VIDEO VORTEX XI

23-25 Feburary 2017
Kochi

VIDEO VORTEX XI

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Video Vortex: a Brief History
by **Geert Lovink**

Welcome to VideoVortex, a network on the politics and aesthetics of online video. It is the oldest and most successful living network of artists, designers, activists and geeks, founded by the Institute of Network Cultures in Amsterdam (NL) late 2006 when YouTube had just started. The story of online video had been a long one in the making with first experiments going back many years earlier. The world was waiting patiently for the technology, and bandwidth, to develop, and then, with the invention of the embedded video, it unfolded quickly.

Online video is not merely the remediation of the old content of film, television and video onto a next platform. Our question from the start was what happens to the status of the moving image when we start looking at a database, the question Lev Manovich first raised in this 2001 text The Language of New Media. What is database cinema? What does it mean that we can comment and quote videos on our smart phones? What are the cultural implications of a visual culture that records video anywhere, all the time? If film was defined by montage, and television by the live broadcasting, then what defines our age? Video cannot be reduced to the static screen plus DVD experience. These days, we swipe through the time line, ignore the image and only listen to the sound track, we witness our dearest friends and family, live, through Skype or Facebook Live. A decade into the medium, we have not started to scratch the surface of what's possible when we carry a 4K in our pocket. How are we going to curate and archive this massive explosion of creativity? What's the role of 'platform capitalism' in all this, with only a handful of monopoly players dominating the global market? How do we make the most of mass interactivity? How can we increase video literacy? How do we develop a common vocabulary, developed by young critics and theorists, of our everyday video life? What's the latest in the development of the 'web documentary' genre? In short: what's video aesthetics today?

VideoVortex is critical research, it's experimental visual art, screenings and installations;, it is websites, channels, social media rumors and snaps. Join the movement!

Geert Lovink
founder of the Institute of Network Cultures

Website:
http://networkcultures.org/videovortex/
Two VideoVortex readers, free to download:
Mailinglist:
http://listcultures.org/mailman/listinfo/videovortex_listcultures.org

VideoVortex #1:
Brussels, Belgium, October 2007
VideoVortex #2:
Amsterdam, The Netherlands, January 2008
VideoVortex #3:
Ankara, Turkey, October 2008
VideoVortex #4:
Split, Croatia, October 2009
VideoVortex #5:
Brussels, Belgium, November 2009
VideoVortex #6:
Amsterdam, The Netherlands, March 2011
VideoVortex #7:
Yogyakarta, Indonesia, July 2011
VideoVortex #8:
Zagreb, Croatia, May 2012
VideoVortex #9:
Lüneburg, Germany, February 2013
VideoVortex #10:
Istanbul, Turkey, September 2014
VideoVortex #11:
Kochi, India, February 2017

Volcanic Residues: Video Vortex XI
by **Rashmi Sawhney**

The conference is seen as a meeting point, the coming together of people with a shared purpose. The vortex is the high point of the conference, a culmination of sorts. VV XI has been a journey with many culminations, many beginnings, but no ends, and the vortex that assembled in Kochi this February, was more like a volcanic mountain with the lava spilling out in all directions -- trickling down, hardening, taking shape, then settling into another solid formation – than a dormant one, whose peaks lie in waiting to be scaled.

On the 13th of March 2016, I reached Ankara where I was going to live for two months, on a teaching fellowship at the University of Bilkent. The Chair of the Dept. of Communications, Ahmet Gurata picked me up from the airport, took me to my lodging at G-07/219 on the Bilkent campus, made me trudge up and down the hilly campus -- a task my impoverished lungs dealt with great difficulty -- before we headed out to Kizilay to get dinner. While we were tending to a bottle of wine at the Sakal bar, a loud sound – the measure of an obnoxious Diwali cracker – resounded. I jokingly said, "I hope that's not a bomb," and seconds later Ahmet's phone was flooded with videos and messages about the bomb blast near a public park in Kizilay we had walked through merely ten minutes ago. The dramatic shock of being in Erdogan's Turkey manifested itself in visceral ways that marked the rest of my stay there. VV XI was in many ways, triggered by that bomb blast. There were four more blasts reported in the two-month span that I was there, and possibly others that went unreported.

How does one think of a vortex when our worlds as we know them are being shattered, and scattered as shreds? What does a vortex mean in a political climate that is divisive; that snubs out the possibilities of collectives, of collaboration, of communities, of togetherness? How does one break down the walls of convention and allow elements to exist across different spaces – unlikely spaces, sometimes – while attempting to enable conversations across silos, that exist on their own, yet are acutely aware of the presence of others; similar sometimes, often different.

Fragments, Inserts, Displacements:
i. The insertion into the VV network and an announcement that the next vortex was likely to be held in India made for an untimely event. The previous edition of VV was meant to have been held in London, but could not be materialized due to a lack of funds. Since its inception, VV has been mostly confined to Europe, barring on the one occasion when it was held in Yogyakarta, Indonesia. Geert Lovink, the founder of the Institute of Network Cultures, has worked closely with Sarai, having edited several of the Sarai Readers, yet India had not been a vortex so far. Locating VV XI in Kochi/South Asia, opened up a whole range of questions about region in the context of ubiquitous digital technologies. Does the internet of things erase region or does it get inscribed more strongly? Can one think of region outside of the notion of representation and in terms of infrastructures and forms? How does one think about vernacular aesthetics and can one imagine a different aesthetic of art and politics, whose roots extend across geographies, but stop spreading out at some point, through and under the soil? Could we map region differently if we dug up the earth and laid bare the cables that carry our data, their beginnings and their ends? Or are we bound to continue to wear the mask of identity – circumscribed by imagined notions of belonging? Because we've spread ourselves thin, we belong a little bit here, a little bit there, and mostly nowhere, unless we let the roots dig deeper than they can spread. It depends, I suppose, on what kind of tree we want to be.

ii. From Spinoza to Hardt and Negri, the 'insert' has been a potent idea. VV XI inserted itself into the space of the Kochi-Muzeris biennial, amidst much uncertainty. As a collateral event, it occupied the space of a child that

was born to a surrogate mother; tied by the umbilical chord, but not necessarily borne out of love. Out of no deliberation, but due to pure necessity, we were told the main venue for the conference, the Cabral yard, would be unavailable merely a week before Vortex XI was scheduled. This was due to the fact that the President of India, Mr Pranab Mukherjee, was to speak at a conference being held at the Cabral yard on the 2nd of March, and there were chances that the venue would be cordoned off a full week before this. The bomb squad and fanfare would follow, needless to say.

