



**PROGRAMME**

**EUROPEAN  
MEDIA ART  
FESTIVAL**

**OSNABRUECK**

18 — 22 April 2012

Exhibition: 18 April — 28 May 2012

Info

PRICES

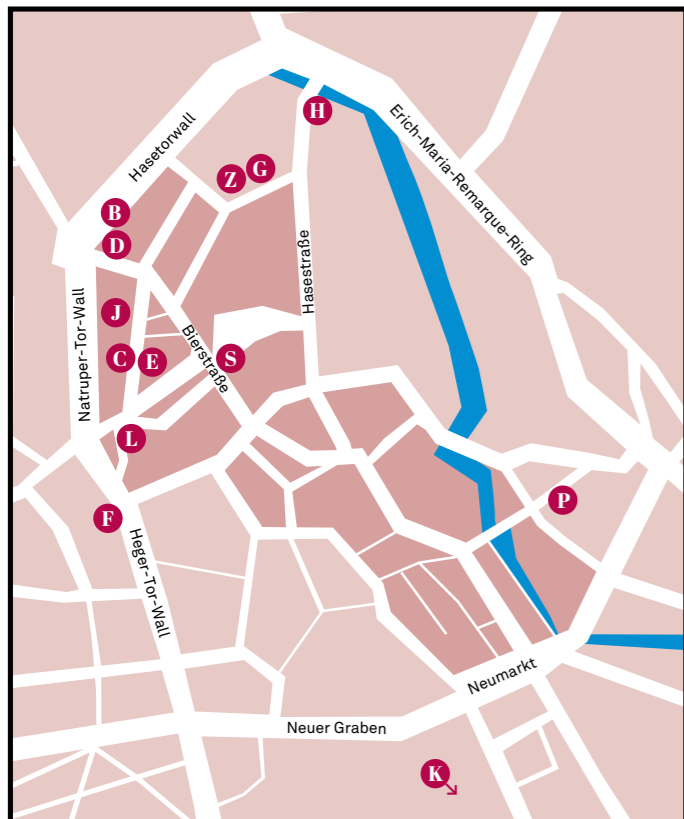
|  | normal | reduced |
|--|--------|---------|
| Festival Pass (incl. Festival Catalogue) | 45,- € | 40,- €  |
| Set of 5 Tickets                         | 20,- € | 17,- €  |
| Single ticket                            | 5,- €  | 4,- €   |
| Festival Catalogue                       | 8,- €  | 8,- €   |
| Performances                             | 8,- €  | 5,- €   |
| Exhibition                               | 3,- €  | 2,- €   |
| Party                                    | 6,- €  | 6,- €   |
| Anniversary-Special EMAF-Night           | 10,- € | 10,- €  |

Tickets +49 541 21658 and from 18 April, 16:00 h in the Lagerhalle

IMPRINT

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MAP



OPENING HOURS

- L Lagerhalle**  
 Info-Counter, International Film-/Videoprogramme, Retro "Now and Then", Performances, EMAF-Party  
 Rolandsmauer 26, Tel +49 541 338 7440  
 18 April 16–24 h, 19–22 April 11–24 h

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- H Filmtheater Hasetor**  
 International Film-/Videoprogramme, Retro "Now and Then"  
 Hasestr. 71, Tel. +49 541 23777  
 19–22 April, 16–24 h

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- J Haus der Jugend**  
 Congress, Media Campus, Performances  
 Große Gildewart 6–9, Tel. +49 541 323 4178  
 19–22 April, 09–23 h

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- D Kunsthalle Dominikanerkirche**  
 Exhibition, Performances, Festival Opening  
 Hasemauer 1, Tel. +49 541 323 2190  
 18 April 19:30 h Opening, 19/20/22 April 10–22 h  
 21 April 10–24 h (EMAF Night)  
 24 April – 28 Mai, opening hours of the Kunsthalle

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- C Stadtgalerie Café**  
 Exhibition, Videocafé  
 Große Gildewart 14, Tel. +49 541 580 54020  
 19–22 April, 10–20 h  
 24 April – 28 Mai, opening hours of Stadtgalerie Café

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- E Galerie écart**  
 Exhibition  
 Große Gildewart 23a  
 19/20 April, 15–22 h  
 21 April 15–24 h (EMAF Night), 22 April 12–19 h  
 24 April – 13 Mai, opening hours of Galerie écart

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- F Felix Nussbaum Haus**  
 Oberlichtsaal des Kulturgeschichtl. Museums  
 Exhibition  
 Lotter Straße 2, Tel. +49 541 323 2207  
 19–20 April 11–18 h, 21–22 April 10–18 h

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- S Stadtbibliothek**  
 Exhibition  
 Rathausmarkt Osnabrück  
 03 April – 29 Mai, opening hours of Stadtbibliothek

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- Z Zimmertheater**  
 Film-/Videoprogramme, Exhibition  
 Lohstr. 45a, Tel. +49 541 123 074  
 19–22 April, 17–23 h

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- G Galerie Entwicklungsraum**  
 Photo-Exhibition  
 Lohstr. 40/41  
 18 April 19–22 h, 19–22 April 15–20 h

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- B Turm Bürgergehorsam**  
 Exhibition, Performances  
 Hasetorwall  
 18 April 19–21:30h, 19–22 April 10–20 h

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- P .space**  
 Exhibition "Mach flott den Schrott"  
 Georgstr. 18  
 19/20 April 9–18 h, 21 April 15–20 h, 22 April 15–18 h  
 23 April – 13 Mai, Mo–Fr 9–18 h

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- K Musik&Kunstschule**  
 EMAF Talent Exchange  
 Johannistorwall 12 a  
 21 April, 14–17 h



# WELCOME

We have reason to celebrate: the European Media Art Festival will be held this year for the 25th time, and has therefore now been presenting the current trends of the international media scene in Osnabrück each spring for a quarter of a century.

Of course the festival will also focus on the topic of its anniversary: a series with a retrospective character entitled "Now and Then" will be screened at the festival's cinemas. Artists will present not only their latest works, but also oeuvres presented years ago at EMAF to highlight the developments and changes occurring in Media Art.

Under the title "Record", the international selection will also offer a spectrum of current films and videos that observe, document without comment and focus. Through their choice of shots and montage, the filmmakers take a stance and show, using their very own style, which personal or socially relevant events move us today.

"Rethink" is the topic of this year's Congress: to mark the anniversary, renowned speakers will address the general change in the use of media, the impact it has on artistic work and on the significance of networks, offering an outlook on the future of Media Art. In addition, the Congress also offers content of a topical political nature: the revolutions in the Arab region repeatedly made headlines across the globe. Presentations will address the creative protest in both Syria and Egypt.

The international exhibition bears the title "Revolve", and shows a vast array of contemporary positions based around the central theme of motion. Robots protest, gates obstruct passages, and machines stage an opera. What is more, you can also experience a very special kind of walk through the town with "Sound Walk".

As a platform for talented young people in higher education, Media Campus is putting on a range of workshops, University Day and its own film programme and exhibition this year at the various festival venues under the title "Refresh".

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

We wish you a great deal of entertainment and fun with this year's festival programme.

The Festival Team

Funded by





Obstruction: Gustav Hellberg

Motion is the central motif of this year's international exhibition of EMAF and the Media Campus. Gates either allow access or block the way for visitors, cars absurdly drive round in circles, robots sporting protest signs occupy the room and youths capture a graveyard.

The exhibition sounds out the state of international Media Art with a vast array of contemporary positions, with cinematic video installations, sound projects, interactive systems, moving machines, kinetic objects, light installations, art apps, quiet spots and sound walks.

→ Guided tours at Kunsthalle Dominikanerkirche Thu-Sat daily 15:00 h and 19:00 h, Sun 16:00 h

## KUNSTHALLE DOMINIKANERKIRCHE

### OBSTRUCTION

► Gustav Hellberg / SWE / 2010

At irregular intervals, 24 car park gates either allow access or create barriers, blocking the way for visitors. The situation changes constantly, alternating between standstill and motion. Gustav Hellberg plays with the rules, visitors allow themselves to be entrapped, bowing to the apparatus' requirements.

### PHYSIOGNOMIC SCRUTINIZER

► Marnix de Nijs / NL / 2008-2012

Before visitors enter the exhibition, their biometric data is recorded and matched with those of people in a database. Is she perhaps the glamour model with loads of facebook friends or the musician with a drugs problem? Is he, by any chance, a brutal gangster with a police record as long as your elbow? As is now often the case, the software makes the decisions about the population's trust-

worthiness, potential for aggression or social status.

### ACTIVISTS

► Nika Oblak & Primoz Novak / SLO / 2011

Activists is an installation composed of mobile robots with protest signs. The robots move freely in the exhibition space and respond to visitors and other displayed works. They occupy spaces and make different actions, fighting for a better society.

!

► Anke Eckardt / D / 2010

A vertical line of loudspeakers plays a downward sliding tone which is followed by a heavy subbass punch on the ground. The punch seems to trigger an "eruption" in a tank, which is filled with black liquid. The liquid erupts in the form of a round wave, which disintegrates and splashes in all directions. Over the duration of the exhibition a black speckled, dripped image thus forms on the initially clean, white floor.

### HERMES – EINE HANDY-OPER IN VIER AKTEN

► Karl Heinz Jeron / D / 2012

"I'm on the train at the moment. Where are you?" Now that everyone has a mobile phone, even the most private telephone conversations are held not only behind closed doors. For years, the artist Karl Heinz Jeron has been annoyed by the senseless phone calls made by his fellow-passengers. A few months ago,

he decided to write down the conversations. The texts are being digitised and performed by small, singing robots: four soloists and a choir. The conversations held over the mobile phone illustrate general human situations like secrets, sex, guilt and betrayal. In these four acts, the artist stages the transcribed conversations, transforming these everyday situations into an artistic act.

→ Performances 18 April, 20:30 h and 22:30 h, Thu-Sun daily 14:30 h and 18:30 h

### SISYPHUS ACTIONS

► Nika Oblak & Primoz Novak / SLO / 2011

The pneumatic video installation Sisyphus Actions presents a transitory, in-between position, state of being stuck in a surreal, absurd situation. It features Nika Oblak & Primoz Novak repeating monotonous, seemingly purposeless actions over and over. Sisyphus Actions evokes contemporary global way of life, where people work more and more, to be able to shop more. We are trapped by our daily routine and artificially produced consumerist needs.

### SIMULATION

► Jörg Brinkmann / D / 2011

A speech about Love – extracted from a YouTube video – is projected back onto the body. In an almost motionless state, only the bottom lip is moving. It is moved by a small motor that reacts to the speech file fed into the system.

A Media Campus project.

