristiske og for netop denne film så signifikante *suspence* mistes.

*Looking for Alfred* er på ingen måde en remake, og værket forholder sig heller ikke til 'remake-problematikken' som sådan, men må alligevel ses i forhold til 90'erne “traditionen” med billedkunstneriske remakes og appropriationer af Hitchcocks film. *Looking for Alfred* er en kort video/video-projektion, hvor Hitchcock *himself* optræder i form af flere forskellige professionelle *look-alikes*. Desuden møder man figurer fra Hitchcocks filmiske univers, figurer som blondinen, fuglene m.fl. Videoen indledes endvidere med en *voice-over*, hvor man hører Hitchcocks stemme forklare, hvad en MacGuffin er.<sup>12</sup> Imidlertid er der tale om lige så mange (hvis ikke flere) henvisninger til kunstnerens landsmand, den surrealistiske maler René Magritte: Mænd som Hitchcock iklædt jakkesæt og bowlerhat, mænd med paraplyer, klippestykker der falder ned fra himlen og en ung kvinde som æder en fugl er blandt nogle af de mange motiver, man genkender fra Magrittes malerier. Der er altså tale om en

sammenskrivning af to kunstneriske universer: Hitchcocks og Magrittes – en sammenskrivning der primært er foretaget ved hjælp af en appropriation af typiske temaer, figurer og motiver hos de to kunstnere, men som ud over at kommentere på hver enkelt produktion også – netop i kraft af sammenstillingen – får sagt andet og mere ved visuelt at lade dem kommentere hinanden.<sup>13</sup>

Den filmiske eller cinematografiske fortælling er altså en slags meta-refleksiv-fortælling, hvor den cinematografiske ramme bruges til at reflektere mediet så vel som konteksten.

### Afsluttende bemærkninger

Mange af de værker der er med på *Machine-RAUM* er kendetegnet ved at forholde sig engageret til deres emne. De møder virkeligheden og reflekterer den kritisk med billedkunsten som redskab. Ved at indskrive deres værker i flertydig indramning, det være sig den dokumentariske eller den filmiske, formår de at anvende velkendte fortællestrukturer til at udsige noget nyt på en anden måde. Hvad end fortællingen er personlig, politisk eller formel, viser værkerne på *Machine-RAUM*, at video og mediekunst er velegnede formater til at fremsætte statements om virkeligheden, engagerede statements, der rækker ud over værkets ramme.

Kristine Kern, oktober 2007

- 1 Mark Currie: *Postmodern Narrative Theory* (Palgrave, New York 1998), p. 95.
- 2 Kapitel tre i Michael Rushs bog *Video art* (Thames & Hudson London 2003/2007) hedder ligefrem “Video and the New Narrative”.
- 3 Den Anden i forhold til den hvis, vestlige, heteroseksuelle mand. Se endvidere min artikel “A Voice of One's Own” i Udsigt. *Feministiske Praksisformer* redigeret af kunstnergruppen Kvinder på Værtshus (Informations Forlag, København 2004).
- 4 Se endvidere: [http://www.azapp.de/ha\\_O1.html](http://www.azapp.de/ha_O1.html).
- 5 I min artikel “Realitetsrepræsentationer – en undersøgelse af dokumentarisme i billedkunst” i *Periskop. Forum for kunsthistorisk debat* nr. 13 “Samtidskunst?!” , København 2007 behandles dette tema mere udfoldet.
- 6 I denne forbindelse skal det også lige nævnes at den danske kunstner Jens Haaning har lavet et lignende projekt i 2000, hvor han fotograferede flygtninge i Danmark iklædt mærketøj.
- 7 Lars Movin har et kapitel i *Videologier 2. 33 tekster om europæisk videokunst* (Det Kongelige Danske Kunstakademi, København, 2003) som omhandler hvad han kalder scratchvideo med historisk henvisning til bl.a. Nam June Paiks banebrydende *Global Groove* fra 1973.
- 8 Se også min artikel i *Passepartout* nr. 15, 8. årg., 2000: “Video/Film”.
- 9 Filmen er baseret på en romanen *Al Ard* (The Earth) af Abdel Rahman El Sharkawy fra 1968.
- 10 En del af ovenstående informationer er hentet på hjemmesiden [http://www.daratafunun.org/main/activit/curentl/moataz\\_nasr/1.htm](http://www.daratafunun.org/main/activit/curentl/moataz_nasr/1.htm)
- 11 Man finder også eksempler på remakes af andre kendte filminstruktøres værker, bl.a. Orson Welles, John Ford, Sergio Leone, Martin Scorsese, Brian De Palma, Wim Wenders, Michelangelo Antonioni og R. W. Fassbinder samt en række mindre kendte instruktører.
- 12 En MacGuffin er en ting, en genstand, der i sig selv kunne synes ubetydelig, hvis ikke det var fordi, den indeholdt eller var nøglen til en hemmelighed, eller rettere afsløringen af denne. MacGuffin'en er en drivende kraft for spændingen i flere af filmene.
- 13 Se endvidere: Kern, K., og Kern, M., “Remaking Hitchcock – om billedkunstneriske remakes og appropriationer af Alfred Hitchcocks film” i *Periskop. Forum for kunsthistorisk debat* nr. 12 “Traditionsfigurer”, København 2006, hvor alle de ovenfor omtalte appropriationer og remakes af Hitchcocks film analyseres mere dybtgående.

## Moon Ride

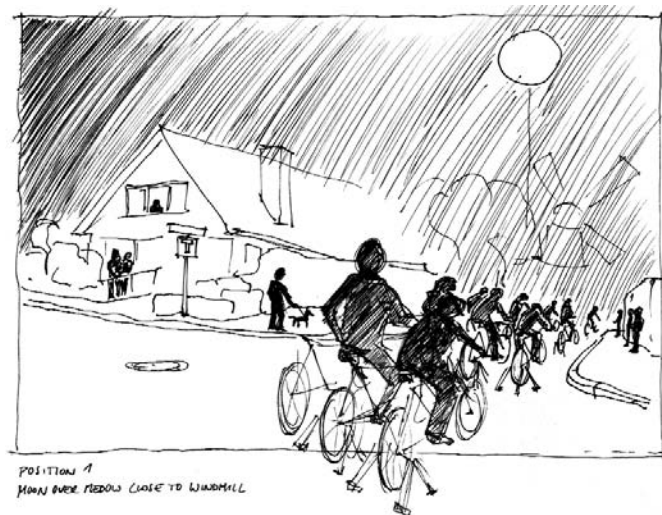
### SCHEDULE:

Friday 9/11 2007, 17-22 at Town Hall Square.

Saturday 10/11 2007, 19:30-22:30 at the Mill.

At a prearranged time after sundown, the cyclists' output will be switched directly to the balloon; the harder they pedal, the brighter the artificial moon glows in the night sky. The humming of the muscle-powered generators will spread out a blanket of sound across the square as the spectacle is played out: onlookers cheering the bikers on to higher and higher performance until the human dynamos, speeding at the brink of exhaustion, bring the balloon to the peak of illumination.

*Moon Ride* is a sensory encounter with the myths and rites of our light-and-sound-dominated e-culture. At the same time, it's a minimalist reflection of our electronic world that makes visible the charging and discharging processes inherent in everyday life.



Although pedaling a stationary bike is a sight more typical of a health club, the manifestation of a prosperous society and a me-culture of wellness, the participants delivering the force that drives this human power plant will be organized like industrial laborers. They form a mighty human battery to combine their output as individuals. This confluence, this visual fusion of the physical exertions of many, brings about a communal experience borne by the pure joy of taking part in a physical act of power and making an oversized source of light glow like a supernova. This is a form of electronic-industrial mass-level gratification whose climax is the final illumination of the balloon.

### Assocreation

Established in Vienna in 1997. Assocreation involves the public in an open play, while they explore the way human beings relate to both, the space around them, and the ground beneath their feet. The group installs, dislocates, or manipulates experiences, which are routed in the everyday life. Their work features a number of body-related projects presented, among other things, at the Jack the Pelican Gallery in Brooklyn (NY), at Fabrica Gallery Brighton (UK), at the Bienal de Valencia (Spain), the Ars Electronica Festival in Linz (Austria), as well as in the streets of New York, Warsaw, Zurich, Copenhagen, Paris and other cities.



## Can You See Me Now?

*A chase urban game played online*

*Blast Theory: Artists: Matt Adams, Ju Row Farr, Nicholas Tandavanitj. Administrator: Dan Lamont artist's assistant: Hannah Talbot. 2001. Can You See Me Now? is a collaboration with the Mixed Reality Lab, University of Nottingham.*

*PLAY HOURS AT ØKOLARIET:*

*Thursday 14:30.*

*Friday 10-12, 14-16 and 19:30-21:30.*

*Saturday 10-12 and 14-16.*

The award-winning *Can You See Me Now?* is a chase game played live online and on the streets. Online players log onto the website and are dropped at random locations into a virtual map of the city. Players from anywhere in the world can play online in the virtual city against members of Blast Theory who are on the streets of the real city.

Blast Theory runners search for you using GPS, tracking your avatar down as you run away from them online. Use your arrow keys to flee down the virtual streets, send messages and exchange tactics with other online players. An audio stream from Blast Theory's walkie talkies lets you eavesdrop on your pursuers, getting lost and out of breath trying to 'catch' you in the real streets. If a runner gets within five metres of your location, you are caught and a photo of where you were 'seen' is taken.

A player from Seattle wrote: "I had a definite heart stopping moment when my concerns suddenly switched from desperately trying to escape, to desperately hoping that the runner chasing me had not been run over by a reversing truck (that's what it sounded like had happened)."

### Locations

The work has been presented at the b.tv festival in Sheffield; the Dutch Electronic Arts Festival (DEAF), Rotterdam; the Edith Russ Site for Media Art, Oldenburg; the International Festival for Dance, Media and Performance (DAMPF), Köln, Germany; Gardner Arts Centre, Brighton; ArtFutura, Barcelona; the InterCommunication Center (ICC), Tokyo and National Museum and Gallery, Cardiff, Wales.

### Brief Background

*Can You See Me Now?* is a mixed reality performance and online game of chase which explores the convergence of online and mobile technologies, giving audiences access to new ways of experiencing the cityscape.

*Can You See Me Now?* takes the fabric of the city and makes our location within it central to the game play. The piece uses the overlay of a real city and a virtual city to explore ideas of absence and presence. By sharing the same 'space', the players online and runners on the street enter into a relationship that is adversarial, playful and, ultimately, filled with pathos.

The advent of 3G (third generation mobile telephony) brings constant internet access, location based services and massive bandwidth into this equation. *Can You See Me Now?* is a part of a sequence of works (followed by Uncle Roy All Around You and I Like Frank) that attempt to establish a cultural space on these devices. While the telecoms industry remains focused on revenue streams in order to repay the huge debts incurred by buying 3G licenses and rolling out the networks, Blast Theory in collaboration with the Mixed Reality Lab are looking to identify the wider repercussions of this communication infrastructure. When games, the internet and mobile phones converge what new possibilities arise?

Working in collaboration with the Mixed Reality Lab at University of Nottingham, *Can You See Me Now?* was the first output of this research and development. It won the Golden Nica for Interactive Art at the 2003 Prix Ars Electronica and was nominated for a BAFTA Award in 2002.



*Can You See Me Now?. 2001. Copyright Blast Theory.*

## Bocas de ceniza / Mouths of Ash

Duration: 14:32 min. Juan Manuel Echavarría. 2003.

Juan Manuel Echavarría turned to the visual arts just under ten years ago. He makes virtuoso use of photography and video in pursuing his declared aim of addressing the urgent social and political problems of his native Colombia.

*Bocas de ceniza* (*Mouths of Ash*) is the name of the place where the Rio Magdalena, one of Colombia's largest rivers, flows into the Caribbean. The Conquistadors discovered it on Ash Wednesday and named it accordingly. The Rio Magdalena was the starting point for their conquest and exploitation of the country. To this day, the river is a symbol of violence and death, since thousands of corpses from the drug war in Colombia have been "disposed of" here. The devastation wreaked by this civil war, ultimately caused and prolonged by US drugs policy, is reflected in Echavarría's video *Bocas de ceniza*, which demonstrates quite simply that the power of art is far greater when conveying the consequences of violence than when depicting acts of violence themselves. Colombians have witnessed terrible massacres – the FARC once attacked a church in Bojaya, for example, killing 119 civilians – and the video shows some of them singing simple songs in which they describe their traumatic experiences in words and music of their own. This cathartic auto therapy is performed with such intense concentration and with such unshakable integrity that the minds and souls of the singers are laid bare with a astonishing immediacy. The almost unbearably stark presence of their eyes, voices and mouths makes us feel we are participating directly in the events without being acquainted with the details. In this work Echavarría makes a generally valid statement about the human condition that would be intelligible anywhere in the world. Without pointing an accusing finger or expressing hate, he reveals the inviolable dignity of psychologically abused people who evoke the precariousness of life in Colombia with a power that could never be equalled by documentary material.

## Guerra y pa / War and peace

Duration: 9 min. Juan Manuel Echavarría. 2001.

The video work *Guerra y pa* (*War and Peace*) stages two parrots trained during eight months to perform in this nine-minute video. One learned to repeat the word "guerra" (war) and the other says "pa" (peace literally), using the pronunciation of the Colombian Caribbean. The parrots standing on a cruciform perch, relating to religious matters, fight, change positions, and scream at each other, in a parody of politicians and guerrillas when they publicly address issues of peace and war.

Photo to the right: Domingo Mena, 2003. From the series *Bocas de ceniza / Mouths of Ash*. 2:12 min, color, sound. Photo: Zoé Tempest, Zürich. Daros-Latinamerica Collection, Zürich. © The Artist.

*Guerra y pa*, 2001. 9 min, color, sound. Photo: Zoé Tempest, Zürich. Daros-Latinamerica Collection, Zürich. © The Artist.

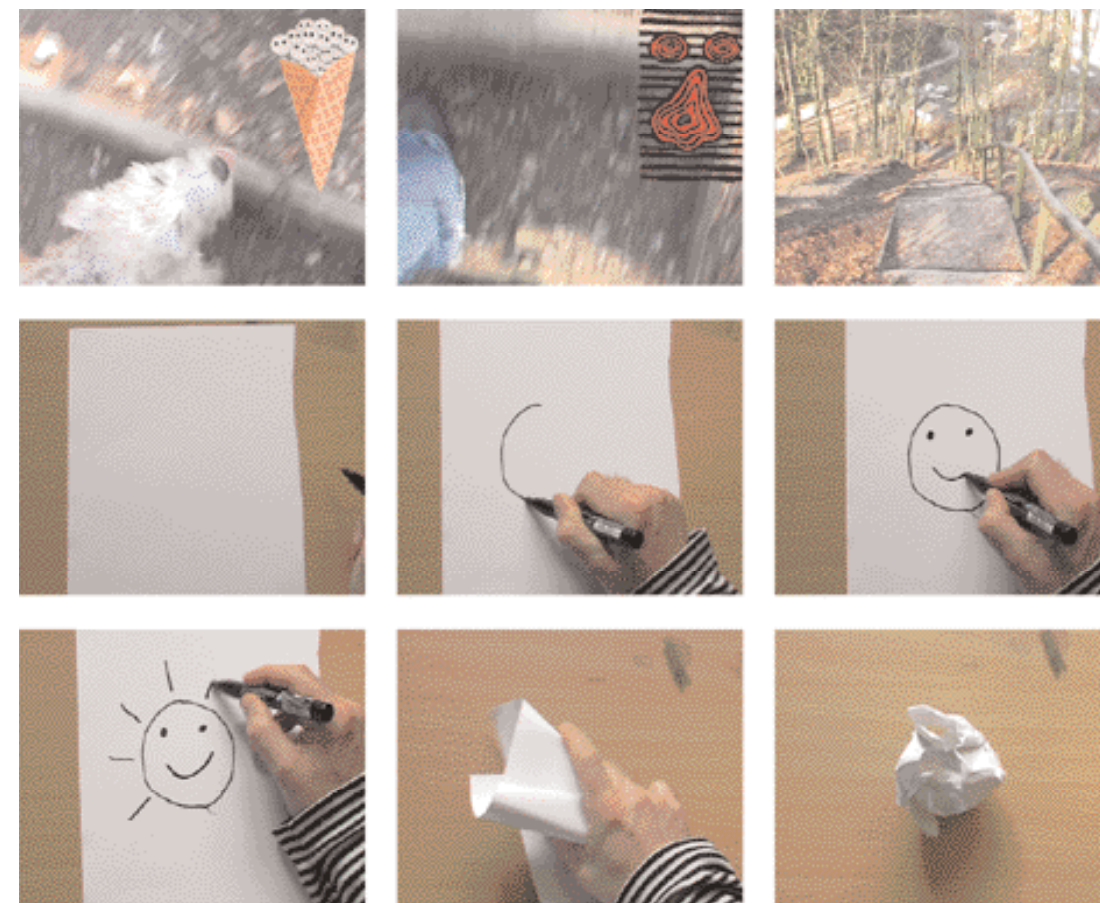




## Langtidsholdbar plagsomhed

*Long Life Pestering. Duration: 5:28 min. Claus Ejner. 2007.*

It makes plenty of sense to pluck the petals off a dandelion if one wants to solve a difficult question. But does it make sense to sew the petals back on if you haven't received the answer you were looking for? It's this hunger after meaning that the video "long life pestering" revolves around, like a blind man that suddenly can see – the video is recorded and edited as if one with sight has suddenly become blind...



As a matter of fact I wanted to make a video about a chair, where a cloud was sitting and raining on the seat. After a while the cloud decides to go somewhere else and rain, and then someone or other sits on the wet chair and gets a wet behind and then goes off somewhere else.

But then I had an idea about a sun, that showed up at the most inappropriate places, about someone counting steps on a stairs, about a piece of paper that becomes filled with sunshine and a sundial comparing the word stupid.

The idea was, and is, to answer the question of what is important when you have to piss like a carton of milk with a hole in it.

Looking for Alfred

Duration: 10 min. Johan Grimonprez. 2005.  
(See page 26)

23.30 Friday  
10:00 Saturday

Moebius

Argentina. 1996. Regie: Gustavo Mosquera R. 88 min., 35 mm, 1: 1.66, colour.  
  
Gustavo Mosquera R. wurde 1959 in Buenos Aires geboren. 1980-85 studierte er am CERC, der Filmschule des Nationalen Filminstituts. Filme: 1981 Grillos. 1982 Las garras del tiempo. 1984 Mma...; Manzana de las luces. 1985 Arden los juegos. 1988 Lo que vendr  (erster Spielfilm). 1996 MOEBIUS.  
(See page 70)

23.30 Friday  
10:00 Saturday

Holy Wood

Duration: 7:14 min. Lilibeth Cuenca Rasmussen. 2005.  
  
Holy Wood takes place Easter Week in the Philippines. Voluntaries flagellate and crucify themselves, as a re-enactment of Jesus Christ on the cross on Holy Friday. The documentary visuals is edited to a melodic music composition made for the video with lyrics inspired from the Gothic pop-rock icon Marilyn Manson. Two different religious believes meet in this video, without the viewer noticing it.  
(See page 50)

Devil Man

Duration: 20:55 min. Khaled Ramadan. 2006.  
  
The footage in the film is shut undercover on a train trip between the Swedish city of Malmo and Copenhagen in 2006. Video maker Khaled Ramadan find himself alone in the train compartment with a homeless man who questioned Ramadan's entire background and existence, to surprise him in the end by "saying the devil is on me, you can see it". The devil man turns out to be a wise man, knowledgeable of world matters including the Lebanese/Middle East conflict. The devil man uses to be a university lecturer but collapsed economically and couldn't stand up again in a capitalistic society. The film debates trans-national, geo-political and socio-cultural issues in an imaginary climate.  
(See page 46)

It Happened to a Lad

Duration: 56 min. Navinki Home Video. 2001.  
  
Yura, an alright bloke from a council estate, has a tiff with his Babe. To try and chill out a bit, he decides to get himself an earner like all the rest. But on the way, he bumps into this gorgeous stranger – Nastia, an "activist" from some democratic firm. Yura finds out his country's got summat called an opposition, and it's fighting some dictatorship or other. Without expecting it, our hero winds up slap-bang in the middle of some political hoo-ha...  
(See page 44)

Your Blood Is As Red As Mine

Duration: 15:56 min. English subtitles. Julika Rudelius. 2004.  
  
A series of staged interviews and situations dealing with skin colour and representation of "the other". At certain moments I took large format photographs from the same viewpoint as the video camera. Some of the photographs are shown along with the video.  
(See page 52)

Driving Combat Tank "Fourteen takes"

Duration: 7:19 min. Marianne J rgensen. 2004.  
  
A tank drives in a landscape of dug up earth. The tank is made of strong paper, formed in the size and shape of a real tank from the Second World War. The pieces of paper are stitched together and stiffened by a small passenger car in order for it to drive in the field. The tank drives making figures of eight, and, when approaching the camera at a certain moment, potatoes are fired from the gun barrel, after which it drives away.  
(See page 32)



## Edge of a Wood

*Video/sound installation. Video transferred to DVD. 8:05 minute loop.*

*Rodney Graham. 1999.*

*Edge of a Wood* follows two earlier works by Rodney Graham, specifically the performance *Illuminated Ravine*, 1979, and the film *Two Generators*, 1984. In *Two Generators* the movement of water drives generators which power lights that illuminate the turbulent water. Like *Two Generators*, *Edge of a Wood* was shot with two cameras and is displayed on two screens. It starts in complete darkness and silence, the sound of the helicopter is heard approaching and the helicopter then hovers playing its searchlight on the edge of a wood. The searchlight only uncovers the scene for a few moments at a time and after hovering for a while it goes away and we return to darkness and silence. Sound is an important element in this work and the roar of the helicopter intensifies the physical experience.

