

# International Short Film Festival

## Cinema Perpetuum Mobile



130 countries  
150 filmmakers  
180 films

[www.cpm.kinaklub.org](http://www.cpm.kinaklub.org)

16, 17, 18  
January  
2012







# CologneOFF\*2012

*videoart in a global context*

CologneOFF 2012 Belarus I

@ Cinema Perpetuum Mobile Film Festival Minsk

16 -18 January 2012

[http://coff.newmediafest.org/blog/?page\\_id=1993](http://coff.newmediafest.org/blog/?page_id=1993)

is a collaboration between Cologne International Videoart Festival, artvideoKOELN & Cinema Perpetuum Film Festival Minsk (Belarus)

## **CologneOFF VII - Art & the City**

Selection curated by Agricola de Cologne

**Ramon Suau Lleal (Spain)** – Hoax, 2010, 4:23

**Matthias Härenstam (Sweden)** - Closed Circuit, 2011, 3:01

**Albert Merino (Spain)** – The City and The Other, 2010, 3:09

**Johanna Reich ( Germany)** - A State of Crystal, 2010, 3'19

**Octavian Federovici (Romania)** – Around 7 o'clock, 2007, 3:06

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

**Francesca Fini (Italy)** - Oasis in The Desert, 2010, 5:05

**Manuela Barile (PT)** - Moroloja, 2008, 8:05

**Sarah Mock (Germany)** - Is there a way out, 2011, 3 :47

**Pablo Fernandez-Pujol (ES)** - 142-143 - 2010, 2:10

**Ezra Wube (Ethiopia)** – Amora, 2011, 2:26

**Liu Wei (China)** - Hopeless Land, 2009, 7:28

**My Name is Scot (Canada)** – Independence, 2011, 7:57

All videos - copyright © by the artists or owners

### **Ramon Suau Lleal (Spain) – Hoax, 2010, 4:23**

The heart of HOAX is originated mostly in recordings filming of urban landscapes from a moving vehicle, with an specific light and under specific situational premises. I pretend to elaborate a psicogeographic map, a personal GPS that captures a time sequence just before something happen, a change moment. This process allows to define reality and generates all the pictorial work later. HOAX aims to verify that the development of digital technologies has allowed go through from the process of reproduction of the reality to the process of production of realitites.

### **Matthias Härenstam (Sweden) - Closed Circuit, 2011, 3:01**

The video shows a quiet residential street somewhere in Sweden. The constantly moving camera travels down the street, into a large pothole at the end, is been "swallowed" by a huge chewing mouth and turns up on the same street again. The camera goes down the street again, down the same pothole that this time leads to a giant intestine, which "we" are passed through until we are back on the street from the beginning and the circuit starts over.

### **Albert Merino (Spain) – The City and The Other, 2010, 3:09**

A character that lives isolated in himself, transform the universe around him, after a casual meeting.

### **Johanna Reich ( Germany) - A State of Crystal, 2010, 3'19**

The camera lies in a puddle on the ground. It films the surroundings and the reflection of the surroundings on the water's surface. The artist runs towards the camera and jumps into the puddle thus destroying the mirrored image. The camera lying in the water is rotated by 180 degrees. As a result, the image above and not, as would be expected, the image below is destroyed at the moment of the jump.

### **Octavian Federovici (Romania) – Around 7 o'clock, 2007, 3:06**

The film is a metaphor of a repetitive, monotonous existence that creates the impression that we live in an enclosed space, within empty rooms, like in a time bubble in which loneliness makes us meet only with our own selves.

### **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, 5:05**

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.

### **Manuela Barile (PT) - Moroloja, 2008, 8:05**

Moroloja is a video work inspired by Homer's hymn to Demeter that describes the pain of the Goddess after she knew that Persephone's daughter was abducted by Hades. It shows a young woman in a ritual crying, one that evokes the mourning wails of Salentinian Greece (Italy). Moroloja is a reflection about the experience of pain. The experience of pain is experience of loss, of mourning. The individual pain, expressed in the video refers to a cosmology of pain, to a sense of universal suffering.

### **Sarah Mock (Germany) - Is there a way out, 2011, 3 :47**

The video deals with thoughts about living and communication. It moves into several levels: The first and last scenes play in reality. By watching through windows follow other levels of reality, the thoughts and dreams. The place where the artist lives you can recognize, but it is of different material, which shows the fragility and oddity of the life there. The people live close together but everybody alone, communication is more like a monologue. The feeling there is like cut off from the world. But there is, instead of „esc“, an „art“button...

### **Pablo Fernandez-Pujol (Spain) - 142-143 - 2010, 2:10**

The animated short film generated by stop motion presents the story of a character subject to the strange force that a chair which carries him

During the action, the voiceover expresses his individual despair that plays his intelligible thoughts. The sound of his restless mental activity is accompanied by other sounds produced by movements along the different rooms of a house in Berlin. He is a victim of his neurosis.

The argument of the videographic essay raised a situation where the individual try to get freedom from his thoughts that relentlessly pursue him, even making a distress situation.

