



volume
#01.1

@ CologneOFF 2014 Portugal @ Fonlad – Digital Art Festival Coimbra/PT –
21 June 2014

- # CologneOFF - Cologne International Videoart Festival (Germany)
- # exDox – experimental documentary film festival (Germany)
- # Manipulated Images (Los Angeles, USA)
- # Now & After – Videoart Festival Moskow (Russia)
- # Fonlad – Digital Art Festival Coimbra (Portugal) –
- # VideoBabel – Festival of Videoart Cuzco (Peru)
- # The Scientist – International Videoart Festival Ferrara (Italy)
- # AudioVisioni Digitali (Rome) – Curator: Veronica d'Auria
- # Linoleum International Animation & Media Art Festival Moskow (Russia)
- # Digital Marrakesh (Morocco)
- # City Breath Festival Cape Town (South Africa)
- # VideoArt Festival Miden (Greece)

List of videos

- # Cologne International Videoart Festival (Germany) - Curator Wilfried Agricola de Cologne
Owen Eric Wood (Canada) – Return, 2011, 5:00

- # exDox – experimental documentary film festival (Germany) - Curator: Wilfried Agricola de Cologne
Yiotis Vrantzas (Greece) – Phone call from Cairo, 2012, 4:55

- # Manipulated Images (Los Angeles, USA) - Curator: Alysse Stepanian
Guli Silberstein (UK/Israel) – Disturbdance, 2012, 3:25

- # Now & After – Videoart Festival Moskow (Russia) - Curator: Marina Fomenko
Alexandra Mitlyanskaya, Russia, “Babylon 2010”, 2010, 5’00”

- # Fonlad – Digital Art Festival Coimbra (Portugal) – Curator: José Vieira
Jacob Tonsky (USA) – “Balance Study: Threshold”, 2008, 1:02

- # VideoBabel – Festival of Videoart (Peru) - Curator: Vera Tyuleneva
Jean Paul Zelada (Peru) – “Ciudad Cero”, 2010, 3:38

- # **AudioVisioni Digitali (Rome) – Curator: Veronica d’Auria**
--> **Lino Strangis (Italy) – Wake Up From the Drift, 4:12, 2012**

- # The Scientist – International Videoart Festival Ferrara (Italy) - Curator: Vitaliano Teti
Claudia Carboni (Italy) “Real-lusion”, 2010, 4: 34

- # Linoleum International Animation & Media Art Festival (Russia) - Curator: Olga Martynenko
Juan Pablo Zaramella (Argentina) – Luminaris, 2011, 5:53

- # Digital Marrakesh Festival (Morocco) - Curator: Abdelaziz Taleb
Arab Media Lab Project, (Morocco/NL) – Recruiting identities, 2011, 6.20

- # City Breath Festival Cape Town (South Africa) - Curator: Kai Lossgott
Khanyisile Mbongwa, James Taylor (RSA) – Fragmented, 4’53”, 2009

- # VideoArt Festival Miden (Greece) - Curators: Gioula Papadopoulou & Giorgos Dimitrapoulos
Shahar Marcus (Israel) – The curator, 2011, 4:22

Look! That's it!



Owen Eric Wood (Canada)

Return, 2011, 5:00

I am globalized. I have limitless access to different places and cultures. I confront foreign languages and alternative ways of living. I am in awe. However, the familiar surroundings of home now seem strange. My national and ethnic identities have been erased. I belong everywhere and nowhere.

In this video self-portrait, I express my experiences of migration, including both temporary migration (as a tourist) and long-term migration (as a resident). In the video, I ask, is it possible to connect to foreign lands? Is international travel erasing ethnic and national identity?



negative negative

Yiotis Vrantzas (Greece)

Phone call from Cairo, 2012, 4:55

"Phone Call from Cairo" is made by material shot in Cairo one year before the Tahrir rebellion using a small photo camera. Although the situation in Egypt did not seem to be good, my friend used to believe that the Egyptian people was far from revolting. After two years I had to make this phone call to my friend and face the challenge to compose my pictures from Cairo.



Guli Silberstein (UK/Israel)