*Courtesy Donald Young Gallery.*

## Looking for Alfred

Duration: 10:02 min. Johan Grimonprez. 2005.

In *Looking for Alfred*, by the Belgian artist, Johan Grimonprez (also the director of the very known *Dial H-I-S-T-O-R-Y*) explores the legacy of Alfred Hitchcock.

Focusing on Hitch's regular cameo appearances in each of his films, *Looking for Alfred* re-enacts them with the aid of Hitchcock look-alikes, weaving an unexpected narrative from Hitch's fifty-year trail of walk-on parts. Shot amongst the atmospheric interiors of the Palais des Beaux

Arts in Brussels, and making the most of the distinctive architecture of this unique location, Grimonprez's cinematic twists and turns echo the trademark manner of the Master of Suspense.

### Looking for Alfred

Part homage to Hitchcock, part investigation of look-alike culture, *Looking for Alfred* is a witty and multi-levelled de-construction of notions of 'reality'.

#### PLAY HOURS:

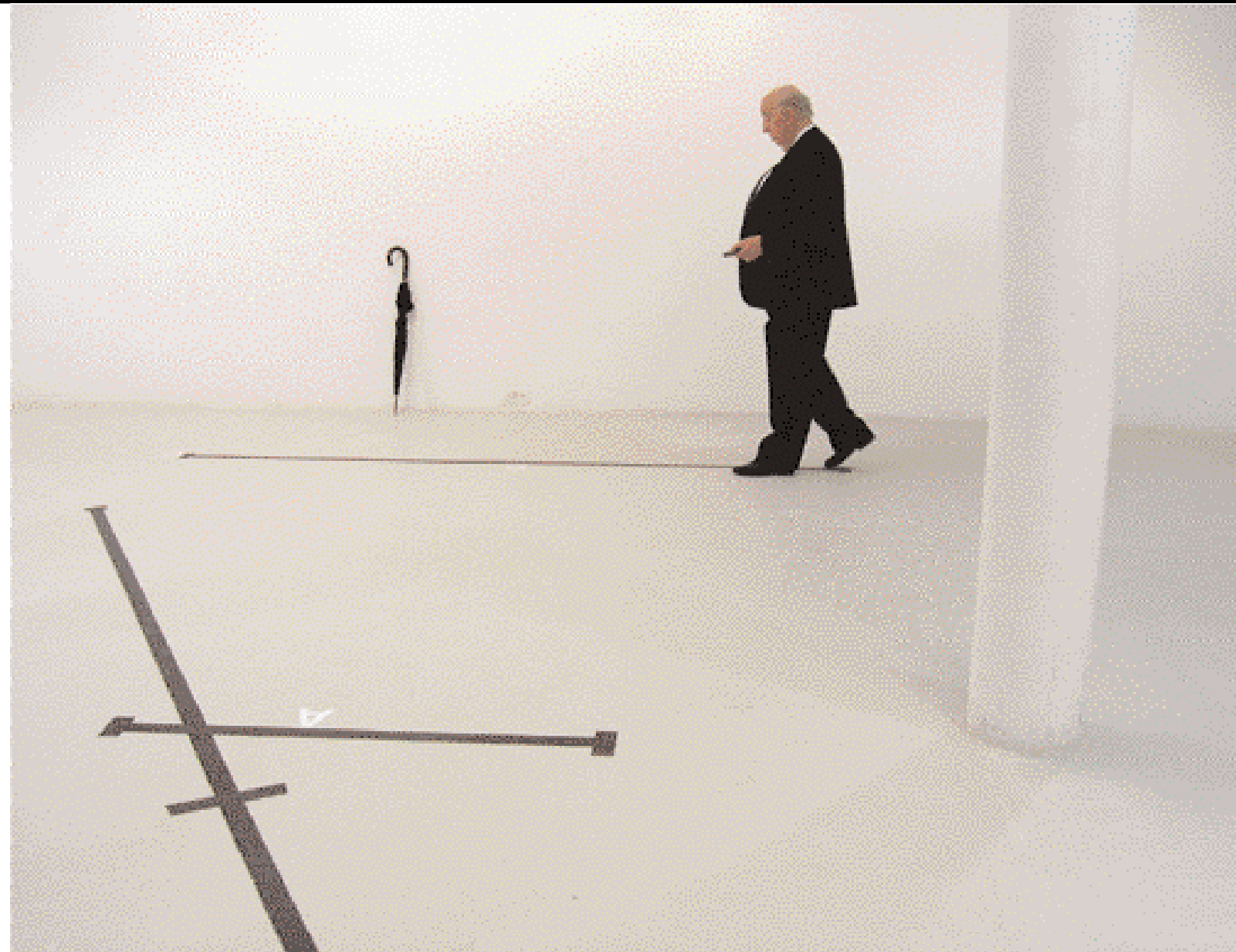
23.30 Friday and in LIDO Cinema.

10:00 Saturday in LIDO Cinema.



"Looking for Alfred" (film still), Johan Grimonprez. 2004.

Courtesy of Zapomatik / Film & Video Umbrella.



Ron Burrage, Hitchcock Look-alike, "Looking for Alfred", Johan Grimonprez. 2004. Photo: Theo Volpatti. Courtesy of Zapomatik.

## Soviet Subliminal Seduction

*Live performance. Mikko Mansikkala Jensen.*

Mikko Mansikkala Jensen has always gone to great pains to underline, that the music he makes with his solo project Soviet Subliminal Seduction, is *rock*.

The numbers in Soviet Subliminal Seduction are a part of the familiar guitar-bass-anddrum-tradition, but are reproduced with artificial digital sounds produced by virtual instruments, and sound quite simply *wrong*, but nonetheless in just the right way. Through this insistence on the use of compositional structures from one genre, thereafter realising them with tools and approaches from a totally different one, Mikko Mansikkala Jensen has created his own dislocated parallel style that is neither one or the other, or for that matter an actual mixture.

It began as a showdown with electronic music's polished clinical expression and the wider understanding of computer music, and her Soviet Subliminal Seduction could have lost itself in being a concept for it's own sake. But Mikko Mansikkala Jensen is a man who also in purely musical terms brings forth a constant stream of remarkable ideas. Not alone does the form challenge normal understanding of how computer music should sound, but the entire compositional vision is spectacular in itself.

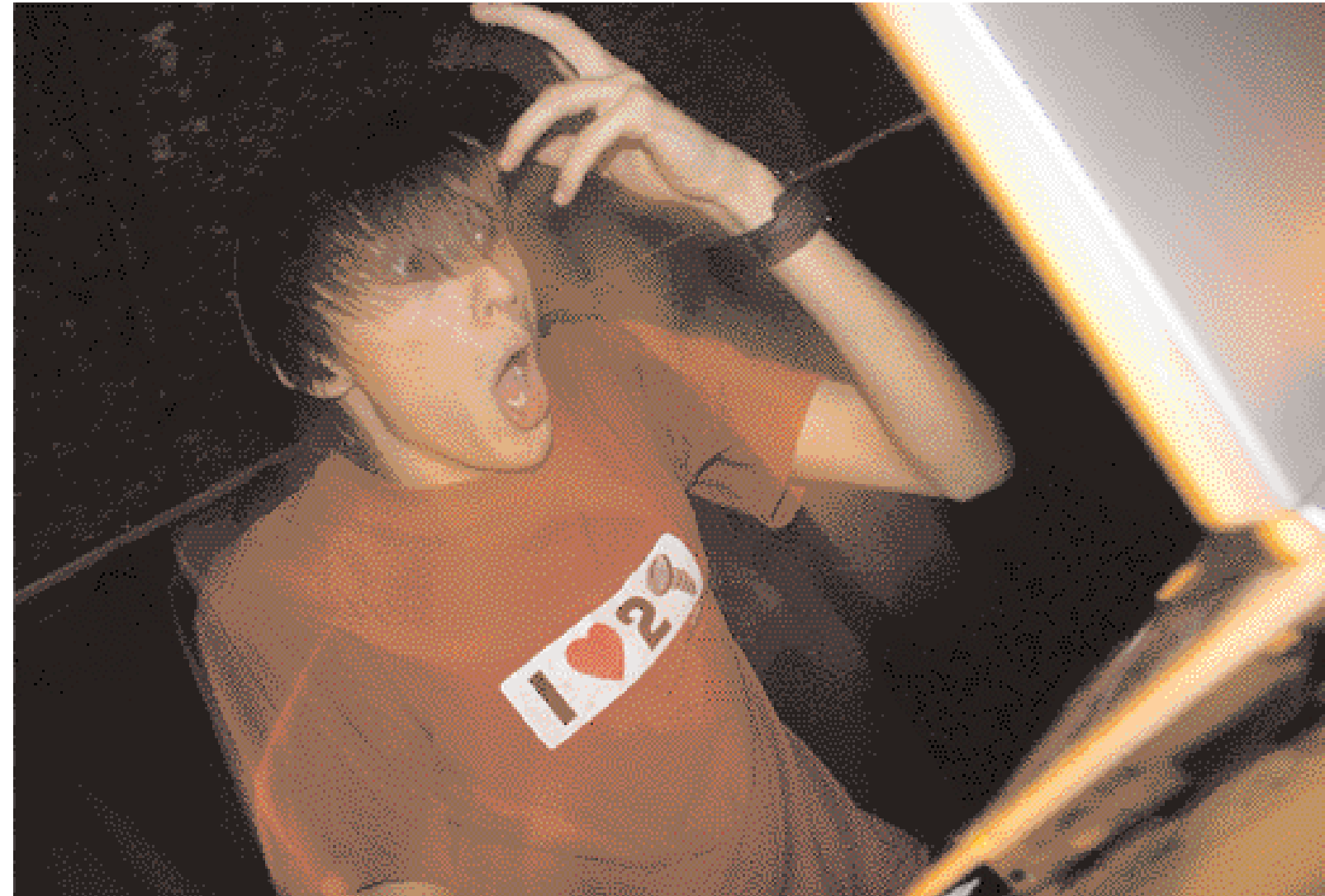
Soviet Subliminal Seduction stands for an insistent and aggressive rock, where abrupt breaks, surprising shifts and curling noisy melody lines tangle with each other, accompanied by an extremely well controlled rhythm section. The aim is to surprise, tease and, none the least, blow people away. Here we have ultra catchy guitar melodies, ingenious rhythm staggering and spacey repetitious riffs, psychedelic blurring and aggressive noise. Sources of inspiration are 90's noise-rock, 70's kraut rock and 60's psychedelic rock. Additionally a traditional verse/chorus structure seems very far away.

## Pol Mod Pol

*Live performance. Mikko Mansikkala Jensen.*

In his other soloproject *Pol Mod Pol*, Mikko Mansikkala Jensen insists – like some mad scientist – that he can create dance-music out of harsh noise. He demonstrates this by dancing crazy synchronised steps whilst playing his insanely cut-up noise-melodies live, like a gene-mutated John Travolta. Proving that there is no difference between this and the latest Top 10 hit. And that's that!

Not without humour and a twinkle in the eye, Mikko Mansikkala Jensen pokes and prods at the harsh noise genre – probably the most extreme and inaccessible genre around – and he wants everyone to dance along.



## ”Outplaced” – a Democratic Communicative Project

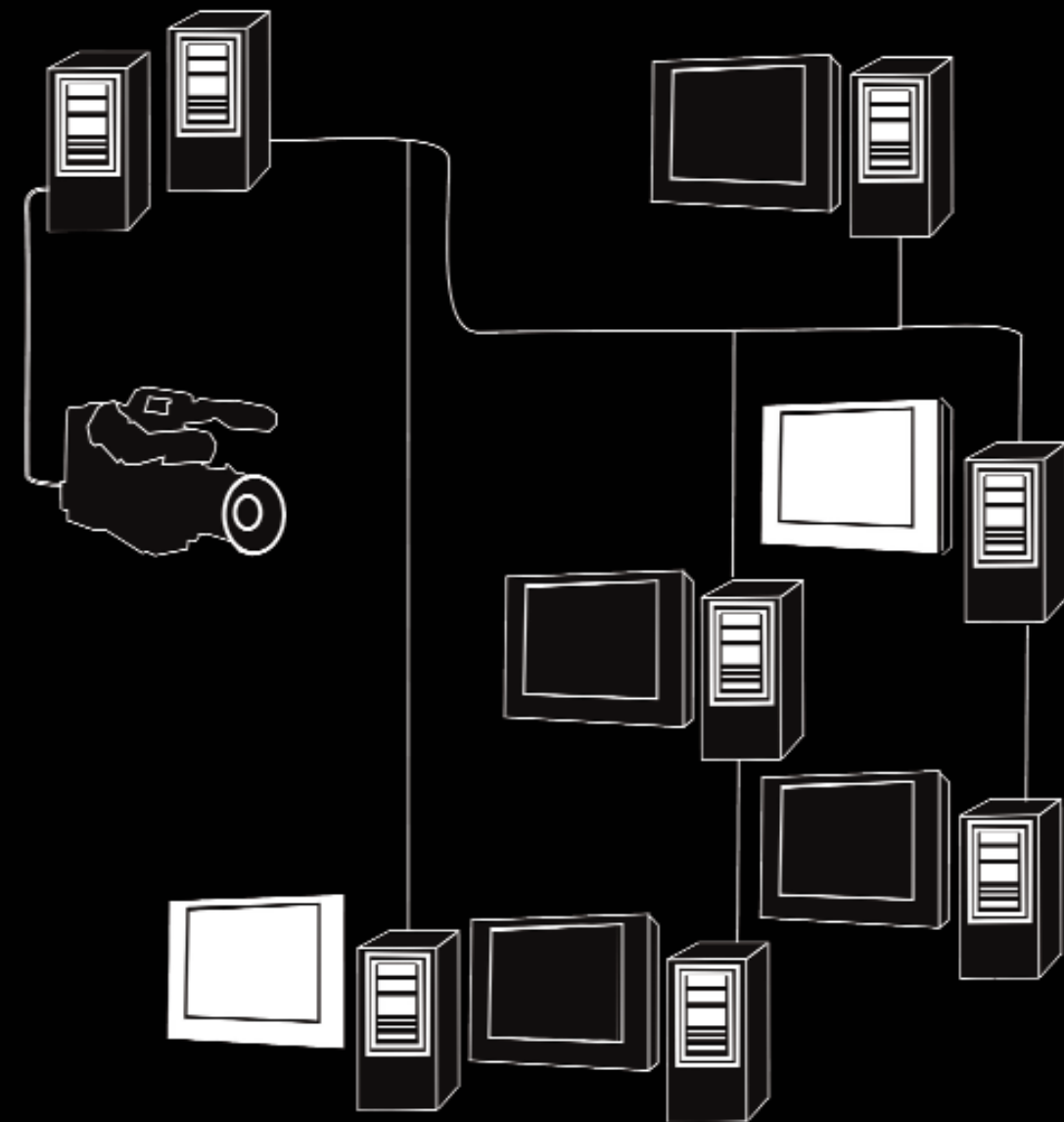
*Hanne Nielsen and Birgit Johnsen. 2007.*

“Outplaced” is to be realised for the first time in connection with *Machine-RAUM* The Biennale for Video Art and Digital Culture, and must be seen as a democratic communicative work with the vision of increasing the Biennales geographical, professional, artistic and social horizon.

To specifically chosen art, cultural and educational institutions in Denmark and Germany, and screens in Vejle urban space and in the region of Vejle, a range of programs containing documentation of the exhibition at Vejle Museum of Art and the Spinning Halls will be mediated in a closed circuit, containing excerpts from lectures, artist presentations, documentations of performative pieces, artist interviews and extracts of video works.

The intention of the work is to communicate and distribute material, containing democratic potential in it's structure and construction. It seeks to involve areas not usually covered comprehensively by other media and make small or decentralised circumstances or events in marginalised areas visible. It shows an alternative structure in relation to communicative partners and network agreement.

The works aims to emphasize the potential of the digital development in connection with problems of visualisation in decentralised positions and in marginalised areas.





### Driving Combat Tank “Fourteen takes”

A tank drives in a landscape of dug up earth. The tank is made of strong paper, formed in the size and shape of a real tank from the Second World War. The pieces of paper are stitched together and stiffened by a small passenger car in order for it to drive in the field. The tank drives making figures of eight, and, when approaching the camera at a certain moment, potatoes are fired from the gun barrel, after which it drives away.

*Duration: 7:19 min.*

*Sound: Hans Holten / sound artist*

*Editing: Jakob Ponggård & Marianne Jørgensen, Aarhus Film Workshop 2004*

*Sound editing: Hans Holten & Jakob Ponggård*

A combat tank which was used in World War II was the setting for this work of art. As a protest against the U.S. lead war in Iraq, the tank was covered with knitted and crocheted squares made with pink yarn. The pink covering consists of more than a 3000 pink squares, 15 x 15 cm, knitted by volunteers from Denmark, the UK, USA and several other countries.

The process of covering the tank was documented with a video, which was shown in “Nikolaj, Copenhagen Contemporary Art Center”, Denmark, 2007.

*Camera position 2: Mounted camera from bird's eyes view*

*2 sec. takes – interval 30 sec.*

*Camera: Marianne Jørgensen*

*Editing: Jens Balder & Marianne Jørgensen, Aarhus Film Workshop 2007*

*Sound editing: Jens Balder*



SPINDERIHALLERNE / THE SPINNING MILLS

8. – 11. November 2007

EXHIBITIONS:

Claus Ejner *(p. 20)*

Moataz Nasraldin *(p. 42)*

Anders Visti *(p. 54)*

CONCERTS:

Mikko Mansikkala Jensen / Pol mod Pol *(p. 28)*

Michael Mørkholt & Morten Larsen *(p. 40)*

VIDEO LOUNGE

DJ:

Kim Grønborg

CAFÉ

VEJLE KUNSTMUSEUM /VEJLE MUSEUM OF ART

8. November – 2. December 2007

EXHIBITIONS:

Assocreation *(p. 14, 48)*

Blast Theory *(p. 16, 49)*

Juan Manuel Echavarria *(p. 18)*

Rodney Graham *(p. 24)*

Johan Grimonprez *(p. 26)*

Hanne Nielsen & Birgit Johnsen *(p. 30)*

Marianne Jørgensen *(p. 23, 32)*

Löffler & Korpys *(p. 38)*

Moataz Nasraldin *(p. 42)*

Navinki Home Video *(p. 23, 44)*

Khaled Ramadan *(p. 23, 46)*

Lilibeth Cuenca Rasmussen *(p. 23, 50)*

Julika Rudelius *(p. 23, 50)*

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Romeo Grünfelder, OKKULT: Disappearance: Media and Difference *(p. 70)*

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Det Jydske Kunstakademi *(p. 78)*

Hochschule für bildende Künste Hamburg *(p. 82)*

Muthesius Kunsthochschule Kiel *(p. 84)*

THURSDAG 8. NOVEMBER 2007

| Time        | The Spinning Mills | Vejle Art Museum | Økolariet and urban space                        |  |
|-------------|--------------------|------------------|--------------------------------------------------|--|
| 14:30       |                    |                  | 14:30-16:30 Blast Theory:<br>Can You See Me Now? |  |
| 16:00-19:30 |                    | Opening          | <i>(p. 16, 49)</i>                               |  |

FRIDAY 9. NOVEMBER 2007

| Time         | The Spinning Mills                                                                                                                     | LIDO Cinema | Økolariet and urban space                                        | Town Hall Square                                                                 |
|--------------|----------------------------------------------------------------------------------------------------------------------------------------|-------------|------------------------------------------------------------------|----------------------------------------------------------------------------------|
| 10:00        |                                                                                                                                        |             | 10-12 Blast Theory:<br>Can You See Me Now? <i>(p. 16, 49)</i>    |                                                                                  |
| 11:00-11:55  | Designskolen Kolding <i>(p. 74)</i>                                                                                                    |             |                                                                  |                                                                                  |
| 12:00 Lunch  |                                                                                                                                        |             |                                                                  |                                                                                  |
| 13:00-13:55  | Artist presentation:<br>Assocreation <i>(p. 14, 48)</i>                                                                                |             |                                                                  |                                                                                  |
| 14:00-14:55  | Artist presentation:<br>Julika Rudelius <i>(p. 52, 23)</i>                                                                             |             | 14-16 Blast Theory:<br>Can You See Me Now?<br><i>(p. 16, 49)</i> |                                                                                  |
| 15:00-15:55  | Presentation:<br>Infermental Magazines <i>(p. 68)</i>                                                                                  |             |                                                                  |                                                                                  |
| 16:30 -18:00 | Presentation:<br>OKKULT: Disappearance<br>Two statements and film excerpts<br>Romeo Grünfelder:<br>Media and Difference <i>(p. 70)</i> |             |                                                                  | 17-22 Assocreation:<br>Moon Ride – interactive<br>performance <i>(p. 14, 48)</i> |
| 18:00 Dinner |                                                                                                                                        |             |                                                                  |                                                                                  |

