

VideoChannel*

Media art initiative by Cinematheque at MediaArtCentre (MAC) and [R][R][F]2006-→XP

VideoChannel* selections 2006

Special selection

Curated by Agricola de Cologne

Selected artists

Carlo Sansolo (Brazil) – Panoptica

Carlo Sansolo (Brazil) – God is hiding in the clouds

Erika Fraenkel (Brazil) – Cascadura Baby

Erika Fraenkel (Brazil) – Attention, Attention

Antoni Karwowski (Poland) - SCAR

Jamil Yamani (Australia) – All quiet on the Western Front

Mireille Astore (Australia) - TAMPA

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Carlo Sansolo

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is a video artist from Rio de Janeiro Brazil, who showed in workson many festivals inside and outside of Brazil. Together with Erika Frenkel, he is also the organiser of prog:ME - Electronic Art Festival in Rio - 1st edition in 2005.

Born in Rio de Janeiro in 1969

Studied literature at Puc-RJ from 1990 to 1992, and film stuides at Birbek College in London from 1998 to 1999.

Video artist and electronic musician, organizes art events with Érika Fraenkel since 2002.

Some of his main exhibititions

*Videobrasil 2003 & 2005 *Sergio Motta –2004- Gugg und Chaim project -SP *Itáu cultural - 2005 - 08-session portfolio-bh-sp-poa * Projéteis- Funarte 2005 RJ - Vídeo instalation * Microwave-Hong Kong- China- 2003-10 *Split Film Festival- Croacia - 2004-07 * Video as Urban Condition-06 2004 - London Austrian embassy - curator Manu Lunksh *404- Eletronic Art Festival - Rosário – Argentina - 12-2004 *Curatorship and exhibition -Videoformes - France- 2005 –03 *Remo- Vídeo art Screening - Osaka Japan august -2005 - Videoart Center Tokyo.

Title: PANOPTICA

In his work "Panoptica", the viewer takes to position of the hidden artist who is observing what is happening around in the living environment of the hired flat. Every day life scenes become relevant and are catapulted to the level of importance.

Title: God hides in the clouds – 2004 5 minutes, Carlo Sansolo.

Socio political analysis of the more obvious representations and that impose themselves to the social super – structure, representations that will pass as innocent but are highly ideological.

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Erika Fraenkel

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Rio de Janeiro (Brazil), video artist and curator of national & international video events, co-organiser of PROG:Me Electronic Art Festival Rio de Janeiro together with Carlo Sansolo. Erika Frenkel 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: Cascadura Baby – 5:00 – 2004

A turbulent body, relativizing the difficulty on communicating and the function of the culture on the whole society.

Title: attention attention – 4:40 – 2004

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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Antoni Karwowski

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is an internationally reknown performance and media artist based in Szczecin/Poland. He is also curator and organiser of PI-five Short Filmfestival based in Szczecin and Swinoujscie Poland.

His work "**SCAR 2004**" (6:00, 2004) is not only documenting a performance in Krakow but represents also an art video which gives evidence of the body as a structure of memory and the manifestation of identity.

Mireille Astore (Australia)

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was born in Beirut and came to Australia in 1975 following the outbreak of civil war in Lebanon. Although at the time Astore was classified as a migrant by the Australian Government, her status bears a strong resemblance to that of past and current refugees in the world. She has two children and lives in Sydney.

A multi disciplinary artist, Astore also has a solid background in the visual and literary Arts, the Sciences, art administration as well as policy development. She has been publishing and exhibiting for over 14 years. She is currently undertaking a scholarship funded PhD candidature in Contemporary Arts at the University of Western Sydney. As part of Sculpture by the Sea in November 2003, she built a prison like sculpture and conducted a performance at Tamarama Beach, Sydney called "Tampa". Caged in "Tampa" for 18 days, Astore documented the outside world from a refugee's point of view.

