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Cologne Online Film Festival - 2ⁿᵈ edition
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Cologne OFF II - Image vs Music
Selection curated by Agricola de Cologne

2006
PI 5 InterMedia Festival Szczecin/Poland
Festival International Arte Digital Rosario/Argentina
Chroma - Festival de Arte Audiovisual Guadalajara/Mexico

2007
CeC & CaC - India International Centre New Dehli/India
Dutch Electronic Art Festival - unDEAF - Rotterdam/NL
ENTER Caravansarai Festival Istanbul/Turkey
1st Digital Art Festival Bahia Blanca/Argentina

Compilation - duration: 60 min

Selected artists

*Andreja Andric (Italy) - **How the Music Surprises an Unprepared Listener** – 0:24
*Bundaberg Media Research Group (Australia) -
                              Sweet Sounds of a Sugar Town: Raw to Refined – 5:58
*Daniel Blinkhorn (Australia) – **Resource 14** – 5:40
*David Burns (USA) – **Visual Orchestra** – 2:00
*Dennis H. Miller (USA) - **Circles and Rounds** – 9:22
*Gabriel Shalom (USA) – **Small Room Tango** – 3:40
*Jason Paul Cardot (USA) – **Speye** – 2:54
*Lane Last (USA) - **Ancient Rhythm** – 2:34
*Laurent Pernot (France) – **Still Alives** – 2:34
*Erika Frenkel (Brazil) – **Attention, Attention** – 4:40
*Mauro Arrighi & Marco Buziol (Italy)- **Softly Engaged**– 6:00
*Pygar - Hugo Olim/Joao Ricardo (Portugal) – **on/off** – 3:18
*Shawn Towne (USA)- **Linear Succession** – 0:45
*Sinasi Günes (Turkey) - **Gicir**– 3:03
*Sonja VUK (Croatia) – **My Way** – 1:00
*Unnur Einarsdottir (Iceland) – **Music in Cake** – 2:23
*Agricola de Cologne (Germany) – **The Reharsal** – 4:30

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1,
Andreja Andric

short biography
Born 1973 in Zajecar, Serbia and Montenegro (former Yugoslavia). Holds a PhD in Computer
Science from the State University of Milan, Italy. Interested in computer-music
applications, human-computer interaction, and computer games. In particular, his research
in past three years was focused on music preferences and how they could be exploited in
order to improve the current media players and mobile music devices. Concurrently is
active in the field of multimedia and electronic art. Winner of two awards for artistic
work. Exhibited in Chech Republic, Brazil, Armenia, Italy and Serbia & Montenegro. Lives
in Cremona.

Title of work:
How the Music Surprises an Unprepared Listener
2006, 24 seconds

"How the Music Surprises an Unprepared Listener" is a funny and playful homage to music by Joseph
Haydn, in particular to his Symphony nr. 94 ("Surprise"). The work makes part of the One Liner
Videos I & II, a collection of very short videos (5-12s, not counting title screens), for showcasing on
informal occasions. The videos actually explore the socializing potential of multimedia mobile devices
such as Portable Media Centers. These videos are intended to function as jokes in the flow of a natural
conversation. I showed them a number of times up to now, most times while meeting new people -
they always get a laugh. I made them using simple equipment: a digital photocamera Fuji F10, a
Tablet PC HP1100, Windows Movie Maker, and some home-made software for sound and music. I
usually show them on my Samsung YH-999 Portable Media Center. Although based on simple non-
verbal humor, they are inspired by one-liners by famous stand-up comedians Rodney Dangerfield and
Henny Youngman. The other source of inspiration was a paper by Thomas Veatch "A Theory of
Humoor", published in "Humor - an International Journal for Humour Research", in 1998. The videos
usually play on the contrast of a serious/artsy title and completely off-the-wall or childish content. I
firmly believe that extremely short humorous works, fun and playful, easy to understand, up to the
point and without any sort of self-pity, should be the true artistic form for our time. The possibility that
the artist might carry his/her portfolio on a pocket device (like Portable Media Center, iPod Video,
Pocket PC, or a Smartphone) and showcase works any time and anywhere, brings the contemporary
art out of formal art galleries into everyday social life.

