Agricola de Cologne

was launched on 1 January 2000 as an artist band standing for the interdisciplinary media artist, creator of experimental films and videos, curator of media art, mediator, festival director, multi-media developer, programmer and designer of culture.

He is the founding director of
→ **artvideoKOELN international**
→ **CologneOFF - Cologne International Videoart Festival**
→ **The New Museum of Networked Art** – international experimental networking platform for art & new media

But Agricola de Cologne is standing also for a broad bandwidth of dynamic curatorial contexts he is initiating in physical and virtual space on the listed platforms, the co-curator and co-organiser of external festivals and exhibitions, the jury member of divers festivals, and not to forget the designer of a cross-platform culture.

Since its launch in 2000, Agricola de Cologne was presented @ more than 600 festivals and media art events in New York, Chicago, Los Angeles, Philadelphia, Mexico City, Caracas, Maracaibo, Bogota, Quito, Havanna, Buenos Aires, Rosario, Montevideo, Rio de Janeiro, Sao Paulo, Santiago de Chile, London, Paris, Marseille, Madrid, Gijon, Valencia, Barcelona, Lisbon, Oslo, Stockholm, Helsinki, Tampere, Kopenhagen, Amsterdam, Rotterdam, Tokyo, Seoul, Manila, Hongkong, Bangkok, Phnom Penh, New Delhi, Kolkata, Mumbai, Jakarta, Perth, Melbourne, Addis Abeba, Casablanca, Marrakesh, Rabat, Istanbul, Ankara, Yerewan, Damaskus, Jerusalem, Tel-Aviv, Bethlehem, Gaza, Basel, Zurich, Vienna, Linz, Salzburg, Graz, Kiev, Kharkiv, Riga, Tallinn, Moscow, St.Petersburg, Yekaterinburg, Sofia, Varna, Bukarest, Arad, Timisoara, Budapest, Belgrade, Zagreb, Split, Rome, Naples, Milan, Pescara, Venice, Torino, Bologna, Berlin, Cologne, Duesseldorf, Karlsruhe, Nuremberg, & elsewhere, conferences like ISEA Nagoya 2002, ISEA Singapore 2008, ISEA Belfast 2009, biennials like Venice Biennale 2003, 2005, 2007, Biennale of New Media Art Merida/MX 2003, Biennale of Electronic Arts Perth/Australia (2004), Biennale de Montreal (2004), Biennale of Video & New Media Santiago de Chile (2005.
His media art projects and videos were honoured with prizes and awards.

Project platforms 2000 - 2016

artvideoKOELN international (2010)
http://artvideo.koeln

The New Museum of Networked Art
http://nmartproject.net

    The BLOG @ The New Museum of networked Art
    http://blog.nmartproject.net
    netEX – networked experience (2005)
    http://netex.nmartproject.net

A Virtual Memorial Foundation
http://www.a-virtual-memorial.org

    A Virtual Memorial – Commemorative Interventions
    http://avmci.a-virtual-memorial.org

JavaMuseum - Internet Technology in Contemporary Art
http://www.javamuseum.org

New Media Fest – interventions in new media art
http://www.newmediafest.org

    SoundLAB – sonic art projects
    http://soundlab.newmediafest.org
    CologneOFF – International Festival Network
    http://ifp.newmediafest.org
    CologneOFF XP nomadic
    http://nomadic.newmediafest.org/
    NMF _ Interview Collections
    http://interviews.newmediafest.org

ENGAD – Engaged Arts Directory
http://engad.org

    CTF – Collective Trauma Film Collections
    http://ctf.engad.org
    Draft Title: SHOAH
    http://sfc.engad.org
    ://self~imaging – artists show face against Intolerance, Racism, Xenophobia & Anti_Semitism
    http://self.engad.org

Agricola de Cologne
http://agricola-de.cologne

    Agricola de Cologne Videos
    http://agricola-de.cologne/videos/

Agricola de Cologne

encoded excellence since 2000

The name Agricola de Cologne is standing for a remarkable career as an artist in the times of new media. In a kind of mystical Big Bang the artist brand Agricola de Cologne created itself on 1.1. 2000 and was thus at the beginning of the emergence of a new universe, born in the creation process under a single name, the virtual media artist, festival director, curator, coordinator, mediator, multimedia programmer, creator of a global cultural network and the designer of culture.