### REVOLVE

► Macular / NL / 2011

"Revolve" is a massive kinetic machine designed to scatter abstract light-patterns into its surrounding space. Hundreds of LEDs are mounted on a fast spinning rectangle and perform a generative composition consisting of stroboscopic pulses and lines of light.

### TRASH HITS – DUMPING, SEARCHING AND FINDING. CLEANING.

► Ulrike Gabriel / D / 2012

Unusual data acquisition on the state of poverty in Germany: for two years, Ulrike Gabriel has been exploring how often a litter bin in a German city centre is used. Firstly, she counts how often the bin is rummaged through for useful items; secondly, she determines how often items are discarded in it. Artistic data mining on the social situation in our society.

### OUT OF NOTHING

► Maria Vedder / D / 2012

A work exploring human error, existential cycles and butterfly effects. The nucleus of the video is a test arrangement for a visualisation of chaos research. At the same time, our dream of mobility is satirised. Chaos theory describes under which conditions a system loses control and how quickly it collapses in chaos.

### RETOUCHING MEMORY

► Alexander Glandien / A/D / 2010

The installation deals experimentally with the process of remembering which, above all, is also a process of forgetting, suppressing and distorting. Memory retouches and reinterprets the past. The images in this installation, created automatically from water, are short-lived – they change constantly, they fade and disappear completely. The constant change is pierced by the recurrent automatic, almost Sisyphus-like, new production by the drawing machine.

### PHASE=ORDER

► Macular / NL / 2010

In this kinetic light installation, the artistic duo Macular explores the beauty and elegance of large flocks. Based on organic choreography, 96 small glass areas move in the light, creating a play of shadows and reflection patterns that closely resemble natural flocking behaviour. Together with the movements of light, the sound of the tiny servomotors creates a multisensory space of experience.

### SER Y DURAR

► Democracia / E / 2011

The aim of "Parkour" is to overcome architectural obstacles with the power of one's own body, using elegant, flowing movements, leading to a new creative experience of the urban environment. This urban sport emerged in the 1980s amongst the subcultures of the banlieus of Paris in an attempt to win back the city as a sphere of activity. For "Ser Y Durar", the artistic duo Democracia engaged a parkour group to perform in a Madrid cemetery where prominent personalities of modern Spain are buried. In this way, they explore the relationships and effects of various positions and cultures of present-day Spain.

### THE GATHERING

► Melanie Manchot / UK / 2012

This new installation by Melanie Manchot brings together three of her current works for the first time. With special reference to the presentation space, the video movies of the trilogy explore collective experiences within orchestrated events: "Celebration (Cyprus Street)" is based on the rich history of street parties in London's East End the tradition of group portraiture in historic newsreel footage and photographs recording these events. "Walk (Square)" explores movements of crowds, whether in processions, parades, street carnivals or protest marches. The work questions the extent to which the act of walking, crossing the public space, signifies a "form of public expression." "Dance (All Night, Paris)", on the other hand, brings together ten different kinds

of dance into one room, from tango to hip-hop and rock, creating a wealth of rhythms and types of movement, that fill an urban space like different (sub)cultures or languages.

### WALL TO WALL

► Egill Sæbjörnsson / ISL / 2008-2012

The videos show two individual characters talking to each other about their lives and experiences as two walls in this space. They discuss what they see in the room: a Donald Judd sculpture hanging on the wall, a large poster of Harry Potter and a kid sitting at a table and relentlessly surfing the Internet. They also see the people coming into the room. As they talk about these topics, their appearances change. When they talk about Harry Potter, they change into Harry Potter. When they talk about Donald Judd, they start to look a bit like the sculpture. They wonder what the people in the room are doing, and they wonder if they themselves are real, or if they are just playing a role in a play written by a group of people.

### THE PICTURE

► Julia Willms / NL / 2011

What kind of view does uncloset a gallery space? "The Picture" deals with the position of the spectator relative to the work. The projected image combines a number of spaces, including the exhibitions space itself, into a constantly fluctuating, hybrid space. The traditionally male gaze associated with the viewer's position is playfully replaced by the female who features both as the viewer, the viewed and the one actively acting on the change of the status of the space.

### ZEROZERO WALKS

► Jürgen Trautwein / USA / 2011

Notes from the abyss, or sketches of my daily walks through a tough neighborhood. 010 walks are a tribute to the disenfranchised, the poor and all those living on the edge of society. They are experimental, reductive, low resolution video mini documentaries of San Francisco's seedy neighborhood the Tenderloin, a hood of poverty, drug addiction mental disorder and



"Ser Y Durar" Democracia



"Netzwerk" Christine Hoffmann

a high density of homelessness. The project is packaged as a mouse activated interactive net-project, which allows the viewer to move freely from one clip to another, while mentally blending them all to one gritty impression of though life on the streets of San Francisco.

### CIACCONA DI PARADISO E DELL'INFERNO

► Tina Tonagel / D / 2011

A ballet acted out by five white and three black toilet paper rolls interpret the dialogue between heaven and hell. An Italian early baroque chaconne can be heard: when the woman's voice sings about how beautiful it is in heaven, the white loo rolls move up and down. When the man's voice sings about the agony of hell, the black loo rolls rotate slightly more violently at the opposite wall.

### SELBSTPORTRAIT

► Niklas Roy / D / 2011

"Selbstportrait" is a combination of an analog b/w videocamera and a thermal receipt printer. The device is something in between a Polaroid camera and a digital camera. The camera doesn't store the pictures on film or digital medium, but prints a photo directly on a roll of cheap receipt paper while it is taking it. As this all happens very slow, people have to stay still for about three minutes until a full portrait photo is taken.

### GRAFIKDEMO

► Niklas Roy / D / 2004

Why should virtual reality convince you, if even reality itself is sometimes not convincing at all? Grafikdemo is a physical wireframe model of a teapot inside a Commodore CBM cabinet.



"Hermes" Karl Heinz Jaron, Foto: J.A. Treptow

The model can be rotated by pushing keys on the keyboard. Sophisticated lighting of the model makes it hard for the viewer to distinguish whether he sees a real digital model or a fake computer screen. Grafikdemo explores the transition between reality and representation in a playful way.

### HABITAT

► Rosemarie Weinlich / D / 2011

A number of luminous glass bulbs, filled with a nutritive solution and host plants, equipped with an LED light and closed air-tight – the interactions between natural and technical processes create a unique ecosystem. It appears to be a laboratory exploring life.

[A Media Campus project.](#)

### ZOANTHROID

► Felix Hardmoor Beck / D / 2011

Mankind is enabled to interact with a hitherto unknown entity – the Zoanthroid. Kinetically moved tuning forks, arranged in a circle, simulate tentacle-like feelers that beckon the visitor with their organic movements, demanding the beholder's admiration.

[A Media Campus project.](#)

### CHRONO-SHREDDER

► Susanna Hertrich / D / 2007–2012

The machine as performer. Chrono-Shredder is a poetic device that reminds us of the volatility of the "now". A device with functions similar to those of a calendar and a clock, it continuously shreds every single day – minute after minute, hour after hour. All that time that is irreversibly lost, obtains a tangible existence in the form of shredded paper. As time



"Wall to Wall" Egill Saebjornsson

passes by, the tattered remains of the past pile up under the device.

### ART-SOUNDS

► Tanja Hemm / D / 2012

At the invitation of EMAF, sound artist Tanja Hemm developed two city walks and three quiet spots in Osnabrück for – or rather: "out of" – the city's public spaces. These location-specific sound art products, which create a surprising and equal coexistence between the place, the composition and the user, can be downloaded via the in app store of the art-sounds application. Other city walks and quiet spots have already been created for the cities of Nuremberg and Berlin. This is what happens on a city walk: a virtual sound spot is found at a real place via GPS, triggering a composition. A location-specific sound installation is created. Only there and then. Without any logistical or technical interventions to the location. Time and duration are controlled by the listener. The place chosen by the artist. With art-sounds, Tanja Hemm develops mobile location-specific sound installations that she positions independently and as she wishes. The art-sounds art project explores the term 'public space' in the context of increasing virtual entanglements and a shift between private and public spaces.

### WORDS - FILMS - DESIRES

Shelly Silver / USA / 1986–2011

Shelly Silver is a New York based artist utilizing video, film and photography. Her works span an eclectic range of subject matter and genres, exploring the personal and societal relations. In addition to the retrospective part in the cinema section (p.17), Silver shows more document based films in the exhibition.



"Claccona ..." Tina Tonagel



"Hommage" Bianca Patricia



"The Gathering" Melanie Manchot



"Simulation" Jörg Brinkmann

## GALERIE ÉCART

### PING! AUGMENTED PIXEL

► Niklas Roy / D / 2011

In the decade where videogames were born, everything virtual looked like rectangular blocks. "PING! – Augmented Pixel" is thus a seventies style videogame. And like Sony's EyeToy, it uses a video camera as game controller.

### SOUNDTOLOGY

► Gruppe der Hochschule Osnabrück / D / 2012

"Soundtology" is an interactive project of the University of Applied Sciences Osnabrück, created specially for EMAF. Visitors will be given the opportunity to compose their own melodies using tablet PCs and smartphones, which are also visualised by a smiley.

[A Media Campus project.](#)

## STADTGALERIE CAFÉ

### ENTROPI

► Jan Goldfuß / D / 2011

An narration of algorithms. The spectator is confronted by a digital world that follows its own rules. It may seem partly familiar to him, yet partly alien. The interpretation should evoke both emotions, as well as thought.

[A Media Campus project.](#)

## STADTBIBLIOTHEK

### PERFORMATIVE SPACE: PLAY

► Roel Wouters / NL / 2012

With a visual structure based on a large collage photo of a public space in the making, Roel Wouters brings still images to life by inserting video footage of performance events, filmed from above. "Performative Space: PLAY" was recorded on the former Philips industrial site Strijp-S in Eindhoven, during performances by choreographer Katja Heitmann and composer Merlijn Twaalfhoven with orchestra and a large company of participating audience. The video forms an invitation to reclaim and redefine public space as performative space: a space where people meet, share experiences and do their thing.

## TURM BÜRGER-GEHORSAM:

### NETWORK

► Christine Hoffmann / D / 2012

"NetWork" thematises the expanding process of networking in digital media. Playfully the installation connects acoustic, visual and moving elements. Hardware like ventilators or loudspeakers is connected and wired with every day objects: alarm clocks, stones, pencils, glass marbles, toys. The absurdity of links is increased by the sprawling of elements in space. Whirring sound of ventilators and ticking of alarm clocks produce a technical, threatening tone.

### SPEAKER BOTZ

► Matteo Marangoni / NL / 2011

Speaker Botz are mobile robotic speakers, acoustic explorers of terrestrial space, artificial creatures whose purpose is to envelop listeners with patterns of echoes bouncing off the walls.

