

“FOR ACTION’S SAKE”

Manipulated Image #11: First Year Anniversary Celebration

Friday, March 12, 2010

6:30 pm – 11pm

Santa Fe Complex, USA

in cooperation with

NewMediaFest’2010: 10 Years [NewMediaArtProjectNetwork]:||cologne

Co-curated by Wilfried Agricola de Cologne & Alysse Stepanian



MI #11: For Action's Sake

Friday, March 12, 2010 . 6:30 - 11pm

@ the Santa Fe Complex

632 Agua Fria, Santa Fe, NM 87501, USA

map/directions: <https://sfcomplex.org/wordpress/contact-us>

NEARLY 2 HOURS OF EXPERIMENTAL SHORT VIDEOS CO-CURATED BY WILFRIED AGRICOLA DE COLOGNE & ALYSSE STEPANIAN

15 VIDEO ARTISTS FROM 10 COUNTRIES

ONLINE PERFORMANCES FROM HAMBURG AND SWEDEN

PERFORMANCES BY LOCAL ARTISTS

VIDEOS CURATED BY ALYSSE STEPANIAN - 57:38 (see details below):



- John Criscitello (Binghamton New York); 14:19 total short selections
- David Kareyan (Yerevan, Armenia); 10:19 - one selection
- Ulf Kristiansen (Nesodden, Norway); 2:30 - one selection
- Jonas Nilsson (Örebro, Sweden); 14:06 total short selections
- Roland Wegerer (St. Nikola/Danube and Linz, Austria); 1:47 - one selection
- Julia Zastava (Moscow, Russia); 15:17 total short selections

VIDEOS CURATED BY WILFRIED AGRICOLA DE COLOGNE - 43:36 (see details below):



- Daniel Lolocono (Germany): Digital Snapshots (2003, 5:08)
- David Jakubovic (USA): "JOINED AT THE HEAD" (2008, 4:34)
- Ioannis Roumeliotis (Greece): "Picking Cherries" (2009, 14:59 min)
- Rafael (Belgium): "Let's Make a Deal" (2008, 2:50)
- Ascan Breuer (Germany): "The Kurukshetra-Report" (2008, 7:51)
- Alex Lora (Spain): "So Much Love" (2007, 1:26)
- Casey McKee (USA): "Corporate Warfare" (2005, 3:13)
- Daniel Rodrigo (Spain): "Fashion Death" (2007, 4:36)

PERFORMANCES - CURATED BY ALYSSE STEPANIAN (see details below)



- Ian Anderson (Santa Fe)
- The Autotelics: Philip Mantione, Al Faaet (Santa Fe)
- Martin Back, April Mae Bassett (Santa Fe)
- Anthony Buchanan (Santa Fe)
- Rod Harrison (Santa Fe)
- The Vivi Sect performance group: Red Cell & Chauncey Gadek (Santa Fe)

VIRTUAL PERFORMANCES:

- Niclas Hallberg, Stina Pehrsdotter: Formverk (Sweden)
- Igor Stromajer (Hamburg, Germany)

Manipulated Image #11: First Year Anniversary Celebration @ the Santa Fe Complex
in cooperation with VideoChannel
NewMediaFest'2010: 10 Years [NewMediaArtProjectNetwork]:||cologne

by Alysse Stepanian: "For Action's Sake"

Arthur Danto distinguishes two different political responses to "the danger of art." One system controls and censors art, and the other excludes it "from the class of dangerous acts." He adds, "In the one system, the artist, however conformist, is incipiently a rebel. In the other system, every rebel, however dangerous, is incipiently a conformist. In the one system, the political prison is the standing risk. In the other a Presidential Ceremony with a Citation for Excellence is the standing promise."*

The first year anniversary show of Manipulated Image, *For Action's Sake*, considers the confluence of art and politics. Direct and indirect references are made to the role of mass media in the present, and its relationship to Machiavellian and Fascistic politics. A play on words, the title references "art for art's sake," the failure of Modernism to fulfill its promise of bringing social change, and the persecution of avant-garde artists by the Nazis and Stalin, as they bore the stigma of the "degenerate" and "unofficial." *For Action's Sake* contrasts autotelic individuals with those driven by external influences such as power and comfort, who in the end are left unfulfilled and alienated.

*The Politics of Imagination, The Lindley Lecture, University of Kansas, October 29, 1988, pgs. 13-14

by Wilfried Agricola de Cologne: *For the action's sake?*

When people act in a social context, they take responsibility, as long as it suits them. They try to define and explain the world through itself, without any social component. In the 19th century, art that lacked a social component, and explained itself through itself, was known as "L'art pour l'art."

While sex represents an interaction between two partners, a fetish replaces the human partner and becomes the projection of desire, an expression of self-relatedness. Action as an expression of human behavior may become such a fetish, which gets its dynamics through itself - escalating violence is an example.

A fetish represents the final state of self-relatedness, superficiality and emptiness. There are many intermediate states, during which we are in danger of losing balance, while we still may have the choice to avoid the creation of a fetish. Anything may become a fetish - a thing, a tool, an ideology. There are countless examples of religious, political, or cultural ideologies which are used as fetish, causing fundamentalism and totalitarianism, for instance. The topic "for the action's sake" is pointing to the action as such a fetish, whereby it is essential to explore the motivation of the one who is acting.

