

[art:screen fest]

CologneOFF 2012 Sweden
@ art:screen Festival Orebro/Sweden
5-7 October 2012

CologneOFF VII - Art & the City
Special selection
curated by Wilfried Agricola de Cologne

List of works

Mattias Härenstam (Sweden) - Closed Circuit, 2011, 3:01
Alexey Rummyantsev (Tajikistan) - Parallels, 2010, 2:38
Albert Merino (Spain) - Les baigneurs, 2010, 3:30
Francesca Fini (Italy) - Oasis in the Desert, 2010, 5:00
Sarah Mock (Germany) - Is there a way out, 2011, 3 :47
Shahar Marcus (Israel) - Leap of Faith, 2010, 3:02
Yuriy Kruchak, Yulia Kostereva (UKraine) - The 7th of November, 2009, 3:36
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Ramon Suau Lleal (Spain) – Hoax, 2010, 4:23



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Video art festival
5 - 7 October

Free entrance

Bio Roxy
Örebro
FRI - SAT 12-17
SUN 13-17

Örebro läns museum
Örebro
FRI - SUN 12-16

Konstfrämjandet Bergslagen
Örebro
FRI - SUN 11-16

NorArt
Måltidens Hus, Grythyttan
FRI 11-16
SAT - SUN 11-15

Arrangör: [art:screen]

Tryckt av: ARKTRYCK AB

Support: iaspis, Kulturrådet, Örebro Läns Landsting, Stensötan, Erikshjälpen Second Hand, Skafferi

Matthias Härenstam (Sweden) - Closed Circuit, 2011, 3:01

The video shows a quiet residential street somewhere in Sweden. The constantly moving camera travels down the street, into a large pothole at the end, is been "swallowed" by a huge chewing mouth and turns up on the same street again. The camera goes down the street again, down the same pothole that this time leads to a giant intestine, which "we" are passed through until we are back on the street from the beginning and the circuit starts over.

Alexey Rumyantsev (Tajikistan) - Parallels, 2010, 2:38

We are getting less concerned about harmony among us. We treat the news of the changing environment as another piece of regular news. However, world is still trying to draw our attention. Yet, instead of trying to hear the voice of the Earth, Man keeps distancing himself from nature. Man and environment are two parallel worlds but not one entity.

Albert Merino (Spain) - Les baigneurs, 2010, 3:30

A contemporary update of the picture from Cezanne, where the idealization of a bucolic nature will be replaced through the exploitation of the environment characterized for a massive presence of persons.

This piece recreates different visions about the state of the earth, staging mainstream images of environmental documentaries in a domestic format; in the way that each corner of the street contains a part of the world.

Francesca Fini (Italy) - Oasis in The Desert, 2010, 5:05

The piece was performed late at night, in Tor Bella Monaca, a very depressed neighborhood in Rome, Italy. In all that desolation and dirt, I'm a crazy lady trying to reach my little spot of peace and warmth. And even if I'm finally resting under the orange lights of an artificial sun, I'm still all alone in the dark. Because in every desert there is a little oasis and in every oasis a little desert.

Sarah Mock (Germany) - Is there a way out, 2011, 3 :47

The video deals with thoughts about living and communication. It moves into several levels: The first and last scenes play in reality. By watching through windows follow other levels of reality, the thoughts and dreams. The place where the artist lives you can recognize, but it is of different material, which shows the fragility and oddity of the life there. The people live close together but everybody alone, communication is more like a monologue. The feeling there is like cut off from the world. But there is, instead of „esc“, an „art“button...

Shahar Marcus (Israel) - Leap of Faith, 2010, 3:02

The video leap of faith starts with a shot of the artist wearing a suit, standing on the window's edge, getting ready to make the leap of his life to the wide open space. The artist is hesitating, having difficulties in creating a momentum to jump, but eventually jumps. Surprisingly he freezes horizontally, while his feet touch the window's edge - homage to the known work of Yves Klein "Artist jumps into the void (1959). When the shot opens up it appears that the window from which the artist was afraid to jump is just a few feet above ground. The camera stands still presenting a grotesque and surreal image of the artist hanging between heaven and earth.

Yuriy Kruchak, Yulia Kostereva (Ukraine) - The 7th of November, 2009, 3:36

The citizens of Switzerland and the guests are invited to take part in a trip to the city of Geneva. They are carrying the bags, filled with newspapers for the Swiss elite real estate advertising, moving from Villa Lombard, situated in Genève's suburbs to Place des Nations, Genève, situated down town. The people are invited to join the intervention at any point of its conduction. The route includes the following means of public transportation: bus, river tram and tram. The purpose of the journey is a renovation of the absent part of Broken Chair on Place des Nations (a broken leg).



Johanna Reich (Germany) - A State of Crystal, 2010, 3'19

The camera lies in a puddle on the ground. It films the surroundings and the reflection of the surroundings on the water's surface. The artist runs towards the camera and jumps into the puddle thus destroying the mirrored image. The camera lying in the water is rotated by 180 degrees. As a result, the image above and not, as would be expected, the image below is destroyed at the moment of the jump.