iii. An insert, always needs a clearing. It needs to displace something else, to edge in-between, shuffle; like the crowds on the trains and buses in India poke elbows into other bodies to say, hey, make some space for me. Displacement is normally thought of in terms of victimhood, but displacements can be of many kinds, including those practiced by plants and people who make a clearing. VV XI made a bit of a clearing too. What has been displaced through the act of holding VV XI in India is the overemphasis on benevolent omnipresence: video as a ubiquitous object, democratic, live, a repository of memory, willing, available, cheap. Does video theory need to account for electricity failure? What happens when the carefully coded apparatus of a VR installation begins to heat up and crackle and melt in the sultry summer of a Kerala battling power-cuts. How does one get around the firewalls erected by the Naval Service in Fort Kochi, that make internet signals erratic if not completely elusive. Where lies the balance between excavating and collating histories of analogue video (with which a large part of Indian popular and political history is linked from the 1970s onwards) and investing in the hyper-saturated, collaborative, cloud-based archives of the contemporary? These are questions that perhaps need to seep back into the melting folds of the vortex as it flows on.

When we sent out the Call for Responses for VV XI we were instantly flooded with emails predominantly from video artitsts, responding to our core theme of 'art, activism, and ar-

-chives'. The work of carefully going through each artist's videos (many sent us more than one piece of work, some sent us about 20!) involved hundreds of hours of viewing time, and coordination with my co-organisers, Andreas Treske and Ahmet Gurata in Turkey. While skype and other modes of online communication worked in the initial stages of the selection process, it was impossible to collaborate on the setting up of the exhibition, given the geographical distance. I decided at this stage, to introduce VV XI in a large way into the syllabus for a postgraduate module on 'Display and Curatorial Practices' that I taught this semester.

Even as VV XI was inserted into an institutional syllabus, it opened up a clearing for the work of our postgraduate students to be inserted into the Kochi-Muzeris biennale by way of the exhibition. Several scholars became important to our explorations around digital technologies, region, video and the curatorial: central to these inquiries were Mieke Bal's ideas on translation, Nancy Adajania's work on globalism, Iritt Rogoff's essay on smuggling, and Paul O'Neill and Mick Wilson's significant anthology on Curation and the Educational Turn. As we progressed with our discussions to conceptually explore different aspects of the curatorial, we also simultaneously engaged with the very hands-on work of going through the videos, classifying and re-classifying them, taking note of technical requirements and spatial design, and considering possible exhibition formats (this was especially crucial given that we were working on a modest budget very generously provided by Dr. Geetha Narayanan, the founder-director of the Srishti Institute of Art, Design and Technology, Bangalore). The difficulty of doing all this was compounded by the fact that VV XI was to be held in Kochi, and not in Bangalore, where we were all based. Nonetheless, we managed to pull it off, and this publication provides at least a glimpse into the diverse range of art work, presentations, talks, screenings and workshops that constituted VV XI.

Since we were also interested in addressing the question of what constitutes an exhibition or a vortex as an 'event', and indeed,

what constitutes an event itself, we decided that the vortex needed to not be contained either spatially or durationally. In order to mobilise this spread, the VV XI website videovortex11.net was set up to provide a platform for extended discussions, video talks and interviews with artists who were not able to physically join us in Kochi, as well as to establish a repository that coexisted along with the Video Vortex blog established by the Institute of Network cultures (networkcultures.org/videovortex).

VV XI therefore, gathered form across two continents, multiple time-zones and currencies, diverse physical and digital spaces which included the conference venue at No 18 Hotel in Fort Kochi, the exhibition space at The Mill Hall in Mattancherry, the N5

campus of Srishti, the individual home/work spaces of various people who were a regular part of my skype night life for several weeks. What we have put together in this publication is a catalogue of the different ideas, videos, performances, workshops, provocations, and conversations that formed VV XI. It is not the conventional conference or exhibition catalogue that accompanies (and indeed precedes) the 'event' in some ways, but is part of the 'after-life', a continuation of the gathering and channeling of energies that did indeed come together in one physical space briefly, to become a vortex.

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VV XI Organising team: Ahmet Gurata, Rashmi Sawhney, Andreas Treske, Geert Lovink (L to R)

Talk at Video Vortex XI Kochi/India
24/02/2017 -Draft text without references

"Sul cominciare e sul finire"
(On the beginning and the ending)

1st Movement - The Window
The history of film theory starts with the metaphor of reflection on the window. The screen appears as an opening to another world constructed by the projected moving image. From early cinema and early film theory to video, the computer and software have come a long way, with various approaches and methodologies applied to describe and understand what happens with the moving images we are creating and how this shapes/ affects us.

By visualising all the videos available together lined up, the resulting image might resemble an image we are already familiar with. As data is expanding exponentially into incredible amounts that a single human being is never able to make meaningful associations of, even nano-scale amounts, automatic and algorithmic visualisation tools (like the ones Manovich is researching and applying) create a compression or extraction of an understandable or meaningful chunk, resembling of course another common standardised or stereotyped image.

In 2007, the south transept glass window of the Cologne Cathedral was inaugurated. The window was designed by the German artist Gerhard Richter and had an enthusiastic reception. Richter had used small squares to create what appears to be a kind of modern pixelated image of colours and light shining through. Richter used an aleatoric (incorporation of chance into the process of creation) computer program to design the windows, meaning some elements were left to chance. Richter's work rejects an obvious meaning or message. He seems to neutralise the sacralised representative space of the church and provides an experience of lights and colours not transformed by the dominating narrative of the medieval space. Through the change of light Richter's work gains a state of permanent uninfluenced change.

Such a state of permanent uninfluenced change of light might be created by all the billions of cameras from us and around us, constantly uploading, sharing, linking, and relating. It appears that a blue ocean is covering our planet, an ocean of video. Of course, if the assumption that the totality of video is blue might be valid....

What might look as bluish noise and dust from the far outside, might embed beautiful and fascinating living scape of moving images, objects and light impulses constantly changing, re-arranging, assembling, evolving, collapsing, but never disappearing, something like a pulsar or like a real cinema (if cinema is basically the change of light through movement).