[A Media Campus project.](#)

→ Performance: 19–22 April at 15:00 h and 18:00 h

## GALERIE ENTWICKLUNGSRAUM

### HOMMAGE & JULIA

► Bianca Patricia / Fotoserien / D / 2011

The conceptual design of the photographic series entitled "Julia" is based on faith as an identity-forming and manipulative instrument of society. The photos broach the issue of diverse processes of forging identity and the loss of identity. They portray the attempt to create a membrane between reality and the self, and constitute ambivalent projection surface. Bianca Patricia shows a constant aspect of the fragile as a large-format photo piece of hundreds of porcelain casts of the male sexual organs – originally created for the "Hommage" series. As relicts and homage to

all of the cloaked, intimated, severed or non-anticipatory phalluses of the history of Western pictures and art. The shattered remains of the myth "man". A symbolic portrayal of the vulnerability of male potency.

## FELIX NUSSBAUM HAUS, OBERLICHTSAAL

### ELECTRONIC MEDIA, HEG OFFENBACH

Students of Offenbach University of Art and Design show poetic programmes, alternative displays and installations developed from their experimental artistic research in the subject area of Electronic Media, Professor Ulrike Gabriel.

[A Media Campus project.](#)

## ZIMMERTHEATER

### LUMENOISE

► Niklas Roy / D / 2011

Mittels des Licht-Stiftes Lumenoise wird ein Röhrenmonitor zu einem audio-visuellen Synthesizer. Man zeichnet abstrakte geometrische Muster und erzeugt elektronische Klänge direkt auf der Oberfläche der Röhre. Spielerisch und kreativ kann man seine eigenen Handlungen performativ umsetzen.

## .SPACE

### MACH FLOTT DEN SCHROTT

► Diverse Autoren / D / 2011–2012

Delving into the box of electronic scrap brings about such things as a keyboard coat-hanger, a magnetic stirrer and a toilet paper printer. The original results of the "c't Hardware Hacks" competition "Mach flott den Schrott" (Revamping scrap) range from useful or bizarre technical devices to unusual design objects. Some of the winning projects will be presented here, offering exciting and inspirational insights into the league of creative inventors.

In cooperation with:

**Hardware Hacks**



Photo: Jan Riephof

Congress

# RETHINK

The Congress offers a critical and exciting exploration of current Media Art and Culture. In their talks, renowned speakers will explore the history, present and future of Media Art from a cultural, philosophical and social perspective. In a special key subject, EMAF will also dwell on the artistic developments associated with the radical political changes in the Arab region.



## MEDIA ART

► Gerhard Johann Lischka

To mark the festival's anniversary, cultural philosopher G. J. Lischka will highlight the development trends of Media Art in the past 25 years using countless examples from art and media in an expanded presentation. In addition to all of the old media, we shall come across evolving new media, right up to social media, which themselves produce art using these immaterial, virtual media.

→ 21 April, 15:30 h at Haus der Jugend



## MEDIA ART – QUO VADIS?

► Peter Weibel

It comes as no surprise that this question will be raised at the 25th anniversary of EMAF. And who else but Peter Weibel, mastermind of Media Art and Executive Board of the Center for Art and Media (ZKM) in Karlsruhe, can offer an answer to this question? Peter Weibel undoubtedly discovered important topics and artists earlier than others, and positioned them in the public debate. As an artist, exhibition curator and art and media theoretician, he has broached the issue of the link between

digitalisation, neurology and art. As a lateral thinker, he has often provoked and revealed new perspectives. "The most difficult thing is to predict the future." We look forward to it with anticipation!

→ 20 April, 15:30 h at Haus der Jugend

## FROM THERE TO HERE

► Kathy Rae Huffman

Huffman has visited EMAF many times over the past two decades, observing and participating from several points of reference; as a curator, producer, online journalist, networker, presenter and organiser. She will highlight some of her memorable network experiences and projects, and summarise the role that various kinds of networks and networking activity play in creating the social context of the media art festival experience.

→ 20 April, 13:00 at Haus der Jugend

## WIR SIND NIE DIGITAL GEWESEN

► Andreas Leo Findeisen

2012 is not only the year that EMAF celebrates its 25th anniversary – it's also the year that

the eminent yet hard-to-define avant-garde Fluxus movement celebrates its 50th. Leo Findeisen takes this as an opportunity to reflect upon the social role of art in the new media and today's media environments. Which of the "12 Fluxus ideas" have survived or been socially implemented, which are still relevant, and which new ideas could be added? How do we deal nowadays with our own nondefinability? And can we learn to interpret networks the way we interpret works of art?

→ 20 April, 14:00 h at Haus der Jugend

## VAN GOGH TV – FROM THE ARCHIVE

► Mike Hentz

In his presentation, artist Mike Hentz will show the project "Van Gogh TV – Der Kanal der Künstler", which was the greatest, most sensational project of the new EMAF in 1988. With Van Gogh TV, a temporary festival TV station was established for the duration of the festival. Today, in the digital age when all events are available via videostream, it is hard to imagine the problems involved in this project. After all, the transmission of images via the TV station was strictly politically regulated at the time. The result was a game of cat-and-mouse between Post Office inspectors and the station, which constantly changed location by motorcycle courier. Thanks to newly digitalised tapes, unique historical documents of the Van Gogh TV programmes have now become available.

→ 21 April, 13:00 h at Haus der Jugend

## CREATIVE PROTESTS IN SYRIA

► Charlotte Bank (Lecture and Screening)

Since the beginning of the protests in Syria and the exclusion of the world public due to the regime's refusal to admit foreign journalists into the country, unsettling images repeatedly find their way into international media. These images emphasise the propensity to violence and the brutality of the Syrian machinery of power, leading to the question of what possibilities individual citizens in Syria have to make their opinion known and to position themselves against it. The public space is discovered anew, as a platform for individual expression of opinion, accompanied by a surge of creative manifestations on the internet. It is too early to already create reflective works dealing with the revolution. The same applies to technically complex productions. The programme screens films and videos, showing the creativity of Syrian activists, which were realised with simple means and are characterised by the necessity of operating quickly and hastily, under which they were produced.

→ 20 April, 17:30 h at Haus der Jugend

## DIRECT FROM CAIRO

► Jasmina Metwaly

Standing on the borderline between two mediums, video art and documentary, Jasmina Metwaly will discuss the differences in her practice as an artist and filmmaker. Metwaly is one of the members of the Moseireen, a dy-

namic collective that emerged straight from citizen journalism, and which consists of activists and filmmakers. In her presentation, Metwaly will explain the urgency of responding to the socio-political circumstances and how film can become a crucial weapon in the ongoing struggle in Egypt.

→ 21 April, 14:00 at Haus der Jugend

## ALL THE MISTAKES I'VE MADE AN ANTI-ARTIST-TALK

► Daniel Cockburn (Lecture-Performance)

The art world is bursting with events where artists present an anthology of the high-lights of their career to a slightly bored audience. The Canadian filmmaker/artist Daniel Cockburn gladly turns this tradition around, scrutinizing the popular medium of the artists' talk in a critical, yet humorous way. In his performance, "All The Mistakes I've Made", he explains his oeuvre in terms of his own creative and moral errors in judgement.

→ 21 April, 17:30 h at Haus der Jugend

## BANNED VIDEOS (SCREENING)

► Dagan Cohen

Every day 3 billion videos are watched and every minute 60 hours of video are Uploaded on YouTube alone. Amongst those millions of videos circulating on the web occasionally videos are removed. Not only because intellectual rights are being violated, but also because in some cases their content is deemed "inappropriate" by governments or organisations. "Banned Videos" is a curated selection of films and videos that were not allowed to be shown on TV, cinema or the web. Whether for political, religious or ethical reasons. Curator and presenter is Dagan Cohen, founder of Upload Cinema, an Amsterdam-based organisation that brings the best videos of the web onto the big screen.

→ Screening 21 April, 20:00 at Hasetorkino

## SPECIALS

### PUPIL'S DAY 2012

When we talk about social networks, we mainly think of Facebook. Friendships, sharing interests, photos and things you've experienced take place online, as do arguments, harassment and bullying. However, the impact of this supposedly anonymous playground is often underestimated and taken too lightly. For this reason, Pupil's Day 2012 at EMAF deals primarily with the phenomenon of Facebook. In varied lectures, the risks involved in placing trust in the internet are explained, along with advice on how to protect yourself. Social network games will also be presented, and the community's humour shared.

→ 19 April, 9:00-12:15 at Haus der Jugend

## EMAF TALENT EXCHANGE

Ideas, inventiveness and curiosity are in demand at the EMAF Talent Exchange. At a very young age, youngsters are increasingly very skilled at handling media and have expert knowledge in particular fields. In collaboration with Medienwerkstatt and the Music and Art School of the City of Osnabrück, EMAF would like to promote these talented youngsters and to offer them a platform where they can put their skills to the test and engage in exchange with other young experts. Visitors are given the opportunity to get to know these talented youngsters from the city and to establish contacts for their own projects or further training.

→ 21 April, 14:00-17:00 h at Musik&Kunstschule

## GERMANY – LAND OF IDEAS

As a fitting tribute to its anniversary, EMAF has received a commendation: the festival has been nominated a "Selected Landmark 2012". As a forum of the international media art world, therefore, it is one of the prize-winners of the "365 Landmarks in the Land of Ideas" competition, run by the nation-branding initiative "Germany – Land of Ideas" in cooperation with Deutsche Bank. Each year the initiative, under the patronage of the German President, rewards outstanding projects and ideas that make a lasting contribution to Germany's future viability. As one of the prize-winners, EMAF is therefore an "Ambassador for the Land of Ideas" in 2012, and represents Germany's innovative potential. The award ceremony will be held in the Kunsthalle Dominkanerkerkirche on 20 May 2012, on the occasion of International Museum Day.

## FILMFESTSPEZIAL

The Festival TV programme will report on the European Media Art Festival (EMAF) in two 45-minute-programmes. They will feature interviews with artists and jury members, will show film excerpts and workshops. The exhibition will also be covered by "Filmfestspezial". The first programme will be screened on the web on 3 May on channels h1 Hannover, oeins Oldenburg, TV 38 Wolfsburg/Braunschweig, Radio Weser TV Bremen, Tide-TV Hamburg, Alex Berlin, OK Kiel, OK Kassel, rok-tv Rostock, OK Flensburg, Fernsehen aus Schwerin and open.web.tv Münster. For more information and the current broadcast dates see [www.filmfestspezial.de](http://www.filmfestspezial.de)



## TIME GOES BY

At the information desks of many of the festival locations, time is measured differently: led by Mark Fuhrmanek's legendary "Standard Time", we present unusual flash clocks, a digital clock made from CD drives, another constructed out of Lego bricks, another made of scroll bars, clock apps and a number of chronometers designed by students from the University of Applied Sciences Osnabrück.

