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**CologneOFF 2015 Greece**  
@ 11<sup>th</sup> Athens Digital Arts Festival  
<http://www.adaf.gr>  
21-24 May 2015

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**ATHENS  
DIGITAL  
ARTS  
FESTIVAL**

**CologneOFF 2015**  
On Public Space  
curated by Wilfried Agricola de Cologne

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**Cologne OFF\*2015**

*videoart in a global context*

Greece



**Gabriel Hosovsky (Slovakia)**

Miscellany VIII, 2013, 5:14''

In this video-performance, routinely and efficiently, Gabriel Hosovsky paves the way to his own downfall as he cuts off the branches he is sitting on.

**Kaiser Nahhas (Syria)**

Anti Censorship Protest at Taksim,  
2014, 4:27

A protest against the censorship laws issued by the Turkish government; which would allow the government to block access to certain websites and track down people's activity on the internet. This was the second protest regarding this matter, and the protesters failed to protest in Taksim square because the police surrounded it, so they started the protest from Istiklal Street. The protest didn't last more than 4 minutes and then it was clashes with police in the allies and streets for two hours. I shot this video without having a gas mask and I faded out at one point but some protesters helped me regain consciousness.



**Dustin Morrow (UK)**

Ground London, 2013, 7:41

My film is an experimental documentary that explores the British capital at the intersections of three types of geography: urban geography, cultural geography, and psychogeography. Its employment of a specific point-of-view, locked in photography that never gets more than three inches off the ground, along with heavy manipulation of both sound and image, exposes a London seldom examined: a city that moves poetically and with great order when observed slowly and in minute detail.

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Alexander Callsen (Germany)  
Gap Camp, 2013, 6:04

GAP CAMP is a project examining gaps and urban scrap spaces to develop different modes of colonisation and temporary use. Since the fall of the Berlin wall the numerous waste lands and gaps owed to the division of the city and the abandonment of the former border strip are an optional space for many types of use beyond commercial exploitation. Districts with precarious living conditions offer a certain degree of protection from revaluation strategies used by the real estate industry and temporarily allow for different

modes of appropriation. The Gap Camp is a plug in construction which is colonising an undefined void in the public space. The video is documenting the initial assembly of the GAP CAMP LICHTENBERG in Berlin March 2013.

Victor Ripoll (Spain)  
Don't Move, 2014, 2:34

One minute, just a minute of your time. Stop, stand to look around you. One minute, a second, a life. Reflect, turn, share, love, look and let yourself look. A man, an advertisement, an action and you walk near me.



Felice Hapetzeder (Sweden)  
366, 2014, 1:00



366 is the number of confirmed deaths drowned at Lampedusa, Italy as a 20 metre long fishing boat with refugees from Africa sunk on October 3rd 2013. The work 366 is an interpretation of the event, filmed in a bathtub with a toy coast guard boat. The sound track is made out of news flash reports on the events at Lampedusa, all reporters speaking at once and the sound fading down as the boat sinks. An allegory on how the media works in the aftermath of a disaster. The border politics of the European Union and Italy are discussed in the aftermath of the event as it is

thought that many more could have been rescued. At the same time as politicians say that this should not happen again, it is actually happening every day.

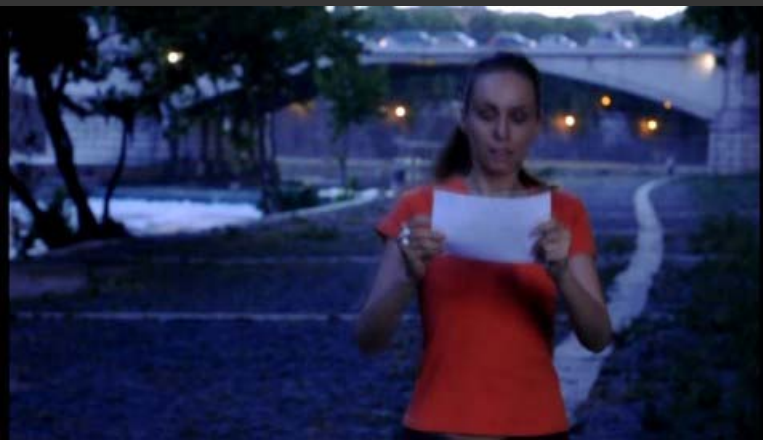
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Manuel Saiz (Spain)  
Sic Transit, 2009, 5:00

Sic Transit is a short film in which several people run sequentially towards the camera to deliver at their arrival few phrases in front of it, in a moment of panting and high emotional intensity. The text is only completed by the recite of all the participants. Then it forms a poetical tell of the encounter of the artists with a heavy load, that of the previous centuries of Art and Culture. The video has been shot at the Tiber riverside in Rome, with the collaboration of foreign artists living in the city.