At times, when no one was thinking of Web 2.0 and social media, Agricola de Cologne was creating already in 2000 his own non-commercially oriented, art-related social network, as it is manifested in "The New Museum of Networked Art", this universe, which is still expanding continuously in 2016 after more than 16 years. As a media art context itself, it represents the virtual space for media art projects to be realized and their documentation. They do not only spotlight the various facets of digital art and their ongoing development, but - forms of digital art themselves and pilot projects - they are pioneers, experiments enabled by the new communication media.

The interaction as a way of communicating in a non-linear development, belongs to that, as well as the format of „ongoing" art projects, which are proceeded after their initiation with an open end.

According to other time-based media, like a performance in which (in the given case) the project initiator, the participating artists, curators and organisations, as well as above all the audience are acting, these running processes, but not their final results gain the true meaning, The artwork will not be experienced by being consumed as a completed work of art or the process, but by getting actively involved, this is particularly good for the project development after 2004 when Agricola de Cologne recognized, that the Internet gains its true meaning as a (virtual) art medium only via the exchange with physical space, resulting in sequence the dual project development, (as it is practised nowadays) giving the Internet – now its actual meaning changing – a conceptually equivalent, but rather complementary nature.

Unlike a conventional artist Agricola de Cologne is acting from a "Cloud" - his own server, sitting in a kind of glass house, where a user can track all transactions to take place., however perceiving only the reflections of what the artist wants him to see, eg. his self-created universe, as well as self-determined parallel universes like Facebook, Twitter and partner sites..

The use of the Internet as an interactive medium of art is generating consequently a different view on art. In addition to a technology and project-based interactivity, a variety of participatory forms become relevant, including curating. Agricola de Cologne understands that kind of curating he is practicing since 2000 as his specific form of artistic expression giving him as a virtual and physical instance (artist/curator) all creative freedom.

By initiating a project he starts curating when he is taking responsibility for the participating parties, i.e. artworks, space, artists, curators, institutions and other kinds of partners, like the user. Finding or creating one's audience is of fundamental relevance. Without the interacting user - this includes sharing the information - the artwork does not exist.

Without being able to rely on experiences, anything he was doing since 2000 has to be considered as experiments, sub-sequently this experimenting became the fundament of any artistic concept, new curatorial approaches or adapt existing to the changing conditions or develop them further on. Long before the first physical art museum conceded any meaning to the Internet as an art medium, Agricola de Cologne curated virtual space, eg. for JavaMuseum, the virtual museum for virtual art he had initiated in 2000, resulting that creating a specific individual exhibition design became a standard for most of his future projects, and the insights he gained in this curating, became the fundament of his currently practiced artistic acting, eg curating art, space and curators. When he was curating curators 2003 for the first time, it was an incomprehensible provocation.

The Internet was not only the starting point and the cause for curating, but showed also the way of curating, he is practicing generally in multi-facetted concepts.

The same goes for English as a global language which he is using exclusively for the project development. This global approach is reflected in the themes of the projects, addressed to a global audience with different cultural, ethnic, political, economic, religious background, involving artists, curators and event makers from around the world.

Excluding the German language is not only following the concept of a positive globalization, but has to be understood also as an expression of a kind of inner emigration with regard of the memory of a past life and early death of the physical artist in 1998.

Agricola de Cologne came inevitably to the "moving pictures" in the arts, because he does not only program his projects, but was manufacturing all content himself, including multimedia applications.

Until the launch of the broad bandwidth Internet, including video represented a particular challenge under the low-tech conditions of the initial years, which prompted him to invent a kind of streaming video for his own use. By doing, he became aware of his strong affinity for the medium of "moving images", but the digital form, which gives the artist, unlike the analog VHS video, all creative freedom in making a film. His first own videos were from 2001, regularly participating in festivals and media art events, und received numerous prizes and awards.

The footage and the subjects of his videos are from his many trips to foreign countries or related otherwise to his life, using a metaphorical language combined with intensive colors. By curating as a festival director, he continues this, but shifting it "only" to another level, one could call it a kind of advanced video creation, because many of the festivals, which had previously shown his own videos successfully, became now his partners of the continuously expanding festival activities, which aim not only to explore the creative potential of the video medium for art, but also to inspire artists and accompany them to break new ground.

During the 16 last years of his young life, Agricola de Cologne was practicing the new audio-visual and interactive art forms in many of their facets, changing the focus and priorities during the years, from non-linear (interactive) to linear (video) and installation combining all facets in one. His aims were activating artists and audience and in this way, himself alike searching for his place by exploring these new fields of contemporary art.