In "Video Theory - Online Video Aesthetics or the afterlife of video" (Treske, 2015) I tried to describe and theorise what you might wish to call phenomena, objects or things formerly named as video, including their forms, behaviours and properties. I ended up looking at Gerhard Richter's window and its marvelous colours, with the light shining through.

2nd Movement - Online Video
Online video has not only become the driving force on the web. From a static line the web itself evolved to a dynamic audiovisual network, constantly creating and operating temporal objects. Video enabled devices are more or less responsible for the net blackout in huge parts of the US in 2016. As a personal media on the web, the moving image is the most significantly spreading form. The recording, editing, distributing and mixing of personal means of expressions pushes a wide range of technologies and applications for the web and devices.

Web space is developing into a video space with distinct aesthetics. Snapchat and Instagram stories as apparently ephemeral mobile applications are setting new temporal standards and push forward to animated, looping, moving contents, removing still image representations and doubles. Profile images can integrate cinematographic looping elements, while images on timelines will be looking back and following our gaze. Stills are paused images of intersecting timelines of temporary events or event formations, a point on a multi-dimensional map in a non-cartesian space.

A multitude of actors, a world of possibilities, an evolving industry pushes towards a personal cinema and the personal gesture, creating and rendering constantly the data of self as its product. The web space embeds these personal gestures and creates through video a sphere or living cell, expanding our physical space endlessly. The Web through video advances to an actor in our environment, an ecological system and a live-like being that is not just related to us, but exists with us in various forms, and shapes - shifting. Around us and with us.

Video itself as this ubiquitous something (Tom Sherman) absorbs every other medium. As a transformative technology, online video collapses walls of classifications, systematisations, specificities, "barriers erected by broadcast corporations and the art- world machine" (Miller Hocking 2013) including academia. There is a definite need for models, methodology and theory as the established ones including late born "Digital Humanities" are not adequate anymore. The paradigm change has to be done and will be automatically, overturning the established conceptualisations, already redefining culture.

But as Adorno mentioned: "Whoever speaks of culture speaks of administration, whether this is his intention or not." (Adorno, 1978) While defining a status quo, academic institutions of the moving image are becoming more and more suspicious. Speaking about the moving image appears like looking through the ghost of an invisible object, an object, which is not there, the meta of the meta in language on something historical defined by some post temporal power.

For a new theory we need to storm the academia, the shopping malls of knowledge, their classified shops, and turnover their shelves to describe things, objects and sensitivities, to catch the moving image on the run.

But we don't see. We have learned that we don't see, that we can't see if we don't have the right tools. We rely on patterns, sequences, blocks and chains, and the frame as a basic category for chunks of information of a status from a specific time, a status or recording of difference, a non-existence.

John Cage already defined in "The future of music" from 1937 the frame as a basic unit for temporal events, a basic measurement of time. Sounds for Cage can be organised in a simple frame, which would be the actual score. Structure is based on the length of time. Influenced by Luigi Russello and the Futurists, Cage claims that sounds are just sounds, and are all equally valid. Therefore a composer discovers new possibilities through the technological experiment. Cage emphasizes time as the basis for musical structure.

Video is much more close to sound as it is to the photographic image. Even the cinematographic apparatus is a transport vehicle of stillness. Video does not know such stillness. Therefore precisely its forming structural element is movement and time.

The photographic image as a time component of a frame is just a single mark in a linear landscape, a single perspective, one point, one POV. It does not relate exactly to the world. It is not even a cut or a slice. The photographic image can be anything. This is what makes images so weak, prone to violation and misuse, fragile construction of a possible death frozen, always in need of an explanatory vectorial layer to point to something, semiotical signifying.

Video is a part of an always evolving system. Video has no beginning and no end. Video is by definition in constant flow. The time based unit frame creates an imprisonment for readability and speak-ability, confirming a set of data, a massive expanding data. The time based unit frame might be too small for a human life as well as too big for a single human life, too small for a moment and too big for a moment of a human life. The time based unit of the frame like in a block chain of data delivers an original, individual, never changing and private address for a block of data, high density information packages, thick and spherical.

3rd Movement - Shiny Things Substantial
What is the essence? The substance of video? So far If I tried to look from the outside, then now I should move back inside. . . . Like with Google Earth zooming back into the bluish video ocean and deeper, inside shiny things, crystals and diamonds of temporality appear. While I first tried to describe the inside as assemblages, building blocks, lego-like objects, paradoxically chains appear fluid. I am wishing to dive along with Dorothee and Alice, Humpty Dumpty as my companions to wonder through shiny things so bright. I am a flaneur strolling through the crystalline vision of structures similar to the ones of Bruno Taut, Paul Scheerbart and the architects and artist of German Expressionism after World War I, moving chains of glass pearls at my fingertips.

Paul Scheerbart's influential treatise, Glass Architecture (Glasarchitektur, 1914) "foretold of a sublime, technocratic civilization whose peaceful world-order was borne from the proliferation of crystal cities and floating continents of chromatic glass, a vision summed up in his aphorism: "Colored glass destroys all hatred at last." (Morse, 2015)

Only more than a decade after its birth in 1991 the web was able to embed video in containers, plug-in's for web browsers to allow viewing of video. "Dancing Baby" (1996) was a strange thing, an object needed to be somewhere in a specific location to be pointed to. The preceeding technical development goes hand in hand with the digital video revolution in film making of the early 2000s and culminates in the 2005 birth of YouTube.

With HTML 5 coding the web is not only understanding "video", it actually is about to become like video itself. Its basic numerical code, its logic and structure will be or is already video-like. Therefore I argue that video absorbs the web.

Online video touches and merges with every other object space in a variety of forms and practices, leaving webobjects as skeletons for video wraps or liquid chains. Like hypertext interactive video stacks build parent and child relations, creating inner and outer worlds living with us, in us, around us, or as granular and molecules forming tissues clothing us, and building new transparent skins temporarily shifting.

Video becomes an easy packaging tool for an enormous amount of data, and a fast method of transport - big data simplified. The frame as a temporal unit of video is a block of data in a chain, a ring of pearls, similar to the prayer beads that are used by members of various religious traditions. The chain of temporal audiovisual data organises in a repetition of spherical elements, containing themselves a similar substance. The frames like the pearls are a mode of counting and coding time, stamping each other to keep countability and structure.

