Draft Title: S.H.O.A.H.

European Media Art Project for Peace and Reconciliation

Introduction

The Cologne based media artist Wilfried Agricola de Cologne realized between 1993 and 1998 his artistic memorial project, entitled: *A Living Memorial – Memorial project against the Forgetting, Racism, Xenophobia and Antisemitism* → . http://www.a-virtual-memorial.org/bubis/documentation.htm Standing under the patronage of Ignatz Bubis, the late President of the Central Jewish Counicil of Germany, → http://www.a-virtual-memorial.org/bubis/inmemoriam.htm – the project was exhibited since 1995 in 43 exhibition installations in Poland (a.o. Auschwitz, Majdanek, Krakow), Czech Republic (Terezin) and Germany (a.o. Berlin, Hamburg, Cologne, Hannover, Leipzig).

After Agricola de Cologne had decided in 2000 to concentrate his artistic work exclusively on new media, he continued the concept of commemorating, among others in his Internet based media art project, entitled: *„A Virtual Memorial – Memorial Project against The Forgetting and for Humanity"* www.a-virtual-memorial.org – as an ongoing project until these days. Like not many other artists, Agricola de Cologne is practicing the idea of commemorating as a basic motivation for creating contemporary art by using new media, whereby the aspect of videoart has a particular relevance y in his work as an artist, as well as a curator in the field of media art.

The exhibition project
→historical context

The fall of the Berlin Wall (1989) was an epoch-making event in many concerns. All experts agree, without the fall, the Holocaust and its history, the genocide on European Jews, but also Sinti and Roma and other people persecuted by the Nazis, would have been forgotten, because sometimes the last survivors would have died, and authentic remembering via touchable and perceivable documents would have been handed down. The falling wall in Berlin changed the situation to the contrary, because the memorial camps in Eastern Germany and Europe became accessible to many visitors causing a general sensitization for this particular part of European history, causing further in sequence a rethinking in Western Europe so that the aspects of Nazi history and their crimes were catapulted into broad public consciousness (--> see Memorial for the European Jews in Berlin) The new freedom of travelling within the European countries has the effect that nowadays all interested people are able to visit all the places of horror like Dachau, Terezin or Auschwitz and perceive with their hands and senses what the industrial extermination of human beings may mean, even if this is blasting any human imagination. Now only the chances are good, that the perception of Nazi history can be transmitted from one generation to the another, a history which does not represent a local German phenomenon only, but a basic part of European history since all European countries were affected suffering from the Fascist ideology. This represents the historical approach of the videoart project.

→concept
Differently than the static analogue media like painting or drawing, the time based medium of the moving pictures is more predestined for a multi dimensional artistic representation, and in this way also to represent much better internal and external processes, additionally video represents the expression and language of the contemporary young generations.The exhibition project is focussed primarily on (digital) videoart, but also other forms of digital art like soundart, Internet and computer based art, multimedia or installations, incorporating divers media.

It is the concept to include and present artists from the post war generations (after World War II until these days) using video and new media, particularly the youngest generation, which currently is following the courses at art schools, thus inviting professional artists, as well as higher art schools and via them students from all over the world, particularly from Israel, USA and the European countries.

Questions come up like – how artists who did not experience Nazi persecution or the extermination of Jews deal with the historical knowledge while the distance of time and space is continuously increasing, what relevance it has to them personally, the society or nation they are living in or their history, or how this history of incidents of horror are related to contemporary contexts – understanding history is the basis for differentiated viewing and thinking.

But also questions like -->what are the artistic tools of representing for transforming the personal perceptions into art.

Thus, the exhibition project to be realised is not intending to start another failing attempt to visualize the Holocaust, this time by using new media, but instead to research how the different generations until today face the historical context of the Holocaust, the genocide as a tool of state terror and inhumanity blasting human mind, not generally, of course , but how the word "SHOAH" is indicating already, related to the extermination of Jews and the problems of their complicated survival and history until these days.

