



Agricola de Cologne

was launched on 1 January 2000 as an artist band standing for the interdisciplinary media artist, creator of experimental films and videos, curator of media art, mediator, festival director, multi-media developer, programmer and designer of culture.

He is the founding director of

- **artvideoKOELN international**,
- **CologneOFF - Cologne International Videoart Festival**
- **The New Museum of Networked Art** – international experimental networking platform for art & new media (2000)

But Agricola de Cologne is standing also for a broad bandwidth of dynamic curatorial contexts he is initiating in physical and virtual space on the listed platforms, the co-curator and co-organiser of external festivals and exhibitions, the jury member of divers festivals, and not to forget the designer of a cross-platform culture.

Since its launch in 2000, Agricola de Cologne was presented @ more than 600 festivals and media art events in New York, Chicago, Los Angeles, Philadelphia, Mexico City, Caracas, Maracaibo, Buenos Aires, Rosario, Montevideo, Rio de Janeiro, Sao Paulo, Santiago de Chile, London, Paris, Marseille, Madrid, Gijon, Valencia, Barcelona, Lisbon, Oslo, Stockholm, Helsinki, Tampere, Kopenhagen, Amsterdam, Rotterdam, Tokyo, Seoul, Manila, Hongkong, Bangkok, Phnom Penh, New Delhi, Mumbai, Jakarta, Perth, Melbourne, Casablanca, Marrakesh, Istanbul, Ankara, Yerewan, Damaskus, Jerusalem, Tel-Aviv, Bethlehem, Gaza, Basel, Zurich, Vienna, Linz, Salzburg, Graz, Kiev, Kharkiv, Riga, Tallinn, Moscow, St.Petersburg, Yekaterinburg, Sofia, Varna, Bukarest, Arad, Timisoara, Budapest, Belgrade, Split, Rome, Naples, Milan, Pescara, Venice, Torino, Bologna, Berlin, Cologne, Karlsruhe, Nuremberg, & elsewhere, but also on biennials like ISEA Nagoya (2002), Venice Biennale 2003, 2005, 2007, Biennale of New Media Art Merida/MX 2003, Biennale of Electronic Arts Perth/Australia (2004), Biennale de Montreal (2004), Biennale of Video & New Media Santiago de Chile (2005), ISEA Singapore 2008.

His media art projects and videos were honoured with prizes and awards.

www.agricola-de.cologne
www.agricola-de.cologne/blog/



Project platforms 2000 - 2016

The New Museum of Networked Art

<http://www.nmartproject.net>

A Virtual Memorial Foundation (2000)

<http://www.a-virtual-memorial.org>

A Virtual Memorial – Commemorative Interventions (2012)

<http://avmci.a-virtual-memorial.org>

JavaMuseum - Internet Technology in Cont. Art (2000)

<http://www.javamuseum.org>

JIP - JavaMuseum Interview Project (2004)

<http://jip.javamuseum.org>

New Media Fest (2002)

<http://www.newmediafest.org>

Violence Online Festival (2003)

<http://violence.newmediafest.org>

[R][R][F] – Remembering-Repressing-Forgetting (2004)

<http://rrf.newmediafest.org>

SoundLAB – sonic art projects (2004)

<http://soundlab.newmediafest.org>

Cinematheque – streaming media (2002)

<http://cinema.nmartproject.net>

VideoChannel – platform for art & moving images (2004)

<http://videochannel.newmediafest.org>

VIP – Videochannel Interview Project (2005)

<http://vip.newmediafest.org>

VAD - Video Art Database (2005)

<http://vad.nmartproject.net>

CologneOFF – International Festival Network

<http://coff.newmediafest.org>

CologneOFF – Cologne International Videoart Festival (2005)

<http://coff.newmediafest.org>

CologneOFF XP nomadic – (2011)

http://coff.newmediafest.org/blog/artvideoKOELN_international

artvideoKOELN international (2010)

<http://artvideo.koeln>

SFC – Shoah Film Collection (2010)

<http://sfc.engad.org>

CTF – Collective Trauma Film Collections (2012)

<http://ctf.engad.org>

netEX – networked experience (2005)

<http://netex.nmartproject.net>

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Agricola de Cologne



encoded excellence since 2000



Media artist

Behind the name Agricola de Cologne lies a remarkable career as an artist. In a kind of mystical Big Bang the artist brand Agricola de Cologne created itself on 1.1. 2000 and was thus at the beginning of the emergence of a new universe, born in the creation process under a single name, the virtual media artist, festival director, curator, coordinator, mediator, multimedia programmer, creator of a global cultural network and the designer of culture.