2.
Bundaberg Media Research Group (BMRG)

Biography: The Bundaberg Media Research Group was formed in 2002, and since then has established itself as an active and unique media research and production group within the Faculty of Arts, Humanities and Education at Central Queensland University. The BMRG has built a substantial body of high quality research and production work in Bundaberg and surrounding areas in collaboration and engagement with local community, and with links to national institutions. The BMRG's mission is to develop and encourage media and media arts activities and projects (both practical and research based), especially with local and regional communities at both national and international levels.

Title: "**Sweet Sounds of a Sugar Town: Raw to Refined"**
2005, 05:58
"Sweet Sounds of a Sugar Town" is a hybrid CD/DVD produced by the BMRG. The project contains a collection of musical and audio-visual compositions inspired by the soundscapes and rhythms of the Bundaberg Sugar Industry. The "Raw to Refined" movie which is submitted here, is one of eight separate audio-visual compositions, each concentrating on a different aspect of the sugar industry. The DVD as a whole features audio and video recordings of the sugar industry -- recorded in the sugar mills, during cane harvesting, during irrigation, and at cane burns -- set to music, and accompanied on drums and percussion by local musician Dane Costigan. The project spans the agricultural, industrial, socio-cultural and environmental contexts of the sugar industry. It focuses on the various stages of the sugar product-cycle, but also gives equal weight to the environmental context: to the birds, insects, amphibians and animals that live in the canefields and surrounding areas.

"Raw to Refined" was shot and recorded in local sugar mills. It is an experimental audio-visual exploration of the industrial context of sugar production, its light, heat, noise and fury. Sound was a primary factor in the development of this project; the soundscapes of the sugar mills are dense, vibrant and complex, a concatenation of hundreds of different processes that combine to create a vast shuddering drone. Interestingly, as sound recordings in the mills continued, it became evident that the drone of the sugar mills maintained a constant pitch, and would lend itself well to musical accompaniment. At the same time as sounds were recorded, work began on composing music to fit with the sounds, and recording imagery to reflect the sonic environment. In this way, "Raw to Refined" emerged as a synthesis of audio and visual material that privileges neither form but rather lets each form influence and commingle with the other.

3.
Daniel Blinkhorn

Artist Bio:
Daniel was born in the Blue Mountains, just west of Sydney in 1973. He has studied composition as well as music education at a number of universities including the University of New England, University of Griffith, University of Wollongong and the Australian Institute of Music and has a BMus (Hons), MMus and a MA(R)
Daniel began lecturing in music technology at the Australian Institute of Music in1996 and from 1999 in composition, then, in 2004 as a lecturer in composition at the University of Wollongong.
Daniel's works have been performed throughout Australia and overseas and at various festivals including the Biennale music en scene (Centre National de Création Musical, Lyon), the International Symposium of the World Forum for Acoustic Ecology, FEMF 15 (15th Annual Florida Electroacoustic Music Festival), Inside-Out (Atlantic centre for the Arts) Full Sail(school of digital media)Liquid Architecture, Incidental Amplifications, Empirical Soundings, and Sonic Connections, and he has been an artist in residence at the Atlantic Centre for the Arts - New Smyrna Beach, Florida. Daniel's material has been published on CD by 'Liquid Architecture' and 'Room40'.
As well as lecturing and composing Daniel is currently completing a Doctorate at the University of Wollongong and a Graduate Diploma in Education at the University of New England.