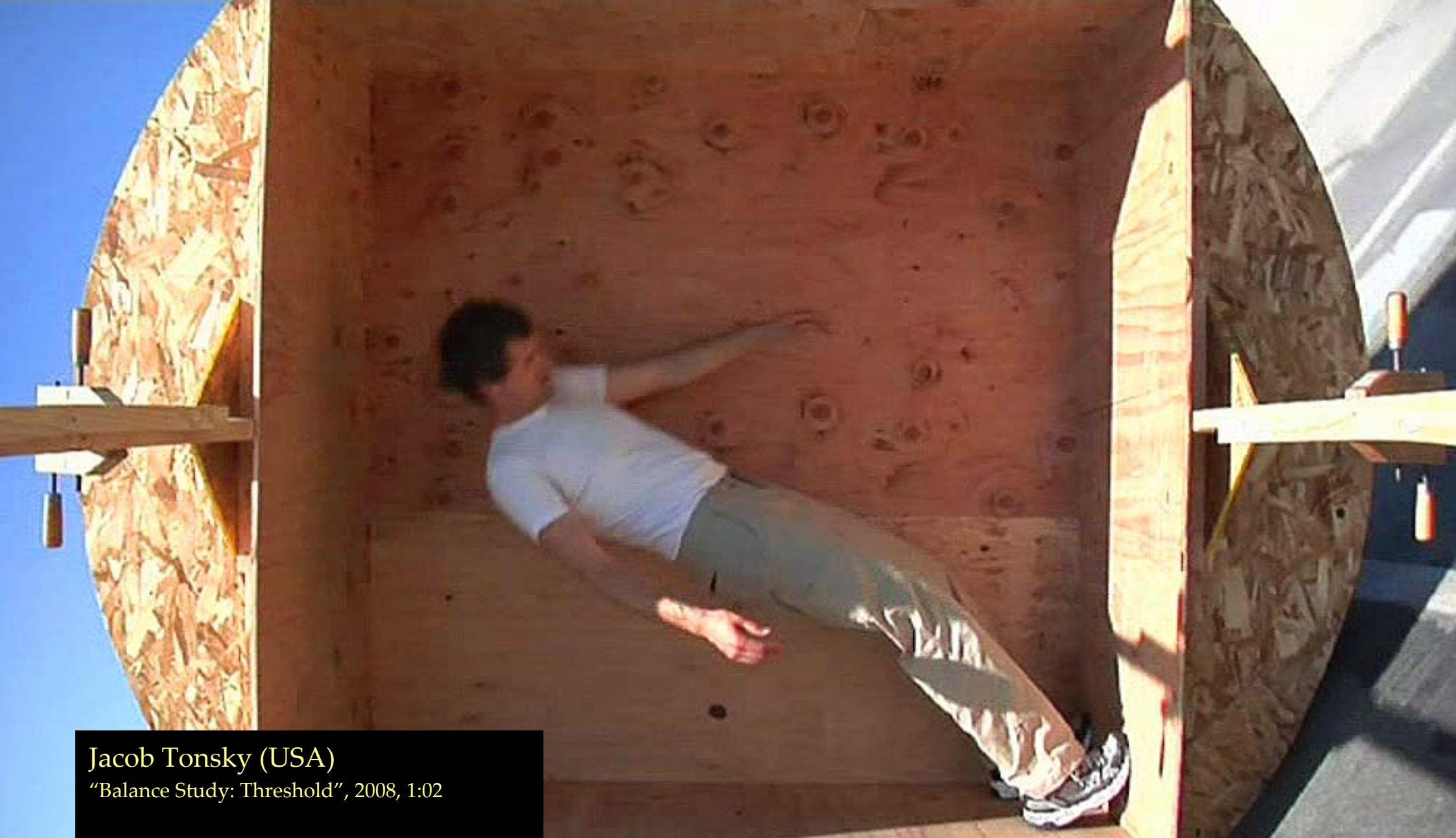
Disturbdance, 2012, 3:25

Like in a choreographed dance scene, on a little hill in a rough landscape, a young woman is trying to obstruct two armed soldiers from firing at a group of protesters in a village behind her. The surreal but real image, picked up from the multiplicity of news clips found online, is digitally processed, turning the video from journalistic to allegorical. The video moves to an abstract and estranged level, highlighting the unexpected interruption to a never-ending cycle of violence, reminding us of a human component which is still there; or is it?



Alexandra Mitlyanskaya (Russia)
"Babylon 2010", 2010, 5'00"

Workers – immigrants from the former USSR republics are building a block tower. In each cell a unique event is happening – laying of bricks, sawing, drilling, cement kneading, smoking or just sitting immovable. It seems that this story has started very long ago and will last forever.



Jacob Tonsky (USA)

"Balance Study: Threshold", 2008, 1:02

A video studying balance, isolated from a fixed horizon, inspired by disorienting episodes in life.



Jean Paul Zelada (Peru)
"Ciudad Cero", 2010, 3:38

Video art ironically representing a post-apocalyptic panorama of the town of Trujillo. A satirical distortion of the popular image of Trujillo as a quiet and idyllic provincial town with monotonous life, where nothing ever happens. Award for the Best Peruvian Video, VideoBabel Festival 2011.



Lino Strangis (Italy)

Wake Up From the Drift, 4:12, 2012



Claudia Carboni (Italy)

"Real-lusion", 2010, 4'34", 2010

Influenced by the provocative and irreverent performances of early-career artist **Fabrizio Plessi**, the author focuses on the character of signs of actions and objects taken by the camera.