Programme continues on p. 36

FRIDAY 9. NOVEMBER 2007

| Time        | The Spinning Mills                                                                                                                  | LIDO Cinema                                                                           | Økolariet and urban space | Town Hall Square                                                           |
|-------------|-------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------|----------------------------------------------------------------------------|
| 19:00-20:30 | Presentation:<br>OKKULT: Disappearance<br>Two statements and film excerpts<br>Dirck Möllmann:<br>Difference of Media <i>(p. 71)</i> |                                                                                       |                           | 19:30:-21:30<br>Blast Theory:<br>Can You See Me Now?<br><i>(p. 16, 49)</i> |
| 22:30       | Sound performance: Pol mod Pol<br>Mikko Mansikkala Jensen <i>(p. 28)</i>                                                            |                                                                                       |                           |                                                                            |
| 23:30       | DJ / Kim Grønborg                                                                                                                   |                                                                                       |                           |                                                                            |
|             |                                                                                                                                     | Looking for Alfred<br><i>(p. 26)</i> +<br>Occult movie:<br>Moebius <i>(p. 70, 71)</i> |                           |                                                                            |

SATURDAY 10 NOVEMBER 2007

| Time         | The Spinning Mills                                                    | LIDO Cinema | Økolariet and urban space | The Mill                                                                                  |
|--------------|-----------------------------------------------------------------------|-------------|---------------------------|-------------------------------------------------------------------------------------------|
| 19:00 -19:55 | Artist presentation:<br>Lillebeth Cuenca Rasmussen <i>(p. 23, 50)</i> |             |                           | 19:30-22:30<br>Assocreation:<br>Moon Ride – interactive<br>performance <i>(p. 14, 48)</i> |
| 20:00-21:00  | Presentation: Art and Media Linz/<br>Daniella Reimann <i>(p. 72)</i>  |             |                           |                                                                                           |
| 23:00        | Michael Mørkholt & Martin Larsen<br>– sound concert <i>(p. 40)</i>    |             |                           |                                                                                           |
| 24:00        | DJ / Kim Grønborg                                                     |             |                           |                                                                                           |

SATURDAY 10 NOVEMBER 2007

| Time         | The Spinning Mills                                     | LIDO Cinema         | Økolariet and urban space          | The Mill |
|--------------|--------------------------------------------------------|---------------------|------------------------------------|----------|
| 10:00        |                                                        | Looking for Alfred  | 10-12 Blast Theory:                |          |
| 11:00        | Hochschule für bildende Künste                         | (p. 26) +           | Can You See Me Now?                |          |
|              | Hamburg Germany (p. 82)                                | Occult movie:       | (p. 16, 49)                        |          |
|              |                                                        | Moebius (p. 70, 71) |                                    |          |
| 12:00 Lunch  |                                                        |                     |                                    |          |
| 13:00-13:55  | Artist presentation:<br>From Funen Art Academy (p. 76) |                     |                                    |          |
| 14:00-14:55  | Artist presentation:<br>Blast Theory (p. 16, 49)       |                     | 14-16 Blast Theory:                |          |
| 15:30-16:25  | Artist presentation:<br>Andrea Zapp (p. 56)            |                     | Can You See Me Now?<br>(p. 16, 49) |          |
| 16:30-17:25  | Artist presentation:<br>Khaled Ramadan (p. 23, 46)     |                     |                                    |          |
| 18:00 Dinner |                                                        |                     |                                    |          |

SUNDAY 11 NOVEMBER 2007

| Time        | The Spinning Mills                                            | LIDO Cinema | Økolariet and urban space | The Mill |
|-------------|---------------------------------------------------------------|-------------|---------------------------|----------|
| 10:00       | Muthesius Kunsthochschule Kiel <i>(p. 84)</i>                 |             |                           |          |
| 11:00       | Presentation: Jutland Art Academy<br><i>(p. 78)</i>           |             |                           |          |
| 12:00 Lunch |                                                               |             |                           |          |
| 13:00       | Artist Presentation:<br>Navinki Home Video <i>(p. 23, 44)</i> |             |                           |          |
| 14:15       | Artist presentation:<br>Moataz Nasr <i>(p. 42)</i>            |             |                           |          |
| 15:30       | END                                                           |             |                           |          |



## The Nuclear Football

*Film, DV, transferred to DVD. Duration: 30:30 min. 2004.*

The film *The Nuclear Football*, an installation by Korpys/Löffler, covers the state visit of the President of the United States George W. Bush to Berlin in May 2002. Being accredited journalists, it was possible for the two artists to document the event, from Bush's arrival at Tegel Airport to his visit to Schloss Bellevue. The main focus of the film, however, is not the president himself, but "the Nuclear Football", also called "the President's Emergency Satchel and The Button". It is a

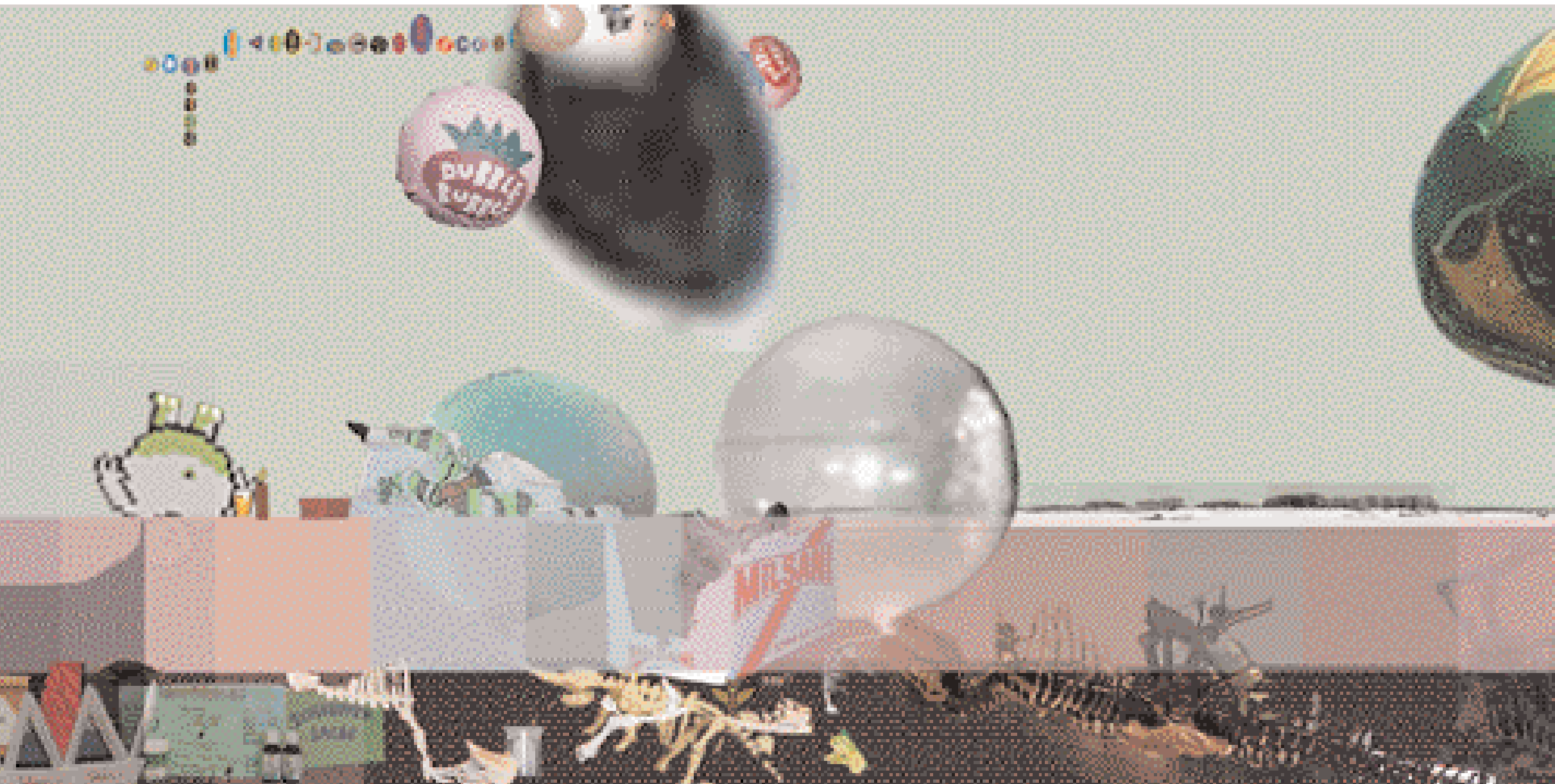
black briefcase used by the President of the United States to authorize the employment of nuclear weapons, and to make a nuclear attack order while away from stationary command centres.

In the film *The Nuclear Football*, the artist duo analyses the border zones of official versions of history, and draws attention to aspects which traditionally go unnoticed – such as the furnishing surrounding

Bush's state visit – and notices what is normally unattended by journalists: the organization, the preparations, the logistic structure and security matters.

These preparations are carried out in an almost theatrical way, and we often have the sense of watching movie scenes closely related to thrillers, or, perhaps, staged for the media.

If so, the officials turn into actors. Confronted with the knowledge of the black briefcase *The Nuclear Football*, keeping it very realistic, we get in a somewhat uncomfortable mood.



### Live edited collage in sound and images

Michael Mørkholt and Morten Larsen will together show a live-edited audio and visual show. They will perform with electronically reworked sound and film with a starting point in analogue recordings and digital reediting. The concept is that both the artists and the media work together. In other words, every artists approach to these media can be combined to a singular expression. The goal is to create a non-linear narrative in collage form. An elastic production of a piece of fantastic reality.



## The Echo

Duration: 3:57 min. Moataz Nasr. 2003.

## The Water

Duration: 5:01 min. Moataz Nasr. 2001.

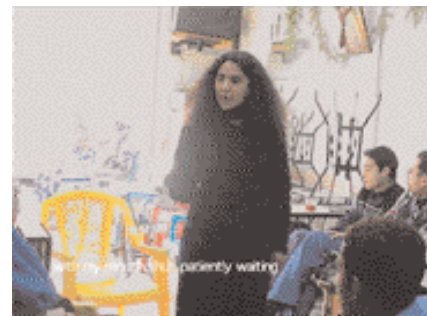
In 1968 Abdel Rahman El Sharkawi wrote a novel entitled “*El Ard*”, “*The Earth*”. It discussed the Egyptian struggle against the British Occupation at a time where the World was suffering from the economic depression, specifically, year 1933. In 1969, Youssef Shahine took the novel and turned it into a movie, keeping the same title, “*El Ard*”.

The main character of the movie is Abou Swelam and the role is played by Egyptian outstanding actor, Mahmoud El Meligui. One of the most important sequences of the Movie takes place in a village house in which the male villagers are gathered. In that sequence Abou Swelem expresses his frustration at noticing the Egyptian people’s attitude, and how passive they have become.

This 4mn 29sec monologue is the center piece of the movie and until today, the impact it left in the memory of Al I Arabs and Egyptians is alive, it moved the populations for it very accurately reflected the state of society at that time.

In year 2003, I took a video of Chirine el Ansary, Egyptian storyteller. She is standing in the middle of a Down Town Cairo coffee shop and is repeating the monologue as it was in the movie, but on the spur of the moment. In *The Echo*, the two sequences are taken and projected in front of one another, echoing each other, thus pointing at the stagnant political and social situation of the last 70 years. Nothing has changed, what could be said in 1933 and 1968, remains valid in 2003. As Abou Swelem says, and the storyteller in the caireen coffee shop repeats, we are living in words nothing but words.

In the video *The Water* many faces of people are projected on a puddle. The images of those people is then broken by the step of an unknown person.



Courtesy Galleria Continua.

## Goodbye Batska!

Duration: 23 min. Navinki Home Video. 2006.

(Note: “Batska” means “Dad” in Belarusian. But it’s also the common nickname for Lukashenka – the President of Belarus.)

After the President himself shook the hand to Kalian’s dad during a pre-election meeting, the latter fell into drunken stupor. But the main problems for Kalian started when his father suddenly recovered – after the presidential elections, in a totally different, democratic country. Then Kalian had to reconstruct for his “batska” the “stable and flourishing Belarus” of the era of Lukashenka in a separate flat...

Hilarious sharp political satire, cover-version on the fabulous German movie “Goodbye, Lenin!” mocking on the modern Belarusian reality, where significant place is occupied by the official TV propaganda.



## It Happened to a Lad

Duration: 56 min. Navinki Home Video. 2001.

Yura, an alright bloke from a council estate, has a tiff with his Babe. To try and chill out a bit, he decides to get himself an earner like all the rest. But on the way, he bumps into this gorgeous stranger – Nastia, an “activist” from some democratic firm. Yura finds out his country’s got summat called an opposition, and it’s fighting some dictatorship or other. Without expecting it, our hero winds up slap-bang in the middle of some political hoo-ha...



## Navinki Home Video

The *Navinki Home Video* studio established by the *Navinki* satirical newspaper editorial staff (founded in 1998) as an experimental video maker’s group. The first steps made in this direction were the attempts of animation of their own newspaper’s photo comics.

In 2001 the first full-meter fiction production was released, the film *It Happened to a Lad*, that got wide popularity in Belarus and won a number of prizes and awards at several indie films festivals (including the Grand-Prix at the festival *To Love Cinema* in Moscow in 2002)

After the *Navinki* newspaper was closed for “insulting the honor and the dignity of the President of Belarus” in May 2003, the creative group went on with the experiments at the interfaces between independent video art activity and the visual media. The reels were distributed on CDs as supplements for the illegally published *Navinki magazine* (closed in 2005).

In the spring 2006, hot on the heels of the presidential elections the short-meter film-video comics *Goodbye, Batska!* was made. In the same year the documentary project of the so-called tactical video *N+* started.

In 2007 studio shot the next short-meter film *The State Fundamentals* and began the work for new short fictions.

Besides of it, since 2005 the studio *Navinki Home Video* has been continuing the creation of the full-meter fiction *Only The Dead Fear Nothing* (at present on the stage of post-production).

The *Navinki Home Video* studio works as well for popularization of the independent video activity in Belarus.



## Comrade Alfredo Neri

*Duration: 20 min. Khaled Ramadan. 2006.*

The video *Comrade Alfredo Neri* is about visual manipulation. It demonstrates how motion picture, in all its forms can drag us into or out of something, how it affects our feelings and helps shaping our opinion.

The video was meant to raise awareness, not of the Neo Nazi movement only, but of the media's participation in shaping our world-views and opinions.

The mainstream media these days can no longer deliver self critic, most of it is engage rather in promoting personal ideology, self promotion and aggressive campaign on profit and audience. Independent documentaries are also affected by what mainstream media want and what it exclude, therefore contemporary production of documentary is in the focus of our documentary performance.

The message of the video goes beyond the skinhead movement. It is about how the mainstream media in Europe, and in the west in general, has decided to ignore its own right wing radicalism, which is on the march, and focus on the other radical groupings from around the world instead.

## Devil Man

*Duration: 20 min. Khaled Ramadan. 2006.*

The footage in the film is shut undercover on a train trip between the Swedish city of Malmo and Copenhagen in 2006.

Video maker Khaled Ramadan find himself alone in the train compartment with a homeless man who questioned Ramadan's entire background and existence, to surprise him in the end by "saying the devil is on me, you can see it".

The devil man turns out to be a wise man, knowledgeable of world matters including the Lebanese/Middle East conflict. The devil man uses to be a university lecturer but collapsed economically and couldn't stand up again in a capitalistic society.

The film debates trans-national, geo-political and socio-cultural issues in an imaginary climate.





## Moon Ride

(Assocreation)

A collective performance in urban space. People hooked up their bicycles on one of the dozens of generators to provide the muscle power necessary to charge a giant battery. In the evening, the energy is used to light up a giant balloon floating above the city. The harder the cyclists' pedaled, the brighter the artificial moon becomes.

### SCHEDULE:

Friday 9/11 2007, 17-22 at Town Hall Square.

Saturday 10/11 2007, 19:30-22:30 at the Mill.

(See page 14)

## Can You See Me Now?

(Blast Theory)

The award-winning *Can You See Me Now?* is a chase game played live online and on the streets. Online players log onto the website and are dropped at random locations into a virtual map of the city. Players from anywhere

in the world can play online in the virtual city against members of Blast Theory who are on the streets of the real city.

(See page 16)

### PLAY HOURS:

Thursday 14:30 at Økolariet.

Friday 10-12, 14-16, 19:30-21:30  
at Økolariet.

Saturday 10-12, 14-16 at Økolariet.

*Can You See Me Now?. 2001. Copyright Blast Theory.*





## Absolute Exotic

*Absolute Exotic. Duration: 4.20 min. Set design: felt curtain 3 X 5 cm, artificial grass. Lilibeth Cuenca Rasmussen. 2005.*

*Absolute Exotic* deals with exoticism and race hierarchy, specifically discrimination between minor ethnic groups living within a foreign society. E.G. in Denmark it is cooler to be African or Asiatic rather than a Greenlandic or Muslim. The social status of a foreigner would be different elsewhere depending on the country's (colonial) history.

## Holy Wood

*Holy Wood. Duration: 7 min. Lilibeth Cuenca Rasmussen. 2005.*

*Holy Wood* takes place Easter Week in the Philippines. Voluntaries flagellate and crucify themselves, as a re-enactment of Jesus Christ on the cross on Holy Friday. The documentary visuals is edited to a melodic music composition made for the video with lyrics inspired from the Gothic pop-rock icon Marilyn Manson. Two different religious believes meet in this video, without the viewer noticing it.





*Your Blood Is As Red As Mine.*

## Your Blood Is As Red As Mine

*Video projection. Duration: 15:56 min. English subtitles. Julika Rudelius. 2004.*

A series of staged interviews and situations dealing with skin colour and representation of “the other”. At certain moments I took large format photographs from the same viewpoint as the video camera. Some of the photographs are shown along with the video.

## Tagged

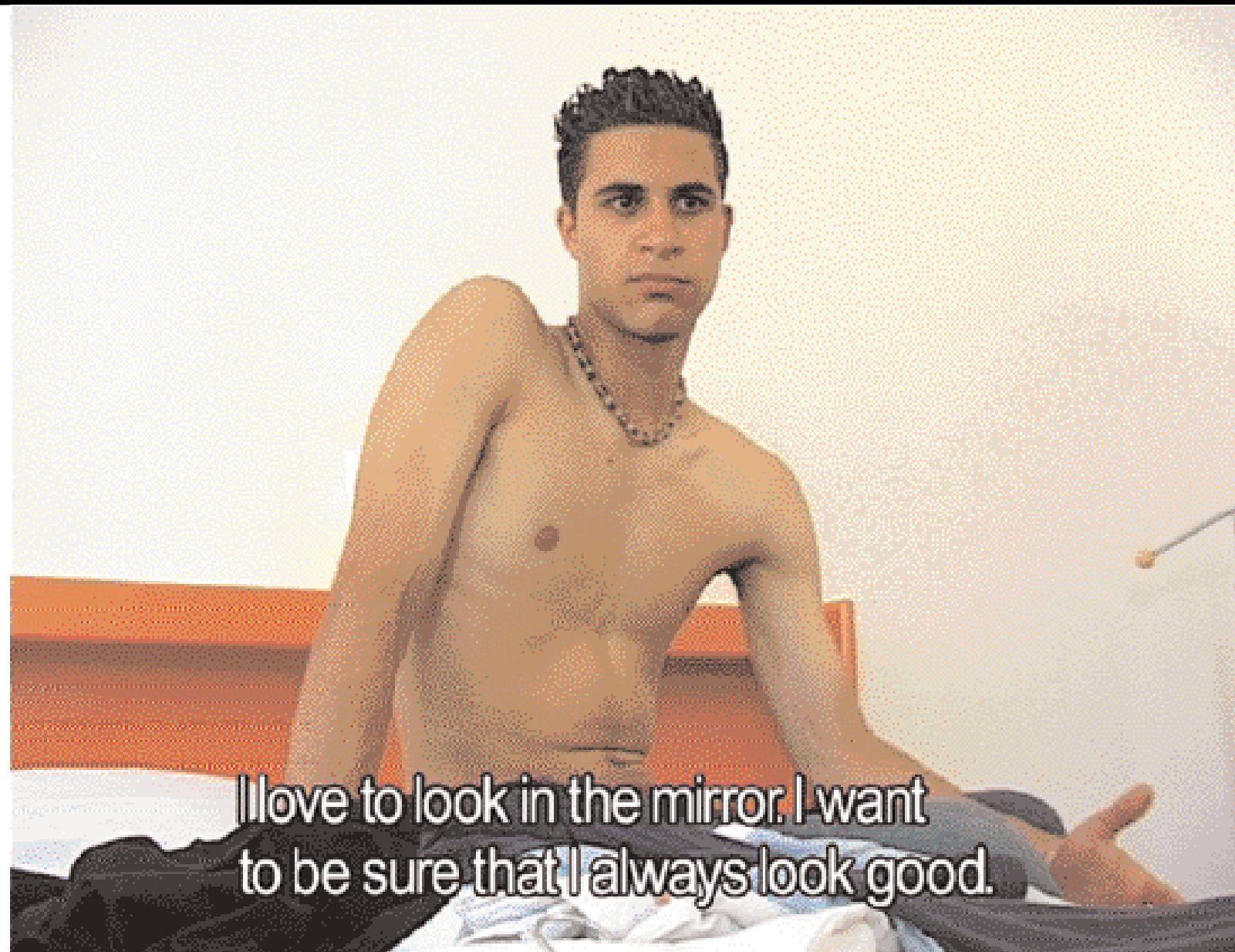
*Video installation. Duration 13:24 min. 3 synchronized DVDs. English subtitles. Julika Rudelius. 2003.*

I invited young men who spend a lot of money on clothes to bring their wardrobes to a generic hotel room, specially constructed for the video. While changing into different outfits they talk about their backgrounds, their addiction to clothes, and about the price they pay.