In cooperation with Media Campus



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Filmprogram

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Congress

# WE 18 April 2012

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KUNSTHALLE DOMINIKANERKIRCHE

LAGERHALLE

Opening

Hermes

Hermes

Fairy Tales

# TH 19 April 2012

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LAGERHALLE

Hermes

Hermes

Two Years at Sea

Reality Check

Entering the Stage

Parabeton

From the Other Side

High Definition

Hotpot-Hotspot

HASETORKINO

ZIMMERTHEATER

TURMBÜRGERGEHORSAM

HAUS DER JUGEND

Himself He Cooks

Now and Then: Corinna Schnitt

Anna Pavlova lives in Berlin

Seven Senses

The Unstable Object

Fairy Tales

Speaker Botz

Speaker Botz

HS Osnabrück

HfG Offenbach

UdK Berlin

HFBK Hamburg

Der Audiovisuelle Salon

# FR 20 April 2012

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KUNSTHALLE DOMINIKANERKIRCHE

LAGERHALLE

Hermes

Hermes

Facebook Diaries

Now and Then: Shelly Silver

Shadows of Memory

World Creators

Something Real

Flux of Sound

Night Watch

HASETORKINO

ZIMMERTHEATER

TURM BÜRGERGEHORSAM

HAUS DER JUGEND

The Unstable Object

Now and Then: Mike Hoolboom

Hasekult: Amer

Francine

Beaten Paths

The Observers

Highlights from Hamburg

Speaker Botz

Speaker Botz

From There to Here

Wir sind nie digital gewesen

Keynote: Media Art – Quo Vadis?

Creative protest in Syria

iff then elze

# SA 21 April 2012

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LAGERHALLE

Hermes

Hermes

Beaten Paths

Now and Then: Shelly Silver

Coming Closer

Fade In Fade Out

No Exit Home

Hattler-ize/Vesper-on

Party "Feierabend"

HASETORKINO

ZIMMERTHEATER

TURM BÜRGERGEHORSAM

HAUS DER JUGEND

The Observers

Now and Then: Andrew Kötting

Banned Videos

Sounds and Visions

World Creators

Himself He Cooks

Hotpot-Hotspot

Speaker Botz

Speaker Botz

Van Gogh TV

Direct from Cairo

Keynote: Media Art

All the mistakes I have made

Petrolio

Himalaya Variationen

# SU 22 April 2012

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KUNSTHALLE DOMINIKANERKIRCHE

LAGERHALLE

Hermes

Hermes

Distant Voices – Still Lives

Splendid Isolation

Seven Senses

Two Years at Sea

Award

Best of EMAF 2012

TURM BÜRGERGEHORSAM

Speaker Botz

Speaker Botz



“Amer” Hélène Cattet, Bruno Forzani

# RECORD FILMPROGRAMMES FROM A—Z

The film selection takes you on a visual journey around the globe, leading from familiar, exotic places and past events to personal, touching posts in the artist’s life. The common theme, that unites the films of this years selection is “Record”. This embraces the spectrum of pure observation and documentation, focusing, however, on selecting, interpreting and commenting.

## AMER a Hasekult Special

► Hélène Cattet, Bruno Forzani / F, B / 2010 / 90:00

Uncanny shadows and a room with a dead body. Knives that flash in the blue moonlight. Red blood, coupled with hot shots of a forbidden passion and a catchy soundtrack: in homage to the Italian “Giallo Thriller” of the 1970s, the film manages to create a virtually wordless, purely visually narrated thriller in three acts and in the widest scope format. Voted one of the best films of the year not only by Quentin Tarantino, “Amer” offers cinema at its best: a film that combines beauty with adrenalin, and tension with eroticism.

## ANNA PAVLOVA LIVES IN BERLIN

► Theo Solnik / D / Video / 79:00

Anna Pavlova, Russian party queen, embodies the brutal happiness and tragedy of the Berlin party generation of our times. Lost at the border between insanity and seldom poetic lucidity, wandering alone through the streets of Berlin, she shows us the side of the party world that we rarely see. An anti-hero of civilized society, her existence is a desperate attempt to live in a never-ending happiness, in order not to see the world that begins when the party music’s over.

## BEATEN PATHS

► Many Faces / Nir Filosof / IL / Video / 5:37

► Fading / Christopher Iff / CH / Video / 4:40

► Ein Mädchen namens Yssabeau

► Rosana Cuellar / D / Video / 18:00

► GAP / Viktor Sticker / D / Video / 4:25

► Rind / Oliver Duerr / D / Video / 19:20

► dreiSchwestern / Tim Tamke / D / Video / 4:00

► Shattered Past / Boris Sverlow / B / Video / 8:12

► Performance / Mariusz Wirski / PL / Video / 1:44

Who am I? The question of who we are is posed by several protagonists in this programme and, as in **Many Faces** and **Fading**, they occasionally have to break through everyday occurrences. In **A Woman Named Yssabeau**, the search for one’s own identity is taken to the extreme. Life is a path that we have to go down. It can sometimes be arduous. A creature is subjected to this painful experience in **GAP**. Everybody goes down their paths in their own way – in **Beef** this may seem disconcerting. Wishes are realised, and when things are really going badly, all life ambitions even come true. As in **The Three Sisters**. At the end, some write down their memoirs; in **Shattered Past**, this takes the protagonist back to his childhood. We reflect whether it has all been worthwhile. And if this is not the case, then it just ends with a final grand **Performance**...

## COMING CLOSER

► PFFHP TT! / Deborah Phillips / D / 16 mm / 5:00

► Menschen am Sonntag / F. v. Gröller / A / 16 mm / 3:00

► La Cigarette / Friedl vom Gröller / A / 16 mm / 3:00

► Ulrich Gregor & Heidi Kim at the W Hong Kong Hotel

► Friedl vom Gröller / A / 16 mm / 3:00

► Gutes Ende / Friedl vom Gröller / A / 16 mm / 3:00

► Jan Villa / Natasha Mendonca / IND / Video / 20:00

► Snow Canon / Mati Diop / F / 35 mm / 30:00

If you consider films to be brief encounters, “Coming Closer” could be regarded as a serious invitation for personal contact. In **PFFHP TT!** the camera records the decreasing private space of Deborah Phillips’ revalidation process after her serious accident. With a selection of four recent films by **Friedl vom Gröller**, her view “I want to see an emotion and how it arises” becomes clearly visible. Her short and silent 16mm films are merely situations, a bit like shooting sessions or portraits, all with an intimate atmosphere and a touch of humour. With **Jan Villa**, Natasha Mendonca returns to Mumbai, the city of her birth, after the floods of 2005. She succeeds in getting very close to the inhabitants and shows another kind of India. The sultry atmosphere of **Snow Canon** closes the programme. The talented young director Mati Diop meticulously draws the mutual attraction between two tormented characters in an isolated chalet in the French Alps.

## DISTANT VOICES – STILL LIVES

► Maison Sonore / Jonatan Schwenk / D / Video / 4:44

► InsideOut / Tonje Alice Madsen / DK / Video / 24:41

► Gains + losses / Leslie Supnet / CDN / Video / 3:25

► A Killer Reunion / Avi Krispin / NL / Video / 7:54

► Springtime / Jeroen Eisinga / NL / 35 mm / 19:00

► Modern No.2 / Mirai Mizue / J / Video / 4:15

Standstill, motions and the hidden sources of these energies. **Maison Sonore** introduces a house as a

living being, with the pipes and chutes forming its blood vessels. In between, remarkable figures attend their business—their intimate stories are told mainly via sounds. Using exceptional and rather unknown YouTube material, **Inside Out** allows us to gain insight into the desperate human struggle for a meaning in life, while **Gains + Losses** depicts the youth’s search for identity. In **Killer Reunion** the fierce quiet of a tableau vivant alternates with the bustling tremolo of panic breaking loose. The exertion in **Springtime** is of another sort: Jeroen Eisinga, being covered with thousands of bees, engages in a very special form of self-control. In this situation, every single movement can prove a deadly danger. Yet, finally, it erupts. **Modern No.2**: cubical cataclysm!

## ENTERING THE STAGE

► Thicker Than Paint Thinner / Babak Afrassiabi / NL / Video / 29:00

► State-theatre #2 Tehran / Constanze Fischbeck & Daniel

Kötter / D / Video / 24:00

► Excursions in the Dark / K. Behkalam / ET / Video / 19:30

There are moments in history when each of us is called to enter the stage and participate in shaping the course of human events. **Thicker than paint thinner** draws the curtain and reconstructs an arson attack on a cinema in 1979 that took place a few months before the Iranian Revolution. The filmmaker confronts the story of the arsonist Hossein with the film that was playing in the cinema when he set it on fire. Parallels between reality and fiction are also an oscillating theme in **State Theatre Tehran**, cautiously suggesting re-entering the stage. The emptiness of the building is captured by surveillance cameras that only observe other surveillance cameras. On stage, puppets replace human actors. And finally **Excursions in the Dark** takes us behind the scenes of post-revolutionary Cairo. While the camera records empty streets at night, dream stories of the residents collected between February and March 2011 are told.

## FACEBOOK DIARIES

► Landscape / Yuhei Adachi / J / Video / 2:58

► Panic Room / Ip Yuk-Yiu / HK / Video / 6:00

► Prolegomena to virtual framing of a revolution /

Petr Hátile / CZ / Video / 51:00

We stroll around in virtual **Landscapes** hardly to indistinguishable from the real world. Our private pictures become public. Media invades our private home, which turns into a **Panic Room**. While “mediatised” western society is stuck in passive consumption, “New Media” become relevant tools for active action in the Arab Spring. But what we should learn for our society from **Prolegomena to virtual framing of a revolution**, is that social changes, are not only conceivable but viable. Or will our ability to use communication tools become stuck in Twitter and party blogs, because we “forgot” to actively change society due to globalised mediatisation. These are some of the questions asked in the films.

## FADE IN FADE OUT

► Mastering Bambi / M. Lukacs & P. Broersen / NL / Video / 12:35

► Desert Station / Dana Levy / IL / Video / 3:33

► Speech Act / Herman Asselberghs / B / Video / 29:00

► Viva Paradis / Isabelle Tollenaere / B / Video / 17:25

**Fade in**: An empty artificial landscape with a slightly familiar atmosphere, but something doesn’t seem right. **Mastering Bambi** investigates ways of storytelling at the subconscious level by triggering collective and personal memories. What is real? In **Desert Station** the desert of the real has reached the Egyptian people who decide to stay in character to perform their role play. **Speech Act** goes beyond and questions reality by firmly unravelling the blockbuster Avatar, ultimately leading to the premise of the impossibility of perceiving the present. Those who learn to look see the truth. A truth that is confusingly present in **Viva Paradis**, which was shot in the aftermath of the revolution in Tunisia in the abandoned tourist resorts. Yet another artificial

landscape with a familiar atmosphere. Something is still not right. **Fade out**.