Contemporary society has developed into economically independent individuals who do not need each other to survive. Initially, this independence may seem as strength, while it is in fact an expression of weakness. A society focused on satisfying individual and personal needs, cannot survive as a society and civilization.

The selected videos contain aspects of self-relatedness, and the struggle for balance. It is up to the viewers to explore not only the films, but primarily themselves, to decide for themselves, which state of self-relatedness they identify with.

VIDEO SELECTIONS BY ALYSSE STEPANIAN

John Criscitello

(Binghamton New York)



JOHN CRISCITELLO (b. 1967) is a multi-media video artist currently residing in Ithaca, New York. He has exhibited his work internationally in many solo and group exhibitions. He began working in video in 1992. He is also Director of a non profit Contemporary Art Space In Ithaca NY and Founded the quarterly screening of video and short film called Video/Art/Ithaca.

- *Damocles* (3:57)
- *Blanket* (2009, 4:35)
- *Altamont Rescue* (1:53, 2009)
- *Angst Club* (4:48, 2008)
- *Boom Boom* (0:26)

David Kareyan

(Yerevan, Armenia)



DAVID KAREYAN (b.1973) studied in Panos Terlemezyan Art College, and later in Yerevan Fine Art Academy (1990–1996). In 1996 he co-founded the "Act" group. In their works of 1993–2000, these artists emphasized new media, and observed art as a process for political activism, experimentation of cultural amortization and expanding of bounds of art. In exhibitions, held in 1993–2000 in the

Center of Contemporary Innovative Art, he emphasized analyzes of post-Soviet social and political cataclysms and overcoming of the atmosphere of fear, and attempts to exit from the cultural isolation and total social control. His multi-screen video performance "No Return" in Eva Khachatryan's cooperation was presented in Armenian pavilion of 50th Venice Biennial. In 51st Venice Biennial in 2005 he presented "Resistance through Art" project. Since 2003 he prefers personal approach in art. His recent project, "New locality" is a synthesis of new medias and traditional materials. For him it is important to have "Affirmative images," showing the naturalness of artificiality and defending the value of life.

"I express prohibited desires in my works. These desires transform, are not recognizable, often are not even named and can be perceived as desires, which do not exist. Human desires are social by nature, though we often take them as something beyond the accepted limits. I am trying to understand the man. Is it possible to live without violence, what is the man's environment? Why can't the culture, being a compensating mechanism, specify those limits where a man will feel in his natural environment? Why does it seem to the man that the forest or the sea is his natural environment? Is it possible for reality to resemble art? I am striving to elicit such questions from the audience, using aesthetic and psychological oppositions."

- *No Return* (10:19, 2005)

Ulf Kristiansen

(Nesodden, Norway)



ULF KRISTIANSEN (b. 1969) is a painter and a video artist. He currently lives in Nesodden, a peninsula outside of Oslo, Norway.

While starting out as a figurative painter, Ulf is now mainly focusing on 3d animation and machinima. His films have partaken in numerous international video festivals and exhibitions.

Based on 2 poems by William Blake, animation by Ulf Kristiansen:

"Blake is building on the conventional idea that nature, like a work of art, must in some way contain a reflection of its creator. The tiger is strikingly beautiful yet also horrific in its capacity for violence. What kind of a God, then, could or would design such a terrifying beast as the tiger? In more general terms, what does the undeniable existence of evil and violence in the world tell us about the nature of God, and what does it mean to live in a world where a being can at once contain both beauty and horror? The open awe of "The Tiger" contrasts with the easy confidence, in "The Lamb," of a child's innocent faith in a benevolent universe. By letting the tiger recite "the Lamb," the tiger appears somewhat mephistotelian even though the lamb is not letting herself be seduced. The tiger is also less than impressed by the lamb's poetry reading and seems to be planning his next meal."

- *Tiger and the Lamb* (2:30)

Jonas Nilsson

(Örebro, Sweden)



JONAS NILSSON is a Swedish artist who mainly works with video. His video works have been shown widely across Europe and north America. Jonas is currently interested in issues surrounding the stressful and high tempo the western way of life and increasing amounts of time and money spent by individuals on becoming successful, and the

VIDEO SELECTIONS BY ALYSSE STEPANIAN (continued)

consequences of such achievements. Jonas studied art in England and Japan between 1995 and 2000 after several years studying art in Sweden. He is since 2005 the project manager of the Art Video Screening which is an artist-run and non-profit event and platform focusing on videoart and aims to support artists work. Art Video Screening is an annual screening event that showcases videoart from Swedish and international artists who are pushing the elements of video practice.

About *Self-muser* her writes: "I've been far too used to an easy life. Instead of having to earn it, I have just been given everything and it's almost paralyzing. The world is my playground. I do what, when I want, how I want to do it. I have been trying to see what sets apart my amazing interactions from my mediocre ones. I looked at all of them. All the crazy blowouts. All the crazy nights. For all of them that I really feel good about there is one common theme, self amusement."