## Julika Rudelius

Julika Rudelius’ work investigates the social codes and norms that define human interaction as well as the isolation, uncertainty and ennui that underlie her subjects’ clichéd expressions of opinion and sentiment. Working primarily in video, she stages interviews with people ranging from New York socialites to teenage immigrants, sometimes mixing actors with non-actors, in order to bring to view the subtle play of domination, resistance and resignation that goes unnoticed in everyday communication. In most of her videos, she edits out or silences the questions asked, leaving viewers to guess whether the work depicts fact or fiction. With this hybridized interview technique, she captures the translation of private feelings into a normalized language of clichéd expression. By situating people in nondescript or stereotypical locations – a drab office or bedroom; a luxurious swimming pool – she aims to foreground the viewer’s (and her own) preconceived ideas of these individuals and their habitual environment. Refusing to sentimentalize her characters motivations and history, though, Rudelius leaves viewers’ questions – and objections – unresolved. Calling attention to abstract social codes by way of the individuals who speak and act through them, Rudelius’ work approaches the politics of communication by means unavailable to popular media, portraying the subjects of contemporary power struggles in their own words but in scenarios of her design. If viewers’ suspicions are confirmed by the platitudes expressed by the various groups Rudelius films, it should not be without hesitation: How, one might ask, did she convince people to appear on film? What questions are they really being asked? Is it possible for us to empathize with these people? By raising such questions, Rudelius’ work provokes viewers to engage critically with language, cultural norms and the act of speaking for oneself.

*Daniel Marcus*



*Tagged.*

## Working like an idiot

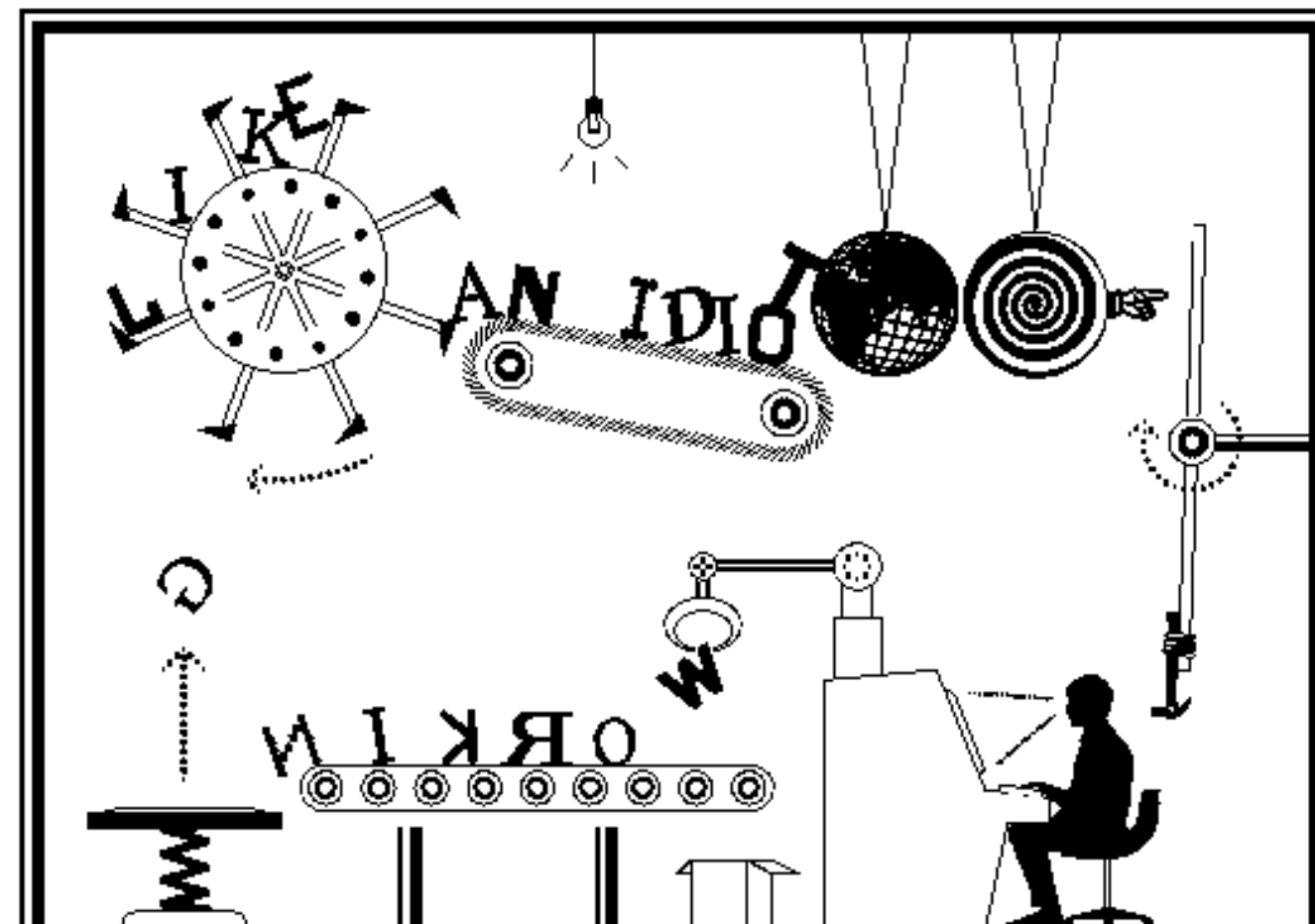
The work *Working like an idiot* by Anders Visti is a digital instrument installed in the Spinning Mills boiler-room. The boiler-room is an abandoned factory hall, five open storeys high, with large boilers, iron stair-cases, piping and machines.

Users of the work can interact with a digital user interface that registers movement in the factory space with the aid of video cameras.

These movements are reinterpreted, activating sound samples that are played back through loudspeakers in the factory's boilers and pipes.

Perhaps you sometimes have some spare time – If you have time for it. Perhaps you sometimes drive down to the sea in your car and gaze out at the horizon. Maybe you lift yours hands up to your face, cupping them and shout out across the water with all your lung's might.

"Have a perpetually Nice Weekend, you idiot!!"



Værket "Working like an Idiot" af Anders Visti er et digitalt instrument installeret i Spinnerihallerens kedelrum. Kedelrummet er en nedlagt fabriksal i fem åbne etager med store kedelbeholdere, jerntrapper, rørledninger og maskindele.

Værkets brugere kan interagere med et digitalt brugerinterface, der registrerer bevægelser i fabriksrummet ved hjælp af videokameraer.

Bevægelserne cuntolkes og aktiverer lydssamples, der afspilles i højttalere i fabrikkens kedler og rørledninger.

Måske har du nogen gange fri - Altså hvis du har tid til det. Måske kører du nogen gange ud til havet i din bil og kigger ud mod horisonten. Måske minder du dig selv om, hvor små vi er i dette uendeligt store univers - eller sådan noget. Måske løfter du dine hænder op til ansigtet, former dem til en tragt og råber ud over vandet af dine lingers fulde kraft.

"Uendelig God Weekend, din idiot!!".

## Human Avatars

*Networked installation. 2005.*

*Human Avatars* is an interactive installation that creates a visual and imaginary dialogue between real and virtual participants on a networked stage:

Visitors in the exhibition space discover a wooden hut, which they are invited to enter. The participants sit down at a table, surrounded by the personal objects and props of an inhabited space, like letters, books, teacups etc.

A live video of the visitor is shot by a hidden camera inside above the door and sent to a remote model version of the hut. Based on a black box video capturing system inside the big hut and using an optical trick in the small hut – based on an invisible LCD screen fixed under the roof of the model, that throws the incoming images onto a glass sheet placed diagonally across the small room – the now small-sized participants are projected in exact proportion to the miniature room sitting on the model furniture.

Other visitors can make contact with the tiny moving figures by peeping through a small window. Yet unaware that a small surveillance camera in the model captures their faces through the window and sends them back via a data-projector onto the window of the big shed, with their huge eyes and features suddenly overshadowing the participants inside; the grainy surveillance image making them look partly real and partly like a bizarre observer from an unknown space.

The architecture and the direct visual exchange is playful, even thrilling. The shift in scale and sizes refers to the network as a representational stage – being big and small, hence outside and inside the medium.

However, it could also turn out to be controversial and ironic, once the voyeuristic strategy behind the idyllic backdrop becomes evident – and the participants feeling more and more observed and exposed. The project then recalls rather ambivalent and melancholic side effects of surveillance, self-exposure and visual control, which we have come to accept as an intrinsic part of our life, and as an entertaining part of mass media.





## Engaged encounters – Three optics on video narration

[...] narrative is [...] central to the experience of history, knowledge of history, the construction of personal or collective identity [...]<sup>1</sup>

As a media, video is perfectly suited to the creation of narrative as it combines the visual and the temporal. At the same time this media and its exact form have a history that points beyond the space of art, and narrative formats such as film and television. The fact that art-video draws upon contextual references to other fields, enables it to construct its own narratives in a critical dialogue with the framework of these formats.

In the last ten or fifteen years, we have seen what has been described as a "new" narrative tendency in the pictorial arts<sup>2</sup>. Particularly in the field of video there are many who have worked with odd or uneven forms of narration, testing different "narrative-codes" culled from Hollywood blockbusters to documentaries, from Reality-TV to quiz shows and music videos. This new narrative wave in art can undoubtedly be seen as an extension of a post-structural narrative, one that began in the 1990's when "classical" structural narrative(s) from the 1960's were revitalised in an expanding field, both in respect to method (borrowing from other disciplines, for example) and to the object of scrutiny (narrative no longer being confined to literature alone, but also encompassing film and art).

Narrative has always been a historic player in video art. Since the very beginnings of video art, it has existed in the form of documentation of performances and happenings, from the middle of the 1960's to the media-critical and often politically orientated works of the 1970's (i.e. Martha Roslers *Semiotics of the Kitchen* from 1975) to the enormous

and often pathetic narratives of the 1980's, exemplified by Bill Viola or Gary Hill and on to the 1990's so-called New Narration. In fact the narrative trace in video art can be tracked all the way back to the work of experimental and avant-garde filmmakers such as Stan Brakhage and Maya Deren who can in a way been seen as pioneers of video art.

A certain type of narrative was especially pronounced in video art in the 1990's. The personal story, the political account (often seen in a combination referring to the feministic slogan from the 1970's: "The Personal is Political") and what could be called, for the lack of a better expression, *the cinematic narrative*, in what were works that consciously positioned themselves to, borrowed from or criticised film language and the cinematic framework.

In other words: the type of work that appropriated well-known Hollywood cinema.

Now in 2007 these three types are still prominent in video art, and at *Machine-RAUM – Biennale for Video Art and Digital Culture*, most of the exhibited works can be placed in these three categories, in that the curators want to present a comprehensive field of electronic art whilst at the same time introducing works with a socio or political content has also been their priority. With the works represented here at the Biennale *en mente*, I have decided to use these three categories as a tentative approach to the field of contemporary art-video.

### The personal story

A number of the works at *Machine-RAUM* place themselves in a category that we could best describe as the "personal story". Both in art generally, and more specifically in photography and video-art we have observed how artists have turned the camera towards themselves, using their personal lives to illustrate a more general history. This could be seen in the 1990's, where artists such as Tracey Emin (UK), and Richard Billingham (UK) (who filmed his family, though not himself directly) and Annika Strøm (S) and Peter Land (DK) are excellent examples. The private experiences and personal histories from everyday life turned out to have a so common and universal character that many other people echoed their own lives in the artists private story – which was also a integral part of the concept. This is a strategy that we again find in the art of the 1970's where the personal narrative was often employed to forward a more general political statement or sentiment. During both the 1970's and 90's some of the subjective narratives were centred on examinations of how (female) identity is constructed and represented in relation to given cultural norms, or in other words how Woman is constructed and represented as The Other.<sup>3</sup>

Throughout the 1990's we see a tendency that the beholder becomes involved in the work as that person to whom the artist confesses and confides in.

Characteristic for this type of work is the involvement of the spectator either as witness or confidant in the narrative. At the same time there is often a sense of a "meta-lay", where the chosen "format" is commented or reworked, as can be seen for example in Lilibet Cuenca Rasmussens *Absolut Exotic* from 2005.

Among the works at the Biennale, *Absolut Exotic* is precisely an updated version of the sort of personal story that became prevalent in the 1990's and is still actual today. The work has the form of a music video, played out with a consciously primitive and caricatured staging, where the artist appears in the role of a rapper dressed in a Hawaii-skirt and garlands, presenting a self-composed rap accompanied by a somewhat slightly pale, male chorus and dancers. As a whole the video dissects many of the clichés connected with the music video as a format – none the least the often stereotype representation of women. The narrative, which is not without a certain amount of irony, is in fact related to an actual event in the artist's life, but it also has a more general aim in that it refers to a common experience – being abandoned by ones boyfriend in favour of someone else. At the same time the video reveals a hierarchy between different immigrant groups (Cuenca Rasmussen is of mixed Danish-Filipino background) in Denmark/The West, and in that perspective has more socio-political implications.

Other of the works at the Biennale spring likewise from a personal statement, in that the narration unfolds from a subjective position. This is the case for the Belarus artist group Navinki Home Videos *Goodbye*

*Batska!*, whose plotline resembles in many ways Wolfgang Beckers film *Goodbye Lenin* from 2003, thus placing this work in the group of "cinematic works". This is a fictive story, recounted as if it were a real event or more precisely a sort of reconstruction of it. Instead of dialogue the narrative is told primarily through voice-over and the protagonist is identical with the narrator – thus the subjective positioning.

### Performers in reality

*Goodbye Batska!* is fiction, but is based on real events or something that could have taken place in reality. It is a humoristic work, combining consciously dilettantish slapstick comedy with political satire, and is thus a story or rather a commentary to reality, without directly documenting this (although material from the mass media is used in the video). Another approach to the world of reality can be found in Assocreations bicycle interactive performance piece in the urban space and in Blast Theory's similarly interactive *Urban Game*, which is not a video art work, but instead a game, to be played in reality. Both Blast Theory and Assocreations provide simultaneous performances in urban space, where both the artists and the audience are performers, involved in a direct interaction with reality. Similarly in Andreas Zapps interactive networks installation *Human Avatar* the public are performers, although within an institutional framework. Two cliché-idyllic wooden-cabins, one on a human scale and one in dollhouse size are placed in two different areas of the exhibition. The public is invited to go into the large

cabin, and while there their picture is transmitted directly to the miniature cabin, where they are exposed to the detached, curious eyes of the onlooker through the dollhouse windows. Images of these voyeurs are then sent back to the large cabin where one can observe oneself observed. Whilst *Human Avatar* on the one hand is a humorous installation inviting playful interaction, it is also a work that in a wider perspective comments on a reality dominated by surveillance and control.<sup>4</sup>

### Documentary framework

Just as many of the videos working within "the personal narrative", make use of a documentary language, so too do the political narratives. One could say that documentary language is how we are used to receiving political news, stories from the real world and other "facts", and therefore is particularly suited to representing the political narrative. The documentary framework has an "aura" of truth that "clings" to the form long after the death of truth. By using a documentary language the artist enables a reading of the work in such a context.<sup>5</sup>

Colombian Juan Manuel Echavarría shows in *Bocas de Ceniza* (Mouth of Ashes) how song has, in accordance with an old tradition, been used as a therapeutic tool in the coming to terms with grief. Colombians have witnessed massacres, drug related violence and destruction. In *Bocas de Ceniza* they sing of these traumatic experiences, expressing

grief through their own words and self-composed music. The title *Bocas de Ceniza* refers to the place where one of Colombia's largest rivers, Rio Magdalena flows into the Caribbean. The river is a symbol of violence and death, in part because it is here that many of the corpses from the Colombian drug-wars are washed up. One is moved by the video's underlying point that art can be stronger than weapons. The work is not really a documentary, but describes what one could call a documentary, here in the sense of real, situation.

An apparently unambiguous example of a documentary framework is Khaled Ramadans mock-documentary *Comrade Aldredo Neri*, which seems like a documentary in the true sense of the word, although more visually experimental than most. The video is a portrait of the leader of the Skinhead movement in Italy. A relatively classical portrait of a controversial person, a portrait that puts the traditional questions such as where he comes from (family background and so on), how he came in contact with and entered the movement and none the least why. Together with close-up images of Neri, we see archive material from some of the events he refers to in the interviews, as well as family photographs from his childhood. Neri achieves through this searching portrait on the one hand an almost human face yet at the same time the inhuman violence of the skinheads method comes through in the conversations. The most troubling thing is almost that here we are faced with an apparently "normal" individual who functions well and who simply requires some "structure" in his life. *Comrade Aldredo Neri* is consciously a cliché and in that respect fulfils all of the traditional

expectations for a documentary portrait, playing as it does with our expectations to the genre.

Also Judelika Rudelius installation *Tagged* that consists of a series of interviews with immigrant teenagers in Holland uses a documentary language – and yet the staging is very different from what we are used to in documentaries, which is reinforced by the fact that the work has the form of an installation. The boys show off their expensive designer clothes, explaining which brands they prefer and what clothes mean to them. It is obvious that the clothes are a means to achieve respect and self-esteem. From this perspective then, one could describe *Tagged* as a political work, because it indirectly takes a critical stand on a society, where brand names award status, where boys with a different ethnic background than Caucasian, are forced to buy these things for a (possible) acceptance in a White, Western culture like the Dutch – or the Danish for that matter.<sup>6</sup>

In relation to what one could call the documentary film matrices, there are other video works that utilize existing material gathered from TV, the Internet and so on. This has been called "Found footage" or scratch video.<sup>7</sup> An example is Johan Grimonprez's much discussed *Dial H-I-S-T-O-R-Y* that was shown at Documenta X in 1997. A related method is used by the artist-duo Korpys und Löffler in *The Nuclear Football* from 2004, in that they create images that are very similar to journalism as we know it from TV – and yet not quite. In their work we follow three situations from President George Bush's official state visit

to Germany in 2002: We see him landing at Tegel, we follow him to the official visit at Schloss Bellevue and we see him leaving from the airport again. The visual focus is on the formal and practical arrangements for the presidential visit: the red carpet is rolled out, security and the police are in place, the soldiers are ready for the parade and so on. The President arrives, waves, shakes hands and is driven away by police escort. However what becomes more noticeable is a small black hand-bag, "The Nuclear Football", which is always within the Presidents reach, enabling him to start an atomic war, at any time or place, if America is attacked. In a humorous and polemical way the question of the relationship between fact and fiction is raised – or more precisely the journalistic staging of reality, what you see and what is not shown, and yet at the same time is deadly serious.

### Remake, appropriation and cinematographic narration

Characteristic for the category of video works, that utilize what I have described as "the cinematographic narration"<sup>8</sup> is that they use various techniques in relation to their critical approach to cinema (and sometimes to documentary, TV programs and so on) as framework. In other words, it is not so much the content, the form (the form as meaning) and the context, that is in focus. Cinema's narrative strategies as they are played out via plot construction, intensity curves, editing and sound are explored for example. Throughout the 1990's there have been numerous films that have been reinterpreted in the form of a *remake*.

This can be observed in cinema where for example French films are remade in an appropriate American version, but also in art we find many examples of remakes and appropriation (understood here as artistic assimilation of an others material or work) of existing films.

Canadian Rodney Grahams double video projection *Edge of Wood* from 1999 is not in itself narrative in a cinematic understanding, but it does nonetheless lend itself to a narrative reading. It is night. We see towards the edge of a forest, that is lit up by the light of a helicopter and we hear the sound of its rotors. The mood can be best described by Freud's term *unheimlich* (uncanny) in the sense of threatening or hostile. But we do not know whom the enemy or the danger is. We do not receive any more information that what is immediately apparent. In the video *suspense* is built up by the continuing return of the helicopter. One senses that something is about to happen but instead the movements repeat themselves as if in an endless *loop*. The double projection reiterates the open interpretation and uncertainty of what can happen. By playing on a cinematic expectation, Graham indirectly points to a cinematic convention thus making the spectator aware of the framework for his or her own expectations. *Edge of Wood* is, in other words, a meta-reflexive work in relation to cinema as frame.

Many other of *Machine-RAUMs* works posit themselves in the category of "cinematographic narration". In fact many of the works at the Biennale can be placed in a number of different categories. One could argue that *Goodbye Batska!* can be placed in all three! In any case

*Goodbye Batska!* does belong in the category of cinematographic narration, in that as mentioned before, it is a remake of *Goodbye Lenin*. The same is true of the Egyptian artist Moataz Nasrs *The Echo*, where the artist compares two different versions of the same story in an installation staged with two projected films. In the one projection we see a monologue from Youssef Chahines film *The Earth* (Al Ard) from 1968<sup>9</sup>, in the other we observe a young woman (Chirine el Ansary) perform or rather re-enact the same monologue in a coffee bar in Cairo surrounded by hookah-smoking men. Where the scene from the film is supposedly set in 1933, though written in 1968, the performance takes place in 2003. In this way three different temporalities are rounded in the same work. *Al ard* received widespread attention in Egypt on its release, in part due to one of Egypt's most outstanding actors Mahmoud El Meligui, in the leading role. Particularly the monolog that Nasrs has included in his work, where the protagonist Abou Swelem expresses frustration with Egyptian citizens in general and the group of men in particular is a central moment in the film. Here the Egyptian people are accused of passivity in relation to the occupying British forces and the sequence ends with the line: "we are living in words, nothing but words." By combining these three temporalities in his work Nasrs accentuates that these words are applicable to them all and that the political and social situation in Egypt has stagnated.<sup>10</sup>

### Hitchcock again

The specific "cinematic" or cinematographic is explicitly expressed in the Belgian artist Johan Grimonprezs *Looking for Alfred* from 2004. Alfred Hitchcock<sup>11</sup> has more than any other director been the subject of remakes and appropriation since this tendency (or whatever you would like to call it) began around 1990, though accelerating and expanding since the 1990's. One of the first Hitchcock remakes is Stan Douglas' *Subject to a Film: Marnie* from 1989, where Douglas has replayed the classical office scene from Hitchcock's *Marnie* from 1963-64. We have since seen: Pierre Huyghes *Remake* from 1994-95, which as the title suggest is a remake of Hitchcock's Rear *Window* from 1954 and Douglas Gordon's much lauded *24 Hours Psycho* from 1993, which is not however a remake, but an appropriation. Gordon has staged Hitchcock's classic film *Psycho* from 1960 in a simple and effectual way: He has prolonged each single frame, so that instead of the 109 minutes the film usually takes it now takes 24 hours, and the for Hitchcock so characteristic, and indeed for this film, so significant suspense is lost.