Ramon Suau Lleal (Spain) – Hoax, 2010, 4:23

The heart of HOAX is originated mostly in recordings filming of urban landscapes from a moving vehicle, with an specific light and under specific situational premises. I pretend to elaborate a psicogeographic map, a personal GPS that captures a time sequence just before something happen, a change moment. This process allows to define reality and generates all the pictorial work later. HOAX aims to verify that the development of digital technologies has allowed go through from the process of reproduction of the reality to the process of production of realites.



CologneOFF 20XX - videoart in a global context –
Searching for an ideal form of presenting videoart

As a dynamic media art event context and nomadic festival project designed, programmed, curated and directed by Agricola de Cologne in the framework of Cologne International Videoart Festival, “CologneOFF 20XX – videoart in a global context” started in 2010, when he took the perception how the jury for his 6th festival edition (directors of 7 reknown international festivals) was voting - just one video collected 4 votes showing the curators following strictly their individual curatorial point of view - as the basis for researching an (his) ideal form of (re)presenting videoart.



The result is a flexible work in progress, a process incorporating the idea of a festival, not bound to a physical location, but travelling from one venue, country and continent to another presenting a hybrid type of mono-channel videos, which can be presented in the same way via screening, projection and installation.

A dual system is forming the supporting frame-work

- virtual (online) components (see links) – all videos, info & event updates online – juxtaposed with the physical component in form of networked screenings & exhibitions
- Agricola de Cologne's curatorial opinion juxtaposed with the curatorial opinions of 40 curators (40 countries) demonstrating the multi-faceted diversity of artistic and curatorial approaches
- the active presenter juxtaposed with the passively consuming audience to be activated via interventions like lectures, panel discussions, artists talks, round table or workshops, not to forget the different types presentation forms, in total, an interactive context intending to link the audience, artists, curators and institutions by thinking and acting in new terms without any restriction.

About CologneOFF

Founded in 2006 and unique in its kind, CologneOFF is based on the unconventional concept to be a festival without a static festival location but built on global networking instead, based on a growing collection of art videos to be expanded each year by realising a new festival edition, instead of organising each year again an event just for 3 days, based on a dual system of equal virtual and physical components, focussing on new and experimental artistic expressions, instead of following already known paths. All this gives its founder and director Agricola de Cologne all freedom to set through his ideas of encouraging artists to create "total art" works by using the multi-faceted medium of digital video. In 2012, CologneOFF is realising its 8th festival edition, as well as it is expanding its festival context about some new special formats: "one minute videos" and "art & animation" & "experimental documentary".

Cologne International Videoart Festival is run by artvideoKOELN - the curatorial initiative "art & moving images".

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artvideoKOELN

artvideoKOELN – the curatorial initiative “art & moving images”

Founded in 2010 by Agricola de Cologne as tool for developing the field of “art & moving images”, artvideoKOELN is representing to motor behind Cologne International Videoart Festival and the associated platforms.

The status as an initiative without any institutional affiliation and structure Give its founder all curatorial and artistic freedom to explore video as a multi-facetted medium of contemporary art.

<http://video.mediaartcologne.org>

<http://coff.newmediafest.org>

<http://coff.newmediafest.org/blog/>

<http://videochannel.newmediafest.org>

<http://www.le-musee-divisioniste.org>

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



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

was launched on 1 January 2000 as an artist brand, standing for the

→ interdisciplinary media artist, director of experimental shortfilms and videos, curator of media art and the designer of culture

→ founder & director of artvideoKOELN – the curatorial initiative „art & moving images“ (2010),

→ founder & director of CologneOFF - Cologne International Videoart Festival (2006)

→ founder and director of [NewMediaArtProjectNetwork]:||cologne –the experimental platform for art and new media (2000), a global network on different virtual and physical levels

Besides for a broad bandwidth of dynamic curatorial contexts he is initiating in physical & virtual space like JavaMuseum (2001), NewMediaFest (2002), Violence Online Festival (2003), SoundLAB & VideoChannel (2004), CologneOFF (2006), netEX (2007), Agricola de Cologne is standing also for the co-curator & co-organiser of events like festivals & exhibitions of contemporary art, but also for the jury member of divers festivals.

Since its introduction in 2000, Agricola de Cologne is represented as an artist on more than 500 festivals and media art exhibitions in New York, Chicago, London, Paris, Marseille, Madrid, Barcelona, Lisbon, Oslo, Seoul, Bangkok, New Delhi, Basel, Vienna, Linz (Ars Electronica), Graz, Kiev, Riga, Moskow, St.Petersburg, Tallinn, Tokyo, Rome, Milan, Turin, Karlsruhe (ZKM), Berlin & elsewhere, but also on Biennials like ISEA Nagoya (2002), Venice Biennale 2003, 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), ISEA Singapur 2008.

His most recent media art context "CologneOFF 2011 - videoart in a global context" is travelling as a nomadic festival project during 2011 and 2012 once a round the globe. His media art works received numerous prizes and awards.

Google has the most Agricola de Cologne + CologneOFF listings -> <http://www.google.com/search?q=agricola+de+cologne>

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Wilfried Agricola de Cologne

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<http://video.mediaartcologne.org>

Director of CologneOFF - Cologne International Videoart Festival

CologneOFF 2011 - videoart in a global context

nomadic festival project 2011 & 2012

<http://coff.newmediafest.org>

Founder & director of Le Musee di-visioniste- - the new museum of networked art -

<http://www.le-musee-divisioniste.org>

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