Chains anytime and anywhere create and fine new patterns of meaning for us,

define new patterns of meaning for us, melodies of life for humans. Machine seeing is superior as non-human seeing results in translation and action, but how, and on what, for what, when and why. We are experiencing an alienation of difference, and otherness towards the seeing as we are trying to see the chains we are creating in and with.

The sneezing of a baby is a movement best translated as a signal through impulses or frames. Frame and signal are close to particle and wave. The basic signal is the information of a change. The signal has changed, translated into light, or movement. Position change of a known object means again change of light, change of sensor information. Frame and signal are a way of reading and writing. Through this video overcame darkness.

The recording of a repairman by the neighbour on a mobile device, as well as streaming the conversation live to others far away, is in principal a similar normal gesture like streaming a live audiovisual signal of a protest against a government or the industrial military complex, etc. The signal emphasizes and underlines the gesture, the act.

The photographic image is by definition the constitutional basic of cinema forming movement through loading and reloading into projection. It is a mechanical information surface, slice of a chunk of data.

A website is another slice of data - time stamped and postal addressed - browsing appears as cinematic movement and creates cinematic sequences and emotional cues.
A score in music translates in an orchestral experience. The form of coding of the web as video creates a dynamic temporal cinematic form.

The conventional cinema apparatus, the dispositiv cinema itself turns out to be to slow and to heavy. We need to confirm that the audiovisual is not mechanic anymore. Cinema has moved.

Already a long time ago Jean-Luc Godard

stated: "There are no more simple images. The whole world is too much for an image, you need several of them; a chain of images." (Manovich, 2001)

Godard's 'chains of images' still seem to be a very linear approach. It is a single layer of images. Cinema suggests that images are organised in a linear chain, one image juxtaposed to the other and so on. We might call this cinematic chain a horizontal chain oriented or directed on an x-axis in the graphical representation system. Movement in cinema means moving along this chain horizontally, to advance forward in time on one horizontal level. At the same time as we are moving we would experience a vertical extraction or extension at every point of the chain as well as a depth extension. Multilayering of chains over, below, and in each other creates at every point in time a multitude of crossing shiny things.

We are linear but acting on a point with multiple references. Early analog video artists and thinkers like Paul Ryan and the writers of Radical Software in the 1970s seemed to have had already a sense of what is video's capability, when they were more interested in the signal character of video and saw video much more like an ecological system.
4th Movement - Heaven on Earth
Gene Youngblood's last sentences of Expanded Cinema (1970):

 "The limits of our language mean the limits of our world. A new meaning is equivalent to a new word. A new word is the beginning of a new language. A new language is the seed of a new world. We are making a new world by making new language. We make new language to express our inarticulate conscious. Our intuitions have flown beyond the limits of our language. The poet purifies the language in order to merge sense and symbol. We are a generation of poets. We've abandoned the official world for the real world. Technology has liberated us from the need of officialdom. Unlike our fathers we trust our senses as a standard for knowing how to act. There is only one real world: that of the

of the individual. There are as many different worlds as there are men. Only through technology is the individual free enough to know himself and thus to know his own reality. The process of art is the process of learning how to think. When man is free from the needs of marginal survival, he will remember what he was thinking before he had to prove his right to live. Ramakrishna said that given a choice between going to heaven or hearing a lecture on heaven, people would choose the lecture. That is no longer true. Through the art and technology of expanded cinema we shall create heaven right here on earth." [419]

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Andreas Treske presenting his paper

Audience at Mill Hall
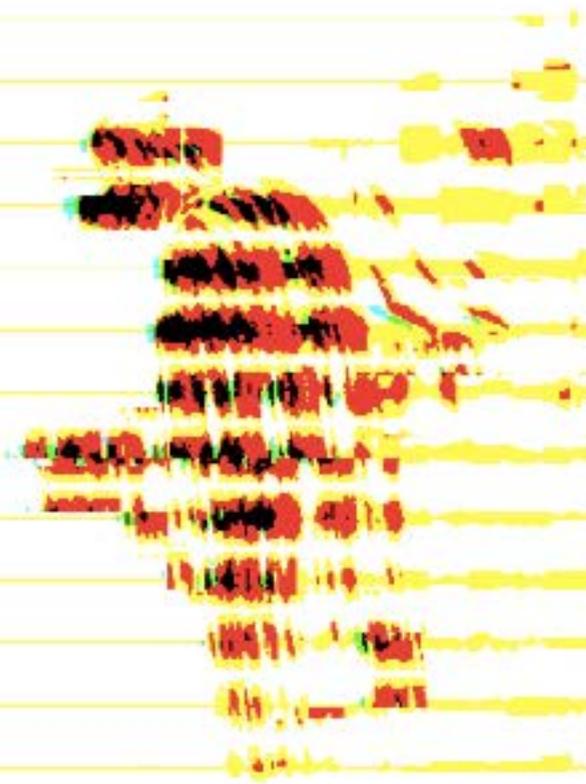
VIDEO INSTALLATIONS

Gyrated:
by Elena Knox
Hula audiovisual interface

Synopsis: So much of our present image consumption happens while sitting and watching a screen, our bodies static and purely receptive. We're encouraged to vary our visual focal length, or to stretch occasionally. But there's no avoiding the fact that, in the extremely digital present, we are becoming more sedentary.

Gyrated brings the body back, rendering us, as image-consumers, kinetically present. This participatory installation uses a custom-made hula hoop by which people can "drive" video and sound playback. Not confined to the face and fingers, Gyrated asks you to work your booty to get the images rolling, creating a fun, enlightening and reciprocal bond between body and technology.

Engaging both the nostalgic and contemporary popularity of hula hooping, Gyrated is a joyfully literal take on being a cog in a machine. Thematically, it manifests the (post)human emplacement in the networked image-machine itself, and a lively critique of the disembodied, minor effort usually spent in consuming digital content. It requires a full-body commitment to confronting our extreme digital consumption practices, and of our actual emplacement and complicity in the image-scape.