*Looking for Alfred* is in no way a remake and the work does not address the "remake-problematic" as such, but must nonetheless be seen in the "tradition" of artistic remakes and appropriations of Hitchcock's films. *Looking for Alfred* is a short video/video projection where Hitchcock himself appears in the shape of numerous professional look-alikes. Apart from this we meet figures from Hitchcock's cinemat-

ic universe, figures such as the blonde, the birds and others. The video begins with a voice-over where we hear Hitchcock's voice explain what a MacGuffin is.<sup>12</sup> However there are just as many if not more references to the artist's compatriot, the surreal painter René Magritte: Men like Hitchcock dressed in suit and bowler, men with umbrellas, cliffs falling from the sky and a young woman eating a bird are among the motifs one can recognise from Magritte's paintings. Two artist worlds are writ together: Hitchcock's and Magritte's – a reinterpretation that primarily is created through appropriation of certain typical themes, figures and motifs from the two artists, that apart from commenting on each single production also, thanks to the juxtaposition, pronounces more by letting them visually comment each other.<sup>13</sup>

The filmic or cinematographic narrative is in other words a sort of meta-reflexive narrative, where the cinematographic framework is used to reflect both the media and its context.

### Some closing remarks

Much of the work presented at *Machine-RAUM* is characterised by a desire to reflect and engage with their subject. They take on reality, reflecting it critically with art as their tool. By positing their works in an ambiguous framework, be it documentary or cinematic, they succeed, through the use of well-tested narrative structures, in telling a new story in a different way. Personal, political or formal narratives, the

works at *Machine-RAUM* prove that video and media art are well-qualified and suitable formats to present statements concerning reality, engaged statements that go beyond the formal framework.

Kristine Kern, October 2007

- 1 Mark Currie: *Postmodern Narrative Theory* (Palgrave, New York 1998), p. 95
- 2 Chapter 3 in Michael Rushs book *Video art* (Thames & Hudson London 2003/2007) is actually called "Video and the New Narrative"
- 3 The Other in relation to White, male Hetrosexual Men. See also my article "A Voice of One's Own" in *Udsigt. Feministiske Praksisformer* edited by the artists group Kvinder på Værtshus (Informations Forlag, København 2004).
- 4 See also: [http://www.azapp.de/ha\\_01.html](http://www.azapp.de/ha_01.html)
- 5 In my article "Realitetsrepræsentationer – en undersøgelse af dokumentarisme i billedkunst" in *Periskop. Forum for kunsthistorisk debat* nr. 13 "Samtidskunst?!", København 2007 this theme is unfolded at greater length.
- 6 The Danish artist Jens Haaning has created a similar project in 2000.
- 7 Lars Movin has a chapter in *Videologier 2. 33 tekster om europæisk videokunst* (Det Kongelige Danske Kunstakademi, København, 2003) about scratchvideo with historical references to, among others, Nam June Paiks groundbreaking *Global Groove* from 1973.
- 8 See my article in *Passepartout* nr. 15, 8. årg., 2000: "Video/Film"
- 9 The film is based on the novel *Al Ard* (The Earth) by Abdel Rahman El Sharkawi from 1968.
- 10 Some of this information has been taken from the webpage [http://www.daratal-funun.org/main/activit/curentl/moataz\\_nasr/1.htm](http://www.daratal-funun.org/main/activit/curentl/moataz_nasr/1.htm)
- 11 There are many examples of remakes of other famous directors films: Orson Welles, John Ford, Sergio Leone, Martin Scorsese, Brian De Palma, Wim Wenders, Michelangelo Antonioni and R. W. Fassbinder and a long list of lesser known directors.
- 12 A MacGuffin is a thing, an object, in itself unimportant, if it were not for the fact that it contains the key to the secret, or rather, the key to the revelation. The MacGuffin is a driving force for *suspense* in many of the films.
- 13 See also: Kern, K., og Kern, M., "Remaking Hitchcock – om billedkunstneriske remakes og appropriationer af Alfred Hitchcocks film" in *Periskop. Forum for kunsthistorisk debat* nr. 12 "Traditionsfigurer", København 2006, where all of the above-mentioned appripriations and remakes of Hitchcocks films are analysed in depth.



## Infermental magazine

INFERMENTAL was the first international magazine on video tape and was initiated in 1980 by the Hungarian filmmaker Gabor Body. Between 1982 and 1990, eleven editions were produced with 674 single works by more than 600 artists from 36 countries.

The basic idea of INFERMENTAL was the collecting and archiving of current cultural tendencies on video in order to connect isolated 'media islands' with already existing networks. Looking at the editions it becomes clear that these differ considerably in their interpretation of the concept, their selection criteria and the respective form organisation of the editors. So each edition not only documents a specific period of cultural and artistic creation, but also allows for a very authentic look at the different approaches of the respective editorial group and their views on the world, politics, and work.



*The Infermental editorial group.*

## INFERMENTAL COMPLETE

### ■ INFERMENTAL 1: BERLIN 1982

*Editors: Gábor Bódy, Astrid Heibach. Supervisor: Gusztáv Hámos.*

*Duration: 4 hours.*

Programs: THE MIRROR AS MOTIF/ ANALYSIS OF MASS MEDIA/ ARTISTS' STATEMENTS/ NEW NARRATIVE/ ARTICULATION OF TIME AND SPACE – THROUGH HUMAN MOVEMENT/ VOCAL EXPERIMENTS

### ■ INFERMENTAL 2: HAMBURG 1982/1983

*Editors: Oliver Hirschbiegel and Rotraut Pape. Supervisor: Vera Bódy.*

*Duration: 6 hours.*

Programs: STRESS THERAPIE/ HEROES & Gnostics/ MODERN LIFE/ WHAT I AM/ SERVICES/ RITUELLE MECHANIK

### ■ INFERMENTAL 3: BUDAPEST 1983/1984

*Editors: Péter Forgács and László Beke. Co-editors: Malgorzata Potocka (Poland), Peter Hutton (USA), Egon Bunne (BRD). Supervisor: Rotraut Pape.*

*Duration: 6 hours.*

Programs: NEW CLAUSTROPHOBIA/HARD AND SOFTWARE: JÖN-JÖN!/ PUPPET/ CUT UP/ ECCENTRICS/ LIFE, FEELING/ PERSONALITIES/ TANGO AND RELATIVES

### ■ INFERMENTAL 4: LYON 1985

*Editors: Gérard Couty, Christian Vanderborght and Mike Hentz (Frigo). Supervisor: Astrid Heibach (BRD).*

*Duration: 7 hours.*

Programs: ETHNO-MONDIALE/ ETHNO-OCCIDENTALE/ LOGIQUE EMOTIONELLE/ NARCISSE/ MEDIA MYSTIK/ SIMULACRE/ SOCIETE

### ■ INFERMENTAL 5: ROTTERDAM 1986

*Editors: Leonie Bodeving/ Rob Perrée/ Lydia Schouten. Supervisor: Egon Bunne (BRD).*

*Duration: 5 hours.*

Programs: THE HERO/ DESIRE/ NARRATIVE VIDEO/ ELECTRONIC IMAGERY/ SOUND

### ■ INFERMENTAL 6: VANCOUVER 1987

*Editor: Hank Bull and Vera Bódy. Supervisor: Gérard Couty (France). Special feature: Cross-Culturale Television, edited by Hank Bull and Antoni Muntadas.*

*Duration: 5+1 hours.*

Programs: SATELLITE CONTROL/ POETICAL ECONOMY/ FRACTAL GRAMMAR/ TELEPATHIC MUSIC/ MYXOLOGY/ CROSS-CULTURALE TELEVISION

### ■ INFERMENTAL 7: BUFFALO 1988

*Editors: Chris Hill/ Tony Conrad/ Peter Weibel. Supervisor: Rotraut Pape (BRD).*

*Duration: 5 hours.*

Programs: PUBLIC IMAGES/ DE-COLONIZED MEDIA/ SEXUALITY OR GENDER/ EPIDEMICS/ IMAGE DIALECTS

### ■ INFERMENTAL 8: TOKYO 1988

*Editors: Keiko Sei and Alfred Birnbaum. Supervisors: Mike Hentz (USA) and Hank Bull (Canada).*

*Duration: 5 hours.*

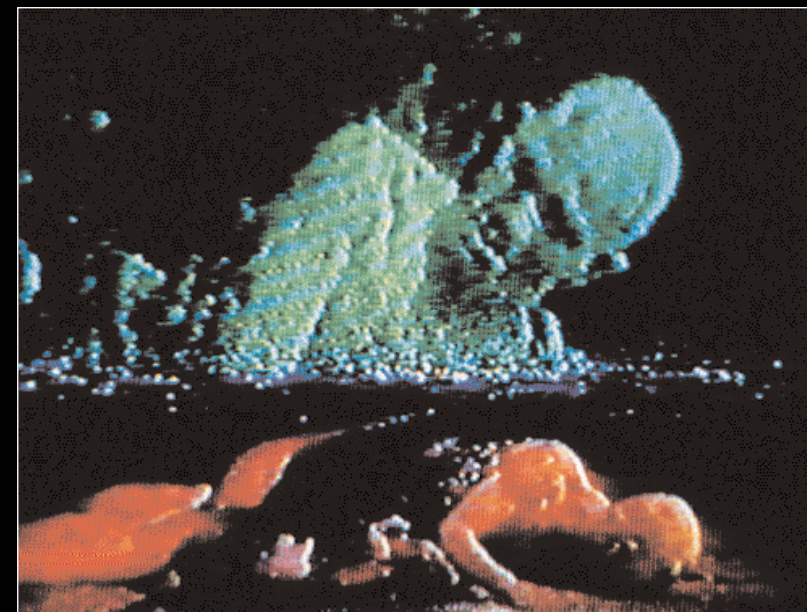
Programs: TWILIGHT OF THE GODZ/ THE FIVE WARNING SIGNS OF INFOMANIA – INFOMANIA SURVEY/ THE LIMBO HOUR/ CANNED LAUGHTER/ BROADCAST SHADOWS

### ■ INFERMENTAL 9: WIEN 1989

*Editors: Ilse Gassinger/ Graf+ZyX. Supervisor: Chris Hill (USA).*

*Duration: 5 hours.*

Programs: MODELS AND CONSTRUCTIONS/ A COCKTAIL OF THE SENSES/ EXPLOSIVES IN THE HAND BAGGAGE/ A PIECE FROM HOME/ HEAVYWEIGHT TANGO



### ■ INFERMENTAL 10: OSNABRÜCK/SKOPJE 1991

*Editors: Heiko Daxl and Evgenija Dimitrieva. Supervisor: Keiko Sei (Praha/ Tokyo).*

*Duration: 6 hours.*

Programs: PEOPLE, SITES, TIMES/ NAVIGATE!/ BREATHE IN-BREATHE OUT/ PLEASE INSERT CARD!/ IMAGES AND ICONS/ SOUND SO

### ■ INFERMENTAL / SPECIAL ISSUE: NRW WUPPERTAL 1985

*Editors: Marcel Odenbach/ Werner Nekes/ Ursula Wevers/ Egon Bunne. Supervisor: László Beke (Budapest).*

*Duration: 4 hours.*



Desire. Romeo Grünfelder.

## OKKULT: Disappearance

*Two statements and film excerpts*

### ROMEO GRÜNFELDER: MEDIA AND DIFFERENCE

According to the documentary excerpts as well as staged examples on film, shown at the Machine-Raum Biennale for Video Art and Digital Culture, the deduction of the term “media” reflects the coincidental relationship between borderline affects and difference itself. On the one hand there is always some psycho-pathological impact associated with the phenomenon, but on the other hand “the medium is the message” signifies being “in-between” any difference. The mediumistic talent crosses these – superficially loose-seeming – boundaries in special situations (e.g. trances) to cope with the traumatic difference in a more elaborate way than Joe Public ever could bear. Meanwhile the screen as revelation of this kind of difference is just the frontend of the virtual behaviour. Furthermore and according to Ferdinand de Saussure, the media itself introduces differences as a temporal relational play between the imaginary signifi-

### DIRCK MÖLLMANN: DIFFERENCE OF MEDIA?

The medium video is characterized by a continuous flow of electronic signals processing instable images. The electronic image is generated by the simultaneous play of emergence and disappearance. Its generic instability usually remains unnoticed. Film knows the illusion of the moving single images, video invented the simultaneous operation of receiving and transmitting electronic signals and the computer offers the infinite manipulation of the pixels. The perfection of the technical apparatus darkens the distinction between reality and virtuality. Hence occultism meets the media inasmuch both methods use process-related, transformative techniques of simultaneity and manipulation for transmission and reception.

Romeo Grünfelder and Dirck Möllmann organized OKKULT, a program at the Hamburger Kunsthalle to explore the inexplicable. The research is to be continued.

## Moebius

*Argentina. 1996. Regie: Gustavo Mosquera R. 88 min., 35 mm, 1: 1.66, colour.*

**PLAY HOURS:** 23.30 Friday and 10:00 Saturday in LIDO Cinema.

## Integrated media education in the 3D-community space SecondLife – an environment for higher media education in Mixed Reality

*Daniela Reimann & Maria Cristina Biazus*

The disciplines of arts and computer science were integrated in education scenarios in the framework of a model project ArtDeCom funded under the “Cultural education in the media age” program of the German Bund-Länder-Commission. In the project, the disciplines of arts, design and computer science have been integrated in the context of Mixed Reality learning spaces (Reimann, D. 2006) developed in general education. Following from the project, the concept of media art labs has been introduced as a didactic concept to teach interactive media at school and university level. The projects have shown that the aesthetic context and artistic concepts strongly motivate learning and shaping

processes related to conceptualize, design, construct and program the digital media as parts of the creative thinking and acting processes.

The follow up initiative is developing further the idea of augmented virtual 3D-community spaces. During the last year, a lot of activities have been introduced related to the development of art, art galleries, museums as well as artist-in-residence programs such as ArsVirtua and the OSMOSA, an open source museum for open source art. However, only little attempt has been undertaken in scrutinizing the use of such a community space for artistic research projects and higher media education.

The lecture will introduce the concept of Mixed Reality learning spaces and give an outline of a collaborative project initiated in the field of immersive 3D-Online communities (SecondLife) as an environment for higher media education. The ongoing project presented is based on the co-operation of two institutes in different countries. On the long run, the project aims to explore the opportunities opening up by augmenting the virtual 3D-community space with video streaming and machinima for collaborative artistic project-based work of dispersed teams. Partners: Department of Visual Arts at the Art Institute of the Federal University of Rio Grande Do Sul, Porto Alegre, Brazil (Profa. Dra. Maria

Cristina Biazus), University of Art and Industrial Design Linz, Department of Art Education, Austria, (Dr. Daniela Reimann)

*Web site:* <http://www.daniela-reimann.de/>

*Blog:* <http://daniela-reimann.de/media-arts-education>

*N.E.S.T.A Blog* (Nucleo Studies in Subjetivity, Technology and Arte, Art Institute at the Federal University of Rio Grande Do Sul, Porto Alegre, Brazil): <http://nesta-grupo.blogspot.com/>



*Interactive installations.*



*Students modelling interactive identities (Avatars).*



*Online Meeting in Porto Alegre in SecondLife.*



HOCHSCHULE FÜR BILDENDE KÜNSTE, HAMBURG

Experimental excerpts from a transdisciplinary video and performance seminar on „Undeath, Zombie and Vampire“ in art, literature and cinema, winter 2006.

*Lecturer: Ute Janssen, Sonja Umstätter*

*Guest: Susanne Dudda*

*DVD-programming: Meike von Klinkowström*

*Technique: Digital video shot with diverse consumer cameras*

*Editing: Final Cut*

Machine-RAUM  
– a biennale for video art and digital culture

In November 2007 a biennale: Machine-RAUM  
– a biennale for video art and digital culture, Vejle, which is situated in the south of Jutland in Denmark



**DVD no. 2**  
15 min.

– a filmrole of excerpts from experimental erformance shortcuts by

|     |                       |
|-----|-----------------------|
| 1   | Heyeon Park           |
| 2   | Christiane Zegenhagen |
| 3   | Lena Salzmann         |
| 4   | Shona Donaldson       |
| 5   | Edith Kollarth        |
| 6+7 | Anna Witzel           |
| 8+9 | Tina Griffith         |
| 10  | Marcela Moraga        |
| 11  | Inna Knaus            |
| 12  | Jumi Olusanmi         |
| 13  | Kati Duwe             |

HOCHSCHULE FÜR BILDENDE KÜNSTE, HAMBURG

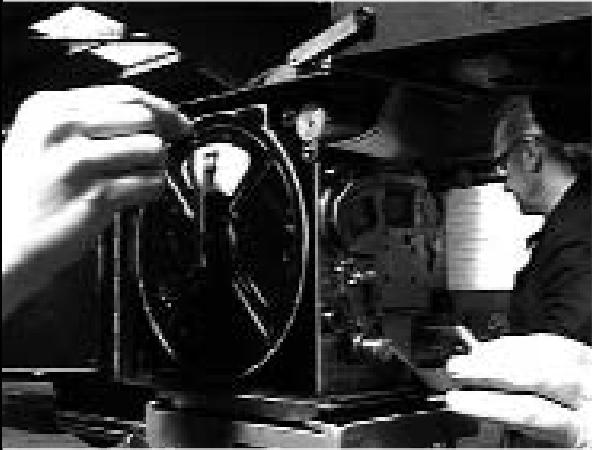
Excerpts from a transdisciplinary filmseminar on cranking camera film and digital video, summer 2007.

*Lecturer: Ute Janssen, Sonja Umstätter and Wim Wenders*

*Technique: 35mm film shot with a 1920's Debie Parvo cranking camera, operated by Hans Moser (cameraman in Berlin).*

Machine-RAUM  
– a biennale for video art and digital culture

In November 2007 a biennale: "Machine-RAUM  
– a biennale for video art and digital culture, Vejle, which is situated in the south of Jutland in Denmark



**DVD no. 3**  
15 min.

– a filmrole of excerpts from experimental erformance shortcuts by

|     |                   |
|-----|-------------------|
| 1   | Alex Strehl       |
| 2   | Christian Hornung |
| 3   | Lena Salzmann     |
| 4   | Shona Donaldson   |
| 5   | Daniel Schwarz    |
| 6+7 | Greta Lorez       |
| 8+9 | Tina Griffith     |
| 10  | Hui Fan           |
| 11  | Janine Jembere    |
| 12  | Jytte Hill        |
| 13  | Katharina Duve    |
| 14  | Krystana Föh      |
|     | Lutz Meyer        |
|     | Stefanie Herrmann |
|     | Ulrike Paul       |

## Designskolen Kolding's Institute for Industrial Design and Interactive Media

Designskolen Kolding's Institute for Industrial Design and Interactive Media is at the forefront of developing new approaches to ethical, social and aesthetic issues. By allowing a broad definition of both art and design to act upon our working practice we are able to incorporate user observation, interaction and poetic insight as drivers of the design process.