Title: **TAMPA**. 10:00

"Tampa" was a site-specific performance, sculpture, photography and web-based art about the plight of recent refugees in Australia. It took place between 30 October 2003 and 16 November 2003 as part of the "Sculpture by the Sea" exhibition in Sydney. The sculpture and performance acted as a dichotomy between the sense of freedom and grandeur the individual experiences at the seashore and the imprisonment refugees faced as a result of their trust in the most basic form of human rights. The Tampa incident was of particular interest because of the definite schism it created in Australia's perception of itself. The terms asylum seekers and refugees entered the everyday vocabulary and with them, the unease about nationhood and a crisis about who the Other really is.

Through the "Tampa" performance and sculpture, an attempt was made to draw on the relationship between my "Third World Looking Person" appearance and the imprisonment of recent refugees due in part to their Middle Eastern origin. This 'point of view' of the caged is one of the critical issues examined through the performance. Photographing from within the cage then circulating the images daily via the Internet were exploratory tools into who the subject really is. This was played out against a backdrop of an audience unused to being confronted by an observing Other acting out a gazing process. Inverting the gaze was therefore an attempt at subverting the gaze of the subject.

In Tampa, the fusion of two spatial and temporal processes created a tension, which has at its core a conflict of identity. The relationship initiated and executed as I photographed onlookers then boldly circulated their images through the Internet stands in sharp contrast to the assumed refugee status I employed. Consequently, photographing from within was an attempt at illustrating that the watched and the caged are in indeed watching.

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Jamil Yamani

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video/installation artist

Speaking in 1984, on the launch occasion of an initiative to send a ship to escort people fleeing in boats in South East Asia, Michel Foucault said:

We must reject the division of labour so often proposed to us: individuals can get indignant and talk; governments will reflect and act. [...] Experience shows that one can and must refuse the theatrical role of pure and simple indignation that is proposed to us.

Jamil's experience of resettlement is firmly embedded in his immediate family, and it is a focus of his artistic concerns, Jamil's family are Third generation East Africans, his mother was born in Kenya, and father in Tanzania. While his mother's family was originally from India, his father's was originally from Yemen. From Africa they emigrated to England, where both he and his sister were born. The family moved to Australia when he was five years old, where they now reside in the Western region of Sydney.

Jamil continues to explore migration, identity and other related themes within his work. While he was originally apprenticed to Professor Ernst Fuchs, in Vienna, Austria as a painter, he went on to complete a Bachelor of Fine Arts with Honours First Class from the College of Fine Arts, University of New South Wales. He majored in Time Based Art, an area in which he still practices today, binding technology with a special interest in social phenomena.

His work has been exhibited at ARTSPACE, Centre for Contemporary Art, Sydney, Perth Institute of Contemporary Art, Perth, Performance Space, Sydney, Customs House, Circular Quay, Sydney, Space 3, Sydney, COFA Exhibition and Performance Space, UNSW, Sydney.

His collaborative work has been exhibited in Taipei, Taiwan, Broken Hill, NSW, Gallery 4A, Sydney and Electrofringe, Newcastle. His screen-based work has been shown in Sydney and internationally, and he has given occasional guest lectures most notably at the Sydney arm of Boston University, USA. He has also collaborated with Professor David Malin to create the first new media visual component to accompany the work of a major Australian Composer (Ross Edwards) and presented in pre-eminent concert venues including the Adelaide Town Hall and the Sydney Opera House.