Pareidolia
by Anjana Kothamachu
### Video Installation

Synopsis: The word 'pareidolia' translates to making meaning from random stimulus. Integrating a variety of media (drawing, animation, open source code and artificial intelligence algorithm), the work addresses the intersection, or divergence of creation and consciousness; whilst playing with the idea that we project our reality onto the world around us, rather than passively experiencing it. In the video there is a construction and de-construction of the experience of reality whilst under duress. This video depicts the state of trauma as a movement from emptiness and alienation to bewitchment by dark powers, which in turn leads to an eruption of huge affect. There's a slow transformation of the protagonist that involves a breakdown in memory, awareness, identity and/or perception. The narrative is an excavation and re-working of memory, bleaching and re-ordering reality in the process.

Special Service
by Ujwal Utkarsh
(with Nayanatara Manchala and Pratyush Raman)
Interactive Video Installation

Synopsis: On January 17th 2016, Rohith Vemula committed suicide. He had been facing opposition and even harassment at the hands of his university administration because he belonged to a particular caste and his active role in Dalit politics on campus at the Hyderabad Central University. With his demise, a wave of protests swept across the country. The state tried to and succeeded in suppressing many of them. Amongst these was a candle light vigil organised at India Gate, New Delhi, in Rohith's memory led by his mother, Radhika Vemula and attended by students from all over the country, and his contingent university. Unsurprisingly, the state didn't allow this peaceful vigil either. All the attendees including Radhika Vemula were detained by the police and taken by to a nearby police station in DTC buses, normally the public transport vehicle of the city, which were marked '00 Special Service'. This piece is a reflection on the series of events that took place on the evening of the 'peaceful vigil', symbolically trying to light the candle that wasn't lit that day. This piece is an interactive piece which plays till the candle on the table is kept lit.
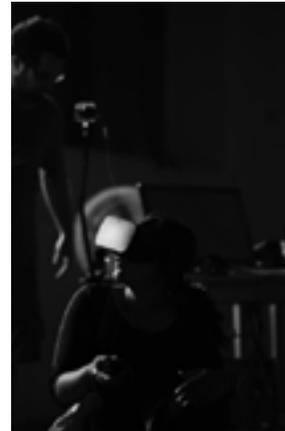
Titchener's Cage
by Nadav Assor
Interactive Virtual Reality Installation

Synopsis: Edward Titchener was the psychologist who coined the English word "empathy", but in his original definition the meaning had more to do with subjective sensory and aesthetic experience of other people than with purporting to "feel what's it's like to be another person" - a claim which is too often made with regards to the "empathy boosting" capabilities of VR technologies.
Titchner's Cage is a site-specific, Mixed Reality installation in which the viewer puts on a VR headset only to be confronted with the altered physicality of her own body, and by a cast of visitors pulled from a growing archive captured earlier on-site as 3D point-clouds. The visitors appear just as tangible as she is, and choose to address her in a variety of modes, from the intimate to the confrontational. Each, when recorded, was given complete freedom: the viewer can choose at any point to eject herself from her body, and acquire an "out of body perspective" on the interaction between her and these ghostly visitors.

What you don't see is what you get
by Sharath Chandra Ram
Audio Visual Interactive Installation

Synopsis: This piece of work shifts the critical focus away from the aesthetics of fetishised interfaces of access amplified by today's networked consumer technologies, towards invisible broadcast infrastructures and data ecosystems that exist in demarcated 'signal' territories that harness the natural re-source of the wireless electromagnetic spectrum as well as terrestrial inter-networks and infrastructures. It revisits practices from art- science explorations that deal with information encoding for visual imagery, that point to possibilities in hybrid media networks for remote access, distribution and archiving and opens up discussions around telecom and access policies. From intercepting imagery from the local TV broadcast stations and polar orbiting satellites to ways of interpreting film as a sonic remote re-transmission of text, its also consider ways in which offline spaces and online interfaces could be bridged by experimental media broadcast infrastructures.

Splintering the Gaze: Harun Farocki
by Vasanthi Mariadass

Synopsis: The work of interpretation is never complete or completed, and yet a few adamantly remain and block others from emerging, therefore, reinterpretation is an untiring vital activity of Harun Farocki's (1958-2014) composition. His images move slowly from one to the other, often pausing, gradually forming image and thought on the lingering pupil of the eye: The image is etched and multiplicities of meanings collide on the retina.

His works are archives with a difference allowing re-interpretations or "other" interpretations repressed by the politics of imperial forces: they are predominantly populated by anti-war politics and his critique of media and technology. His camera excavates and sutures images with surgical precision and follows the Deleuzian n+1 logic of the "and," wherein obvious or well-known readings managed by media doctored politics are emphatic but a cognitive irritation is at once initiating the emergence of alternative meanings.

The formal and the political are inextricably entangled in his work hence discussions on the two works, namely, *Serious Games* (2009/2010), and *War at a Distance* (2003) will engage with Gulf and other recent "interventionist" wars in the middle east

VIDEO SCREENING
PROGRAMMES

By: Aishwarya Viswanathan, Keerthi K Shastri, Neha Kasana,
      Shruthi Rao,Soubhagya Pai, Syeda Zainab Akbar

In a world plunging towards the future in the hope of a digital utopia, we are constantly confronted by conflicts between the physical and the digital, the past and the future. The tension between preserving roots and keeping up with technological change forms an important point of enquiry for this video programme. It compels us to reconsider histories and traditions, thereby challenging the dominant narrative of progress.

Straddling both physical and digital spaces, videos are becoming increasingly ubiquitous. In this hyper populated video landscape, the ontology of video becomes an essential line of enquiry. Digital appropriation seems to eliminate indexicality, materiality, sensory experience and ultimately the essence of classical video. However, digital duplication also renders the real world 'original' imperfect, through the losses and glitches that the film and video tapes suffer during digital transferance.

Several of the videos included in this programme question their own form: including their histories, constituent components and modes of circulation and consumption. The videos borne out of this investigation tend to be experimental and self-reflective, tackling questions of what the eye sees and what the mind perceives.

The screenings are categorized into three programmes: Memories of Inheritance, Lost in Remediation and Meta Meditation, which are accompanied by eight single-channel installations. All the videos will play from 11am-7pm, through the duration of Video Vortex, from 23-25 February.

Memories of Inheritance

Christin Bolewski's *Shizen* unravels in the traditional Japanese scroll format while reflecting on the conflicting relationship between tradition and technological progress. Bolewski ultimately tackles a larger global question and challenge for mankind: to co-exist in harmony or to control, master and exploit nature?