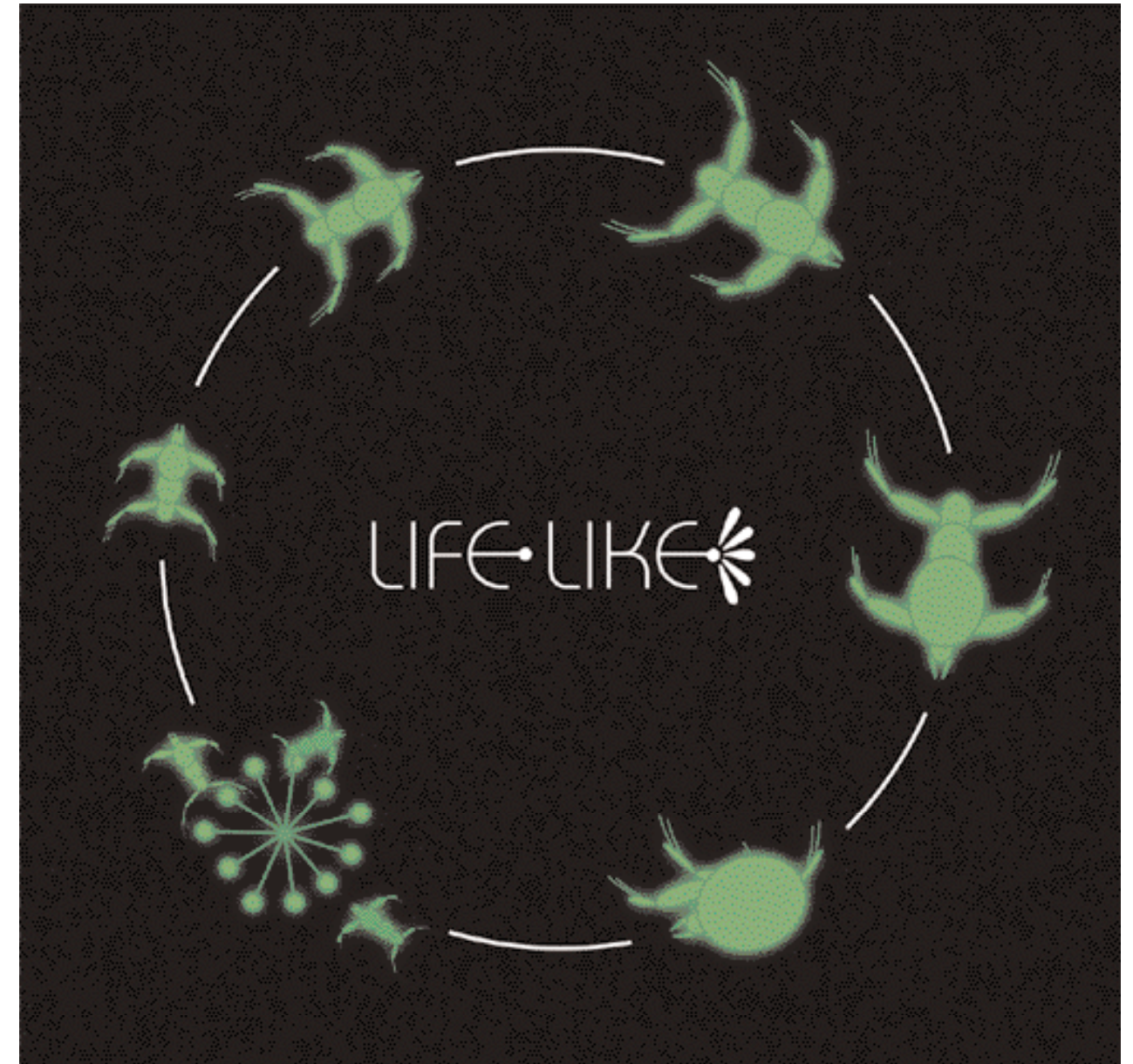
*How to disappear* was one of a number of projects that examined how the British and Danish states deal with surveillance issues. It was chosen to be exhibited at the Museum of Modern Art in New York in the exhibition *Safe: Design takes on Risk* and comprises a humorous and relevant kit that informs the user on the kinds of surveillance one is already subject to and how to avoid them, if so desired.

How can the comfort of a hug be transferred to a robot? Though it may sound far-fetched this is one of a number of interfaces the institute is currently working on for invasive medical technologies in conjunction with Robocluster and Vejle Hospital. The *Roblood* project looks at ways robotic technologies can take blood from patients in a medical environment as well as what improvements can be made within the existing system.

*Life-like* is a digital toy concept that belongs to a new branch of products that simulate the process of evolution. A small interactive aquarium is home to a flock of virtual arthropods that hunt each other down in a competition for the survival of the fittest. You can put your hand into the simulation and influence the process by artificial selection or you can let it evolve on its own. Genetic algorithms have been around since the 1970's, yet there have been no commercial breakthroughs in the field of evolutionary toys.



*HUG: Thomas Willemoes Høyer, Sahar Ghaheri, Jakob Dunning, Marjatka Kürner, Mi-Hyang Shine Park.*



*Life like: Carl Emil Carlsen.*



*The Funen Art Academy*

**Signe Smidt**

**Helen R. Pedersen**

**Henriette H. Kjøller**

**Signe Aarestrup**

**Meret Slyngborg**

**Sisse Holmberg**

**Kasper Skovsbøl**

**Nick Bojesen**

DVD-COMPILATION:

**Billie Maya Johansen:** Relation / 00:50 min.

**Henrik Busk:** Bevægelse / 01:06 min.

**Peter Olsen & Jonas Georg Christensen:** Møde i det grønne / 01:52 min.

**Henriette Kjøller:** Trala la la lej træet af dig / 04:54 min.

**Benedikte Laursen:** Imodium / 02:08 min.

**Jonas Georg Christiansen:** Til rette vedkommende / 02:03 min.

**Anna Bak:** Grisepigen / 01:47 min.

**Anne Sophie Streyffert:** Dear Adrien. Nothing much happens here / 03:12 min.

**Helene Ringkjær Pedersen:** Vores kamp / 01:09 min.

**Signe Schmidt:** Uden titel / 04:00 min.

**Lena Johansen:** Woman with fruit 2 / 00:19 min.

**Mary&Mary:** marymary / 03:26 min.

**Signe Aarestrup:** Uden titel / 00:29 min.

**Nick Bojesen:** When can we all have one big orgy / 07:30 min.

## Det Jyske Kunstakademi

### Anna Karen Rasmussen

I make use of all media in my artistic practice. At the moment, sculpture and drawing is at the forefront despite video being a constant element in my production. I am interested in how we understand and recognize the world: Contrasts and different types of essences. Humor appeals to me.

### Troels Skov Nielsen

"100"

*Duration: 1:40 min.*



### Kari-Mette Josefsen & Louise Harbo

TALES FOR A BOARDROOM

*Duration: 13 min. Video. Live streaming. 2006.*

Imported narratives from other milieu wedge themselves in, activating the boardrooms character. The telling springs from the idea of what is important in a space that produces decisions resulting in actions that have consequences for those outside the boardrooms sphere. The work concentrates on the meaning of ritual, rules of the game and secretively, status and power.

### Maja Gade Christensen

YOU RUIN MY DREAM

A computer animated film about jealousy and the desire to control love. Drawn with a naive line easily associated with the drawings of a teenage-girl.



### Mikael Madsen

COMPOSER

*To be shown on a PC.*

*The Composer* contain 5 compositions / executable files, where the sound works are created in a randomized order. The colored squares are the visualizations of this process, where each square represents a sound. When two equal squares collide, there will be a third sound and numerous other actions will also take place. The sound sources are based on extracts of self-produced sound files.

## Hochschule für bildende Künste Hamburg

A compiled screeningprogram by:

Artist: Ute Janssen. Filmmaker: Sonja

Umstätter. DVD-programing: Meike

von Klinkowström.

### DVD no.1a+1b

Duration: 145:46 min.

Experimental shortcuts by:

### Heyeon Park

GROSSES GNU

Duration: 1:36 min. 2006.

### Zlata Vodanovic

MUTTER NÄHT (Mother sews)

Duration: 8:00 min. 2006.



The soft light of a bulb lights up my mother when sewing a white curtain material at our house entrance in Croatia. One pictorial and at the same time nostalgically working scene. Mother sewing – symbol for the love and caring of an mother.

### Jacob Perko

POLEN (Poland)

Duration: 1:37 min. 2006.

VIDEO SUITE NR. 1

Duration: 7:11 min. 2007.



Video suite in which in three chapters the course of a wedding is shown. The cut is based on piano compositions.

### Cordula Dietz

MARIA VS ELISABETH

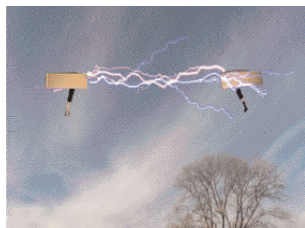
Duration: 8 min. 2005.

Two women compete to the last duel.

NIGHTMARE ON ELMSTREET

Duration: 2:36. 2007.

The original movie, but all pictures with people and other living



creatures are missing, now lasting no longer than 2 minutes and 36 seconds.

### Shona Donaldson

MARIA VS ELISABETH

Duration: 8 min. 2005.

NIGHTMARE ON ELMSTREET

Duration: 2:36 min. 2007.



PLATFORM ZERO

Duration: 7:20 min. 2007.

ANIMATION MOKSHA

Duration: 1:00 min. 2007.

Mission accomplished – return to base. Based loosely around the story of Rip Van Winkle an astronaut tries to come to terms with a changed planet. He struggles with his loss of recognition, where are the cheering crowds; what does success mean when there is no one to share it with? Picking through the debris maybe there is a clue to what happened. There are traces of life maybe there is still time to play in the light.

### Lutz Meyer & Alex Strehl

ZUR ERINERUNG

Loop projektion stand alone. Presentation at The Spinning Mills.

We both come from painting, so the way we made this movie is very close to painting. Therefore the pictures and their compositions are very important for us. Our little movie is about a landscape, built as a model. It is a long silent view above this landscape which seems to be a post war painting on the one hand and on the other hand it also could be a real landscape, but it is not decided. Our work is about this uncertainty on the edge of reality and art.

### Janine Eggert Philipp Ricklefs

DER RUF

Duration: 6:28 min. 2006.

### Dragana Latinowitch

THE LAST MINUTE OF FREEDOM

Duration: 1:10 min. 2006.



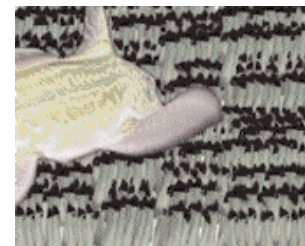
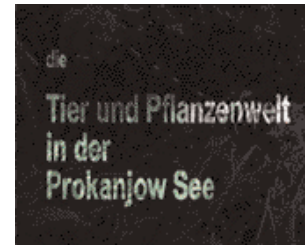
### Michael Steinhäuser

DAS LEBEN IN DER

PROKANJOW-SEE

Duration: 9:48 min. 16:9, pal, colour, stereo. 2007.

This movie is ment to be a scientific teaching film about unknown life forms in the unreachable depths of the Russian Prokanjow Sea.



### Dario Aguirre

MEIN LETZTER TAG

ALS FIKTIVER MENSCH

Duration: 10:25. 2005.

Are integration attempts still possible in our times? How would you



react if you get a fiction certificate? Dario Aguirre raises a social question in terms of integration in his 10 minutes short film.

### Kati Duwe

ST PAULI HAMBURG

Duration: 13 min. 2005.

### Anna Girs

ULAVI

DURATION: 5 min. 16 mm. 2000.

You are visited by a thought. It is connected to another thought, beyond time and spaces; gets intense, dramatic sometimes, then it flies away and probably will never again be thought of.

### Timo Schierhorn

EKALAKA

DV PAL, Colour, stereo, DVD Loop,

Duration: 15 min. German/English (English Subtitles).

The shortfilm *Ekalaka* is one of my first autobiographical works. It is documentary about an exchange student abroad in a small town somewhere in the Midwest of America. The film combines video letters sent back home with recorded audio tapes from his German grandfather. Searching for the American Dream the boy finds himself at the turning-point between anywhere and nowhere: Ekalaka.

### Marte Kiessling

SCREEEEETCH

Duration 2:03 min. 2005.

A rhythm-film, split-screen, filmed in my living room and kitchen. A short story about the rhythm of daily live.



### Simone Kühn

SESSEL

Duration: 6 min. 2006.

### Tina Erösowa

DES UNSINNES GESCHMACK

Duration: 4:11 min. 2007.

### Carl Gross

NAAN SIMRAN

DV-Pal Colour. Duration: ca. 30 min.

The film is about religious ritual of the Indian Sikhs. In which by the narration it clears out where the ritual takes place.

### Mette Bartholin

THING I COULD DO IF I GAVE UP

Making art. Duration: 2:3 min. 2006.

### Wolfgang Fütterer

HOMMAGE AN RAMONA

Duration: 4:43. 2007.

Der Künstler, Wolfgang Fütterer, bezeichnet sich selbst als eine Art Verhaltensforscher des Alltags. In seinen Videoinstallationen kommt es zu einer Verschmelzung von persönlichen Erfahrungen und gesammelten Beobachtungen. Die Performative Aneignung erlebter Verhaltensweisen vollzieht sich entweder als dokumentierte Aktion im öffentlichen Raum oder auch als inszenierte Studioproduktion.

## Muthesius Kunsthochschule

### Michael Gülzow

ANNABELLE

2007. 1'57".

The StudiVZ is a German website for college students, where everyone can publish his name, personal favours, music and private dates.

Thereby, more than 30 Million pictures have been published by the 2 million users of the website. In his work Annabelle, Michael Guelzow has created a virtual replica of a real person's apartment, based on the person's account on StudiVZ.

### Nehle Lotte Lucie Könitz

RUN, CLIMBING, SECOND WOMAN

My video work is designed, rhythmically dismantling of a sensorial, poetically represented condition, which can exist only by evenly this dismantling in its form. I work with apparently logical codings, which remind of mathematical settings and remain themselves analyzing functions in the representation.

### Vanessa Sauerbrey

LADDER

Video-Performance. 2007. Duration: 4:43 min.

The handling of an object becomes similar to the act on the high wire. While winding one's way through this object, the physical meets the fragility of the construction itself.

GYMNASIUM

Video-Performance. 2007. Duration: 1:36 min.

Similar to the act of conditioning one goes through the same routine like in a defined and memorized programme. This collective automatism expresses itself in an amateurish performance coupled with a seemingly semiprofessionalism.

### Kristina Mengersen

SPUREN II (LANGE FAHRT 5)

With my films I want to give a different view on things, situations and emotions of every day life. They always deal with abeyance. I am interested in how to show the sensation of self-awareness, concentration and calmness in combination with identification and mistake, appearance and disappearance, memory and oblivion.



"The curious gaze on one's own gaze. desiring and critical. a selfcreated distance, permits scratching on the surfaces of your own images."

(Stephan Sachs in: Found Footage Film. Luzern 1992).



## ASSOCREATION

*www.assocreation.com*

Established in Vienna in 1997. Assocreation involves the public in an open play, while they explore the way human beings relate to both, the space around them, and the ground beneath their feet. The group installs, dislocates, or manipulates experiences, which are routed in the everyday life. Their work features a number of body-related projects presented, among other things, at the *Jack the Pelican Gallery* in Brooklyn (NY), at *Fabrica Gallery* Brighton (UK), at the *Bienal de Valencia* (Spain), the *Ars Electronica Festival* in Linz (Austria), as well as in the streets of New York, Warsaw, Zurich, Copenhagen, Paris and other cities.

## BLAST THEORY

*www.blasttheory.co.uk*

ARTISTS: Matt Adams Ju Row Farr Nicholas Tandavanitj. ADMINISTRATOR: Dan Lamont ARTISTS' ASSISTANT: Hannah Talbot. SHOWS/PROJECTS (excerpts from vita after 2002). **2007** *Rider Spoke*, The Barbican Centre, London. *Day Of The Figurines* Lighthouse, Brighton. Fierce! Festival, Wolverhampton Art Gallery. *Can You See Me Now?* Machine-RAUM, Denmark. Picnic Festival, Amsterdam. Donau Festival, Austria. We Are Here 2.0, Dublin. In Certain Places, Preston. **2006** *Day Of The Figurines*, World's premiere at the FIRST PLAY BERLIN festival, Berlin, Germany. Sonar Festival, Barcelona, Spain. National Museum of Singapore, Singapore. *Soft Message*, a 30 minute programme commissioned by BBC Radio 3 as part of The Wire. *Can You See Me Now?* Banff New Media Centre, Canada. Museum of Contemporary Art, Chicago, USA. *Single Story Building*, NottDance, Nottingham. *TRUCOLD*, Art Rock Festival, St Brieuc, Brittany, France. Articulated, London. **2005** *You Are Afraid*, conceptual commission for 'Science Museum Arts Programme: Big Ideas', Dana Centre, London. *Single Story Building* '40 artists, 40 days', Tate Online (special project for the London Olympics bid). *TRUCOLD and Other Works* (installation including TRUCOLD; Single Story Building; Uncle Roy All Around You and Can You See Me Now? computer replays and documentation) 'Art Meets Media – Adventures in Perception', InterCommunication Center (ICC), Tokyo. Architecture Week, Birmingham. 'Millennium Dialogue', Millennium Museum, Beijing. *Can You See Me Now?* (performance) InterCommunication Center (ICC), Tokyo. May You Live In Interesting Times, Cardiff Festival of Creative Technology, National Museum of Wales. The Junction, Cambridge. *TRUCOLD* 'Variations on the Picturesque', Kitchen-Waterloo Art Gallery, Ontario, Canada. **2004** *Can You See Me Now?* (performance) ArtFutura, Barcelona, Spain. Gardner Arts Centre, Brighton. DAMPF, International Festival for Dance, Performance, Media Art, Köln, Germany. *TRUCOLD* Schaubühne, Berlin, Germany. SIMulation CITY, VERSION 2004 Biennial, Centre for Contemporary Images, Geneva. 'Video as Urban Condition', Austrian Cultural Forum, London. *TRUCOLD and Other Works* National Taiwan Museum of Fine Arts, Taiwan. *Uncle Roy All Around You*, Cornerhouse, Manchester. The Public, West Bromwich. I Like Frank Adelaide Fringe, Australia. **2003** *TRUCOLD* 1000 Plateaux, ExperimentaDesign 2003, Lisbon Biennale. Lux Open 2003, London. Side Cinema, Newcastle upon Tyne, as part of Architecture Week. Centre for Contemporary Art, Glasgow. *TRUCOLD and Other Works* Wood Street Galleries, Pittsburgh, USA. *Uncle Roy All Around You* Insti-

tute of Contemporary Arts, London. *Can You See Me Now?* (performance) Edith Russ Site for Media Art, Oldenburg, Germany. Dutch Electronic Arts Festival, Rotterdam. *Can You See Me Now?* (video and computer installation). Ars Electronica, Linz, Austria. Desert Rain Festival Escena Contemporanea, Madrid, Spain. *Choreographic Cops in a Complicated World* The Other Cinema, London.

## JUAN MANUEL ECHAVARRIA

Born 1947 in Medellín, Colombia.

SOLO EXHIBITIONS (selected): *Bocas de ceniza*, Santa Fe Art Institute, Santa Fe (2007); *The Witness*, Josée Bienvenu Gallery, New York (2006); *Bocas de ceniza*, North Dakota Museum of Art, Grand Folks (2005); *Guerra y pa y Otras Series*, Universidad Los Andes, Bogotá (2004). GROUP EXHIBITIONS (selected): *The Disappeared*, El Museo del Barrio, New York (2007); *The Hours*, Irish Museum of Modern Art, Dublin; ARS 06', Kiasma Museum, Helsingfors (2006); *Bocas de ceniza*, North Dakota Museum of Art, Grand Folks; *The Weft and the Warp*, La Biennale di Venezia, Istituto Italo-Latino Americano, Venedig (2005); *Still Life / Naturaleza Muerta*, Biblioteca Luis Angel Arango, Bogotá (2003).

## CLAUS EJNER

Born 1967. Det Jyske Kunstakademi 2004. Cand.mag. i nordisk litteratur og kunsthistorie. Medlem af BKF og DG (Danske Grafikere). Udgiver egne artist books mm. gennem eget forlag – forlaget dada-invest. SOLO EXHIBITIONS: **2007** "Frikadellernes Dilemmaer", MACHWERKET, Århus. **2006** "Forsyningscentralens Rapport (2)", OVERGADEN- INSTITUT FOR SAMTIDSKUNST. "Forsyningscentralens Rapport (1)", SPRING06, Århus Kunstbygning. **2002** "Hov! Der stikker en bussemænd ud af dit røvhul", rum46, Århus. GROUP EXHIBITIONS: **2007** "Comix", Kunsthallen Brandts, Odense. "Paper Trails", V1 gallery, København. **2004** Det Jyske Kunstakademis Afgangsudstilling, Århus Kunstbygning. Charlottenborgs Forårsudstilling, København. **2003** Kunstnerens Påskeudstilling, Århus Kunstbygning. **2002** Charlottenborgs Forårsudstilling, København.

## RODNEY GRAHAM

Born in 1949, Vancouver, Canada. Education: 1968-71, University of British Columbia, Vancouver, Canada. SOLO EXHIBITIONS (selected): **2007** "Rodney Graham: Wet on Wet – My late early styles", Lisson Gallery, New York. **2006** "Rodney Graham," Donald Young Gallery, Chicago. "Rodney Graham", Hauser and Wirth, Zurich, Switzerland. "Rodney Graham: Awakenings", Bergen Kunsthall, Bergen, Norway. Sprengel Museum, Hanover, Germany, Kurt Schwitters Prize 2006. Musée d'Art Contemporain de Montréal, "Rodney Graham", Montréal, Canada. Hauser & Wirth, "Renaissance Man. Works 1400-1977", Zurich, Switzerland. **2004-05** "Rodney Graham: A Little Thought", Art Gallery of Ontario, Toronto. Museum of Contemporary Art, Los Angeles. Vancouver Art Gallery, Vancouver, British Columbia; Institute for Contemporary Art, Philadelphia. "Rodney Graham", La Coleccion Jumex, Mexico. **2003** Donald Young Gallery, Chicago, Illinois. Galerie Hauser and Wirth, Zürich, Switzerland. **2002** Whitechapel Art Gallery, London, England; Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Ger-

many; and MAC Galeries Contemporain de Musées de Marseille, Marseille, France. "Music and Noise", Kunsthalle Zurich, Zurich, Switzerland. **2001** Donald Young Gallery, Chicago, Illinois. Currents 29: Rodney Graham, Milwaukee Art Museum, Milwaukee, Wisconsin. Solos for Video, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany. Hamburger Bahnhof, Berlin. Galerie Nelson, Art Basel, Basel, Switzerland. "The Phonokinetoscope", 303 Gallery, New York, New York. "Solo Concert", Galerie Micheline Szwajcer, Antwerp, Belgium. **2000** "Some Works with Sound Waves, Some Works with Light Waves, and Some Other Experimental Works", Kunstverein München, Germany and Westfälischer Kunstverein, Münster, Germany. Presentation House Gallery, North Vancouver, British Columbia, Canada. GROUP EXHIBITIONS (selected): **2007** "On History", Santander Central Hispano Foundation, Madrid. "Deep Comedy", Ballroom Marfa, Marfa, Texas. "Vollevox", Komplot at Les Halles, Belgium. "Sympathy for the Devil", Museum of Contemporary Art, Chicago. "Depth of Field: Modern Photography at the Metropolitan", The Metropolitan Museum of Art, New York. **2005-07** "Situation Comedy: Humor in Recent Art", The Contemporary Museum, Honolulu; Chicago Cultural Center, Chicago, Illinois; Winnipeg Art Gallery, Winnipeg, Manitoba; MacKenzie Art Gallery, Regina, Saskatchewan; Salina Art Center, Salina, Kansas. 2005: "POLICE", Landesgalerie, Linz, Austria. "Superstars", Kunsthalle Vienna and Kunstforum Vienna, Austria. **2004** "Sons et Lumieres", Centre Georges Pompidou, Paris, France. "Vollevox", The Art Centre Vanderbroght, Brussels, Belgium. **2003** "Fast forward. Media Art Sammlung Goetz", ZKM, Karlsruhe, Germany. "Go Johnny, go", Kunsthalle Vienna, Vienna, Austria. "Utopia Station", Venice Biennale, Venice Italy. "Doublures/Body Doubles", Musée du Québec, Québec, Canada. "Golden Oldies of Music Video", MoMA, New York. **2002** "(The World May Be) Fantastic", 13th Biennale of Sydney, Sydney, Australia. "Rock My World", California College of Arts and Crafts, San Francisco, California. "Subreel", Galeries Contemporaines des Musées de Marseille, France. "Urbane Sequenzen", Kunsthalle Erfurt, Erfurt, Germany; Museum Schloss Hardenburg, Velbert, Germany; Schloss Ringenberg, Hamminkeln, Germany. "Video Night", Anciennes Pompes Funébres de la Ville de Paris, Paris, France. "Art After Art", Neus Museum Weserburg, Bremen. "Transformer", Pori Art Museum, Pori, Finland. **2001-02** "Feature: Art, Cinema, Life", Govett-Brewster Art Gallery, New Plymouth, New Zealand. "Loop", Kunsthalle Munich, Germany with PS1, New York, New York.