- *Me & Myself* (3:00, 2006)
- *High on diesel & gasoline* (1:44, 2007)
- *Just like any other morning* (1:12, 2007)
- *Self-muser* (1:36, 2008)
- *The choice* (2:15, 2009)
- *The loony room* (2:50, 2009)
- *Dark genes* (2:09, 2009)

Roland Wegerer

(St. Nikola/Danube and Linz ; Austria)



ROLAND WEGERER (b. 1974) was trained for technical draftsmanship. Since 1997 he has expressed interest in art. Since 2005 he has studied at the university of art and industrial design in Linz. Currently he lives and works in St. Nikola/Danube and Linz (Austria).

"Jumping in a puddle will be continued

to an operate and excessive final. What in childhood after a few jumps was stopped is completed here. Water, mud and the black clothing generate short sculptural images and meet in their social definition in opposition. The radical intervention into the puddle of water, the pace of jumps and soiled pants connects us back in our childhood wishes."

- *How to Clean a Puddle* (1:47)

Julia Zastava

(Moscow, Russia)



JULIA ZASTAVA was born in 1982 in Moscow, Russia. In 2006 she graduated from the institute of TV and Radio, film production department. From 2006 she has been taking part in solo and group exhibitions in Moscow/Saint-Petersburg, Russia.

"In my works i try to combine conceptualism with psychedelic trippy style. This is an attempt to make some kind of 'glitches' out of the stories and texts i read and see in life and in films. An attempt to catch a reflection of inner psychologism of every event."

- *cherries talk* (04:59)
- *checkered boy* (01:35)
- *montag* (04:08)
- *Son of king* (04:33)

VIDEO SELECTIONS BY WILFRIED AGRICOLA DE COLOGNE

**Ascan Breuer
(Germany)**

Born in Hamburg, Ascan lives and works in Vienna and Cologne as a filmmaker, media artist and social scientist. At the moment he studies filmmaking (postgrad.) at the Academy of Media Arts (KHM) in Cologne.

- *The Kurukshetra-Report* (2008, 7:51)

"Two bodies in battle - mutually smitten in clean engagement. THE KURUKSHETRA-REPORT is an expedition to the nucleus of violence. In cold blood the video peels the flesh to reach the pure core, to make this dumb thing talk point-blank - without mercy."

**David Jakobovic
(USA)**

Since moving to the U.S eight years ago from Israel, David has been focusing on an editing career while staying at home and writing at nights (at least those nights when he wasn't editing until 5 in the morning!) Lately he has also started directing more, and in 2007 - in addition to editing many projects - shot 15 music videos, and a dramatic pilot starring Whoopi Goldberg, all of which he edited as well.

- *JOINED AT THE HEAD* (2008, 4:34)

"A monologue from the play 'Joined at the Head' comes to life as Jim confesses his guilty, personal feelings about what he is going through as his wife is dying. Imagination,

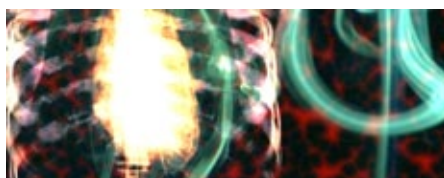
thoughts and reality, as well as past and present, are all mixed up as a picture is painted about a deep confusion in Jim's mind, as he confronts love, hate and hopelessness of a situation he can do nothing about but observe sounds."

Daniel Lolocono**(Germany)**

Born 06.02.1977 in Frankfurt/Germany 1998 - 2003 studied Media-Design at the University of Applied Sciences Mainz/Germany with focus on compositing and motion graphics 2003 diploma thesis "DIGITALSNAPSHOT"; worked from 2003-2006 as a Designer and digital Artist at various German post production and design studios. Since 2006 lives and works as freelancer in Barcelona exploring new visual adventures....

- *Digital Snapshots* (2003, 5:08)

"Digital Snapshots is a kind of docu-animation dealing with the correlation of digital manipulations and candid documentary shots. 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."

Alex Lora**(Spain)**

Alex was born in Barcelona. After being refused in the Fine Arts College, he joins the Audiovisual Communication University in 1997. In the year 2000 he travels to Bologna (Italy) in order to finish his studies. In 2001 Àlex's life changed drastically: a serious disease was diagnosed in his left arm. He underwent surgery 13 times. In 2005 Àlex suffered a collapse that caused the amputation of his left arm, but he continues making short Films. He's chosen to take part in the Berlinale Talent Campus and he finishes a Master in Filmmaking where he writes his first feature screenplay and his last short film.

- *So Much Love* (2007, 1:26)

"Jack is like a child. Jack has a dream. Jack has lots of love... so much that may be won't fit in just one heart..."

Casey McKee**(USA)**

Born in Phoenix Arizona, Casey McKee has exhibited his work throughout much of the United States including: New York, Los Angeles, Minneapolis and Chicago as well as London, Hamburg, Frankfurt and Berlin. In addition, Mr. McKee's work has been exhibited and collected by several major and private museums. He now resides in Berlin, Germany.