a) Title: **Resource 14**
2005 – 06 , 5:40
Resource 14 seeks to bring to our attention some of the more hidden attributes of sand in a multitude of different environments. Through a combination of field recordings/ images and extensive software manipulations of the field recordings and images, Resource 14 portrays in both a macroscopic and microscopic sense, the intimacy as well as dramatic intensity that can be generated by sand in a variety of settings…
To create the audio component for the work I recorded a handful of sandstone rocks crashing together, sand trodden underfoot, sand trickling and being scraped on a variety of surfaces and small sandstone pebbles rolling along wooden and marble floors. Through manipulating the recordings via software I have also achieved a sense of sand being immersed underwater at various points in the work, even though no water was used in the composition…
To create the visual component for the work I used images/ photography taken from trips I have made in Australia, the Mid East and the USA between 1993 and 2005 and I then extensively edited the images in a variety of computer based production platforms…
Basically, I wanted to create a work that brings to our attention the kinds of intimate yet dramatic and colourful gestures produced by sand as a material that lives alongside side us, accompanying our lives…
The sounds created and images used throughout the work are part of sand, from the sounds made when particles of sand rub and jostle together in dunes, to images of sand underwater, or as it tumbles and scrapes…
When we were able to both see and hear sand up close, especially when we use a little imagination, I suspect it can be a fulfilling experience…

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4. **David Burns**

Short bio: David Burns received his MFA in Design and Technology from Parsons School of Design. After practicing digital art in New York City for a decade, David now works as an Assistant Professor in the school of Mass Communication Media Arts at Southern Illinois University Carbondale. He specializes in 3D computer modelling, animation and digital video.
David's academic research explores how technology influences man's behaviour, creativity, and environment. He takes an interdisciplinary approach to art combining a variety of mediums including 2D and 3D computer animation, sonic arts, digital video and physical computing to push the boundaries of artistic expression and showcase man's relationship with technology in the digital age. His research and artwork have been presented both nationally and internationally.

Title: **Visual Orchestra**, experimental animation and sound work
2006, , 2 minutes
Using colour and form, an original music score comes to life.
The Visual Orchestra explores relationships between audio rhythms and visual rhythms through the abstract representation of an experimental sonic track.

5.

Dennis H. Miller
short biography
Dennis Miller received his Doctorate in Music Composition from Columbia University and is currently on the Music faculty of North Eastern University in Boston where he heads the Music Technology program and serves on the Multimedia Studies Steering Committee. His mixed media works have been presented at numerous venues throughout the world, most recently the DeCordova Museum, the New York Digital Salon Travelling Exhibit, the 2005 Art in Motion screenings, Images du Nouveau Monde, CynetArts, Sonic Circuits, the Cuban International Festival of Music, and the 2004 New England Film and Video Festival. His work was also presented at the gala opening of the new Disney Hall in Los Angeles (2003) and at SIGGRAPH 2006 in the both the Animation Theatre and the Art Gallery. Recent exhibits of his 3D still images include the Boston Computer Museum and the Biannual Conference on Art and Technology, as well as publication in *Sonic Graphics: Seeing Sound* (Rizzoli Books) and *Art in the Digital Age* (Thames and Hudson). Miller's music and artworks are available at www.dennismiller.neu.edu.

Title:
Circles and Rounds
 2006, 9' 22"
 Circles and Rounds explores a variety of circular paths, processes and forms within a virtual environment. The work is in four sections and is unified by recurring visual and musical elements. All images were created with Maxon Cinema 4D, and the music was composed using a variety of tools, including Native Instruments Reaktor and Applied-Acoustics Tassman.

6.
Gabriel Shalom

short biography
Gabriel Shalom has a background in comic strips, electronic music and magazine design and holds a bachelor of arts degree in film and video from Bard College. Shalom is presently a graduate-level scholarship student of media art and film at the Hochschule für Gestaltung in Karlsruhe, Germany. To date his works in video have all had a strong relationship with music. His first video piece, "Small Room Tango", exhibited as part of festivals and installations in Washington DC, Stuttgart, London, Paris, Geneva, Düsseldorf and Basel. "Instrumental", his documentary about four musicians who make their own instruments, premiered at the 2005 Woodstock Film Festival. He is currently in the research and pre-production phase of a feature length movie about rare video synthesizers. He is also presently an artist in residence at the Zentrum für Kunst und Medientechnologie (ZKM) in Karlsruhe, Germany developing an audiovisual concert called DONNY G. with composers Matthias Ockert, Luis Pena and Ali Gorji inspired by the Mozart opera Don Giovanni.