Jamil works in IT support at the College of Fine Arts, UNSW where he also lectures in Computing. In addition to this he works as an editor, authors DVDs and does special FX work usually for other artists working with video. Earlier in 2003 he worked on *Politique Noir/Film Blanche*, a Geczy/Parr collaboration. (Mike Parr/Adam Geczy)

Title: **All Quiet on the Western Front, 2005**

This work explores the changing face of identity when one is exposed to a greater cultural hegemony, it is illustrated through the simplistic device of eating food. In the work on the left/east side I can be seen eating a traditional indian meal, salt is taken at the beginning of the meal and I begin to eat with only my right hand (my family are muslims), no drink is taken until the meal is finished. On the right/western side a napkin is laid on my lap and I commence my meal by swallowing a large amount of beer, halfway through the meal I burp quite loudly and once again near the end. On the table on the eastern side is placed a jar of olive oil, its counterpart on the west is a jar of salted preserved lemons, how can these two elements come together to harmoniously communicate? Can they ever? For most of the duration of the film, both myself studiously ignore each other but every now and then their eyes meet or when one is engaged in their food, the other observes himself. I make no commentary or observations within this text, I merely present multiple facets of complex problems.

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About the curator

Agricola de Cologne (Germany)

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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, SENESE Seoul 2004 & 2005 etc) with his online and offline multi-media works

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is a virtual media space, a media project and a physical media initiative in the framework of Cinematheque at MediaCentre and [R][R][F]2005-→XP - global networking project by Agricola de Cologne, New Media curator and media artist from Cologne/Germany.

VideoChannel*

is including and presenting
curatorial contributions of video works
works of individual artists curated by Agricola de Cologne

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is focussing on two main thematic aspects, i.e “*memory and identity*” and “*violence*”
and is developed for being presented in physical space through screenings and projections in media exhibitions and festivals, as well as in virtual space as streaming applications in the online environments of Cinematheque at MediaCentre and [R][R][F]2005-→XP.

VideoChannel*

contains currently contributions from
Romania curated by Raluca Velizar and Florin Tudor (both are curators at National Museum of Contemporary Art Bucharest/Romania)
Puerto Rico curated by : Heidi J. Figueroa Sarriera (University of Puerto Rico) and Marianne Ramírez-Aponte (curator an museum of Contemporary Art San Jose/Puerto Rico)
Sweden curated by Bjoern Norberg, curator of Splintermind Stockholm/Sweden
Spain curated by Antonio Alvarado, curator and media artist Madrid/Spain
Chile curated by Isabel Aranda Yto, curator and media artist Santiago/Chile
Italy curated by Laura Chiari, freelance curator Rome/Italy
Malaysia curated by Roopesh Sitharan, freelance curator Kuala-Lumpur/Malaysia
Spain II – curated videoraum.net Valencia/Spain
Brazil – curated by Brocolis VHS sao Paulo/Brazil
Turkey by Sinasi Günes, organiser of Obsession video festival Istanbul
Malta by Vince Briffa, curator and media artist from Valetta/Malta
Germany by Melody Parker-Carter, New Media curator and corporate member of [NewMediaArtProjectNetwork]:||cologne
Individual works curated Agricola de Cologne, New Media curator and director of [NewMediaArtProjectNetwork]:||cologne
further contributions are expected to be added in sequence.

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can be installed/presented as a stand-alone project environment in media exhibitions or festivals or in the framework of [R][R][F]2005-→XP and its physical installations
All works are available in virtual space online as streaming videos and for preview at Cinematheque at Mediacentre – <http://cinematheque.le-musee-divisioniste.org> and/or [R][R][F]2005-→XP – <http://rrf2006.newmediafest.org>
and for screenings, presentations or projections in physical space from DVD.

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2004/2005 presentations/venues

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2004 presentations/screenings/projections