## JOHAN GRIMONPREZ

Praised by the London and the New York Times as "an eccentric rollercoaster ride through history," JOHAN GRIMONPREZ' film Dial H-I-S-T-O-R-Y (1997), – an exploration into the annals of airplane hijacking, garnered 'best director' awards at the SAN FRANCISCO FF and TORONTO. Since its acclaimed premiere at CENTRE GEORGES POMPIDOU (Paris) and DOCUMENTA X (Kassel), the film has toured worldwide. The DVD, accompanied by contributions from DON DELILLO and SLAVOJ ZIZEK, is released by OTHER CINEMA (San Francisco), and in distribution with FACETS/MULTIMEDIA (Chicago) and IMAGEFORUM (Tokyo). Curatorial projects were host at major exhibitions and museums worldwide such as the WHITNEY MUSEUM (New York) and TATE MODERN (London); and amongst numerous collections they reside at the CENTRE GEORGES POMPIDOU (Paris), the

KANAZAWA ART MUSEUM (Japan), and the NATIONALGALLERIE AM HAMBURGER BAHNHOF (Berlin). Acquired by NBC Universal (New York), ARTE TV (Germany/France), and Channel 4 (UK), his productions traveled the main festival circuit from TELLURIDE, TOKYO to BERLIN. He is published with Hatje/Cantz (Germany) and spends his time between New York and Brussels. Grimonprez' feature length DOUBLE TAKE, an adaptation of a J.L.BORGES' story, portrays a world of doppelgangers, starring professional Hitchcock look-alike RON BURRAGE. Now in post-production at ANNA SANDERS FILMS (Paris) it is planned to be released end of 2007. A first chapter, called LOOKING FOR ALFRED, premiered at the PHOTOGRAPHER'S GALLERY (London) and the PALAIS DES BEAUX-ARTS (Brussels), and went on to win a SPIRIT AWARD (New York), as well as the 1st prize at the ZKM INTERNATIONAL MEDIA AWARD 2005.

## MIKKO MANSIKKALA JENSEN

Born 1976 Helsinki, Finland. Lives and works in Århus, Denmark. Sound artist, composer and organizer. Operates solo under the names Soviet Subliminal Seduction and Pol Mod Pol. Founder and guitarist of the band Double Space. Graduated from Jutland Academy of Fine Arts 2006. EXHIBITIONS AND OTHER PROJECTS (selected): The Triangle Project Istanbul – Copenhagen – New York 2007. Art Herning, the special exhibition for young artists, Herning Kongres Center, 2006. Pro-Art, Randers Kunstmuseum, 2005. Sound Facts, Museo int. e biblioteca della musica di Bologna, Italy 2005. Curator and organizer of the soundart exhibition Folk Kan Godt Li' Noise, De Ved Det Bare Ikke, Ridehuset, Århus 2004. Co-curator of Sound Art Festival at Overgaden, Copenhagen 2004. Co-founder of association for promotion of the electronic music scene in Århus EMMA 2003 and member of the board 2006. Organizer of Danish remote location for Di-fusion 24 Hour Online Happening hosted by University of Colorado, Boulder, Colorado 2003. Co-editor of sound & art publications Gø Selv and Røvbanan 2002-03. Founder and chairman of the association for promotion of noise/experimental music Noisejihad 1997-2006 100+ live performances in Denmark and throughout Europe in various constellations since 1996. LINKS: www.noisejihad.dk/pol, www.noisejihad.dk/mikko, www.subliminal.dk, www.doublespace.dk, www.myspace.com/polmodpol, www.myspace.com/sovietsubliminalseduction, www.myspace.com/2xspace

## BIRGIT JOHNSEN & HANNE NIELSEN

Born 1958 / 1959. Educated at the Art Academy of Jutland 1986-91 / 1986-90. SOLO EXHIBITIONS (selected): **2008** Monkey Town NY, USA. **2007** AROS Århus Kunstmuseum / Århus Festuge 2007. Mobile video presentations in public space 2006-08. **2006** "Yvonne's Vindue", video presentation in public space, Copenhagen, DK. Eksperimentariet, Copenhagen, DK. **2005** Listasavn Foeroya, The Farao Islands. "Sliding Relations", SHOWROOM, Copenhagen DK. **2004** "Double perception" Brandts Klædefabrik, Odense. AROS, Systematic Art Price, Aarhus, DK. "Life and Story" Aarhus Kunstbygning, DK. **2003** The Living Art Museum, Reykjavik, Island. Esbjerg Museum of Art DK. Ringstedgalleriet DK. **2002** "Territorial Statements" Overgaden, Institute for Contemporary Art, Copenhagen DK. **2000** "Inflated Construc-

tions I-III "Demo 3/2000 Aarhus Kunstmuseum. **1999** Rhizom, Aarhus DK. Brænderigården, Viborg DK.1998. Künstlerhaus Dortmund, Germany. GROUP EXHIBITIONS AND FESTIVALS (selected): **2008** Brøndsalen Frederiksborg Udstillingsforum. **2007** Machine-RAUM – en Biennale for video kunst og digital kultur; Vejle Kunstmuseum, Vejle DK – curators and artists. "Kønsspetakler", Århus Festuge DK. Århus-Malmö Exchange Programme 2006, Rosseum, Malmö, Sweden. "Den Gylдне", Charlottenborgs Udstillingsbygning, Copenhagen, DK. **2004** "Dwelling", Charlottenborg Udstillingsbygning, Copenhagen, DK" **2003** "Kunsthistoriens lange næse 3" ,Mellemdækket Charlottenborg, DK. **2002** The New York International Independent Film And Video Festival, I Los Angeles and New York, USA. "On a clear day" Sophienholm, DK."Værk" Knapstrup Teglværk, DK. **2000** Centre d'art contemporain de Basse-Normandie, 14. rencontres video art plastique, France. "Børges garage" / "Four men and one car" Documentary Premiere at Festivals of Festivals DFI, DK. "Nonstop videovindue international" Baldersgade 70, Copenhagen. "Refleks "Aarhus, Aarhus Kunstbygning DK. Pist Protta 36. **1999** "Switch 1", Arte, French Television. France. "Boomerang", Nikolaj Udstillingsbygning, Copenhagen, DK. MuuMediaFestival, Helsinki, Finland."Transmediale", Berlin. Künstlerhaus Dortmund, Germany. "Leerräume – Nothing but Space". DASA, hARTwareprojecte, Dortmund, Germany. **1997** ReiheVIDEOKunst, Landesmuseum Francisci-Carolinum, Linz, Austria. "Konst-brus", Södertälje Konsthall, Sweden. "ON Iceland", The Living Art Museum, Reykjavik, Iceland. Troisième Manifestation Internationale Video et Art Electronique, Champ Libre, Montreal, Canada. World Wide Video Festival, Stedelijk Museum, Melkweg, Amsterdam, Netherland. "SUM", Aarhus Kunstbygning , DK. **1996** "Kroppen som membran", Brandts Klædefabrik i Odense, Denmark. Den Haags Gemeentemuseum, World Wide Video Festival, Haag, Holland. Le Nouveau Festival, International Cinema Video, Montreal, Canada. "Elektroniske understrømme", Kunst og Video i Europa, Statens Museum for Kunst, Copenhagen DK."Jacta Alea Est", Aarhus Kunstbygning, DK. "Proms 3", Brandts Klædefabrik, Odense, Denmark. Stichting Centrum voor Hedendaagse Kunst, Maastricht, Netherland. Den Frie, gæst, Den Fri Udstillingsbygning, Copenhagen, DK. Video Art Plastique, 10'emes Rencontres Herouville Saint-Clair, Centre d'Art Contemporain de Basse-Normandie, France. REPRESENTED: AROS Aarhus Art museum, Det danske Filminstitut, Heure Exquise Frankrig, Bonn Kunstmuseum.

#### MARIANNE JØRGENSEN

Uddannet på Det Jyske Kunstakademi, Århus,1980-85. Medlem af Kunstnersamfundet og BKF.

UDVALGTE UDS STILLINGER MM.: Pigerne på banen/fodboldkamp (www.digitalfestival.dk) 2006. ACTO "Museo de Arte Contemporaneo" Panama 2006. Pigerne på banen/rundbordssnak Rum 46 (Kulturmat), 2006. Kønsspektakler. Århus festuge. Kurator, kunstner og design af kontaineropbygning, 2006. Time Brænderrigården, Viborg 2006. Time, Nikolaj Udstillingsbygning, København 2006. Den Gylдне, Charlottenborg 2006. Op til, Senko, Viborg 2006. En ægte kopi, Vendsyssel Kunstmuseum, Cebra 2006. Fourteen Takes, Århus kunsbygning 2005, separatudstilling. Fourteen Takes, Meldorf, 2005, separatudstilling. Lough Boora, Irland 2005, (land-art-projekt). New Garden, showroom, Kulturfabrikken 2005, separatudstilling. Den Gylдне, Char-

lottenborg 2005. Fourteen Takes, Overgaden (Institut for samtidskunst) 2004, separatudstilling. Den Gylдне, (gæst) Charlottenborg, 2004. Bison Caravan, Århus Kunstmuseum 2003. TANGIBLE/exchange, Museum of Contemporary Art and Design, Costa Rica, 2003 overblik ,Museet for Samtidskunst, Roskilde, 2003. Janusbygningen, Tistrup, 2003. Zebra (gæst) 2002 (den fri Udstillingsbygning og Skovgårds-museet) Spanien, Roales, 2002. Drømmehul 1- 5, Århus Kunstbygning 2001, separatudstilling. Å-lys . Lysprojekt i Århus Å 1999, separatudstilling. Zebra gæst Den fri udstillingsbygning Kbh. 1998. Grafiktrienalen, Holbækkunstforening 1998, præsieret. Efterårsudstillingen, Charlottenborg, København 1997. Pist Protta-udstilling, Danske grafikeres hus, København 1996. Original Kopikunst, Århus Kunstbygning1995. Ånden fra Solkorset 2, Århus Kunstbygning, 1993. Element I-III, Solkorset, 56<sup>0</sup> N Nordic Videopanorama, Århus Festuge 1991. 231 / Eksploderet personbil, Solkorset, Noordkunst, Groningen, Holland 1991 Sektion, Solkorset, Kunsthallen Brandts Klædefabrik, Odense 1990. Container TV, Solkorset, Multikunst 89, Århus Festuge. Deutschland, Solkorset, Kunsternes Hus, Århus 1988. Motor Søjlehal, Solkorset, Kunsternes Hus, Århus 1987. Club Acryl, Solkorset. Sommerudstillingen 86, Solkorset, Århus Kunstbygning.

#### ANDREE KORPYS & MARKUS LÖFFLER

1966 und 1963 in Bremen geboren, leben und arbeiten in Bremen und Berlin. 1989-93 Studium Fotografie und Film Design an der Fachhochschule Bielefeld. 1993-95 Postgraduieren Studium Medienkunst an der Hochschule für Gestaltung in Karlsruhe. *Andree Korpys*: **2007** Wiener Secession, Wien, Edith-Ruß-Haus für Medienkunst, Oldenburg. **2006** "Kleines Seemannsheim für ausmontierte Seelen", Sprengel Museum Hannover, "Für ein Leben nach dem Tod", Meyer Riegger Galerie, Karlsruhe. **2005** "Kanu" (mit Achim Bertenburg), Galerie für Gegenwartskunst, Barbara Claassen-Schmal, Bremen. Gallery Q, Tokyo. **2004** "urban scans", Kunstraum München. "unter Bildhauern", Lehmbbruckmuseum, Duisburg. "The Nuclear Football", Galerie Schweins Köln. Städtische Galerie, Nordhorn. *Markus Löffler*: **2007** "As Time Goes By" 30 Jahre Bremer Förderpreis für Bildende Kunst, Städtische Galerie, Bremen. Art unlimited, Basel "History will repeat itself", Hartware MedienKunstVerein, Dortmund, Kunst-Werke Berlin "Reality Bites", St. Louis, Mildred Lane Kemper Art Museum. "Die Stadt von Morgen", Akademie der Künste, Berlin. **2006** "Happy Believers", 7. Werkleitz Biennale, Halle. "This Land is My Land", Kunsthalle Nürnberg. "SNAFU, Medien Mythen, Mind Control", Hamburger Kunsthalle. "40JahreVideoKunst.de", ZKM Karlsruhe, K21 Kunstsammlung NRW, Lenbachhaus München, Kunsthalle Bremen, Museum der Bildenden Künste Leipzig. **2005** "SALTUNA – The Baltic Sea Experience", Rooseum, Malmö."Kunstpreis der Böttcherstraße", Kunsthalle Bremen. "Zur Vorstellung des Terrors: RAF Ausstellung", Kunst-Werke Berlin, Neue Galerie Graz.

#### MICHAEL MØRKHOLT & MORTEN LARSEN

*Michael Mørkholt*: Uddannet ved Det Jyske Kunstakademi, 2005. Udgangspunktet for Michael Mørkholts lydproduktion er legen med mulighederne for manipulation i digitale medier. Han arbejder med organiske musikstykker og lydkollager af opta-

geler af en lang række håndspillede akustiske instrumenter såsom guitar, fløjte, xylofon, klarinet, trombone, tuba, saxofon, slagtøj osv. Optagelserne efterbehandles med digitalt manipulation og omorganisering, og hermed opstår der en blanding af akustisk og elektronisk genereret lyd. Hensigten er at bruge digitale medier til at udvide akustiske rum. Den færdige komposition bliver gennem grundigt studiearbejde en form for kollagemusik af programmeret nøjagtighed og computergenereret tilfældighed, der bl.a. sidestiller autenticitet og syntese og kommenterer forholdet mellem det kontrollerede og det tilfældige, det planlagte og det umiddelbare. *Morten Larsen*: Uddannet ved Det Jyske Kunstakademi, 2007. Morten Larsens kunstneriske praksis har filmmediet som omdrejningspunkt. Han arbejder med muligheden for at skabe en rumlighed som udvikler sig over tid. Filmene er en blanding af animerede billeder, videooptagelser, fotografier og lyd. Materialet som indgår i filmene er oprindelig hentet fra internettet. Det er herefter på forskellig vis blevet manipuleret og efterproduceret.

#### MOATAZ NASR

Born in Alexandria (Egypt) in 1961. He lives and works in Cairo.

SOLO SHOWS: **2006** The Khalid Shoman Foundation, Darat al Funun, Amman, Jordan, Entrapment, Galleria Continua, San Gimignano, Italy. **2005** The Echo, Touchstones Art Gallery, Rochdale, UK. **2004** Falaki Gallery, The American University in Cairo, Egypt. Townhouse Gallery, Cairo, Egypt. **2003** Townhouse Gallery, Cairo, Egypt. Franco Riccardo Gallery, Napoli, Italy. Franco Riccardo Gallery, Napoli, Italy. "Espace-La Bodega" Gallery, Cairo, Egypt. **2001** Townhouse Gallery, Cairo, Egypt. **2000** Townhouse Gallery, Cairo, Egypt. Egyptian Cultural Center in Paris, France. **1999** Al Ahram House Gallery, London, UK. Akhnaton Gallery, Centre of Fine Art, Cairo, Egypt.

GROUP SHOWS (excerpt from 2000 and forward): **2007** A.B.O., curated by Achille Bonito Oliva, Bologna Artefiera, Bologna, Italy. **2006** Another World. Bamako. **2005** La Centrale Electrique / European Center for Contemporary Art, Bruxelles, Belgium. AFRICA REMIX, Moderna Museet, Stockholm, Sweden. Un autre monde – 6e édition de la photographie de Bamako, BnF, Paris, France. L'image révélée: de l'orientalisme à l'art contemporain, Musée de la Ville de Tunis, Palais kheireddine, Tunis. 3a Echigo-Tsumari Art Triennial 2006, Japan. AFRICA REMIX, Mori Art Museum, Tokyo, Japan. Cross-Currents: Water as a Metaphor for (African) Identity?, Tufts University Art Gallery. Aidekman Arts Center, Talbot Avenue, Medford, USA.Ghosts of Self and State, Monash University Museum of Art, Monash University, Melbourne, Australia. CCA 94th Annual Conference, CCA – College Art Association, Boston, USA. Forming with Light, Palace of Art, Opera House, Cairo, Egypt. Bamako Biennale for African Photography, Mali. International Triennale of Contemporary Art, Yokohama, Japan. AFRICA REMIX, Centre Pompidou, Paris, France. Mediterranean Encounters, Sicily, Italy. 4x4, Artists Space, Broadway, New York, USA. Imagining the Book, Alexandria Library, Egypt. Sharjah Biennale, U.A.E., awarded the Grand Prize. Loose Your Identity, Kunstverein Kreis, Ludwigsburg, Germany. Museum of Contemporary Art, Baheia, Salvador, Brazil. French Cultural Center, Damascus, Syria. AFRICA REMIX, Hayward Gallery, London, UK. **2004** Museo del Cristallo, Colle Val d'Elsa (Siena), Italy. La Forma delle Nuvole, 'Arte all Arte 10', curated by Achille Bonto Oliva and James Put-

nam, Montalcino, San Gimignano, Poggibonsi, Colle di Val D'Elsa, Siena, Buonconvento, Italy. Sneeze 80x80, Athens, Greece. Castello di Trani, Bari, Italy. Le Opera e I giorni, Triennale, Certosa di Padula, Italy. 25th Sao Paulo Biennale, Brazil. Milly Pozzi Arte Contemporanea, Como, Italy. Bosane Biennale, South Korea. AFRIKA REMIX, Museum Kunst Palast, Dusseldorf, Germany. Dak'art Biennale, Dakar, Senegal. Awarded the Ministry of Culture Prize. **2003** 'Miart', Milano Art Fair, Milan, Italy. Bologna Art Fair, Bologna, Italy. Espacio Arte Contemporaneo Camargo, Spain. Venice Biennale, Venice, Italy. Disorientation, House of World Cultures, Berlin, Germany. Bologna Fair, Bologna, Italy. **2002** Unplugged, Arts Electronica Festival, Linz, Austria. Video Marathon, Chisinau, Moldova. Galleria Civica d'Arte Contemporanea Premio Suzzara, Italy. Dakar Biennale, Senegal. Awarded The Biennale Prize 2002. You Can Touch, Espace Karim Francis, Cairo, Egypt. **2001** Intresecus-Extrincus, Studio Casoli, Milan, Italy. Ambiente: Le Area Non Protette, Palazzo Pretorio Sala del Consiglio Comunale, Sandrio, Italy. Cairo Modern Art Exhibition in Denhag, Holland. 8th International Cairo Biennale. Opera Arts Palace, Egypt. Awarded the Grand Prize. Participated with Martin McNally in Al Nitaq Festival, Downtown, Cairo, Egypt. Prize 2005.

#### NAVINKI HOME VIDEO

*Pauluk Kanavalchyk*: Born 08.08.1974 in Minsk. **1991-96** Belarusian Economy State University. Since 1996 actively involved in D.I.Y. publishing. **1998-2003** Co-founder and editor-in-chief of youth political satirical newspaper "Navinki" (in May 2003: closed by the Ministry of Information of Belarus, charged with "insulting the honour and dignity of the President of Belarus"). **2001** Member of the "Navinki" filmmaking crew, working on its 1st full-meter movie "It Happened to a Lad", founder of the "Navinki Home Video" studio. **Since 2003** Indie video experiments, video comics, short productions; director of the "Navinki Home Video" studio. **2005 - time being** working on the full meter fiction project with the working title "Only The Dead Fear Nothing": producer, featuring, film editor. **2006** Short-meter video comics "Goodbye, Batska!"; film director and producer. **2007** Shooting of the next short-meter film "The State Fundamentals"; film director and producer. *Katsiaryna Herasenkava*: Born 23.10.1981 in Minsk. **1998-2003** Belarusian State University. **2002-03** Experiments with analogous photography; participant of the different photo exhibitions. **2003-05** Belarusian Art Academy, Design and Applied Art department, photo and graphic arts; free-lance photo correspondent and reporter. **2005 - time being** Collaborator of the "Navinki Home Video" studio, working on the full meter fiction project with the working title "Only The Dead Fear Nothing": stage manager, film editor. **2006** Short-meter video comics "Goodbye, Batska!"; camera, editing and cutting. **2007** Shooting of the next short-meter film "The State Fundamentals"; camera, editing and cutting.