Title
Small Room Tango
2004, 3:40
A young man enters a small piano practice room and approaches the piano hesitantly. He finally sits at the piano bench and commences to play a passionate and difficult piece of music. At the song's completion, he sighs cathartically, stows his sheet music within the piano bench and exits the practice room.

Artist's Statement
In making Small Room Tango I decided to treat video the way I had been treating audio for quite some time before; as sample material. I found that when you treat visual information as an audio sample, a new lexicon of montage develops. This visual language has its own rules for continuity, storytelling, and composition which I am still in the process of discovering and understanding. The resulting synesthetic experience is a cousin of the music video, but would be properly termed videomusic.
Despite being recorded on miniDV, this videomusic is both acoustic and digital. Defined more by the quality of the source than the recording technique, videomusic pushes past the analogue/digital dilemma of early video art and reframes the debate in musical terms. The rhythm track emerges from the tiny sounds of the door, bench and sheet music. The editing process strips the attack from the piano's tones; diegetic sound becomes synthetic sound. The images are simultaneously mundane and sublime. The rapid, rhythmic jump cuts distort temporal reality, transforming the small room into a theatre in which glitch and loop are the players.

7
Jason Cardot

Short bio: I'm actually a senior at Northern Illinois University and my senior project is what I will be submitting. I've really been getting into After Effects and post production of works lately, and this is just that lovechild in digital. I hope it is enjoyed. Also, the audio piece is not original, it is remixed by me, but since I am still a student I think I can get away with it. The second piece, "Speye" is concerned mostly with the senses as related to memory. The audio piece for that was performed live by me. Thanks.

Title:
"Speye"
2005/2006, 2 mins 54 secs
"Speye" is actually a work primarily concerned with the idea of synesthetics, or the ability to use one sense to evoke another. This piece is supposed to simulate an experience of getting progressively more dizzy, based on visuals and audio. I really enjoy this piece, as I hope you will as well.

8.
Lane Last
short biography
Lane Last is a media artist based in Union City, Tennessee. He is an Associate Professor of Art at the University of Tennessee - Martin in the Department of Visual and Theatre Arts and the Director of the New Media Stream Project. Lane holds an MFA and a BS - Arts degree from the University of Wisconsin - Madison with primary concentrations in Painting, Digital Art, Video, and New Media, though he has worked in Film Production, Performance Art, Installation / Non-Static Forms, and Printmaking. Lane has been exhibiting his animations and media works in international venues and competitions for the past two years. He has also been exhibiting his paintings in international, national, and regional museums and galleries for the past 14 years. His works can be found in public and private collections across the U.S., Korea, and Japan. Though Tennessee is now his home, Lane has lived and worked in New York City, Los Angeles, and Madison, Wisconsin. In a former life, Lane was also a contemporary musician recording and touring with The Feathers, a Madison-based fusion quintet that experimented heavily with electronic music forms in live performance.

Title:
Ancient Rhythm, 2006, 00:02:34
This work is a synthesis of my interest in the exploration of our human desire to create experience and an interest in the processes of perception. We "see" before knowing or consciousness. The utilization of computing technologies and software to totally create media art both as visualization and experience independent of recorded photographic images is an important artifact of our culture and technological instincts. The work is developed around both video and audio material simultaneously. I feel this hybrid work, video and re-mediated animation sources, is somewhat experimental as plays with the spectre of a human form and the fluid space of cognition.

9.
Laurent Pernot
Born in 1980 in France. In 2000, I received a BTS in photography at the College Auguste Renoir, Paris (France) followed by a Master in photography & multimedia at the University Paris VIII, Paris, (2002). The last three years, I completed a residency at Le Fresnoy Studio National des Arts Contemporains (France), and was recently invited at Sapporo Artist-In-Residence (Japan), at Schöppingen Künstlerdorf (Germany) and at the Nordic Artists' Centre (Norway). I exhibit regularly in France and abroad (India, Slovenia, Poland, England, Finland, Norway, China, Italy etc.) and was awarded several prices from film & video festivals. Recent exhibitions include solo shows at Joan Miro Foundation (Barcelona) and at the "Interxcross Creative Center" in Sapporo (Japan).