Giulia Giannola (Italy)  
The Lap, 2013, 3:55

The inspiration for the video "The Lap" comes from the observation of the rhythms, that people create with their movement patterns during their daily life in the city, and that look sometimes like choreographies. On a running field, people carry trolleys, other people walk fast and they overcome each other, others sit and wait.

Like on the street, a number of people moves at the same time. According to their actions they move with different speeds and they use different running lanes that outline their speed. A runner crosses all these situations.



Magnus Irvin (UK)  
The Flasher, 2014, 2:48

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## Mari Keski-Korsu (FI)

Albedo Logger, 2013, 6:08

Albedo suits are designed to increase the solar energy reflectivity, albedo value in the forests this way cooling the climate and mitigating the climate change. They play with the idea of DIY geo-engineering.

## Bankleer (Germany)

Minority in Majority, 2011, 4.30

The music video is about the awakening of the Roma Community in this district, which is entirely left to his own decay by the government. The dilapidated building facades are an expression of poverty and hopelessness. Life there is marked by the exclusion and the concomitant sense of ghettoization of Roma population. "Minority in majority" opposes this vociferous culture of corruption and apathy with the common departure from this life conditions. This clip is developed in collaboration with the musicians Ondřej Darvas and Maruška Darvašová.



leave the smashed-up house,



## Beate Hecher/Markus Keim (Austria)

In Absentia, 2012, 10:00

In Absentia is the cinematic reconstruction of a performance which was intended to be staged in Damascus together with Syrian artists. Because the local political situation in Syria increasingly worsened in 2011, the performance never took place as planned. The two directors then decided to re-enact the performance in the Egyptian desert, 1000 km southwest of Syria and in the absence of the Syrian artists. The result is a film that shows the fragility of a human body, and the mirage-like disappearance of humans in politically precarious situations.

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**Ana Brotas (Portugal)**  
 Okupa, 2009, 2:19

She arrives at the inhumane, chaotic, polluted and aggressive frail Urb to ephemerally modify this space with several objects. This is a visual experiment based on the metamorphosis of a sensorial and culturally repugnant space in Lisbon. The transformation occurs through several carefully chosen objects, each one representing visually a part of our quotidian sense of comfort and what we call a «home» essential to our existence and well-being. The conversion ends with the switch off, the

only action with synchronized sound, which abruptly cuts the viewer's access to her privacy in this new occupied space. This work was performed by Mariana Fernandes.

**Yuriy Kruchak, Yulia Kostereva (Ukraine)**  
 The 7th of November, 2009, 3:36

The citizens of Switzerland and the guests are invited to take part in a trip to the city of Geneva. They are carrying the bags, filled with newspapers for the Swiss elite real estate advertising, moving from Villa Lombard, situated in Genève's suburbs to Place des Nations, Genève, situated down town. The people are invited to join the intervention at any point of its conduction. The route includes the following means of public transportation: bus, river tram and tram. The purpose of the journey is a renovation of the absent part of Broken Chair on Place des Nations (a broken leg).



**Francesca Fini (Italy)**  
 Oasis in the desert, 2010, 5:00

The piece was performed late at night, in Tor Bella Monaca, a very depressed neighborhood in Rome, Italy. In all that desolation and dirt, I'm a crazy lady trying to reach my little spot of peace and warmth. And even if I'm finally resting under the orange lights of an artificial sun, I'm still all alone in the dark. Because in every desert there is a little oasis and in every oasis a little desert.



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**Daniel Lo Iacono (Germany)**  
Digital Snapshots, 2003, 2:30

Digital Snapshots is a kind of docu-animation dealing with the correlation of digital manipulations and candid documentary shots. It was produced as part of a Media Design diploma thesis from the University of Applied Sciences Mainz, Germany in 2003. What does a moment look like? Can snapshots freeze a moment in time? In DIGITALSNAPSHOT, motion fragments were captured and rearranged in a new visual context via

unconventional digital manipulations. A long take camera movement cycle generates a unique "digital painting". In this case DIGITALSNAPSHOT enables the viewer to experience a virtual walk through a beautiful park during summertime.

**Albert Merino (Spain)**  
Les Baigneurs, 2010, 3:50

A contemporary update of the picture from Cezanne, where the idealization of a bucolic nature will be replaced through the exploitation of the environment characterized for a massive presence of persons.

This piece recreates different visions about the state of the earth, staging mainstream images of environmental documentaries in a domestic format; in the way that each corner of the street contains a part of the world.



**Les Riches Douaniers (France)**  
Motorized Ordeal, 2009, 8:46

It is 5 pm, the city wakes up. A man hits a passerby and enjoys his victim crushed by a car, then it starts to give battle punched. The film refers to the famous words of French philosopher Jean-Paul Sartre: "Hell is the others".