01. National Museum of Contemporary Art Bucuresti/Romania (5 March - 30 April)
02. Bergen Electronic Arts Centre Bergen/Norway (5 March - 28 March)
03. New Media Art Festival Bangkok (Thailand) (20-28 March)
04. Now Music Streaming Festival Berlin (Germany)- - 7 April
05. Version'04 Festival - Invisible Networks - Chicago/USA - 16 April-01 May
06. Electronic Art Meeting - PEAM 2004 - Pescara (Italy) 19-23 May
07. BASICS Festival Salzburg/Austria - 8-16 May 2004 -
08. VI SALON Y COLOQUIO INTERNACIONAL DE ARTE DIGITAL - Havanna (Cuba) 21-24 June
09. International Festival of New Film and New Media Split/Croatia (26 June-2 July)
10. public_space_festival Yerevan/Armenia 23 July - 03 August
11. West Coast Numusic & Electronic Arts Festival Stavanger/Norway 17-22 August
12. Biennale of Electronic Art Perth (Australia) (1 September – 7 November)
13. 24h of Nuremberg/Germany - International Shortfilm Festival 15/16 October
14. 1st International Exhibition of Digital Art - Orilla'04 -
Museum of Contemporary Art Santa Fe/Argentina (04 November – 04 December)
15. FILE - Electronic Language Festival Sao Paulo/Brazil (23 November-12 December)
16. 404 New Media Art Festival Rosario/Argentina (7-15 December)
17. University of Bremen/Germany - [R][R][F]2004--->XP - New Media event - 18/19 December

2004 presentations/screenings/projections

48. Biennale of Video & New Media Santiago/Chile 18/11-28/11
47. Univercidade -IAV - Rio de Janeiro/Brazil presentation 7/11
46. State University Rio de Janeiro/Brasil presentation/lecture 7/11
45. FILE - Electronic Language Festival & Symposion 31/10-05/11
44. SELECT Media 4 Festival Chicago/USA 20/10-13/11
43. National Academy of Fine Arts Montevideo/Ur - 28/10 -/lect/pres
42. Finis Terrae University Santiago/Chile lecture/presentation 25/10
41. Museum of Contemporary Art Santa Fe/Ar - 21/10 - lect/pres
40. University of Rosario/Ar - 18/10 - lectures/present
39. Museum of Contemporary Art Rosario/Ar - 17/10 - presentation
38. Recoleta Cultural Centre Buenos Aires 12/10 - lecture/pres
37. National Library Buenos Aires/Ar - 11/10 lectures/pres
36. Interferencias - University of Noroeste/Buenos AiresAr 13/10-16/10
35. PI five Video Festival Szczecin/Poland 9/10 -13/11
34. "Groundworks" Regina Gouger Miller Gallery at Carnegie Mellon
University Pittsburg/USA 14/10 - 11/10
33. Prog::ME - Electronic Art Festival Rio de Janeiro/Br 17/07-28/08
32. V SALON INTERNACIONAL DE ARTE DIGITAL Maracaibo/Venezuela 20/03-02/07
31. EAST'05 - Making Things Better - Norwich/UK 02/07- 20/08
30. MAF'05 June edition - New Media Art Festival Bangkok/Thailand
28. Hic et Nunc San Vito a/Tagliamento/Italy - Selection'03 11/07-17/07

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- 27. Israeli Digital ArtLab Holon/Israel 16/04- 16/07
- 26. Version'05 Festival Chicago/USA 22/04- 01/05
- 25. Images Festival Toronto/Canada - 7/04 - 13/04
- 24. ZKM Karlsruhe/G - Making Things Public - 20/03- 08/03
- 23. Camera Obscura Academy Tel-Aviv/Israel - lecture - 02/03
- 22. MAF05 - New Media Art Festival Bangkok/Thailand - 25/02-29/02
- 21. Musrara Media Art Academy Jerusalem/Israel - lect/pres 22/02
- 20. Bethlehem International Center - lect/pres - 19/02
- 19. Bethlehem University - lect/pres- 17/02
- 18. CAVE Gallery at ICB Bethlehem/Palestine- solo show 17/02- 14/03

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is an independent, non-institutional and non-commercial cultural initiative of
[NewMediaArtProjectNetwork]:||cologne based at Cologne/Germany

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Cinematheque at MediaArtCentre (MAC) <http://cinematheque.le-musee-divisioniste.org>

[R][R][F]2006-→XP – global networking project – <http://rrf2006.newmediafest.org>