Title:
Still Alives
2005, 2.34mn
This project of musical video, by linking the languages of animation and the video compositing, puts in dynamic report a series of old and more recent photographic images, and from various sources (Hungary, Germany, France, Russia, etc). The camera (here virtual) plunges in a luminous child's face and lets us cross over a sequence of portraits in morphing, and hence, which seem to be animated the ones with the others, like an unique alive flesh... until the rise and the obliteration of each face into the nothingness. Still Alives calls a broad concept about the transmission of life, memory and disappearance. Thus, it tries to propose, by the construction of a poetic universe, an arborescent and universal vision of the human being.

10.

Erika Fraenkel
eddiefraenkel@yahoo.com.br
Rio de Janeiro (Brazil), video artist and curatorof national & international video events,co-organiser of PROG:Me Electronic Art Festival Rio de Janeiro together with Carlo Sansolo. Erika Fraenkel is participating in many video festivals around the globe.

1994
Post Graduation Latus Sensu, 2 years Walter Boechat, ex president of sociedade analítica do Rio de Janeiro (Jung) IBMR, Instituto brasileiro de medicina e reabilitação, production of a monography about the tree of life and Jung.

1996
Congress of psicologia analítica- O masculino em questão, palestrante em concomitância with Leonardo Boff, Walter Boechat and others.

2000-2001
Research Group Ricardo Basbaum (atelier Santa Teresa & Espaço Agora Capacete).

1998
Course on German expressionism instituto Goethe, conceptual analysis. 5 months.

1997-2000
EAV, course painting analysis by João Magalhães, Parque Lage.

2000
Seminary arte na América Latina, Centro Cultural Hélio Oiticica.

Title:
Attention, Attention
2004, 4:30

Questioning of the veracity of the work as the subject of the action. As the feminine pose that suggests civility and kindness, the woman as the image of credibility, the family and the word. The questioning in an erudite or in an ordinary manner.

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11
MAURO ARRIGHI

EDUCATION - Bachelor of Visual Arts Degree in Sculpture, Academy of Fine Arts, Venice, Italy
CURRENT OCCUPATION
2001 - Academy of Fine Arts, Venice - Professor of Digital Art and Electronic Arts within the New Technologies for the Arts programme
2002 - Dj/Vj

EXHIBITIONS/AWARDS
2006
>ICZ_VPI2006 - In the framework of a collateral event of the 10th International Biennale of Architecture, CZ95 Centre, Venice
>Fuck the Artist and Save Yourself project.
In collaboration with Collettivo Rapido, San Lorenzo de el Escorial, Madrid
>Mitochondria
Performed at the 12th International Festival of Computer Arts, Ljubljana
>Softly Engaged
Performed at the collective exhibition Tende a infinito, Fondazione Bevilacqua La Masa, Venice
2005
>Visions of Proximity
Solo Exhibition at Bellofresco art gallery, Mestre, Venice
>MTV U Load competition - Honourable Mention
>Boundless
Controluce in the framework of a collateral event of the 51st International Biennale of Art, Venice
>Singing to a mermaid
Exhibited at the Future Film Festival, Bologna

Title:
Softly engaged
2006, 6:00
Softly Engaged is a journey through a three-dimensional environment based on the earth's orography and the inner and outer surfaces of the human body.
We were researching some of the relationship between the plasticity of both of these living beings.
The shapes of the inner human body and the surface of the earth have some patterns in common, patterns that we also find in the topography of cities. Those patterns generate abstract forms which are manipulated in combination with relaxing music. It also represents a military battle where the target is unknown and where you cannot see the enemy. Soft sound frequencies counterbalance the supposed urgency.

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12
Pygar
Hugo Olim (visuals) and João Ricardo (audio).
 They started making electronic music video clips in 2001 and have broadened their
activities to live performances. Pygar's work investigates the nuances of modulations through the use
of experimental audio/visual compositions, emphasizing the artificial nature of digital media.
 As a side note, analogue tools are often used to achieve certain textures. They explore abstract
sceneries as motifs to describe the idea of an imaginary reality...