## FAIRY TALES

► Die Ankunft eines Zuges / T. Wiesinger / D / 16 mm / 3:00

► Die Metrik des Zufalls / W. Biedermann / D / Video / 4:23

► Glucose / M. Grecu & Thibault Gleize / F, ROM / Video / 6:00

► Dark Enough / Jeanne Liotta / USA / Video / 7:50

► Totale Mondfinsternis über dem Meer / Michael

Brynntrup / D / Video / 15:00

► Fragile Esquif / Thomas Bartels / D / 35 mm / 15:20

► Gas Avalon / Carsten Aschmann / D / Video / 14:00

According to legend, the audience of the film “L’arrivée d’un train en gare de La Ciotat” **Ankunft eines Zuges** ran screaming from the cinema because they thought this train approaching the station would smash into the auditorium. The fact that this story and others are the things the dream factory “cinema” are made of is partly thanks to the **Metrik des Zufalls**, primarily the cinematic peculiarity of “pulling the wool” over the viewer’s eyes, as in the high-resolution technical world of **Glucose** in which, moreover, the taste buds are stimulated such that the images melt in your mouth. For the cinema experience, it has to be **Dark Enough**, and even our forefathers had a visual ‘aha’ experience when once again a total eclipse of the moon occurred over the sea (**Totale Mondfinsternis über dem Meer**). But when a brilliant light shines into the auditorium with **Fragile Esquif**, we become aware of the illusion of cinematic art – light is inconceivable without shade. The same applies figuratively speaking to **Gas Avalon** which, as a cinematic tract, shows us the diverse aggregate states of the art world.

## FLUX OF SOUND

► Strokkur / João Salaviza / P / Video / 7:16

► Jardin Du Sel / Rose Lowder / F / 16 mm / 16:11

► Arcana / Henry Hills / A, USA / Video / 31:00

► River Rites / Ben Russell / USA, Suriname / Video / 11:30

► Stuck in a Groove / Clemens Kogler / A / Video / 4:00

A stream of sound is accompanied by a stream of images evoking a maelstrom of associations. **Strokkur** consists of an improvised lone dialogue with an impressive geyser, ultimately leading in a feedback noise type of communication. In **Jardin du Sel** Rose Lowder uses her condensed 16mm in camera editing style to make the saturated seawater surface resonate. Starting point for **Arcana** is a treatment of 254 scenes written by renowned composer John Zorn. The result is a puzzling and masterfully edited multifaceted play of sound and image. Ben Russell uses a fairly simple filmic intervention to create the trance-dance-water-implosion in **River Rites**. And finally **Stuck in a Groove** is a playful animation piece created with Kogler’s phonovideo-technique. It emphasizes on the

repetitive sides of life and contains a serious warning for **remixes**.

## FRANCINE

► Melanie Shatzky & Brian Cassidy / CDN / Video / 90:00

EMAF-Award winners 2007 Brian M. Cassidy and Melanie Shatzky are bringing their drama **Francine** to this year’s EMAF. Starring Academy Award winner Melissa Leo gives a fierce and restrained performance as Francine, a woman struggling to find her place in a downtrodden lakeside town after leaving behind a life in prison. Taking a series of jobs working with animals, Francine turns away those who take an interest in her and instead seeks intimacy in the most unlikely of places. Gritty, elliptical, and voyeuristic, **Francine** is a portrait of a near-silent misfit and her fragile first steps in an unfamiliar world. Brian M. Cassidy & Melanie Shatzky started as photographers and have a background in documentary filmmaking. **Francine** is their narrative feature debut in which they shot many diverse and beautiful locations, but “incorporating so many locations into a very tight shooting schedule was a large undertaking”. They are in development on their next narrative feature project, but can’t give details in the moment.

## FROM THE OTHER SIDE

► Jour Sombre / Johannes Hammel / A / Video / 8:00

► Relocation / Pieter Geenen / B / Video / 23:20

► Remember / E. de Montesquiou / RUS, D / Video / 10:00

► Coms Device / Nadav Assor / USA / Video / 7:55

► Rigid Regime / Erkkka Nissinen / FIN / Video / 13:17

Changing a perspective can give some powerful new insights. **Jour Sombre** consists of home movie material that is seriously affected by chemical processes. The original function is lost forever and through introspective view new meanings emerge. A sunrise over a lush valley slowly reveals a mountain and a military controlled no man’s land surrounding it. The mountain turns out to be Armenia’s most important national symbol, the Ararat, but the view **Relocation** delivers is one that the displaced people there can only dream of. Remember has a strong activist tone. It was shot in January 2010 during a big antifascist demonstration in the streets of Moscow and questions the oppressive politics of Russia. The slightly dazzling **Coms Device** shows an extreme close up of an eyeball mirroring a young woman. She redelivers an improvised monologue about an incident involving an invented scanning device at a checkpoint in Palestine. The program closes with a rather unsettling award-winning work by Finnish artist Erkkka Nissinen. **Rigid Regime** is described ‘A pornographic monologue about sense certainty in a Hegelian sense with a strong home-made look and feel’ and offers a truly unique artist’s perspective on the history of mankind.



“Gains + losses” Leslie Supnet



"The Corridor" Sarah Vanagt



"Himselb He Cooks" V. Berteau & P. Witjes



"Charly das Reh" Christian Hippchen

## HIGH DEFINITION

**The Corridor** ▶ Sarah Vanagt / B / Video / 6:45  
**The Achromatic Island** ▶ S. Thorsten / A, D / Video / 15:00  
**Deathmask III** ▶ Ed Atkins / GB / Video / 34:46  
**Vice Versa Et Cetera** ▶ Simon Payne / GB / Video / 10:00

Different views of perception are gathered in a programme that totally makes sense! **The Corridor** speaks for itself. No words are needed for this touching encounter between a donkey and man who has lost his ability to speak. Seen through achromatopic eyes, **The Achromatic Island** attempts to show the visual reality of someone with black and white colour blindness. However, language limits understanding and reproducing perception when colour-defining words now have lost their meaning. **Death Mask III** is a captivating spectrum on the process of sickness. Dealing with human experience through existence, loss and melancholy, it will remain stuck in your mind as well. And immerse your senses with **Vice Versa Et Cetera**: a psychedelic trip of clashing complementary colours.

## HIGHLIGHTS FROM HAMBURG

**Got a Fist of Pure Emotion** ▶ Paul Fuchs / 2011 / 5:00  
**Cronologia** ▶ Rosana Cuellar / 2010 / 12:00  
**Propaganda1** ▶ Louis Fried / 2010 / 6:02  
**Einstellung Amateur** ▶ Björn Last / 2011 / 1:20  
**This is a sacred place** ▶ Maya Conners / 2011 / 3:00  
**Frau Baum Hund** ▶ Paul Thalacker / 2010 / 5:00  
**Geschichte aus der Fremdtteilfalle** ▶ Jan Eichberg / 2008 / 2:11  
**Onkel Dieter** ▶ Tanja Schwerdorf / 2008 / 13:00  
**The Guys** ▶ Arne Körner / 2012 / 7:00  
**In Times of Peace and Harmony** ▶ M. Steinhauser / 2011 / 4:00  
**Kreisen** ▶ Helena Wittmann / 2010 / 16:20



"Rigid Regime" Erikka Nissinen

**Forever** ▶ Nicolaas Schmidt / 2012 / 13:13

In this versatile selection, the University of Fine Arts of Hamburg presents the manifold spectrum of experimental films and positions from the past years. In addition to the presentation of the manifold currents of the Hanseatic City on University Day the film programme will also be screened at the Zimmertheater.

## HIMSELF HE COOKS

▶ Valérie Berteau & Philippe Witjes / B / Video / 65:00  
 A filmic essay about unknown helping hands, well coordinated activities, tons of colorful fruits and rice and giant cooking-pots, preparing meal for those who can't afford. In the Golden Temple in Amritsar hundreds of volunteers prepare 50,000 free meals every day. The spontaneous choreography of many philanthropists hands reveals the essence and atmosphere of this fascinating place. The documentary film-style reveals and highlights the meaning those acts of solidarity in a time when religions are caricatured and stigmatized, where over-consumption provokes starvation and deprives many people of spaces for essential nourishment.

## HOTPOT-HOTSPOT

**Infernale Nonnen** ▶ Roland Petrizza / D / Video / 3:30  
**Felix** ▶ Anselm Belser / D / Video / 0:43  
**Kopfstand: Terrorismus** ▶ Benjamin Singer, Sebastian Wöhl & Nadine Pyka / D / Video / 3:11  
**Charly das Reh** ▶ Christian Hippchen / D / Video / 2:26  
**Trackpad Jam** ▶ Jeff Liu / USA / Video / 2:39  
**La Lavadora** ▶ A. A. Rodríguez & A. Correa / E / 35 mm / 12:00  
**Green-Evolution** ▶ P. Yu & H. Tsai / Taiwan / Video / 2:25  
**Beziehungskisten** ▶ Oliver Krause / D / Video / 16:40

**Herr Hoppe und der Atommüll**

▶ Jan Lachauer & Thorsten Löffler / D / Video / 4:00  
**Pingpong** ▶ Claus Störmer / D / Video / 2:55  
**Mountainhearts on Ice** ▶ R. Keast & E. Münnich / D / Video / 4:16

Hotpot and hotspot. The red hot, frosty and gaudy programme obruades upon the viewer's eyes. In the films **Infernals Nuns** and **Mountain Hearts on Ice**, vindictive nuns battle through infernal heat and skiers dressed in sexy synthetic fibre snowsuits battle through freezing hilly landscapes. Those who fail to return the ping pong ball quickly enough are instantly weighed down with really difficult **Relationships**. Then not even Supernanny can help little **Felix** any longer. Don't forget to watch out for fully bearded men clad in orange-coloured whole-body condoms close to you. The work **Kopfstand: Terrorism** give instructions for this! The perceived threat grows. But still there is hope: the left-overs can be seasoned with a pinch of washing powder and roasted with nuclear fuel rods by **Mr. Hoppe**. After all, it was not only the politicians who mocked the potential repositories for the disposal of hazardous substances...