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## **CologneOFF nomadic - videoart in a global context –**

Searching for an ideal form of presenting “art & moving images”

As a dynamic media art event context and nomadic festival project designed, programmed, curated and directed by Agricola de Cologne in the framework of Cologne International Videoart Festival, “CologneOFF nomadic – videoart in a global context” started in 2010, when he took the perception how the jury for his 6th festival edition (directors of 7 renown international festivals) was voting - just one video collected 4 votes showing the curators following strictly their individual curatorial point of view - as the basis for researching an (his) ideal form of (re)presenting videoart.

The result is a flexible work in progress, a process incorporating the idea of a festival, not bound to a physical location, but travelling from one venue, country and continent to another presenting a hybrid type of mono-channel videos, which can be presented in the same way via screening, projection and installation.

A dual system is forming the supporting frame-work

- virtual (online) components (see links) – all videos, info & event updates online – juxtaposed with the physical component in form of networked screenings & exhibitions
- Agricola de Cologne’s curatorial opinion juxtaposed with the curatorial opinions of 40 curators (40 countries) demonstrating the multi-facetted diversity of artistic and curatorial approaches
- the active presenter juxtaposed with the passively consuming audience to be activated via interventions like lectures, panel discussions, artists talks, round table or workshops, not to forget the different types presentation forms, in total, an interactive context intending to link the audience, artists, curators and institutions by thinking and acting in new terms without any restriction.

## **About CologneOFF**

Founded in 2005 and unique in its kind, CologneOFF is based on the unconventional concept to be a festival without a static festival location but built on global networking instead, based on a growing collection of art videos to be expanded each year by realising a new festival edition, instead of organising each year again an event just for 3 days, based on a dual system of equal virtual and physical components, focussing on new and experimental artistic expressions, instead of following already known paths. All this gives its founder and director Agricola de Cologne all freedom to set through his ideas of encouraging artists to create "total art" works by using the multi-facetted medium of digital video.

In 2014, CologneOFF was realising its 10th festival edition celebrating 10 years exciting developments in the field of “art and moving images” Cologne International Videoart Festival is operated by artvideoKOELN - the curatorial initiative "art & moving images".

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*video art in a global context*

Greece



**Cologne OFF\***

International Festival platform

is representing the umbrella for a wide range of activities around “art & moving images” including the festival platform for

Cologne International Videoart Festival

animateCOLOGNE

1#minuteCOLOGNE

exDox – experimental documentary film festival

CTF \_ Collective Trauma Film Collections

VideoChannel – international curatorial platform for art and moving images

artvideo**k**oeln

artvideoKOELN international

the curatorial initiative “art & moving images”

Founded in 2010 by Agricola de Cologne as tool for developing the field of “art & moving images”, artvideoKOELN is representing the operating system behind Cologne International Videoart Festival and the associated platforms.

The status as an initiative without any institutional affiliation and structure Give its founder all curatorial and artistic freedom to explore video as a multi-faceted medium of contemporary art.

<http://artvideo.koeln>

<http://ifp.newmediafest.org>

<http://coff.newmediafest.org>

<http://coff.newmediafest.org/blog/>

<http://caaf.newmediafest.org>

<http://comf.newmediafest.org>

<http://exdox.newmediafest.org>

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**Agricola de Cologne** - <http://www.agricola-de.cologne>

was launched on 1 January 2000 as an artist brand, standing for the

→ interdisciplinary media artist, director of experimental shortfilms and videos, curator of media art and the designer of culture

→ founder & director of artvideoKOELN – the curatorial initiative „art & moving images“ (2010),

→ founder & director of CologneOFF - Cologne International Videoart Festival (2005)

→ founder and director of Le Musee di-visioniste – the new museum of networked art (2000), a global network on different virtual and physical

levels

Besides for a broad bandwidth of dynamic curatorial contexts he is initiating in physical & virtual space, Agricola de Cologne is standing also for the co-curator & co-organiser of events like festivals & exhibitions of contemporary art, but also for the jury member of divers festivals.

Since its introduction in 2000, Agricola de Cologne is represented as an artist on more than 600 festivals and media art exhibitions in New York, Chicago, London, Paris, Marseille, Madrid, Barcelona, Lisbon, Oslo, Seoul, Bangkok, Jakarta, Manila, Phnom Penh, New Delhi, Basel, Vienna, Linz (Ars Electronica), Graz, Kiev, Riga, Tallinn, Moskow, St.Petersburg, Tallinn, Tokyo, Rome, Milan, Turin, Karlsruhe (ZKM), Berlin & more, but also on Biennials like ISEA Nagoya (2002), Venice Biennale 2003-2005, Biennale of New Media Art Merida/MX 2003, Biennale of Electronic Arts Perth/Australia (2004), Biennale de Montreal (2004), Biennale Video & New Media SantiagoChile (2005), ISEA Singapore 2008. His media art works received numerous prizes and awards.



**Agricola de Cologne**  
encoded excellence since 2000

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