- *Corporate Warfare* (2005, 3:13)

"I am an incredibly powerful businessman who continues to clime higher and higher up the ladder of success."

(continued on next page...)

VIDEO SELECTIONS BY AGRICOLA DE COLOGNE (continued)

Rafaël (Belgium)



"Rafaël has worked as a video director and live video performer, but his main occupation is photography. The photography and video images are processed with a computer into rhythmical sequences. Rafaël's work has been shown, among others, at the ICA (Institute for Contemporary Arts in London), Out-vidéo in Russia, Vidéoformes in France, etc..."

- *Let's Make a Deal* (2008, 2:50)

deal - a particular instance of buying or selling; "it was a package deal"; "I had no further trade with him"; "he's a master of the business deal" business deal, trade transaction, dealing, dealings - the act of transacting within or between groups (as carrying on commercial activities); "no transactions are possible without him"; "he has always been honest in his dealings with me" penny ante - a business deal on a trivial scale.

Daniel Rodrigo (Spain)



Recent festival participation:

- Festival Images Contra Nature Marsella France July 2008
- Flixation Underground Cinema Club London June 2008
- Bristol Filmmakers Festival June 2008
- Candid Art Project Room London June 2008

-Back up Festival Weimar -Germany June 2008

-Southbank Art Trails -Painting exhibition-Bristol May 2008

-Finalist experimental section, Cyprus International Film Festival April 2008

- *Fashion Death* (2007, 4:36)

"It isn't absurd that the death worries about his physical appearance and be scared of the social exclusion? It isn't absurd that the death being consumer without taking care of the ecological balance, the distribution of the richness and the pollution? It isn't absurd that the death being reflect in the human defects/faults? Humans, humans, what is that? Absurds, in an absurd world."

Ioannis Roumeliotis (Greece)



Born in Korinthos, Greece He studied interior and graphic design, photography in Athens. Since 2005 he lives in Berlin. He studies Art and Media at the University of art in Berlin.

- *Picking Cherries* (2009, 14:59 min)

Experimental film separated into two channels, an experiment between light and camera movement influenced by the violence of a serial killing. The film was filmed in Tegel airport Berlin in cooperation with two actors Dominik Djialeu and Olympia Spanou.

PERFORMANCES CURATED BY ALYSSE STEPANIAN

PERFORMANCES BY LOCAL ARTISTS

Ian Anderson (Santa Fe, USA)



The One & Only Ian Anderson is a new media and performance artist, model, and writer who lives and operates out of Santa Fe, New Mexico. He is a contributing writer for the online culture blog The End of Being. He has worked in conjunction with the College of Santa Fe, The Process, and the Santa Fe Complex, in addition to working with members of the bands Beirut and The Apple Miner Colony. His intellectual passions include film, media theory, post-human sexuality, pop culture, comic books/graphic novels, science fiction, fantasy, and horror fiction, experimental music, and the history of the avant-garde. He is also the Maestro de Nada.

Martin Back, April Bassett (Santa Fe, USA)



April Bassett is an artist who works in the realms of performance, music and photography. She is a cellist by training and has performed with the Soundpainting Orchestra of New Mexico and the Ancestral Groan Liberation Orchestra. She is a member of local burlesque troupe Circus Erotique.

Martin Back is an artist, composer and musician. He likes seafood and is April's husband.

Martin and April will perform a new work, titled '32/40 Drone' for 40 digital sine waves, cello, and gopichand.

Anthony Buchanan (Santa Fe, USA)



Anthony Buchanan is a local experimental filmmaker, media artist, journalist, and scholar of underground and world cinema. As a freelance journalist, he has covered the interactive media scene for the Santa Fe Reporter and the Santa Fe New Mexican, and currently writes about avant-garde culture under the pseudonym ant.cinema. Mr. Buchanan has spent years studying experimental cinema, and has is currently at work on two book projects on the subject. Buchanan is at work designing an interactive gallery space for the archival preservation of Santa Fe-based media pioneers Steina and Woody Vasulka, in addition to giving bi-weekly lectures at the Santa Fe Complex on the history of avant-garde film and video art. Mr. Buchanan's own creative pursuits have been exhibited through venues such as High Mayhem, the Process and the Santa Fe Complex. He is currently at work on a multimedia installation focused on the ephemerality of memory, individual perspective, and the decay of cinematic preservation.

PERFORMANCES (continued)

PERFORMANCES BY LOCAL ARTISTS

Mike 360 (Santa Fe, USA)

Note: text and image to be available soon.