Claudia Carboni by a process of re-functionalization towards gestures more or less usual or household items and arouses in the spectator unpredictable mental associations between the images by establishing a relationship between the analog.



Juan Pablo Zaramella (Argentina)

Luminaris, 2011, 6:20

In a world controlled and timed by light, an ordinary man has a plan that could change the natural order of things.



ARAB MEDIA LAB PROJECT (Morocco/NL)

Recruiting identities, 2011, 6.20

This documentary is based on the historical archive of the first Moroccan workers' hiring process developed by Dutch authorities in 1969. It shows that the work force hiring process is also a way of approving or not identities, cultures, religions and ways of being.



Khanyisile Mbongwa - James Taylor (RSA)

Fragmented, 4'53", 2009

In Cape Town, a city divided along race and class lines, two women can't quite meet and can't quite let go. One gay, one straight, one black, one coloured, the spaces they inhabit connect them, and yet become the thing that separates them from each other. "Fragmented" is a dance poem about the physical and psychological identity of women in the city. They dance in urban spaces marked by masculine architecture that denies the organic curves of their bodies. They venture into marginal areas in which they are subject to intimidation or violation, areas marked by gang graffiti where only men walk safely. Their silhouettes become windows into the cityscape, in a film that dreams of a place where, in a line from the hushed internal monologue of the poem, "I forget your sex and your skin colour".



Shahar Marcus (Israel)

The Curator, 2011, 4:22

The video offers a glimpse "behind the scenes" of the art world and describes the art scene as a detached, elitist bubble. The work is using comic effects and is built as a Hollywood film industry trailer. The quick short scenes in fast rhythm editing are accompanied by a Hollywood style voice over narrating to tell the story of the revelation and the rise of the curator in the art world. The work suggests a wider look on issues of our contemporary culture like idolizing celebrities and the instant superstars that are being born every new day.

"Look! That's it!"

a note by Wilfried Agricola de Cologne

One of the basic goals of my curatorial practice is presenting the diversity of artistic and curatorial aspects to the audience. There is a kind of educational intention behind, because there is always the danger that certain cultural, artistic or art critical ideologies become too dominant and suppress other ones. This is not only good for the wide field of "art & moving images", but also to individual artists and their works.

Of course, the main goal is always facing, selecting, supporting and encouraging artistic quality, but not in the sense there would be just one truth. When I started curating curators more than 10 years ago, it was an incredible provocation, yet, but currently it more than usual all over the world.

"Look! That's it!" is a compilation of awarded videos and my task as a curator is rather coordinating than curating curators or videos they were selecting.

Global Art & Moving Images Awards is representing an international networking project which many of the cooperating partners joint for intensifying the collaboration on many levels. 10 festival partners were invited to select and contribute one awarded video for the compilation of a first common screening program which is supposed to travel to many venues around the globe. So, each video is representing the individual choice of its curator.

The title "Look That's it" was not planned from the beginning, but after I had reviewed all videos, I got the idea, all videos were demonstrating "Look! That's me! - very self-confident, powerful and brilliant each one in its individually way, so that for me only one title was possible. I also wanted to show my respect for the colleagues I am collaborating with partially since many years and honour the good job each one is doing concerning the festival or activities he or she is running.

Besides my very subjective impression, there is actually no common theme or motto behind the compilation, but nevertheless, by being reviewed it will become obvious to everyone all videos have a lot in common, and form a very plausible screening program.

One particular aspect is certainly, that the compilation is including festivals, curators and artists from nearly all continents, and according to their difference, each festival has its very own profile. This may be the reason, why the collaboration is working so very well, and this diversity of festival profiles and different points of curatorial and artistic views is following my idea of presenting the diversity of artistic creation in the field of "art and moving images" to a global audience.

According to my experiences, these ideas are very well received increasing the desire to view more and more.



Global Art & Moving Images Awards

the international networking platform in the field on art and moving images has the basic goals

- * intensifying existing collaborations with festivals and curators & establishing new cooperations via international networking, exchange on different levels & regular meetings
- * sharing knowledge, ideas, creativity and resources -
- * complementing and expanding the limited resources of an individual festival -
- * encouraging & promoting the plurality & diversity of the artistic & curatorial creation

Global Art & Moving Images Awards

<http://glamia.newmediafest.org>

is an international networking project by

Cologne Art & Moving Images Awards

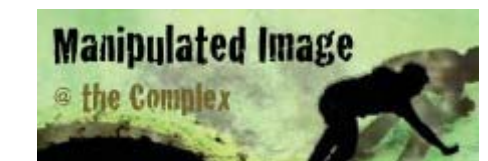
<http://camia.mediaartcologne.org>

run by artvideoKOELN international

<http://artvideo.mediaartcologne.org>

directed and curated by Wilfried Agricola de Cologne

artvideo (at) koeln.de





Agricola de Cologne
encoded excellence since 2000