Zlatko Cosic's *Only the Chimney Stays* explores themes of identity, memories and displacement post the Yugoslovian war.The fragmentation of the visuals and sounds are reflections of the displacement of people, experiences and the way we processes memories.

Mona Vatamanu and Florin Tudor's *Gagarin's Tree* is an interview with philosopher Ovidiu Tichindeleanu, who proposes a new historical consciousness by engaging with issues of space exploration, imagination and propaganda in the socialist utopia.

Lost in Remediation

Duncan Poulton's *Pygmalian* attempts to address ancient ideas of perfection and beauty that have been carried forward into the digital age. It explores the notion that perfection no longer resides in objects themselves, but in the very act of their faultless and permanent duplication.

Katya Yakubov's *Maps to the In-Between* constructs a landscape in a digital space with recurring characters and hints of a narrative. The physical space in its digital manifestation is initially enhanced by technology until eventually it begins to turn on it and the imagery begins to fall apart.

Ruben van de Ven and Christina Cochior's collaborative project, *Eye Without a Face* is a catalogue of faces of varying expressions. An emotion detection algorithm selects facial expressions uncritically resulting in a portrait of emotional gradients moving between anger and happiness. It highlights the necessity of the human spectator in making sense of these algorithms.

Jillian Mayer's *#Postmodem* is a series of works that plays in the digital realm while incorporating interactive and technological elements to create a non-linear meta narrative.

Meta Meditation

Rahee Punyashlok 's *Noise Reduction II: Chinatown* engages with the transition from celluloid to digital by re-enacting the 'death of film' while playing around with the idea of the cheap digital copy through a reinterpretation of Polanski's film Chinatown.

Anna Beata Baranska's *Recycle* explores the manipulation of news and information through audio and video distortions. All content is recycled and television broadcast becomes an abstract image, leaving the field to open a multi-faceted interpretation.

Mikio Saito's *Stripes too Stripes* evokes a sense of primitive motion pictures. Constant repetitive motion of stripes produces the characteristic movement of the analog image.

Lohit Grover's *STVq TrEm* is an experimental short that can be viewed as an exercise in non-narrative cinema. Parallel storylines and mediums (subtitles, audio and video) communicate the narrative to the audience, all jumbled up.

Curatorial note

#postmodem
Jillian Myers| 2013 | HD video |14'30"

#PostModem is a comedic, satirical sci-fi musical based on the theories of Ray Kurzweil and other futuvrists. It's the story of two Miami girls and how they deal with the technological singularity, as told through a series of cinematic tweets.

CCTV East
Zlatko Cosic|2010 |video| 3'

CCTV East (Close Circuit TV East) touches themes of freedom, surveillance and privacy. The holes in the Berlin Wall serve as camera views that switch through eight different angles, looking from the west to the east part of Berlin. As the views change, a girl in a red jacket appears, passing by, stopping and looking at the viewer. She is an ordinary person who wants to escape and change her life. The uneasiness of surveillance and loss of privacy makes people vulnerable and empty. This work focuses on individuals, whose freedom is affected by government decisions and political games.

Eye Without a Face
Ruben Van & Christina Cochior | 2016 | single projection video |11'32"

Whether the video frames are ordered by time or by emotion will not make a difference to a computer. For it, both orderings are just as logical. However, for the human spectator the reordered display of frames becomes a disruptive process. In Eye Without A Face, the human is positioned as a required agent for meaning making in an algorithmic procedure. Cristina Cochior and Ruben van de Ven went manually through the Eye Film Museum's public collection in Amsterdam, and catalogued faces by surrendering them to an emotion detection algorithm. Cutting from one face to another, its uncritical selection produced a new portrait of emotional gradients moving in-between anger and happiness.
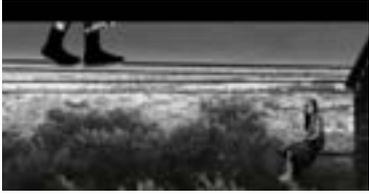
Fernweh/Heimweh
Florine Mougal |2016 |digital animation |45'

Made out of personal archive pictures and accidental encounters, the film shuttles between wanderlust and homesickness: up and down, in and out, or was it the opposite? It's a passenger's smooth poetry on human desire and confusion. It's a composite of residual experiences, a tale of travellers beyond space and even further. The sharp black and white collage aesthetic refers to silent surrealistic films. But the digital image composed with the use of a computer, is pixelated, incarcerated roughly. The sound performance accompanying the visual part is another layer. The complete film emerges only during its creation process, its hybridization.

Gagarin's Tree
Mona Vatamanu & Florin Tudor|2016 | film | 22'50"

The film is a video interview with philosopher Ovidiu Tichindeleanu who engages with issues of space exploration, imagination and propaganda in the socialist utopia. The post-communist condition as liberal colonisation is linked – Ovidiu proposes – to other sites of decolonisation through a new historical consciousness. The protagonist's reflection departs from the unstable nature of today's ruins: these are the ruinous future of different pasts, of different messianisms, or modes of conceiving the notion of historical destination in the last decades. Ovidiu's analysis revolves around the reciprocal construction of pasts and futures, ideas of renewal or historical horizon, temporal or spatial 'elsewheres'. The backdrop for the conversation the film proposes is the Gagarin Youth Centre, in Chisinau, Moldavia, where most of the footage was filmed. Now deserted, and waiting to be replaced by a construction more adapted to today's oligarchic liberalism, the building reads like a palimpsest of unrealized historical projections, perhaps captured in the large mosaic of outer space labor: a worker ploughing the universe.


Maps to the In-Between
Katya Yakubov|2015 | HD video |7'23"

A mining of a digital space finds characters and forms in dialogue, and a playful hint of narrative begins to emerge in this twice-appropriated landscape. Eventually, the great apparition lets it all fall down.