## CREATIVE PROTESTS IN SYRIA

**The Sun's Incubator** ▶ Ammar Al-Beik / 2011 / 12:00  
**Smuggling 23 Minutes of Revolution** ▶ Stories of Syria / 2011 / 23:00  
**Conte de printemps** ▶ M. Omran & D. Abo Louh / 2011 / 4:55  
**Liberté** ▶ Philip Horani / 2011 / 2:30  
**Internet-Videos** ▶ 2011 – 2012 / 15:00

Description see Congress page 9.

## NIGHT WATCH

**The Practice of Living** ▶ Ryan Jeffery / USA / Video / 8:00  
**Vielleicht zu lange** ▶ Petra Lottje / D / Video / 5:50  
**Planet of Sexes** ▶ Anssi Kasitonni / FIN / Video / 10:00  
**Das Heimweh der Feldforscher**  
 ▶ Robert Gwisdek / D / Video / 15:00  
**Ein Jäger aus Kurpfalz**  
 ▶ Die Angefahrenen Schulkinder / D / Video / 1:07  
**Monica Panzarino Sings The Star-Spangled Banner**  
 ▶ Monica Panzarini / USA / Video / 3:20  
**Yellow (Mobilers)** ▶ T. Zenas Burns / USA / Video / 5:00  
**Apnoe** ▶ Harald Hund & Paul Horn / A / Video / 10:00

This night-time programme takes us on a trip via the **The Practice of Living** guide to the end of relationships that sometimes last too long (**Vielleicht zu lange**) and at the end of which you wish you were on another **Planet of Sexes**, only to experience that verbal communication is also considerably seriously upset in **Heimweh der Feldforscher**. So let's allow the people and the music to do the talking in **Ein Jäger aus Kurpfalz** and **Star-Spangled Banner**, because when the earth is contaminated and everything is **Yellow** and we'll suffer from **Apnoe(a)**, then the only thing that helps is to be drowned together.

## NO EXIT HOME

**Over there is over here** ▶ M. Allahyari / USA / Video / 5:43  
**Neon no kuni/Land of Neon** ▶ Aki Nakazawa / D / Video / 5:20  
**Liebe Vergangenheit** ▶ Rizki R. Utama / D / Video / 8:05  
**Tampopo Head and the Name of the Dogs** ▶ Toshie Takeuchi / NL / Video / 17:30  
**Inquire Within** ▶ Jay Rosenblatt / USA / Video / 4:00  
**Like Rats Leaving a Sinking Ship** ▶ Vika Kirchenbauer / D / Video / 24:28

This programme says farewell to identity concepts such as gender, homeland or nation and rather takes the perspective of the 'misfits'. **Over There is Over Here** is a 3-D animation of and about Iran. The rough visual texture coupled with a voiceover is a poignant critique on Iran's treatment of its political prisoners. In **Land of Neon** the filmmaker no longer recognises her own home country Japan when returning in the aftermath of the Fukushima disaster, while in **Dear Past** the narrator goes through and deconstructs the sceneries in Indonesian cliché postcards by listing everyday activities. In **Tampopo Head and the Name of the Dogs** the role reversal between men and animals leads to an amusing reinterpretation of human interrelations. **Inquire Within** shows the solitude and the fading memory with found-footage images, while **Like Rats Leaving a Sinking Ship** cuts home-movie footage with new Super-8 material to claim another version of the autobiographical self. It confronts the official clinical reports that brand the filmmaker mentally and physically transsexual with her personal narrative. Thus the relationship between 'patient' and institution is inverted.

## THE OBSERVERS

▶ Jacqueline Goss / USA / Video / 67:00  
 Jaqueline Goss portrays one of the world's last staffed weather observatories in two different seasons. Filmed under heavy climatic conditions extreme and unpredictable, the landscape and the observatory station are the visual frames for a year-long observation of two female climatologist, who work at the Mount Washington Weather Observatory - one of the oldest weather stations in the world where staff members have taken hourly readings of the wind speed and temperature since 1932. In 1938, a 236 mph wind hit the summit: a world record for wind speed recorded by a human being. Goss' camera work, largely consisting of steady, unusually long shots, lets things unfold without intervention. A brilliant document about the beauty of nature and the danger of stormy weather.

## PARABETON – PIER LUIGI NERVI AND ROMAN CONCRET

▶ Heinz Emigholz / D / Video / 100:00  
 Heinz Emigholz has been filming modern-day architecture in the form of a diary since 1993, documenting his cinematic approach to these buildings and their architects. In **Parabeton**, he compares the Roman concrete buildings from the start of the Common Era with those of Pier Luigi Nervi, the Italian master of concrete construction. It was the Romans who invented the liquid stone, i.e. concrete. As its brilliant designer, Nervi was an architect of the modern age. Since concrete can be made into different shapes, the buildings with their domes, slopes and spiral cases have an extremely audacious and seminal quality. Almost devoid of people, the images make the ruins of the modern age and the familiar cement constructions of daily life with their play of light and shadow appear more ephemeral and unreal than the edifices of the ancient world. Shooting for the film **Parabeton** took place in Italy and France between March and May 2011. The work is part of his film series Decampment of Modernism (Architecture as Autobiography) about the glory and decline of modern architecture.



"Apnoe" Harald Hund & Paul Horn

## REALITY CHECK

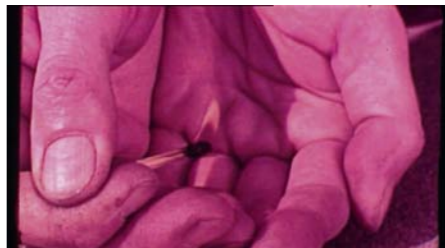
**Common Wealth** ▶ Robin Deacon / GB / Video / 4:01  
**I Love My Job** ▶ Tellervo Kalleinen & Oliver Kochta-Kalleinen / FIN / Video / 25:00  
**Chevelle** ▶ Kevin Jerome Everson / USA / 35 mm / 7:30  
**American Colour** ▶ J. Bonnetta / CDN, USA / Video / 25:00  
**Kreis Wr.Neustadt** ▶ Johann Lurf / A / 35 mm / 5:00

Our modern western society is put to the test: what are our values and in what way do we adhere to them? Quoting Thomas More's Utopia, **Common Wealth** ventures a quiet excursion through the former Commonwealth Institute, where the very modification of the building is a political issue. In **I love my job** three employees stand up for their rights in acts of sardonic vigilantism-against the degrading conditions of their labor. Two very different yet accurate observations of a changing American industry are presented in **Chevelle** and **American Colour**. After an ode to the last glowing Kodachrome-colours, we enter a ceaseless series of ever-changing roundabouts.

## SEVEN SENSES

**Sechster Sinn, Drittes Auge, Zweites Gesicht**  
 ▶ Jan Riesenbeck / D / Video / 20:00  
**/s/** ▶ Sunjha Kim / D / Video / 11:55  
**This is How We Feel** ▶ Huh Min Jae / GB / Video / 8:20  
**Vacuum** ▶ Hsin-Hui Kuo / Taiwan / Video / 2:33  
**Lo Vedo** ▶ Rafael Vogel / D / Video / 10:00  
**Wie meine Träume nach Dir schrein** ▶ Maria Brandenburg, Bente Ehrig & Carsten Brand / D / Video / 9:09

The desire for a seventh sense, the search for the self, for new sentiments and impressions. If a sense is lost, we try to compensate for the loss with the remaining senses. In **Sixth Sense, Third Eye, Second Face** and **Lo Vedo**, people who have lost their sense of vision want to discover the world through the eyes of others. In **Vacuum**, the viewer is knocked off balance by a swing. An Asian film broaches the issue of the imbalance between men and women. Korean women say **This is how we feel**, and want to liberate themselves from their sexual repression. Objects flow into one another like "s" sounds. In the film **/s/** hearing and sight blend into a single general sensation. **Screaming Dreams** explores the search



"Inquire Within" Jay Rosenblatt

for the self and a kindred soul. This programme takes the audience on a journey through the different sensory realms of human beings.

## SHADOWS OF MEMORY

**Silêncio de dois sons** ▶ Rita Figueiredo / P / Video / 14:00  
**Reviving the Fittest** ▶ IngridMwangiRobertHutter / D / Video / 2:57

**The Art of Catching** ▶ J. Bardsley / USA / Video / 35:00  
**Sea Series #10** ▶ John Price / CDN / 35 mm / 10:00  
 Stories and myths where reality and fiction mingle, like shadows where a memory might have been. Revealing traces of the organic house, a mother tells a story to her daughter in **Silêncio de dois sons** while two babies are asleep. Their dreams are even more mysterious. As are those of the youngsters in **Reviving the Fittest**, who re-erect fallen trees in a forest. **The Art of Catching** is a two-fold story dealing with personal memories about growing up in a Florida working class family and a fiction about the Bird Woman accompanying an anthropological expedition in search of the ape-like beast. **Sea Series #10** was filmed on 21 May 2011, the day that did not turn out to be Judgment Day, 10,190 km from Fukushima. Shot at the nuclear generating station outside Toronto, the film is processed using the water surround.

## SOMETHING REAL

**Disquiet** ▶ SJ. Ramir / NZ / Video / 8:15  
**Lucky Seven** ▶ Claudia Heindel / D / 35 mm / 27:00  
**Phill (1390)** ▶ Emad Aleebrahim-Dehkordi / FIN / Video / 12:35  
**Motor** ▶ Simone Bennett / NL / Video / 9:00  
**Manque des preuves** ▶ Hayoun Kwon / F / Video / 9:20

The people in this programme are haunted by history and by the myths that they invented. In **Disquiet**, the sound of underwater, cut with landscape sceneries, undulates us into a state of liquid dreams. It's hard to say what's real. **Lucky Seven** is about three teenagers whose lives have been severely marked by the conflict in Northern Ireland. They seek relief and consolation from each other, but every attempt to be close to one another results in violence. The future is far away. **Phill (1390)** also examines the



"I Love My Job" T. Kalleinen & O. Kochta-Kalleinen





"Lemon in sexxx" J. Deneuve &amp; Doudouboy

senseless gestures of violence that do not find an outlet and seem doomed to endless repetition while **Motor** observes cracks in the surfaces of normality. **Manque de Preuves** is an animated documentary about a young Nigerian asylum seeker Oskar who narrowly escaped being murdered by his own father. The film is unique on a visual level, with a fairytale beginning that ends where the familial fissures unexpectedly burst.