Philip Mantione, Al Faaet: *The Autotelics* (Santa Fe, USA)

A premiere collaborative performance with Al Faaet and Philip Mantione

Philip Mantione has composed music for orchestra, chamber ensembles, fixed media, computer-interactive performance, multimedia and sound installations, and experimental video. He recently formed The Transducers, a group of five composers and improvisors from diverse backgrounds that utilizes laptops, custom software, sound sculptures, circuit bending and custom electronics to produce unique sonic worlds. He was awarded a grant from Meet The Composer, for his participation in a series of workshops, a panel discussion and concert, as part of an event he had conceived, called *The Improvising Composer* (March 2010). <http://www.philipmantione.com>

"I moved to New Mexico in 1984 from the Philly/Trenton area where I was the founder of the SPIRITUAL ENERGY COLLECTIVE, a seminal ensemble that played in that area from 1972 thru 1984... we used fire eaters, dancers, slide projections, and the like, to create a compelling multi media event....I also co-founded THE DRUM IS THE VOICE OF THE TREES, a series of 13 all drum and percussion concerts which sold out the Greer Garson Theater and Lensic Theater a number of times from 1992-2004. I can be found on the Effigy, Zerx, and High Mayhem labels. Some examples are; GRAND CROSS ECLIPSE with J.A.Deane from 2000, THE UNINVITED GUESTS with Carlos Santistevan, Chris Jonas, and many others from 2004, and WINDOW BLACK AS RAIN on Effigy, from 1998."



The Vivi Sect performance group: Red Cell & Chauncey Gadek (Santa Fe, USA)

"The Vivi Sect is a leaky vessel. The Vivi Sect uses Alchemical navigation. The Vivi Sect are frauds. The Vivi Sect's destination is Elsewhere. The Vivi Sect is a performance group. The Vivi Sect broadcasts on frequency 5151 from unknown coordinates. "... — — — ..."The Vivi Sect is Chauncey Gadek and Red Cell. The Vivi Sect is not the Cunard liner Slavonia . The Vivi Sect is an hypnotical journey. The Vivi Sect is a compendium of lists. The Vivi Sect sets sail and disappears. Sub-Annexian Radio follows."

<http://theendofbeing.com>



PERFORMANCES (continued)

ONLINE PERFORMANCES from HAMBURG AND SWEDEN

Niclas Hallberg, Stina Pehrsson (Sweden - virtual performance)

Stina Pehrsson (Sweden, 1966)

Stina is a curator and artist, autodidact, working in video, photo, street, installation, object and performance art inspired by the human body and its environment. During the last years she has focused on the body's desires and needs, wishes and loss. She explores the meaning of human life by diving deep into herself. In her works she often reflects on the connection between mind, body and soul, and tensions between body and environment. Her work can be seen as an exploration of existence and memories. Stina Pehrsson has participated in numerous exhibitions at home and abroad. She is engaged in many different international video collaborations, shown at festivals and exhibitions. As a curator, she has arranged many showings in a variety of contexts, and as being one of the founders of Formverk (art zone), an artist-run exhibition place, she has a broad network of other artists and independent art initiatives.

Niclas Hallberg (1965, Sweden)

Niclas Hallberg is a freelance artist since the last 10 years. Working in video, photo, installation, performance and painting. His experimental works deals with questions concerning identities, masculinity and humanity. He is using the moving picture to express feelings, make changes or to document a performance. He often uses himself as an actor and thereby he creates a feeling of intimacy. Niclas Hallberg has participated in several solo and group exhibitions in Sweden and abroad, and has made videos and photos commissioned by other artists and museums. Niclas Hallberg work in several international projects, focused on collaborational exchanges resulting in exhibitions and video screenings, and also in different art projects together with artists from around the world. Niclas Hallberg founded Formverk (art zone) 2004, together with Stina Pehrsson, an experimental exhibition and project space in Eskilstuna, Sweden.

<http://www.niclashallberg.se>

<http://www.pehrsson.se>

<http://www.formverk.se>



Above: Stina Pehrsson and Niclas Hallberg from the series "Inner Departure," a photo and video collaboration

PERFORMANCES (continued)

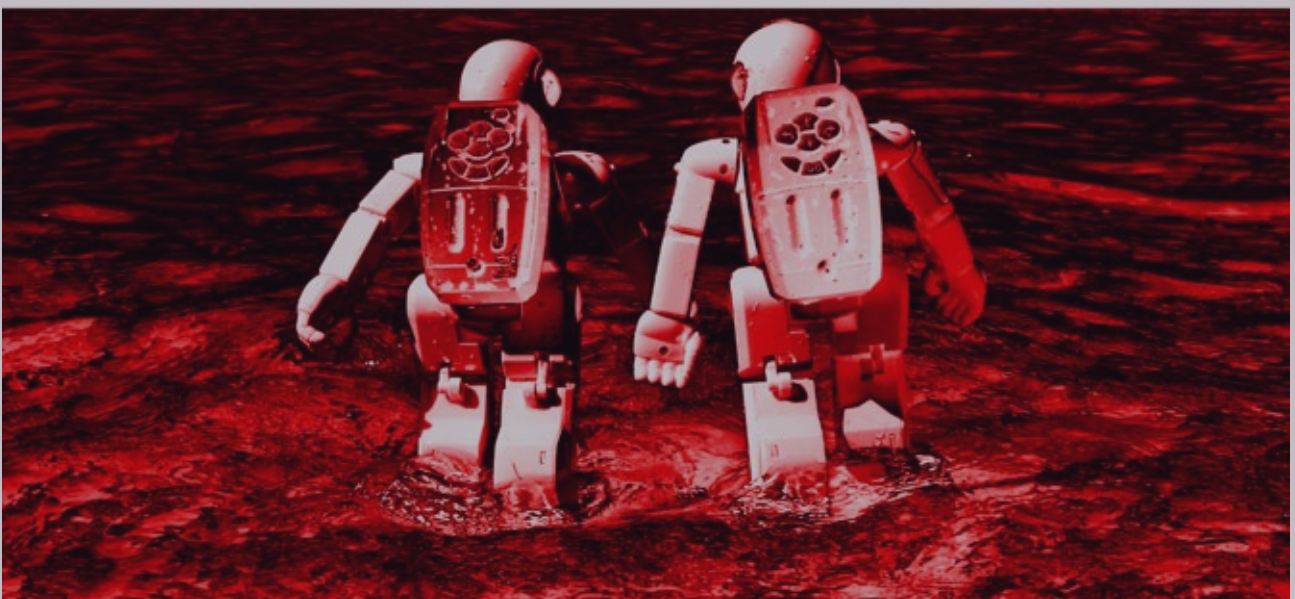
ONLINE PERFORMANCES from HAMBURG AND SWEDEN