#### KHALED D. RAMADAN

Forhaabningsholms Allé 53, st. tv. 1904 Frederiksborg. C.Denmark. (+45) 61 69 20 29. Khaled D. Ramadan is a video and documentary maker, lecturer and art writer in new media. His fields of specialties are visual, multi-media studies and the history of visual aesthetics art and culture. Published several articles and books the latest

Peripheral Insiders 2007 Museum Tusculanum Copenhagen University Press. Curate the *Coding-Decoding*, Nikolaj, and Museum for Contemporary Art, Roskilde. *Not on satellite – video and experimental documentary* – at Museo Nacional Centro de Arte Reina Sofia, Madrid, May 2007. Ramadan was part of jury at the AMAL Film Festival, Spain 2007. He has a large list of video and documentary production and his works are shown around the world at many major festivals, TV stations and museums, like Hamburg Film Festival 2007, Video Brazil, Der Kunstwerk in Berlin and the Film Festival in Sidney. He is the founder of Chamber of Public Secrets and the independent institute, Chamber for Interventional Media – institute for electronic, didactic and analytical art ([www.chamberarchive.com](http://www.chamberarchive.com) and [www.chamber.dk](http://www.chamber.dk)) Ramadan is member of the Danish art society and the International Association of Curators of Contemporary Art IKT.

#### LILIBETH CUENCA RASMUSSEN

Born 1970 in Manila. Lives in Copenhagen Denmark. Works primarily with video and performances. With consummate style and an almost voracious curiosity, she navigates the inter spaces between different kinds of realities and extremes. Between the perfect staging of music videos and the raw reality of documentaries. Between personal confessionals and political commitment. Taking her own Danish-Filipino background as her point of departure, Cuenca Rasmussen displays a keenly honed sensitivity, almost like that of an anthropologist, to the narratives that exist in and between a place of birth and home country. She gathers, adapts, and universalism's these narratives in her both critical and humorous approach to central issues such as identity, culture, religion, gender, and social relations.

#### LILIBETH CUENCA RASMUSSEN

Born: 1970, Manila, Philippines. Lives and works in Copenhagen, Denmark. Education: 1996-2002: The Royal Danish Academy of Fine Arts, CPH. REPRESENTED IN: Statens Museum for Kunst, Cph. DK. 2006. Malmö, Kunstmuseum, Sweden, 2007, 2004, 2002. KIASMA, Museum of Modern Art, Helsinki, Finland. 2003. Danish Art Foundation, 2003 and 2007. Museum Brandts Klædefabrik Odense, DK. 2002. EXHIBITIONS IN SELECTION: SOLO: **2008** *A Void 3*, Renwick Gallery, New York. **2007** *A Void 1*, Kirkhoff Contemporary, CPH. **2006** *EgoShow*, Solo, X-Room, Statens Museum for Kunst, CPH. *Woman in the Rhytm*, Gävle Kunstcentrum, Sweden. **2004** *Life is Too Short*, Kirkhoff Contemporary, CPH. GROUP: **2008** *DanskDjävlar – en svensk kanon*, Charlottenborgskunsthall, CPH, DK. *Transit* (performance festival), Haus des Kultur des Welt, Berlin. **2007** *Global Feminisms*, Brooklyn Museum, New York & Davis Museum and Cultural Center at Wellesley College in Wellesley, Massachusetts, U.S.A. LIPZ, 3rd Lianzhou International Photo Festival, China. **2006** *A Tale of Two Cities*, Busan Biennale, South Korea. Wake up! Biennale. Rauma Art Museum, Rauma, Finland. **2005** *Accent*, Museum of Contemporary Art, Roskilde, DK. Doppel-top, Køge Skitse samling, DK. **2004** *Human, Fucking Human*, Lofoten International Art Festival, Norway. *LASTWINTERSPRINGNEVERCAME*, Platform Garanti Contemporary Art Center, Istanbul. **2003** *Home Sweet Home*, Århus Kunstmuseum, DK. Stunt, Tenisplatsi, Helsinki. **2002** *Fundamentalisms of The New Order*, Charlottenborg, Cph.

*There's No Accounting for Other People's Relationships*, Ormeau Baths Gallery, Belfast. **2001** *Ars 01*, KIASMA, Helsinki. Neue Definition Der Familie, Shedhalle, Zürich. **2000** *Norden*. Kunsthalle Vienna, Austria. BIG The Biennial for young European artists, Torino. **1999** *PROMS 4*, Kunsthallen Brandts Klædefabrik, Odense. Dispensing with Formalities, Cph. **1998** *Wrapped*, Vestsjællands Kunstmuseum, Sorø, DK. Boomerang, Nikolaj Church, Cph. LINKS: [www.kirkhoff.dk](http://www.kirkhoff.dk), [www.kunst.dk](http://www.kunst.dk), [www.brooklynmuseum.org/eascfa/feminist\\_art\\_base/Lilibeth\\_Cuenca\\_Rasmussen](http://www.brooklynmuseum.org/eascfa/feminist_art_base/Lilibeth_Cuenca_Rasmussen), [www.renwickgallery.com/exhibitions/lilibeth-cuenca-rasmussen](http://www.renwickgallery.com/exhibitions/lilibeth-cuenca-rasmussen).

#### JULIKA RUDELIUS

SOLO EXHIBITIONS (a selection): **2007** Forever, Swiss Institute of Contemporary Art, New York, USA. **2006** Geld! Julika Rudelius, Grazer Kunstverein, Graz, AU. **2005** Julika Rudelius. Five Videoworks 2001-05, Frans Hals Museum/De Hallen, Haarlem, NL. **2004** Julika Rudelius, Galerie Reinhard Hauff, Stuttgart, G. Plus ou moins jeunes, Centre Culturel Suisse, Paris, F. **2003** You can't stay in the 80s wearing cowboy boots while the whole world progresses, Museum Kunsthau Glarus, CH. **2001** Julika Rudelius, Galerie Diana Stigter, Amsterdam, NL. Talkshow, Stedelijk Museum Bureau Amsterdam, NL.

GROUP EXHIBITIONS (a selection): **2007** Global Feminisms, Brooklyn Museum, Brooklyn, USA. Ready Media, Montevideo/ Time Based Arts, Amsterdam, NL. Nothing Else Matters, De Hallen/ Frans Hals Museum, Haarlem, NL. Speakers, Aeroplastics Contemporary, Bruxelles, B. Role Model, Freymond-Guth & Co., Fine Arts/ THE JOHN INSTITUTE, Zürich, CH. Temporarily Disconnected, Bard Museum, Annandale-on-Hudson, USA. **2006** Gwangju Biennale, Gwangju, Korea. Dutch Dare, ACP, Sidney, Australia. Monitoring, Kulturbahnhof Kassel, Kassel, G. The youth of today, Schirn Kunsthalle Frankfurt, Frankfurt, G. Momentum 2006, 4th Nordic Festival of Contemporary Art, Moss, Norway. 30th annual, 6th Biennial exhibition of Visual + Art: Give (a)way, Limerick, IR. **2005** Respect. Formes de cohabitation, Musée Dar Si Saïd, Marrakech, M. A Second Sight, International Biennale of Contemporary Art 2005, National Gallery, Prague, CZ. Migration, Kölnischer Kunstverein, Cologne, G. Populism, Stedelijk Museum Amsterdam, Vilnius, Frankfurt. Documentary Strategies, TENT. Centre for Visual Arts, Rotterdam, NL. **2004** Untitled, Tate Modern, London, UK Rheinschau – Art Cologne Projects, Rheinform, Cologne, G. Histoire(s) Parallèle(s) Création – confrontation France Pays-Bas, Institut Néerlandais, Paris, F. Over zee, land en gezicht, Museum Valkhof, Nijmegen, NL. Antonietta Peeters, Julika Rudelius en Lily van der Stokker, Stedelijk Museum, Schiedam, NL. **2003** Link, Stedelijk Museum Amsterdam, NL. Contemporary Dutch Art, National Museum of Contemporary Art, Seoul, KR. Strangers, The First ICP Triennial of Photography and Video, International Center of Photography, New York, USA. Turbulence, Centre for Contemporary Art, Kiev, UKR. **2002** Rendez-vous, Musée d'Art Contemporain de Lyon, F. Sold, Christie's, Amsterdam, NL. Non Places, Frankfurter Kunstverein, Frankfurt, G. The People's Art, Witte de With, Rotterdam. **2001** From Here to Reality – a Dutch Show, Index The Swedish Contemporary Art Foundation, Stockholm, S. A Arte do Povo, Central Elétrica do Freixo, Porto, P. **2000** For Real, Stedelijk Museum, Amsterdam, NL. Scripted Spaces, Witte de With, Rotterdam, NL. Man muss ganz schön

viel lernen um hier zu funktionieren, Frankfurter Kunstverein, Frankfurt a. M., G. OTHER: Julika Rudelius, Looking at the other, Five video works, Amsterdam: Valiz publisher (monograph; 2005). Dutch Film Festival, 2004 special mention for Tagged by Dutch Film Critics (2004). COLLECTIONS (a selection): Stedelijk Museum, Amsterdam, NL; Art Collection Deutsche Börse, Frankfurt, G; Museum voor Moderne Kunst, Arnhem, NL; Frans Hals Museum, Haarlem, NL; Musée National d'Art Moderne / Centre de Création Industrielle, Centre Pompidou, Paris, F; KPN Telecom, The Hague, NL; Rabobank Netherland, Eindhoven, NL. SCREENINGS AT VIDEO FESTIVALS (a selection): La Rochelle Film Festival, France; European Media Art Festival, Osnabrück, D; Ann Arbor Film Festival, USA; Impakt Festival, Utrecht, NL; 9th Rio de Janeiro International Short Film Festival, BR; International Film Festival, MEDIAWAVE, Hungary; Festival International du Film d'Amiens, F; Bandits Images, Bourges, F; Lux, Nijmegen, NL; 2nd Annual Detroit International Video Festival, Museum of New Art, Detroit, USA; Maison Européenne de la Photographie, Paris, F; Nederlands Film Festival, Utrecht, NL; International Festival of New Film, Split, HR; Video festival, National Cinema Museum, Turin, I.

#### ANDERS VISTI

Billedkunstner. Born 1973. Lives and workes in Århus. 2000-2006: Det Fynske Kunstakademi, Odense. 1997-2000: Århus Kunstakademi. [www.andersvisti.com](http://www.andersvisti.com) SELECTED EXHIBITIONS: **2007** "Machine-RAUM", en biennale for videokunst og digital kultur, Vejle. "alt\_cph", Copenhagen Alternative Art Fair, København. "Verbale Pupiller", bogmesse for nordiske småforlag og international festival for poesi, Århus. "Anders, Anette, Søren og Søren", Gruppeudstilling med Anette Abrahamsson, Søren Brøgger og Søren Hüttel i Møstings hus, København. "Minibogmesse for kunstpublikationer anno 2007", Institut for Samtidskunst, Overgaden, København. "SuperMarket 2007", udstillingsstedet Koh-i-noor på alternativ kunstmesse, Stockholm. "Deprogram\_DK", Separatudstilling i rum46, Århus. "Publ.up 3", publikationsmesse i rum46, Århus. **2006** Forlaget \* [Asterisk] på bogmessen i Forum, København. "alt\_cph", Copenhagen Alternative Art Fair, København. "Kanonformationer", internationalt seminar om kanon, Århus Universitet. "Afgang06", afgangsudstilling fra DFK, Filsofgangen, Odense. **2005** "Publ.up 2" publikationsmesse i rum46, Århus. "MoBiloteek – model for et mobilt bibliotek", Keller-Cek, Brejning. **2004** "Publ.up", publikationsmesse i rum46, Århus. "Tilføjelser", Fyns Kunstmuseum, Odense.

#### ANDREA ZAPP

is born in Germany and has a background in film and TV studies and creates disorientating digital installation stages mixing real, virtual and online spaces, combined with surveillance interfaces and technology. She has edited two books, Networked Narrative Environments as imaginary spaces of being, MMU/FACT Liverpool, 2004; and New Screen Media, Cinema/Art/Narrative, BFI, London/ ZKM, Karlsruhe, 2002, (with Martin Rieser). She has curated two international Media Art exhibitions, Story-Rooms, at The Museum of Science and Industry in Manchester, Oct 05 to Jan 06 and The World is My Imagination, Media-Model-Miniature, at the Cube Gallery Manchester, Sept to Nov 2007. Her art works have been shown at Siggraph 06 Boston,

Ars Electronica Linz; ISEA Liverpool and Paris; Pittsburgh Center for the Arts; Festival of Visions Hong Kong – Berlin, Media Forum Moscow, Austrian Photo Triennial Graz, Museum of Image and Sound Sao Paulo; Machida City Museum of Graphic Arts Tokyo; Kunstverein Stuttgart, Intern. Art Fair Madrid, Film Festival Rotterdam; and at conferences including the Biennale of Electronic Arts Perth, Australia; Siggraph Los Angeles, ISEA 02 Nagoya; Muestra Euroamericana de Video y Arte Digital, Buenos Aires. In 2005 she has been appointed Senior Lecturer for Media Arts at Manchester Metropolitan University. Visit [www.azapp.de](http://www.azapp.de) for more information.

#### DR. DANIELA REIMANN

Since 10/2007 Assistant Professor (Vertretungsprofessorin) for Media Pedagogy at the Institute of Media in Education, Department of Media Pedagogy at the University of Education Freiburg, Germany: <http://www.imb.ph-freiburg.de>.

Since 2005/06 Visiting Professor and lecturer at the University of Art and Industrial Design in Linz, Austria at the Institute of Art and Design, Department of Art Education. <http://www.ufg.ac.at>

2004-2006 she worked as researcher and lecturer in the research project Media-ArtLab@School – Creative Media Competence through Hypermedia and Mixed Reality Systems in the context of aesthetic and artistic research projects (<http://www.uni-flensburg.de/iaekb/kunst/MediaArtLab/eng.php>) at the Department of Visual Arts at the University of Flensburg in co-operation with the UNESCO Project School Flensburg.

She is a founding member of the Pacific Rim New Media Summit Education Working Group. (<http://01sj.org/content/view/143/91/>) She works with the International Society for Education through Arts ([www.insea.org](http://www.insea.org)) in Lisbon.

She obtained her PhD (Dr. phil.) in 2004 from the Institute of Art History at the University of Kiel in the field of media art education. <http://daniela-reimann.de/aim-e.pdf>

She has published a variety of articles and chapters in Germany as well as on the international level which can be accessed on [www.daniela-reimann.de/publications.html](http://www.daniela-reimann.de/publications.html)

She runs the blog "Media Arts Education" on <http://daniela-reimann.de/media-arts-education>.

She works at the intersection between media, arts, design and computer science in education.

WEB SITE: <http://www.daniela-reimann.de/>

PUBLICATIONS: <http://www.daniela-reimann.de/publicationen.html>

Her research focus is on integrated arts and computer science in education, digital, interactive media in arts education and teacher training, Mixed Reality learning spaces at school and university level.

She works at the intersection between media, arts, design and computer science in education.

#### BIO PROFA. DRA. MARIA CRISTINA VILLANOVA BIAZUS

Doctorate in Computers in Education taken at the Universidade Federal do Rio Grande do Sul – UFRGS-. Her thesis focused in creative processes and the production of meaning in digital environments. Coordinator of NESTA – Center of Studies in

Subjectivity, Technology and Art. Professor ad researcher at the Arts Institute at UFRGS and at the Graduate Program at this same university. Line of research: Digital Interfaces in Education, Art, Language and Cognition.

MY COURSE AFFILIATION: (<http://www.pgie.ufrgs.br/novoSite/prot/index.php>)

MY RESEARCH: (<http://www.ufrgs.br/aprendi>)

NESTA study Center (<http://nesta-grupo.blogspot.com>)

#### ROMEO GRÜNFELDER

MA Visual Communication HfbK Hamburg, MA Classical Music HTM, Hamburg. Grünfelder is concentrated on the development of time-image film projects in the field of aesthetics and media philosophy. His films are shown on Filmfestivals as well as in artistic exhibition context. Organisation for OKKULT. Filme und Videos zu Spuk und Psychokinese (together with Dirck Möllmann, VIDEO Club 99; Hamburger Kunsthalle) and Okkultism in the early literary work of Alfred Döblin.

RECENT FILM PROJECTS: The ghost who refuses to play dead (2007), [desi're:] – the Goldstein reels. (2005), Rallye (2004), ohne Titel (2000; in cooperation with Illo-brand von Ludwiger), borderline pilots (2001), Shahrzadeh Scampolo (1996), Der blonde Engel (1995), Jimmy Jenseits (1993).

SCOLARSHIPS: Villa Aurora, Los Angeles; AZB Zürich; Rotary Club Hamburg; Studienstiftung des Deutschen Volkes. Awards: VideoEX,Zürich; Filmfest Bamberg; Corto! Portugal; Max Ophüls, Saarbrücken; DocART Neubrandenburg; Spezialpreis des Hessischen Fernsehens and recently the Juror Choice Award, 11th short film and video festival at ASU ART MUSEUM at Arizona State University, Phoenix. festivals: Montreal, Buffalo, Rotterdam, London, Cannes, Granada, Seoul, Mexico City, Paris, Madrid.

ABSTRACT: According some impressive documentaries as well as staged examples on film, Grünfelder will deduce the term media from being able to overcome semiotic and traumatic difference. The reflection on film shows in practical way the difference to cope with, while the Media itself apparently don't depend on these differences. Corresponding to Kants Geisterseher and the Freudian Trauma disappearance is a mode in term of difference of one and the other – the virtual is a step ahead and finally the occult is a field for the mediumistic talent. With excerpts of The Last Stand (2006), X-Men III, Escamotage d'une dame au théâtre Robert Houdin (1896), Georges Méliès, [desi're:] – the Goldstein reels (2005), Poltergeist case Karli (1974) TV documentary, and some UFO-case studies.

#### DIRCK MÖLLMANN

Wetzlar 1963 – lives in Hamburg. MA history of art, philosophy and sciences of literature in Hamburg. Co-founder of "VIDEO Club 99", media platform at the Hamburger Kunsthalle. Co-founder of "STILE DER STADT", new art in public sphere. Works as free curator.

EXHIBITIONS (a selection): OKKULT. Filme und Videos zu Spuk und Psychokinese, Hamburger Kunsthalle 2007; STILE DER STADT. Kunst und Konsumarchitektur, Hamburg-Altona 2006; SNAFU. Medien, Mythen, Mind Control, Hamburger Kunsthalle 2006; Joseph Beuys. Das Gesamtkunstwerk Freie und Hansestadt Hamburg 1983-84, Altonaer Museum 2006.

#### DESIGNSKOLEN KOLDING

##### Institute for Industrial Design and Interactive Media

[www.designskolenkolding.dk](http://www.designskolenkolding.dk)

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*Marjotka Kürner*

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Born 1976. School/ department: Det Jyske Kunstakademi. Mail address:

[mm@designnone.dk](mailto:mm@designnone.dk). Website: [www.mikaelmadsen.dk](http://www.mikaelmadsen.dk)

*Kari-Mette Josefsen*

Born 1974, Norway. Lives in Aarhus, Denmark. Graduate student at Jutland Art Academy / Aarhus, Denmark. Exhibitions: "The Trick", Video / Deadpan Exchange,

Superbien!, Berlin, 2007. "Stories for a Meeting Room" , Internet livestreaming, Collaboration w Louise Harbo / The International Digital Art Festival, Aarhus, Denmark, 2006. "Equations", Sticker project, Collaboration w Louise Harbo / Gender Furore, Aarhus Festival, 2006. [karimette@hotmail.com](mailto:karimette@hotmail.com)

*Anna Karen Rasmussen*

Born 1981. Godthåbsvej 52, 2.th, 2000 Kbh. F. Det Jyske Kunstakademi i 2006.

Ærø Kunsthøjskole 2005-06. KP i 2006 med gruppen JELM. [snabelpaa17@hotmail.com](mailto:snabelpaa17@hotmail.com)

*Louise Harbo*

Born 1980 in Skanderborg (DK). Lives in Aarhus (DK). 4th year student at Jutland Art Academy. Email: [louiseharbo790@hotmail.com](mailto:louiseharbo790@hotmail.com)

EXHIBITIONS (a selection): Mono / installation / The Project Room at Jutland Art Academy / Aarhus / DK / 2007. Stories for a Meeting Room / Internet livestreaming / collaboration with Kari-Mette Josefsen / The International Digital Art Festival in Aarhus / DK / 2006. Equations / sticker project / collaboration with Kari-Mette Josefsen / Gender Furore / Women's Museum in Denmark / Aarhus / DK / 2006.

#### HOCHSCHULE FÜR BILDENDE KÜNSTE HAMBURG

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The works have been realised in the „center for Media“ section“Film / time based media“ Prof. Stephan Sachs. The center is relatively new at the Muthesius Kunsthochschule (Academy for Fine Arts and Design) and is still building up. The master studies will be introduced soon.

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