## SOUNDS & VISIONS

**Peacock Lee** ▶ D. Bower, M. Fleming & A. Knol / GB / Video / 7:30  
**Lemon in sexxx** ▶ J. Deneuve & Doudouboy / F / Video / 4:32  
**Creatio Continua** ▶ Boris Dörning / D / Video / 3:24  
**Synthetik** ▶ E. Aleksandrowicz & A. Wojtas / GB / Video / 4:28  
**Telephone Helicopter Applause Gunshot** ▶ Anne Lucht / D / Video / 4:48  
**Git Cut Noise** ▶ Lotte Schreiber / A / Video / 6:00  
**Volt** ▶ Chichirik & Nindustrikt / D / Video / 3:09  
**Rust Duck** ▶ Doudouboy / F / Video / 2:05  
**New Hippie Future** ▶ Dalibor Baric / HR / Video / 4:00  
**The Moon Asked The Crow** ▶ Caroline Fischer / D / Video / 4:10  
**The Yodeling Farmer** ▶ M. Maryniuk & J. Scoles / CDN / Video / 6:00

The picture makes the music! – and great music it is, too. Although it sounds like a video clip, it may not be the case. However we see it, this is a selection of cinematic interpretations of current music, blended with images from the visual bag of tricks, so-called modern "onomatopoeia" that's worth seeing. Fasten your seatbelts and open your eyes and ears!

## SPLENDID ISOLATION

**First Law: Quail Ct.** ▶ Mike Gibisser / USA / Video / 23:10  
**Im Freien** ▶ Albert Sackl / A / 35 mm / 23:00  
**Lighthouse** ▶ Wouter Venema / NL / Video / 18:31  
**20Hz** ▶ R. Jarman & J. Gerhardt (Semiconductor) / GB / Video / 5:00

The films in "Splendid Isolation" all work with a certain set of rules and therefore appear to be very consistent in their approach. **First Law** is part of a series of four films all dealing with the laws of thermodynamics. Mike Gibisser is putting across the conservation of energy by gently portraying a retired and lonesome astronaut whose life slowly comes to a close. **Im Freien** could be considered an existential self-portrait by Albert Sackl. He embarked on a three-month journey to a remote part of the world with a modified 16mm

camera, shooting one frame every three minutes, whatever the circumstances. **Lighthouse** shows a bungalow in the woods as a micro-cosmos of layered time zones. Semiconductors' scientific artistic impression of a geo-magnetic storm **20 Hz** expresses powers that go beyond our imagination.

## TWO YEARS AT SEA

▶ Ben Rivers / GB / 35 mm / 86:00

An intimate portrait of a man called Jake, who lives sole in the middle of the Scottish forests. He goes for walks in whatever the weather, and takes naps in the misty fields and woods. He builds a raft to spend time sitting in a loch or drives a beat-up jeep to pick up wood supplies. He is seen in all seasons, surviving frugally, passing the time with strange projects, living the radical dream he had as a young man, a dream he spent two years working at sea to realize. In 2006, Ben Rivers went to see him for his short film *This Is My Land* for the first time; in his first full-length film, we see this loner again, beautifully recorded in black-and-white cinemascope.

## THE UNSTABLE OBJECT

▶ Daniel Eisenberg / USA / Video / 69:00

Daniel Eisenberg offers us an unusual insight into the world of modern-day industrial production. An exciting journey into past and future worlds of work. What looks like a robot ballet merely shows us a stage of production in the futuristic world of the present-day German automotive industry. This is followed by a nostalgic glance at the production of electrical wall clocks; apparently originating from black-and-white films from the 1950s, we find ourselves in a factory where blind workers

"The Unstable Object" Daniel Eisenberg



assemble the anachronistic timekeepers for American authorities. In the last part of this essay-like triptych, we are in an archaic foundry in Turkey. As half a millennium ago, brass cymbals for the international music scene are hammered for hours in skilful, sweat-inducing manual labour until they produce the perfect sound.

## WORLD CREATORS

**Ankunft in Zone Delta (▲)** ▶ Mikko Gaestel & Nike Arnold / D / Video / 13:22  
**Shift** ▶ Daniel Trenkle & Stefan Bühl / D / Video / 10:05  
**Village dans la ville** ▶ Zhenqian Huang / F / Video / 5:18  
**Planet\_RO2012** ▶ Torok Tihamer & Csont Zsombor / ROM / Video / 1:13  
**Unsere neue Verfassung** ▶ Nikolaj Becker & Max Kerckhoff / D / Video / 3:00  
**Elyson** ▶ Philipp Thalmann / CH / Video / 13:54  
**Reality 2.0** ▶ Victor Orozco Ramirez / MEX / Video / 11:00  
**Damals – Die Geschichte der Welt.** ▶ Sonja Friedrich & Joshua Paulussen / D / Video / 4:10  
**Nekropolis** ▶ Kerstin Gramberg / D / Video / 3:09

People create worlds. They build houses on rooftops upon their **Arrival in Delta Zone (▲)**, creating a love nest for themselves. When there's not enough space, a village is built in the city, **Planet\_RO2012** is populated and **Our new constitution** is proclaimed. Apocalyptic visions of the future send shivers down your back, and question reality by displacing the human soul to a digital media storage device. Others have long left a "reality update" behind them and now find themselves in a colourful **Reality 2.0**. When their children then play with toy blocks and ask themselves what it was like back then, so as to understand **the history of the world**, this "never-never land" often resembles an enormous, dynamic necropolis.



"Coms device" Nadav Assor



"House of Pain" Mike Hoolboom

# NOW AND THEN

Filmmakers who have accompanied the festival from the very beginning will screen their new works and place them in a retrospective context. On the basis of their earlier films and videos, we will trace the technical, formal and contextual changes of past years.

## CORINNA SCHNITT: HOMESTORIES

**Schönen, Guten Tag** ▶ D / 1995 / 5:00  
**Zwischen vier und sechs** ▶ D / 1997 / 6:00  
**Das schlafende Mädchen** ▶ D / 2001 / 9:00  
**Living a beautiful life** ▶ D / 2004 / 13:00  
**Once Upon a Time (Tierfilm)** ▶ D / 2005 / 25:00  
**Tee trinken (Drinking Tea)** ▶ D / 2012 / 15:00

Corinna Schnitt tells stories, primarily using images; if text is added, it plays a more accompanying role and is not so much there for the purpose of providing information. The narration usually starts off as an everyday story, and changes in the course of the film into an abstruse, incredible story. The generally calm camera settings and slow zooms and panning shots, the virtually imperceptible cuts, place emphasis on the picture. The soundtrack, the spoken, usually from off-stage, intensifies the visual impression even further. Living as an attitude towards life, as a more or less communicative coexistence, but also the failures that occur in random life partnerships, are one of the main themes of Schnitt's work, whereby the criticism of social norms and patterns quietly and slowly penetrates the brain with subliminal irony and satire.

## SHELLY SILVER: WORDS – FILMS – DESIRES

**Meet the People** ▶ USA / 1986 / VHS / 16:32  
**Things I Forgot to Tell Myself** ▶ USA / 1988 / VHS / 2:00  
**The Houses that Are Left (Part 1)** ▶ USA / 1990 / VHS / 30:00  
**Small Lies, Big Truth** ▶ USA / 1999 / VHS / 18:48  
**Suicide** ▶ USA / 2003 / VHS / 70:00  
**What I'm Looking For** ▶ USA / 2004 / MiniDV / 15:00  
**5 lessons and 9 questions about Chinatown** ▶ USA / 2009 / datafile / 10:00

Shelly Silver is a New York based artist utilizing video, film and photography. Her works span an eclectic range of subject matter and genres, exploring the personal and societal relations. New York born, Silver's films deal both with the openness of the Big Apple and the closure of the individual as reaction to the surrounding worlds and often how human beings are connected and disconnected to other people, their own bodies, to computers and data streams, to politics and heritage. "In most of Silver's works, sexuality, love and desire are not only fundamental human life forces, but

crucial factors for identity and subjectivity, especially (but not only) as it concerns female subjectivity. These subjectivities are never homogenous or fixed. They are rather intersected by different streams and flows, subjected to various intensities and qualities, always drifting and changing." Yvonne Volkart Her latest video *5 lessons and 9 questions about Chinatown* won the Dialog-Award at EMAF 2010.

## MIKE HOOLBOOM: BODY – POLITICS

**Frank's Cock** ▶ CDN / 1993 / 16 mm / 8:00  
**House of Pain** ▶ CDN / 1995-98 / 16 mm / 50:00 (excerpt)  
**Lacan Palestine** ▶ CDN / 2012 / Digital / 70:00

Mike Hoolboom is a Canadian artist who has already made over 50 films and videos, though most have been withdrawn from circulation, approximately a dozen remain on view. In **Frank's Cock**, actor Callum Rennie plays a man remembering his lover lost to AIDS. His words are 'up-loaded' with blood-rich images in the background. "Eight minutes of pure, perfect cinema." (Cameron Bailey, NOW)  
**House of Pain** is a hallucinogenic blend of the domestic and perverse, drifting into a nightmare that takes place between sleep and death where the performers appear as mute hallucinations. The film delivers some profound testaments of the body at its limits, filled with a harrowing dream vision whose fantastical vantages lend the body a rare grace. Hoolboom's latest Film **Lacan Palestine** is more than a found footage essay about this troubled country without a country and proves Palestine has been party to imperial projections for centuries. As a great analyst and a good filmmaker, Hoolboom takes us through myths, dreams and canonical cinematic placeholders, presenting us Palestine in

"Mapping Perception" Andrew Kötting



fragments—perhaps the only way to tell the story of what may be Palestine. "Palestine is like the cinema: it's searching for independence." *Godard*

## ANDREW KÖTTING: A DIFFERENT PERCEPTION

**Klipperty Klöpp** ▶ Andrew Kötting / GB / 1984 / 12:00  
**Mapping Perception** ▶ Andrew Kötting, Giles Lane, Mark Lythgoe / GB / 2002 / 37:00  
**This Our Still Life** ▶ Andrew Kötting / GB, F / 2011 / 59:00

Andrew Kötting studied art at the Slade School of Art, where he found an old 16mm camera and began using it to capture his outdoor action-pieces, his degree film **Klipperty Klöpp** is the recording of his performance pretending to ride a horse running round in circles on a field. Kötting's first feature-length movie "Gallivant" is a quirky, highly idiosyncratic documentary, and records a journey the director took clockwise around the coast of Britain accompanied by his 85-year-old grandmother, Gladys, and his seven-year-old daughter Eden, who suffers from an incurable genetic disorder condition called Joubert Syndrome. In his later **Mapping Perception** Kötting examines the limits of human perception through an investigation of impaired brain function, making visible the connections between scientific and artistic explorations of the human condition, probing the thin membrane between the able and the disabled. Eden thus participates in the project as both a catalyst and a cypher for a more general investigation into how we see the world and perceive difference. Also in his new film **This Our Still Life**, Eden is the center of the film as she has been in the family since 25 years. Returning filmwise to their remote resort in the French Pyrenees, it describes a "place where you find yourself believing in things that you might never accept in more ordinary surroundings."