At times, when no one thought on Web 2.0 and social networks, Agricola de Cologne was founding in the act of creation already his own non-commercially oriented, art-related social network, as it is manifested in "Le Musee divisioniste - the new museum of networked art", this universe, which is expanding in 2013 after more than 13 years continuously after its initiation. As a media art context itself, it represents the virtual space for media art projects to be realized and their documentation. They do not only spotlight the various facets of digital art and their ongoing development, but - forms of digital art themselves and pilot projects - they are pioneers, experiments enabled by the new communication media.

The interaction as a way of communicating in a non-linear development, belongs to that, as well as the format of „ongoing“ art projects, which are proceeded after their initiation with an open end.

According to other time-based media, like a performance in which (in the given case) the project initiator, the participating artists, curators and organisations, as well as above all the audience are acting, these running processes, but not their final results gain the true meaning. The artwork will not be experienced by being consumed as a completed work of art or the process, but by getting actively involved, this is particularly good for the project development after 2004 when Agricola de Cologne recognized, that the Internet gains its true meaning as a (virtual) art medium only via the exchange with physical space, resulting in sequence the dual project development, (as it is practised nowadays) giving the Internet – its actual meaning changing – a conceptually equivalent, but rather complementary nature.

The originally pure virtual artist turned to an artist who is materializing or physically manifesting himself during a year a few times for a given reason, i.e. by being invited to that physical art events he was initiating.

Unlike a conventional artist Agricola de Cologne sits in a kind of glass house, where a user can track all transactions to take place. But he sees only the reflection of what is to be experienced for him. The "corporate identity" is not only experienced in the self-created universe, but also on many other parallel universes, such as Facebook, Twitter, or partner sites.

Curator

The use of the Internet as an interactive medium of art causes consequently a different view on art. In addition to a technology and project-based interactivity, are a variety of participatory forms, including curating. Agricola de Cologne understands curating the way he is practicing it as his specific form of artistic expression that brings to him as a (virtual) artist new creative liberties.

By initiating a project he starts curating when he is taking responsibility for the participating parties, i.e. artworks, space, artists, curators, institutions and other kinds of partners, like the user. Finding or creating one's audience is of fundamental relevance. Without the interacting user, this includes sharing the information, the artwork does not exist.

Without being able to rely on experiences, all this was experiments in 2000; subsequently this experimenting was taken over as the artistic concept, to try continuously new curatorial concepts or adapt existing ones to the changing conditions or develop them further on. Long before the first physical art museum conceded any meaning to the Internet as an art medium, Agricola de Cologne curated virtual space, eg for JavaMuseum, the virtual museum for virtual art he had initiated in 2000, resulting that creating a specific individual exhibition design became a standard for most of his future projects, and the insights he gained in this curating, became the fundament of his currently practiced acting, eg curating art, space and curators. When he was curating curators 2003 for the first time, it was an incomprehensible provocation.

The Internet was not only the starting point and the cause for curating, but showed also the way of curating, as he is practicing generally in multi-faceted concepts.

The same goes for English as a global language which he is using exclusively for the project development. This global approach is reflected in the themes of the projects, addressed to a global audience with different cultural, ethnic, political, economic, religious background, involving artists, curators and event makers from around the world.

Thereby excluding the German language is not solely due to the concept of positive globalization, but should be understood also an expression of a kind of inner emigration with regard of the memory of a past life and early death of the physical artist in 1998.

art & moving images



Agricola de Cologne came inevitably to the "moving pictures" in the arts, because he does not only program his projects, but manufactures all content himself, including multimedia applications

Until the launch of the broad bandwidth Internet, including video represented a particular challenge under the low-tech conditions of the initial years, which prompted him to invent streaming video for his own use. By doing, he became aware of his strong affinity for the medium of "moving images", but the digital form, which gives the artist, unlike the analog VHS video, all creative freedom in making a film. His first own videos were from 2001, regularly participating in festivals and media art events, und received numerous prizes and awards.

The footage and the subjects of his videos are from his many trips to foreign countries or related otherwise to his life, using a metaphorical language combined with intensive colors. By curating as a festival director, he continues this, but shifting it "only" to another level, one could call it a kind of advanced video creation, because many of the festivals, which had previously shown his own videos successfully, became now his partners of the continuously expanding festival activities, which aim not only to explore the creative potential of the video medium for art, but also to inspire artists and accompany them to break new ground.

During the 13 last years of his young life, the work Agricola de Cologne's has developed into a direction of "art with moving images" that would like to enable the viewer away from the passive consumption. In combining his own video creation and the enhanced video creation by curating he sees the prospects for the coming years, as well as combining both with other artistic media in installation work.