Igor Stromajer (Hamburg, Germany - virtual performance)



Igor Stromajer (Intima Virtual Base – <http://www.intima.org>) is an intimate mobile communicator. His oeuvre comprises nearly 100 projects presented at more than 100 exhibitions in 50 countries on all the continents. The two most widely known are Ballettikka Internettikka and Oppera Internettikka (1997–2010). He has received several awards for his work (in Moscow, Hamburg, Dresden, Belfort, Madrid and Maribor), and his projects form part of the permanent collections of the prestigious art institutions, among them Le Centre national d'art et de Culture Georges Pompidou - Musée national d'art moderne in Paris, France; the Museo Nacional Centro de Arte Reina Sofia in Madrid, Spain; the Moderna galerija in Ljubljana, Slovenia; the Computerfinearts Gallery - net and media art collection in New York, USA; the Maribor Art Gallery, Slovenia). His multimedia projects research tactical emotional states, intimate political guerrilla, and traumatic low-tech strategies. He lectures as a guest artist at universities and contemporary art institutes in Europe, North and Latin America, and Asia.

"I believe in intimacy, individualism, emotions, frustrations, traumas, artificiality, communication, impossibility, mobility, montage, radicality, sensibility, silence, strategy, tactics, tears, orgasm, concept, pleasure, fantasies, philosophy, transfer, utopia and angels. I do not believe in media, tourism and the end."



Above: Still from Ballettikka Internettikka: Nipponnikka - Internet Ballet by Igor Stromajer & Brane Zorman