"5 lessons..." Shelly Silver





© damals - Die Geschichte der Welt / Sonja Freidrich & Joshua Paulussen

Media  
Campus

# REFRESH

Media Campus – the opportunity for young international artists to present their current work. Visitors are given a comprehensive insight into works from twelve nations, offering the choice between five film programmes, an exhibition, various workshops and University Day.

## EXHIBITION

Attractive locations – from medieval architecture through classic aesthetic exhibition halls to public spaces – offer the young artists of Media Campus a wide range of possibilities to present their works in an expressive environment. In addition to a number of selected artists, the University of Applied Sciences Osnabrück, the University of Fine Art of Hamburg and Berlin University of the Arts will introduce themselves. The large exhibition designed by the installation class of Offenbach University of Art and Design is bound to be a highlight.

→ 18 April – 27 May at the **Kunsthalle Dominikanerkirche**, 19 April – 13 May at the **Stadtgalerie Café**, 19–22 April at the **Turm Bürgergehorsam**, 19–22 April in the **Oberlichtsaal of the Felix-Nussbaum-Haus**, 19 April – 13 May in the **Galerie écart**

## FILM PROGRAMMES

A diverse range of film programmes from the entries submitted by numerous young artists from international higher education institutions. After screening their work, the student filmmakers will be available for discussion. (cf. Filmprogrammes A–Z).

→ 19–22 April, at participating cinemas

## UNIVERSITY DAY

A great opportunity for higher education institutions to introduce themselves and for visitors to establish contacts – guaranteed to be

a win-win situation. The University of Applied Sciences Osnabrück, Offenbach University of Art and Design, Berlin University of the Arts and the University of Fine Arts of Hamburg will introduce themselves. Berlin will present the filmproject "Transform", and the University of Fine Arts of Hamburg – with an overview of their range of works from the past ten years – will not bow out without a blast either.

→ 19 April 12:45–20:00 h in **Haus der Jugend**

## WORKSHOP: CIRCUIT BENDING

What? Bending circuits?! Yes, exactly that! Using all means art has to offer and everything you have, too! Create something new from something that already exists and see what happens. After all, it can't be planned! Daniel Baum and Timm Stobbe are happy to pass on their experience and prove that you can get crazy, unpredictable sounds out of any electronic tone generator, from toys to keyboards! Material costs € 5, register at [campus@emaf.de](mailto:campus@emaf.de)

→ 21 April 13:00–19:00 h in **Haus der Jugend**

## WORKSHOP: AV EXPERIMENT WITH AN OVERHEAD PROJECTOR

The overhead projector as a medium for the analogue visualisation of sounds. Electronic musical instruments have been created from a set comprising Piezo pick-ups and wires,

cords, slides and motors. These are played onto the illuminated areas of overhead projectors, creating a real-time visualisation of the sound production. The results are presented as an audiovisual installation or as a performance. Material costs € 10, register at [campus@emaf.de](mailto:campus@emaf.de)

→ 19 April 13:00–19:00 h and 20 April 12:00–18:00 h at **Haus der Jugend**, followed by presentation

## THE AUDIOVISUAL SALON

In cooperation with the AstA of the University of Osnabrück, the initiative "The Audiovisual Salon" offers visitors the chance to round off the day with exciting live performances by the bands Kammerflimmer Kollektief, Black to Comm and Jozef van Wissem. Thereby they'll receive visual support from various video artists – according to the key idea behind the series of events.

→ 19 April 21:00 h in **Haus der Jugend**

## LECTURE: KINECT AND ITS POSSIBILITIES

Even in its original function, Kinect was loved by thousands of Xbox users. But it offers creative minds that use the system for other purposes a plethora of possibilities. Creative imagination is given free reign; after all, it first has to be researched. Discover more in Sebastian Möller's lecture. Register at [campus@emaf.de](mailto:campus@emaf.de)

→ 20 April 18:00–19:30 h at **Haus der Jugend**



Photo: Max Hattler

Perfor-  
mance

# REACT

The performances combine the charm of analogue elements with the excitement of the digital. The artists mix live, using turntables, overhead- and 16 mm film projectors and digital animations.

## HATTLER-IZE/ VESPER-ON

► Max Hattler feat. Vesper On / D/ES / AV-Performance

Max Hattler is a German moving image artist whose abstract animation works have been shown at festivals around the world as well as in museums and galleries. At EMAF, Max will present a proto-infographic digital live performance with Barcelona-based Game Boy music performer Vesper On.

→ 21 April, 23:30 h at **Lagerhalle**

## PETROLIO

► Emmanuel Lefrant & Stefano Canapa / F / AV-Performance

Like a visual musical piece, Petrolio is a complex composition built up out of a simple, clear film sequence. This particular film sequence – two teenagers on a pier – is the subject and the starting point of a trajectory that passes through minimal changes and progressive superimpositions to the heart of the film material. The depth to which the film material is explored is the result of combining various laboratory techniques ahead of time with an array of projector manipulations while the work is performed live onto a screen. The sound operates according to certain visual principles. The sound-composition is written based on film data retrieved through sensors in real time. This allows for both sound and image to be improvised live, while remaining synchronized...

→ 21 April, 21:45 h at **Haus der Jugend**

## IFF THEN ELZE

► Institut für Feinmotorik / D / AV-Performance

"Octogrammaticum" is Institut für Feinmotorik's own experimental setup for improvising on 8 prepared turntables and 4 DJ mixers which are served by the groups members. Instead of vinyl, household-materials are used for preparing and playing the turntables. The setup includes lightobjects and tiny cameras.

→ 20 April, 22:00 h at **Haus der Jugend**

## HIMALAYA VARIATIONS

► Tina Tonagel / D / AV-Performance

In her solo project Himalaya-Variations, Tina Tonagel makes use of two overhead projectors as an analogue VJ tool. She adds experimental instrumentation to the illuminated areas of the projectors, consisting of electric guitar elements, rotating disks, marble runs, a clock's chime, perforated sheets and motors, and combines the manual sound production with automated mechanics. The sound spectrum combines subtle sounds with multilayered rhythms, whilst in the projection a brilliant play of colours and light evolves through the superimposition of the two images and the direct visual translation of the sound created, merging the boundaries between image and music.

→ 21 April, 22:30 h at **Haus der Jugend**

## HERMES – A CELL PHONE OPERA IN FOUR ACTS

► Karl Heinz Jeron / D / AV-Performance

"I'm on the train at the moment. Where are you?" Now that everyone has a mobile phone, even the most private telephone conversations are held not only behind closed doors. For years, the artist Karl Heinz Jeron has been annoyed by the senseless phone calls made by his fellow-passengers. A few months ago, he decided to write down the conversations. The texts are being digitised and performed by small, singing robots: four soloists and a choir. The conversations held over the mobile phone illustrate general human situations like secrets, sex, guilt and betrayal. In these four acts, the artist stages the transcribed conversations, transforming these everyday situations into an artistic act.

→ 18 April, 20:30 h and 22:30 h, 19–22 April 14:30 h and 18:30 h at **Kunsthalle Dominikanerkirche**

## SPEAKER BOTZ

► Matteo Marangoni / NL / AV-Performance

With his Speaker Botz – mobile robotic speakers – Matteo Marangoni explores the terrestrial space. Those artificial creatures purpose is to envelop listeners with patterns of echoes bouncing off the walls.

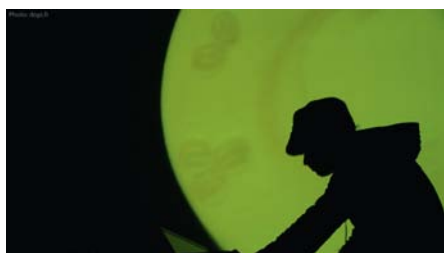
A Media Campus project.

→ 19–22 April at 15:00 h and 18:00 h at **Turm Bürgergehorsam**

# EMAF Night

SATURDAY  
21 APRIL 2012

25 years of EMAF – Our anniversary special: Gain access to all events from 17:00 hrs – including the big EMAF party at the Lagerhalle – with the EMAF Night ticket for just 10 euros. A few ideas how to spend the evening:



Max Hattler



“The Gathering” Melanie Manchot

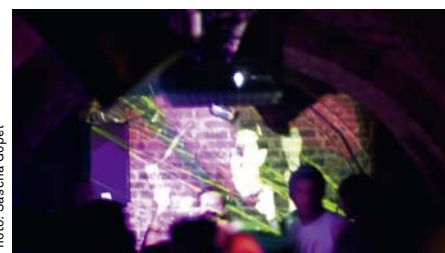


Photo: Sascha Göppel

→ 17:00–00:00 h at Kunsthalle Dominikanerkirche, Turm Bürgergehorsam, StadtgalerieCafé (until 20:00 h), Galerie écart, .space (until 20:00 h), Galerie Entwicklungsraum

## EXHIBITION “REVOLVE” (p. 4 ff)

→ 18:30–19:00 h at Kunsthalle Dominikanerkirche  
**PERFORMANCE “HERMES”**  
A cell phone opera in four acts (p. 19)

→ 19:00–20:05 h at Zimmertheater  
**MOVIE “HIMSELF HE COOKS”**  
Volunteers cook for 50,000 people in an Indian temple (p. 14)

→ 20:00–21.30 h at Filmtheater Hasetor,  
**VIDEOPROGRAMME “BANNED VIDEOS”**  
Videos suppressed by YouTube (p. 9)

→ 21:45–22:15 h at Haus der Jugend  
**PERFORMANCE “PETROLIO”**  
16mm film projectors create a sound space – live (p. 19)

→ 22:15–23:10 h at Filmtheater Hasetor  
**VIDEOPROGRAMME “SOUNDS & VISIONS”**  
Video clips or the image makes the music (p. 16)

→ 22:30–23:00 h at Haus der Jugend  
**PERFORMANCE “HIMALAYA VARIATIONEN”**  
Performance: sound machines meet overhead projectors (p. 19)

→ 23:30–00:15 h at Lagerhalle,  
**PERFORMANCE “HATTLER-IZE / VESPER-ON”**  
Image/sound performance: colourful, abstract and lively (p. 19)

→ from 00:30 h at Lagerhalle  
**EMAF PARTY “FEIERABEND”**  
with James Pants (Stones Throw Records / Köln),  
Felix Kubin (Gagarin Rec. / Hamburg),  
Mario Schoo (Emaf / Fundament)  
and Special Guests



Tickets available from 19 April: Lagerhalle, Filmtheater Hasetor, Haus der Jugend and Kunsthalle Dominikanerkirche

**Hasekult-Special**  
→ Friday, 20 April, 20:00 h at Filmtheater Hasetor  
**“AMER”**  
(F. B. 2010)  
Wild blood hot shots, forbidden passion  
and a catchy soundtrack.  
(p. 12, 5,-/4,- euros)