May I Dance?
Vasco Diogo | 2010 | HD video | 3'55"

May I dance? is a short video-dance piece based on the recording of ordinary movements that were not previously rehearsed nor based on existing music. The impossible choreography was constructed by a multi-track chroma editing process, fragmenting the performer's identity. It is influenced by noise, punk, hip-hop, glam disco and a desire to experiment with an aesthetics of failure. In Video Voretx XI it was shown as a single channel experimental film.
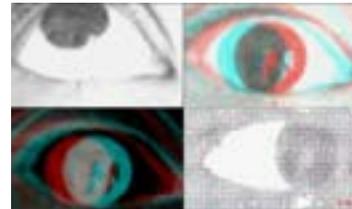
Meta-Mata
Arya Sukapura Putra|2013 |HD video | 3'

Meta-Mata is a 'metaphysical sensory perception'. How the eye metaphysically blurs out the boundaries of perception between real-virtual and private-public spheres. The eye systematically invades our neighborhood. It also identifies and records all socio-cultural phenomenon in societies. This video criticizes the notions of psychological terror and the omnipresence of surveillance in our societies.

Nano Sound
Giovanni Salice|2015 | Single Channel Video| 6'19"

The video is a collection of images that have been discovered in 2013 at the Center for Functional Nanomaterials – Oak Ridge. They appear for the first time on the screen and show nanostructures that have never been seen before. However, the widest physical manifestation of these processes is still so small that it can only be described by using data. In order to make even the smallest parts/deepest layer of the matter comprehensible, the data has been transformed into sound by the process of sonification.

Only the Chimney Stays
Zlatko Cosic|2010| video| 5'30"

Fifteen years after the war ended, I felt it was time to address the past. As the result of the war, I lost my Yugoslavian identity and refused to follow others in choosing national and religious affiliations, which were only worsening the conflict. The neutral position I chose partially inspired my work Only The Chimney Stays. The fragmentation of the visuals and sounds are reflections of the displacement of people, experiences and the way we processes memories. The poetic narrative is the recollection of my personal experience and the effects of not belonging here or there. Mixed with uneasy memories is a simple beauty, which moves me forward to fully enjoy my life but still be aware of the issues that surround us.
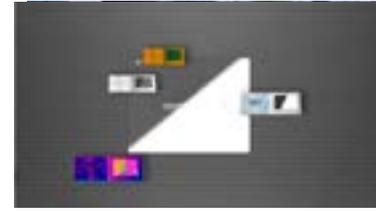
Postcards from beyond, from elsewhere ..
Chiara Passa | 2017| interactive digital widgets

Postcards from beyond, from elsewhere. . ., is a series of several interactive widgets ready to be installed between the desktop interface and the dashboard, just writing few simple command lines in Terminal. The widgets unfold in a very liminal space/place: between the network and the computer - between the Internet and the post Internet. So, the widgets are the conjunction between the medium and the message. Postcards from beyond, from elsewhere. . ., is the metaphor of a new imaginary and interactive media that would mediate impossible desires between machine and audience. These sorts of 'spiritualist widgets' are absorbed into an illusory threshold, hence they can be augmented through AR, or they can answer replying to some existential and philosophic questions... being totally dynamic and interactive.

Pygmalion
### Duncan Poulton| 2016| single channel digital video |7'

Pygmalion attempts to address how ancient ideas of perfection and beauty have been carried forward into the digital age. In literally moving through, inside and beyond forms of antiquity, Pygmalion attempts to reconcile the difference between the crafted original object and its weightless, infinitely replicable computer- generated double. Pygmalion contemplates what it is to be a statue - the tragedy of being a still object in a constantly moving world – and explores the notion that perfection no longer resides in objects themselves, but in the very act of their faultless and permanent duplication.

Noise Reduction II: Chinatown
Rahee Punyashlok |2016|digital video |16'

The lament over the 'death' of film is re-enacted digitally, as the screen-as-landscape reacts to the material exegeses of film-scratches, splices, sprockets, dust etc., that are digitally [de/re]constructed, in (im)probable verisimilitude to celluloid. This re-action happens over the 'media offline' screen, which has become characteristic of the most material quality that our digital 'editing suites' can afford to have. Supplementing the same are a sound design, voice-overs, and texts which bring out complex inter-relations in the video including, a hint at the injunction of the digital media as a kind of a made-in-China product, as well as a (post) post-colonial reading of Roman Polanski's Chinatown among other things.
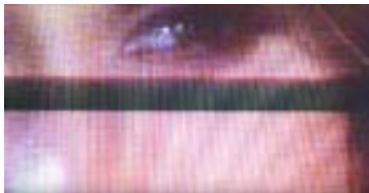
Recycle
Anna Beata Baranska |2013 | HD video

The world is an arena of continuous events, conflicts and wars. Every day in every country, we receive an overwhelming amount of information from media. News is often manipulated to serve a specific ideology. TV images for the average viewer determine current trends. This video is an expression of rebellion against the worthless content that is broadcasted by popular television production companies. Content distribution through television is subjected to intentional manipulations, through consistent audio and video distortion. Disturbances initially are small but they gradually deform the image by reducing it to the multiplicated center line of RGB pixels in CRT TV, which is accompanied by classical music. Television then becomes an object of audiovisual art. All content is recycled and television broadcast becomes an abstract image, giving the field to open a multi-faceted interpretation.

Shizen
Christian Bolewski |2015| HD video| 7'16"

Shizen draws upon tradition and contemporary video making techniques. The video unravels in the traditional Japanese scroll format while reflecting on the conflicting relationship between tradition and technological progress. A poem by the famous Japanese poet Yamabe no Akahito is juxtaposed against nature and the changing technological and cultural landscape of the world. Bolewski ultimately tackles a larger global question and challenge for mankind: to coexist in harmony or to control, master and exploit nature?