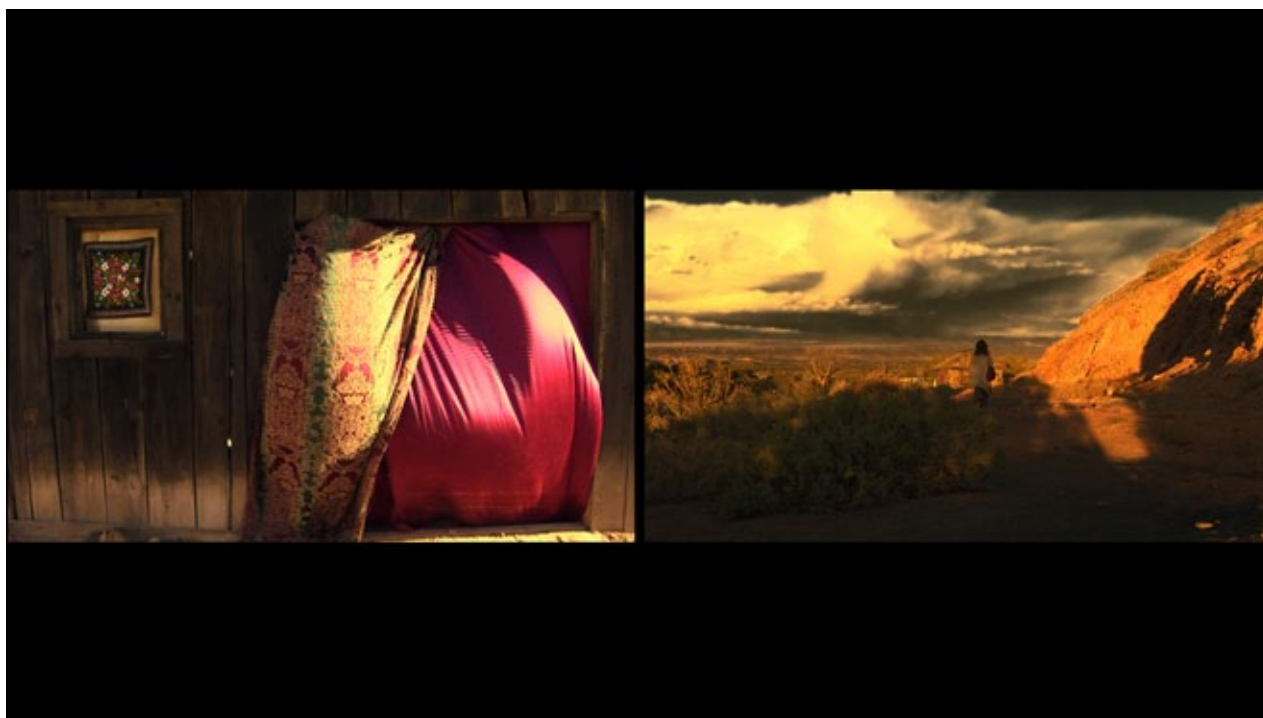
About Alysse Stepanian

Stepanian is a multimedia, cross-disciplinary, and video artist. She is the creator, curator, and organizer of Manipulated Image video screenings. For April 2010, Wilfried Agricola de Cologne invited her to curate a video show of US artists titled "memory" and "identity" for VideoChannel online screenings based in Cologne. Stepanian is also the founding co-director of M.A.N.Y. (Musicians & Artists in New York). In 1998-99 she curated and presented multimedia performances by nearly 50 international artists in 5 festivals in New York City. The recent screenings of her own videos include: CeC - Carnival of e-creativity at Sattal/India from the collection of CologneOFF based in Germany; Abington Art Center near Philadelphia (video from the 1990's); Harold Golen Gallery in Miami, USA; Kunstfilmtag 09 in Düsseldorf; YOVEDO International Video Festival in New York City. Her webart was recently presented on HZ Online Journal and Digital Fringe Online Festival based in Australia.

Stepanian has collaborated with Philip Mantione on multimedia installations with video, under the name BOX 1035. Their 2006 installation, "Don't be afraid, be ready" at Imagine Gallery in Beijing was listed in Beijing's City Weekend magazine as number one of the top 5 exhibits. Other collaborative installations were featured at the Kunsthaus Tacheles in Berlin, and The Islip Museum of Art in New York. L.P. Streitfeld has described their work as "a wry and profound commentary on the conflicted state of America's emotions." In 2001 their multimedia performance, "liveReal" was broadcast live on the MNN from DCTV in New York City. In 1998 their interactive performance, "Music for Typist," with music by Mantione and set design and performance by Stepanian, was presented at the Hayden Auditorium in New York City. Stepanian's videos have also been screened at the Leeds International Film Festival (UK); Center for Contemporary Art (Santa Fe, USA); Armenian Center for Contemporary Experimental Art (Yerevan, Armenia); Rencontres Internationales Paris/Berlin (2002-3): cinéma l'Arlequin (Paris) and Podewil (Berlin); Art In General and Dixon Place in New York City.

<http://alyssestepanian.com>

<http://www.box1035.com>



Above: Video still from *What is My Name, Sister?* by Alysse Stepanian (single screening and two channel installation, currently in post production)

About Wilfried Agricola de Cologne

Wilfried Agricola de Cologne is a multi-disciplinary media artist, director of experimental short films/videos and founder and director of [NewMediaArtProjectNetwork]:|cologne – the experimental platform for art and new media from Cologne/Germany. Since 2000, he has been collaborating worldwide with more than 500 media art related festivals, institutions and organizations as an artist, curator and festival director. He is the director and curator of JavaMuseum – Forum for Internet Technology in Contemporary Art – www.javamuseum.org, chief curator for VideoChannel – <http://videochannel.newmediafest.org>, as well as founder and director of CologneOFF – Cologne Online Film Festival – <http://coff.newmediafest.org> – a mobile film festival online and offline simultaneously, and co-organizer and curator of several media festivals and exhibitions. Agricola de Cologne's work has appeared in more than 100 solo exhibitions in cooperation with more than 70 museums throughout Europe, and since 2000 he has participated in more than 250 media exhibitions and festivals around the globe. His media art works have received numerous prizes and awards.

Agricola de Cologne's past exhibitions include: ISEA2008 Singapore, 52th Venice Biennale 2007, Documenta 12 Kassel/Germany 2007, Budapest International Shortfilm Festival 2007, Museum of 21th Century Art Rome/Italy 2006/2007, Moscow International Film Festival 2006, Canariasmediafest 2006 & 2002, Athens Videoart festival 2006 & 2007, 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, Venice Biennale 2003, FILE Sao Paulo 2001-2007, FILE Rio 2006- 2007-2008, Ars Electronica 2001-2006, Videoformes 2001-2008, Art on the Net 2001, 2002, Mediaterra Athens 2002, ISEA 2002 Nagoya/Japan, SENEFF Seoul 2004, 2005, 2007.

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



Above: Video still from *Truth: Paradise Found* by Wilfried Agricola de Cologne



About Manipulated Image & the Santa Fe Complex

About Manipulated Image

These monthly screenings feature experimental short videos by artists that explore the innovative use of technology and software to manipulate image. Guest artists discuss the way they digitally transform images to achieve their personal vision. Past screenings have presented diverse work within contexts that have allowed fresh discoveries about the possibilities of video as a creative medium.