Title:
On_Off
2004, 3:18
The reproduction of a monitor turned on and off, conceived by Hugo Olim and accompanied
by the music of João Ricardo, represents the switching between reality and virtuality.

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13.
Shawn Towne

Shawn Towne earned his Bachelors of Fine Arts in Graphic Design / Letterform in 1999 and
Electronic Imaging / Photography in 2000 at the University of Massachusetts Dartmouth's College of
Visual and Performing Arts. He will complete his Masters of Fine Arts at the Art Institute of Boston
/ Lesley University in January of 2007. Towne has worked as a professional designer and held
positions in prominent Boston based studios. His current focus is on multimedia, specifically video
and web / interactive design. He also works as an independent freelance designer for a variety of
clientele as well as a Lecturer of Graphic Design and Electronic Imaging at the University of
Massachusetts Dartmouth's College of Visual and Performing Arts.
Towne has exhibited both nationally and internationally. Exhibition credits include:
Chicago, IL: Space Place & Interface at LiveBox, 2006. Yeditepe University, Turkey: 4th
International Symposium of Interactive Media,
2006. Cleveland, OH: iNGENUITY: A Festival of Art & Technology,
2005. Cleveland Public
Theater, OH: CONNECT: A Multimedia Party in 3 Acts,
2005. Fuller Museum of Art, Brockton, MA: Digital Insight,
2001. New Bedford Museum of Art, MA: Part of a Whole, 1999.

Title:
linear succession
2006, 45 seconds
Description:
Linear succession is an enhanced version of straight video feedback, as it incorporates editing, pixel
manipulation, and the addition of sound. The compositions depict my interest in light, pattern making,
and transformation. The addition of sound heightens the videos by punctuating the transitions, creating
a sense of evolution, life and elemental change. Sound relates directly to the movements and structural
patterns contained in the videos. The work is ultimately about relationships, concerning technology
and light working symbiotically, objective and subjective responses and placing influence over chaotic
systems.

14.
Sinasi Gunes
Born
19/05/1968 Istanbul,Turkey

Education
1989-1992 Marmara University, MA in Sculpture, Fine Arts, Istanbul, Turkey
1985-1989 9 September University, Painting,The Graduate School of Art, Izmir, Turkey

Exhibitions
Sindce 1997, Sinasi Günes participates in numerous festivals and media art exhibitions in Turkey and abroad

Awards
2005 - Gracies Cafe International Christian Art Festival - Honorable Mention, Seattle, USA
2004 - An autoportrait competition for the "ARBRE A LETTRES " library, 2. prize, Paris - France
2000 - 20th Awards of Performance in The Exhibition of Artists on Nowadays, Istanbul -Turkey

Title:
GICIR
2006, 03:03
The artist is turning a basic action of cleaning his guitar into a hearable performance.
He is showing the invisible visions in an ironic way.

15.
Sonja Vuk
Born and living in Croatia. Finished Academy of Fine Arts in Zagreb,Croatia; Academy of
Fine Arts and Art Education in Tilburg, The Netherlands (graduate and post-graduate
study); Filmmaking course, Documentary film course and film-editing course at Cinema Club and
Film Association in Zagreb, Croatia.
Exhibited at more than fifty solo and group shows in Croatia, Hungary, Austria, Germany,
Greece, Iceland, Estonia, USA, UK, Sweden, The Netherlands at places like Museum of
Contemporary Art, Croatia; White Columns, New York, USA; Flint Institute, Michigan, USA;
International Museum of Women, San Francisco, USA; Akureyri Art Museum, Iceland; etc.
Leading art workshops with children and students at Museum of Contemporary Art Zagreb and
teaching at Secondary Art School.
Works in collections at Institute of Contemporary Art, Dunaujvaros,Hungary ; International
Museum of Women, San Francisco, USA and Museum of Modern and Contemporary Art, Rijeka,
Croatia.