The aesthetics of the abandoned place, black and white photography and development of the speed movements, distorting the image, amplify the disturbing sense of a story that could well be that of either. A circular story, where the end may be the beginning.

### **Ezra Wube (Ethiopia) – Amora, 2011, 2:26**

This animation is performed and documented directly from life to embrace the present. In this animation, I am using the window view from my studio, where an active scene of construction workers creates the backdrop. By putting acetate on the glass of the window I am able to keep full transparency. I am using a brush dipped in temporary Sumi ink to construct each scene. Each painting is photographed with a digital camera, and then washed away by water poured on the slippery acetate. As each scene is washed away, the unconscious consumption of time is exposed. In this process the confinement to a singular authenticity is forever gone even though it has been documented. The documentation serves as an indexical vehicle which captures the past. The purpose of documentation is not to preserve, but to serve as a bridge, connecting the past with the present, the internal with the external.

### **Liu Wei (China) - Hopeless Land, 2009, 7:28**

These junkmen in this video are farmers living in suburban areas of Beijing who come to this refuse dump everyday to grub wastes and domestic garbage from urban households in exchange for meager income as supplement to their basic subsistence. The continuously sprawling cities dump enormous garbage in their suburban areas, where local residents, mostly farmers, have to maintain their subsistence by grubbing these urban refuses. This is a part of the reality at the moment.

While our mainstream media drums for urban development and prosperity, aren't there in itself a beautiful appearance that hides the reality of Beijing another side? are we really aware that the urbanization process is destroying our environment and the way we live?

### **My Name is Scot (Canada) – Independence, 2011, 7:57**

A lone figure in a disrupted landscape considers freedom. Freedom from the masks and labels that conceal our intentions or reveal our identities, freedom from the codes, slogans and costumes that trace our movements and condition our responses. Personal freedom, Psychic freedom. The freedom to choose the materials, structures and spaces that define our place or determine our possibilities. Freedom from globalization, freedom from isolation, freedom from coercion, complacency and cultural bias.

The freedom of self determination, social responsibility, private dreams and popular opinion.

The freedom to say no, the freedom to say yes, freedom to take risks. The freedom to act independently.

The chance to construct new meaning, the right to stand alone, the hope to be included.

## **Cologne OFF 2012 - videoart in a global context**

As a nomadic festival project running 24 months, CologneOFF 2011 is focussing on experimental aspects of the „global“ art medium “video” (experimental film and videoart) by spotlighting the diversity of artistic and curatorial contributions from many countries around the globe.

This ambitious media art project is using CologneOFF I-VII - the seven until now realised festival editions, as basic screening programs to be extended and complemented by curatorial contributions of videoart, presenting and reflecting not only various views on the art medium itself, but also on the selected artists and art works intending to confront the audience with a variety of artistic and curatorial approaches. The filters of 12 additional thematic projects complement the concept of presenting diversity.

While CologneOFF 2012 is present 24 hours a day on the net from 1 January 2011 on, each month physical events are scheduled at other place around the globe in form of screenings, presentations and exhibitions to be complemented by lectures and workshops. The presentations of CologneOFF 2012 will not only demonstrate the power of the presented video works, but also the power of presenting the diversity of video as an art medium practiced as a global art language.

CologneOFF, founded in 2006 exclusively for the net as an online film festival, developed meanwhile a strong physical component via its physical screenings, projections and exhibitions worldwide, and changed 2010 its name into Cologne International Videoart Festival. It is unique in its kind, since it is no conventional festival. It has no static festival location, but it is organised in form of a media art project, which gives its founder and director Agricola de Cologne all freedom to set through his artistic ideas of creating via global networking. In this way, this festival context is as independent as it can be.

Agricola de Cologne is also no “normal” physical, but a virtual artist, launched as an artist brand on 1 January 2000. It is worldwide the only true virtual artist and curator, whose name is, in addition, simultaneously also his artistic program and concept. Only several times a year, this unusual artist is manifesting himself in physical space. Agricola de Cologne is the creator of a global Internet based network, consisting of countless projects & platforms focussing on different forms of digital art online, and more than 2000 media artists and numerous curators, institutions and organisations around the globe. Thanks to this network, CologneOFF 2011 is able to travel during the coming months once around the globe and present videoart in a global context.

artvideoKOELN is the curatorial initiative “art & moving images” founded by Agricola de Cologne to be the holder of Cologne International Videoart Festival and responsible for the wide range of activities of CologneOFF 2011 – videoart in a global context, which again is based on a cooperation between Cologne international Videoart Festival, artvideoKOELN and Le Musee di-visioniste – the new museum of networked art.

<http://coff.newmediafest.org>

<http://videochannel.newmediafest.org>

<http://video.mediaartcologne.org>

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

<http://www.le-musee-divisioniste.org>

<http://www.agricola-de-cologne.de>

CologneOFF & Cologne international Videoart Festival © 2006 – 2012

CologneOFF 2012 – videoart in global context – copyright © 2012

**artvideo****koeln**