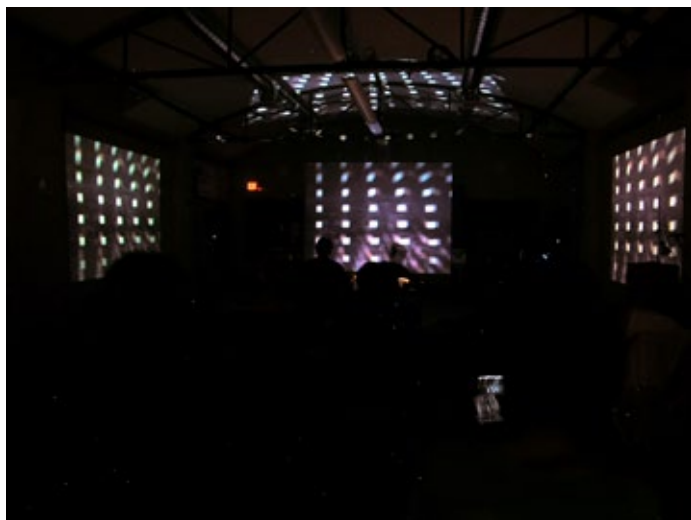
Manipulated Image has been a pioneering program in bringing a global community of experimental video artists to Santa Fe, New Mexico, in the USA. It presents experimental short videos that have few, if any, alternative venues in Santa Fe. Curator, Alysse Stepanian culls fresh and innovative work from local and international artists, for unique programs that offer a sampling of current video trends, many of which are either Santa Fe or world premieres. During its first 10 events, Manipulated Image has hosted 18 guest artists, who discussed their work in person, and it has presented work by 75 artists from 20 countries (5 continents), exposing local audiences to culturally diverse mix of ethnicities. Manipulated Image shows a body of work by each artist, giving a better understanding of the artist's vision. It presents diverse work in each screening, exposes audiences to the unfamiliar, and inspires a fresh outlook toward the world in general. It is in MI's philosophical core that letting go of one's preconceived notions is a fundamental tool for understanding the motivational drives behind social forces, and the emergence of innovative and constructive dialogues.

Manipulated Image's official site: <http://manipulatedimage.com>

Read more on MI's history and curatorial philosophy on German partner's site: <http://maxx.nmartproject.net/?p=110>

Manipulated Image on SF Complex site: <http://sfcomplex.org/wordpress/2009/03/manipulated-image>

MI Facebook page: <http://www.facebook.com/group.php?gid=190010663326&ref=mf>



About the Santa Fe Complex

Since February 26, 2009, Manipulated Image has been holding screenings at the SF Complex, a volunteer-based non-profit organization.

"Santa Fe is an international leader in applied complexity, simulation and complex systems visualization. Santa Fe Complex expands that leadership through a community studio creating connections across science, technology and art. We emphasize collaboration, communication and education in all of our activities." Read more on <http://sfcomplex.org>

Santa Fe Complex

632 Agua Fria

Santa Fe, NM 87501, USA

map/directions: <https://sfcomplex.org/wordpress/contact-us>

About the German Partner Program

About VideoChannel – video project environments

VideoChannel is that platform in the context of [NewMediaArtProjectNetwork]:|cologne which is acting online and in physical space focussed on artforms of film & video in a global context and the aspects of "memory" and "identity".

Founded in 2004, VideoChannel invites curators from all over the world to contribute video art from their home countries and realizes numerous thematic features during a year. In this way, VideoChannel is hosting meanwhile a most comprehensive collection of video art from all continents dealing with essential questions of human existence and art. In 2005, VideoChannel started to present its collections worldwide in the framework of festivals, biennales and media art exhibitions, and extended its activities in 2006, when CologneOFF – Cologne Online Film Festival was founded, when VIP – VideoChannel Interview Project was founded in 2007 and VAD – Video Art Database was established in 2008. All four instances form the Video Art Consortium (VAC) in the framework of the global network and complement each other concerning their aims and activities. VideoChannel is directed and chief curated by Wilfried Agricola de Cologne.

[NewMediaArtProjectNetwork]:|cologne – <http://www.nmartproject.net>

VideoChannel – video project environments – <http://videochannel.newmediafest.org>

CologneOFF – Cologne Online Film Festival – <http://coff.newmediafest.org>

VIP – VideoChannel Interview Project – <http://vip.newmediafest.org>

VAD – Video Art Database – <http://vad.nmartproject.net>



Above: MI #10 "Exquisite Corpse Video Project Vol. 1" (in this image, video by Stina Pehrsdotter)

Left: Video still from MI #5: Live performance by Peter Rand and Paul Rudy

Video stills are the property of the artists. All rights reserved.

Catalogue by Alysse Stepanian: February, 2010

Cover Image: Ian Anderson in *Gluttony* by Brandon Soder

Background image for pages 2 & 3: Video still from *Self-muser* by Jonas Nilsson

Special thanks to Wilfried Agricola de Cologne, and all the participating artists and performers. Also thanks to the Santa Fe Complex, and the following individuals for their past and/or continuous support: Dena Aquilina, Susan Ashford, Don Begley, Robert Cordingly, Gil Densmore, David Enoch, Stephen Guerin, Ben Lichtner, Philip Mantione, Simon Me-halek, and Tyler White.

Manipulated Image is conceived, curated, and organized by Alysse Stepanian

<http://manipulatedimage.com>

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