Title:
«MY WAY»
2006, 1:00
The title and initial idea comes from furious Sid Vicious' performance of the song «My
Way».Specific spitful way of singing evokes track of rebellion but yet lack of strength to
change anything. It, usually, happens in everyday life.
Everything depends on how and where we are raised, conscious and unconscious consequences
of our education, political climate, tradition, religion, social and historical context,
family relations... What we were, what we wanted to be and what we became...
Further, how we deal with our inhibitions, with more or less success and failures in life,
the way we choose, way which was imposed by context of life...
My generation in Croatia grown up as good Tito's pioneers. The word and the meaning of the
word we have learned during initiation at the first day of elementary school.
Every letter meant affirmative word:
P – being honest, I – sincere, O – daring, N – imperturbable, I – truthloving, R – diligent.
That was optimistic time of our childhood when was expected to fallow these ideals. Also, we
had dreams about future, about what we want to be, what we want to do...
But, personal stories destroy common ideals from the childhood. We, often, turn into
opposites not even knowing how and when it happened.
Although, we struggle sometimes but often can't struggle enough against our determinate
way.

16.
Unnur Andrea Einarsdóttir

Bio: Performance in Smáralind on the international Buy noting day (2001).
"The death war", a co-exhibition with Kristín Eiríksdóttir in Gallery nema hvað (Reykjavík, 2003).
"A certain turbulence" , performance festival in the Reykjavík Museum of Art (2003).
"Manzanilla Rooms, Sesión de audio y video" , video festival of the Manzanilla art group in Mau mau underground (Barcelona, april 2004).
"Manzanilla Rooms, Sesión de audio y video", video festival of the Manzanilla art group in Mau mau underground (Barcelona, August, 2004).
"Dagskrá", Co- exhibition, Gallerie Pulic (Paris 2004).
"Útskriftarsýning Listaháskóla Íslands", Kjarvalsstaðir, Reykjavík (2005).
"Grassroad", annual exhibition with young artists, Nýlistasafnið (The Living arts museum) (Reykjavík, 2005).
"Garnival", co- exhibition in association with Reykjavík Culture Night (Reykjavík, 2005).
Performance at the exhibition "We love Iceland", Nýlistasafnið, (The Living arts museum) (Reykjavík, 2005).
"Islandia", co- exhibition including artists, musicians and designers, KBB- Kultur Buro Barcelona, (Barcelona 2006).
"Apocalypse Lauw", Worm, (Rotterdam, Holland, 2006)
"Sound and Vision from Reykjavík", The Tank, (New York 2006).
"Reykjavik in Teknacolor", Film- screenings and video installations, Tjarnarbíó, (Reykjavík 2006).
"Gender Identity", 1st Cologne Online Film Festival (Cologne Off); Videochannel (Cologne, Germany, 2006). "Cold hearts- Sound and Vision from Reykjavík";
The Tank, Monkey Town (New York, 2006), Zeitgeist Cinema, (New Orleans, 2006).
AS220 (Providence, 2006), Duchess Presents (Chicago, 2006).
Roxy Bar & Screen (London, 2006), Indie Memphis Micro Cinema Club (Memphis, 2006).
"Full moon film screening; unicorn kryptonite", enView gallery, (2006, Los Angeles).
"Simultan 02; International experimental video/ sound festival", Csiky Gergely, (Timisoara, Romania, 2006).

Title:
Music in Cake
2005, 03.23 min.
A young girl is sitting by a table. On the table is a pink and white cake and after a few seconds, little white mice come peaking out of the cake. A closeup shows that the girl is slowly pushing a small hook out of her mouth until it´s hanging from her mouth on a string covered in blood. With the hook hanging out from her mouth, she watches the mice run around on the table until she suddenly pulls one of them up by the tail and brings it to her mouth.