It is planned to include exclusively media art works, created and produced after 1989, thus works standing under the impression of the revolutionary political, cultural and social changes after the fall of the wall and the rapid technological development taking place at the same time as a historical coincidence causing the digitalization of the media also in contemporary art, and/or works produced especially on occasion of the exhibition project.

As an exhibition of contemporary art, it is addressed to an open minded and reflecting audience, prepared to deepen and intensify a discussion on the subject, as well as on the art works via accompanying events like lectures, workshops etc.

The exhibition space may range from traditional places of art like museums or galleries to authentic places like memorial camps or industrial sites, intending to change the meaning of the spaces during the exhibition period..

The exhibition is planned to be inaugurated in Germany – Berlin or Cologne, a provisional date may be in autumn 2010 or later in 2011, touring afterwards through European countries and beyond.

The project will be realised via the aspect of "networking" as a new form of international collaboration in the framework of the structures of [NewMediaArtProjectNetwork]||:cologne, the experimental platform for art and new media, while its founder and director, Wilfried Agricola de Cologne has the position of developing, curating, organising and coordinating.

The exhibition will be financed and realised via public and private funding on national and European level.

Project Blog **http://dts.engad.org**

The Network ~

[NewMediaArtProjectNetwork]:||cologne – experimental platform for art and New Media
"The Network" is the abbreviation for [NewMediaArtProjectNetwork]||cologne, an experimental project environment for art and new media developed, created, curated and directed by Wilfred Agricola de Cologne. *"The Network"* represents a hybrid, simultaneously a media art project, a manifestation of philosophical ideas around the themes" memory" and "identity", a research and curatorial project, a composition of dynamic social contexts in progress, a virtual and physical network on different levels, but also a multi-dimensional event environment organised completely online, however, not institutionally structured or associated, but realised in form of an independent art project. Currently, a non-profit organisation for supporting the Network is in the foundation phase.
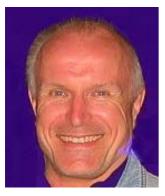
The Network
http://www.nmartproject.net/
NetEX – networked experience (2005–)
http://netex.nmartproject.net/
AND – Artists Network Database (2006 –)
http://and.nmartproject.net
A Virtual Memorial – memorial project environments (2000 –)
http://www.a-virtual-memorial.org/
Memorial for the Victims of Terror (2001–)
http://terror.a-virtual-memorial.org
Memorial for the Victims of Aids (2001–)
http://aids.a-virtual-memorial.org
Tsunami Memorial (2004 –)
http://tsunami.a-virtual-memorial.org
Family Portrait (2001–2005)
http://familyportrait.engad.org/
Women: Memory of Repression in Argentina (2004–)
http://argentina.engad.org
://selfportrait – a show for Bethlehem (2006–)
http://self.engad.org
Cinematheque – streaming media project environments (2001 –)
http://cinematheque.le-musee-divisioniste.org/
JavaMuseum – Forum for Internet Technology in Contemporary Art (2001 –)
http://www.javamuseum.org/
JIP – JavaMuseum Interview Project (2006 –)
http://jip.javamuseum.org/
NewMediaFest – festival project enviroments (2002 –)
http://www.newmediafest.org/
Violence Online Festival (2002–)
http://violence.newmediafest.org/
[R][R][F] 200X – global networking project (2004–2007)
http://rrf200x.newmediafest.org/
VideoChannel – video project environments (2004 –)
http://videochannel.newmediafest.org/
VIP – VideoChannel Projectenvironments (2006–)
http://vip.newmediafest.org
SoundLAB – sonic art project environments (2004 –)
http://soundlab.newmediafest.org/
SIP – SoundLAB – Interview Project (2006–)
http://sip.newmediafest.org
CologneOFF – Cologne Online Film Festival (2006 –)
http://coff.newmediafest.org/
Agricola de Cologne site (2000–)
http://www.agricola-de-cologne.de/
Agricola de Cologne Moving Picture Collection (2001–)
http://movingpictures.agricola-de-cologne.de/