17.
Agricola de Cologne
is a multidisciplinary media artist and founder & director of
[NewMediaArtProjectNetwork]:||cologne – www.nmartproject.net
As the director of his video films , he is mostly also their producer, editor, composer of
music and other film specific functions.
As an artist, he had more than 100 solo exhibitions in cooperation with for than 70
museums throughout Europe, as a curator he organised between 1989 and 1994 several
cultural projects in Europe and curates since 2000 the numerous New Media projects of
[NewMediaArtProjectNetwork]:||cologne.
He is co-organiser and curator of several media festivals and exhibitions, and is
participating since 2000 in more than 200 media exhibitions and festivals around the globe
(Moskow International Film Festival 2006, Japan Media Art festival 2006 & 2002, ZKM
Karlsruhe/G 2005, Biennale of Video & New Media Santiago/Chile 2005, Biennale de Montreal
2004, Biennale of Electronic Art Perth/Australia 2004 , Biennale of New Media Art Merida
/Mexico 2003, FILE 2001-2006, Ars Electronica 2001-2005, Videoformes 2001-2006, Art on the
Net 2001, 2002, Mediaterra Athens 2002, ISEA 2002 Nagoya/Japan, SENEF Seoul 2004 & 2005
etc) , his works received numerous prizes and awards, details see also on:
http://bio.agricola-de-cologne.de

Title:
The Rehearsal
2006, 4:30

The video shows the orchestra rehearsal of a composition by Hector Villa-Lobos performed by an
orchestra of young women at San Francis Convent in Havanna/Cuba. The rehearsal becomes a
metaphor for the course of human life, which is based on making continuously decisions influenced by
a conductor. The church of San Francisco Convent does not only represent the symbol for the space
hosting the "big conductor" where the moral principles are rooted and may manifest themselves, but
also a place for the countless rehearsals in human life, the cathedral of life which is protecting those
who believe in it.

CologneOFF*

Cologne Online Film Festival - 2nd edition
powered by VideoChannel – video project environments

ABOUT
CologneOFF II

Image vs Music

Cologne Online Film Festival
was initiated by Agricola de Cologne for VideoChannel in the framework of [NewMediaArtProjectNetwork]||:cologne a further development of VideoChannel and its video collections on the thme "memory & identity". It represents a new type of film festival taking place simultaneously online and offline in cooperations

2nd edition of CologneOFF is entitled:
Image vs Music
dealing with the competition between moving image and sound/music. 40 selected artists give surprising impressions from aesthetical abstracts to colourful narratives.

The selection compiled in DVD for screenings is entitled: „Image vs Music"

URL
http://coff.newmediafest.org
contacts:
coff@newmediafest.org

CologneOFF
Director & curator

Agricola de Cologne (Germany)
info@agricola-de-cologne.de
is a multidisciplinary media artist and founder & director of [NewMediaArtProjectNetwork]:||cologne – www.nmartproject.net , As the director of his video films , he is mostly also their producer, editor, composer of music and other film specific functions.
As an artist, he had more than 100 solo exhibitions in cooperation with for than 70 museums throughout Europe, as a curator he organised between 1989 and 1994 several cultural projects in Europe and curates since 2000 the numerous New Media projects of [NewMediaArtProjectNetwork]:||cologne.
He is co-organiser and curator of several media festivals and exhibitions, and is participating since 2000 in more than 200 media exhibitions and festivals around the globe (ZKM Karlsruhe/G 2005, Biennale of Video & New Media Santiago/Chile 2005, Biennale de Montreal 2004, Biennale of Electronic Art Perth/Australia 2004 , Biennale of New Media Art Merida /Mexico 2003, FILE 2001-2006, Videoformes 2001-2006, Art on the Net 2001, 2002, Mediaterra Athens 2002, ISEA 2002 Nagoya/Japan, SENEF Seoul 2004, 2005, 2007 etc) with his online and offline multi-media works

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Media/Art/Cologne – http://www.mediaartcologne.org
Cologne OFF – Cologne Online Film Festival – http://coff.newmediafest.org
VideoChannel – http://videochannel.newmediafest.org
Cinematheque at MediaArtCentre (MAC)   http://cinematheque.le-musee-divisioniste.org
[R][R][F]200x-➔XP – global networking project – http://rrf200x.newmediafest.org