Agricola de Cologne

is a multidisciplinary media artist, director of shortfilms, New Media curator and founder & director of [NewMediaArtProjectNetwork]:||cologne – www.nmartproject.net , the experimental platform for art and New Media operating from Cologne/Germany. In this framework, he is, among others, 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 new type of mobile film festival online and offline simultaneously with partner festivals like Athens Video Art Festival, Videoformes Clermont-Ferrand/F), Video Festival Miden / Greece), BuSho – Int. Shortfilm Festival Budapest/Hu, Optica Video Festival Gijon/Es, Les Inattendus Film Festival Lyon/F and many more.

He is co-organiser and curator of several media festivals and exhibitions, 2003 Biennale of New Media Art Merida/Mexico, 2004 New Media Festival Bangkok/Thailand, 2005 PI Five Videofestival National Museum Szczecin/Poland, 2008 Yeonsu International Art Exhibition S.Korea. and many more.

As an artist, he had more than 100 solo exhibitions in cooperation with 80 museums in Europe and South America, he is participating since 2000 in more than 400 media exhibitions and festivals around the globe → (ISEA2008 Singapore, Madeira International Art Biennale 2008, 52th Venice Biennale 2007, Budapest International Shortfilm Festival 2007, Museum of 21th Century Art Rome/Italy 2006/2007, Moskow International Film Festival 2006, Canariasmediafest 2008, 2006 & 2002, Athens Videoart Festival 2006, 2007, 2008, 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 2001–2008, FILE Rio 2006– 2009, Ars Electronica 2001–2006, Videoformes 2001–2009, Art on the Net 2001, 2002, Mediaterra Athens 2002, ISEA 2002 Nagoya/Japan, SENEF Seoul 2004, 2005, 2007 etc) ,
His media art works received numerous prizes and awards, details see also on:
http://www.agricola-de-cologne.de

The search engines Google & Yahoo has the most Agricola de Cologne listings
http://www.google.com/search?q=agricola+de+cologne
http://search.yahoo.com/search?p=Agricola+de+Cologne

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Exhibition title:
Draft Title: SHOAH

Regulations

→ participation on invitation only
→ Deadlines: for already completed works→ immediately, for concepts→immediately, for new works to be completed →provisional 1ˢᵗ deadline 30 September 2009, 2ⁿᵈ deadline 31 December 2009
→ only didigital media are elegible to be submitted:
 film, video, soundart, netart, computer based multi-media, digital photography, installation etc
→ The films/videos must be produced after 1989
→ Duration: max 20 minutes
→ For the preselection an unlimited number for videos maybe submitted,
for the actual selection, however, only one work will be preselected.
→ Productions using language and/or text other than English need English subtitles.
→ The preview copy should be preferably made available online for review and/or download
as Quicktime . mov, Windows Media .wmv, Flash video .swf or.flv or Real Media .rm
minimum size 320×240 px
→ if no own website is available, alternatively the film can be submitted via an upload/download service, for instance, SENDSPACE – www.sendspace.com – a free service, after upload please send the link,for download
(please do not use "MEGAUPLOAD – www.megaupload.com – for uploading a video file!!!!!)

Entry Form –
please cut and paste and use for each entry a separate form

1.
artist/director
→ full name
→ email, URL
→ short bio (max. 300 words, English only)
2.
film/video
→ title English - original
→ URL (Internet address for review/download)
→ year of production
→ duration
→ Videosystem (PAL/NTSC)
→ work synopsis of the already produced work (max 300 words/English only)
→ screenshot (jpg, 800×600 px)

alternatively
→ concept of a work to be produced yet (max. 500 words/English only)

Please add this declaration & sign it with your full name & email address
\\
I, the submitter/author, declare to be the holder of all rights on the submitted work.
In case the work is selected, I give Wilfried Agricola de Cologne the permission to include the work to be exhibited/screened in the framework of the exhibition in physical space and published online, until revoke.
//
Please use for each submission a separate entry form
and send the form via email to the-network@koeln.de