Signal Works
Elia Vargas |2016 | video |9'10"

Signal Works is a single channel video and musical composition exploring repetition in analog and digital bodies. Working through habitual gestures and flows, Signal Works concerns itself with the production of meaning that emerges from the representation of repeated movement and embodiment. How do pixels and particles flow through different spaces? What happens when common movement breaks down and common meaning disappears? How do these processes relate through digital and analog space? How can water be used as a tool to think through material information flows? Additionally, Signal Works is a platform for video signal exhibition, featuring the work of artists working with signal, including: transmedia composer and artist, Andrew Blanton, sourceless video artist, Andy Puls, composer and net artist, Gavin Gamboa, and cellular biologist, Breanne Sparta.
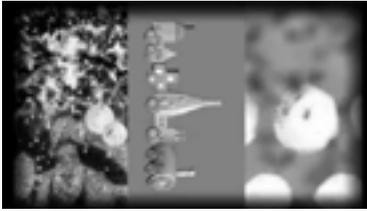
Stripes too stripes
Mikio Saito| 2010 |single channel video loop| 8'14"

The ancestors of cinema (optical toys, early projection devices, and visual research at the pre-cinema time) had simple but indispensable factors for today's visual devices, and they are magical and mysterious though we are very used to seeing motion pictures. Constant repetitive motion of stripes are under the basic concept of recreating a sense of primitive motion pictures. Repetitive motion itself were one of the important factors in moving image since pre-cinema time, for example, optical toy Thaumatrope which has two pictures appeared to combine into a single image due to persistence of vision. And the horse's sequential photographs shot by English photographer E.Muybridge with multiple cameras are one of the earliest motion pictures with loop structure. As for the film viewer Kinetoscope of Thomas Edison, the machine itself was the loop structure. I tried to produce the characteristic movement of analog sort of way, and reproduce the illusion which moving image have originally had at the pre- cinema time.

STVq TrEm
Lohit Grover|2015| video | 7'14"

The video explores juxtaposition and chance occurrences across three mediums, namely subtitles, audio and video. It tries to link the existential with the arbitrary seen through various lenses ranging from poetry, to porn, to the random musings of philosophers on philosophies and other philosophers, to devilish innate character of human beings as expressed in the world of wrestling entertainment. This experimental short uses four parallel storylines and the three mediums to construct a jumbled-up narrative for the audience. While it could be termed as an exercise in non-narrative cinema, on closer reading, connections emerge between the four storylines allowing the a spectator to formulate their own narrative.
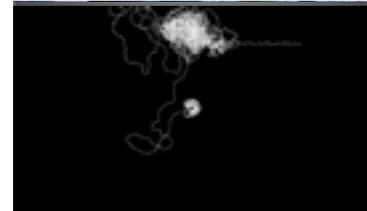
The circle of life
Milan Zulic | 2015 |PAL video on loop| music: Adrian Portia| 3'30"

Circle of life is my old grandma's lace which I unlaced, part by part, and scanned each part of the lace to move them in a line to form a new lace created through digital technology. This is a story of my contact with my ancestors, and the circle of life of each of us.

The Separation Loop
Leyla Rodriguez| 2015 | video |3'56"

The separation loop: the phrase is neither the only odd thing, nor the only paradox of the film. It is emblematic, since the film overcomes our ways of being, to see, the status of objects and living creatures. It shapes its territory bringing closer landscapes of different spaces or continents. Background? Argentina. An island, big, then islets, a high mountain country and a close-up on a stone, streams and the sea, very close, first over flown then faded in. Planes and shooting axes diverge - as the camera moves back or comes closer, approaching precisely or moving away - from this invention of an earth where to live without more precision. This union of diverse regions concerns animals as well: a lama on a mountainous terrain before a close-up on its moving ears, reindeers running through the steppe, sheep, close, then far, on the rocks. All fitting in this geography, they mingle in the landscape, but a Przewalski horse with its dense mane, its back covered with a tablecloth instead of a saddle, becomes leitmotiv and rapid scansion, as well as a strange character: a young woman, seen once already, emerging from a pile of fabrics to unfurl the strange flag of this non-country, of all the countries. The city and its artifacts are being visited, jumping from one to the other without a logical route. The movement becomes more complex as the circle of the film takes possession of the movement as well as of the patterns.

Under Blue
Yao Cong |2015 | single chanel video | 6'38"

Under Blue explores gender politics through beauty, pleasure, disgust, danger, violence, the erotic and the artificial, the dance of the brush and the movement of the camera, imparting an uneasy feeling of voyeuristic power to the viewer. Under Blue broadly speaking fits into the performance and body art trend in video art, but its exclusive use of close ups and the effect of not really under-standing what we're looking at. In the work, the fragmented body, body movement, color and textures appear between real and surreal, our attention to those colors and textures is greatly rewarded, even as we understand the context even less.


Vision II
Julian Scordato|2012 |audio-visual | 7'|3'20"

Vision II blends elements – including two graphic scores by Robert Moran and the soundscape of the city of Venice – which came together accidentally, as objects of a dream and a vision. Not the vision of the world (i.e. the cosmology of positive and negative), but the counterpoint between appearance and anatomy of the image in its sound quality. The visual part determines the sound design aspects: it generates and con-trols the sound, integrating the particularity of the instant and the contingent.

White Mountain
Emma Charles|video|16mm transferred to HD video| 20'30"

White Mountain is a 16mm docu-fiction film is set primarily in the Pionen data center, a former Cold War-era civil defence bunker in Stockholm redesigned in 2008 by architect Albert France-Lanord as a data center to house servers for clients, which at one point included Wikileaks and The Pirate Bay. White Mountain uncovers the varying forms of tem-porality brought about through an explora-tion of data space and geology. Gathering vibrational and electromagnetic sound from the rock face above the data center as well as deep inside the server room itself, a sound-scape has been created both revealing and processing the reverberations of the hidden environment.

WORKSHOPS

Beyond the State of Internet Criticism: Lessons to be learnt for Contemporary Art Criticism

With *Geert Lovink*

This workshop consists of two parts. The first part will address latest development in internet criticism, its latest issues and differences in comparison with, for instance, literary and film criticism. The second part will focus on new techniques art criticism can use to go beyond its paper ghetto of the art magazine and the newspaper. How can critics use online video, podcasting, blogs and social media? How does the use of these tools change the relationship towards the art works, the artists, the art system, and last but not least, the audience?

Webjays performance at the Mill hall, Mattanchery

With Anne Roquigny

The Internet can be perceived as a gigantic external hard drive, a stockage mechanism which allows us to download an infinity of visual, textual and audio content in real-time. The WEBJAYS performances are envisaged as online explorations and incursions. Artists, curators are invited to use the device and to imagine playlists of websites. The playlists reveal unexpected associations, aesthetic narratives based on online resources. The <surf> a typically intimate and individual activity becomes a shared and collective experience where the viewer in invited. The WEBJAYS performances aim to show that the internet is not only a commercial space, but also a space full of teeming artistic potential. The WEBJAYS performance draws upon the material generated during the 4 day workshop that Anne conducted the following artists in Kochi: **Jitin Abraham, Kiran Sasi, Akshay Das, Aditya Patil, Antony KA.**
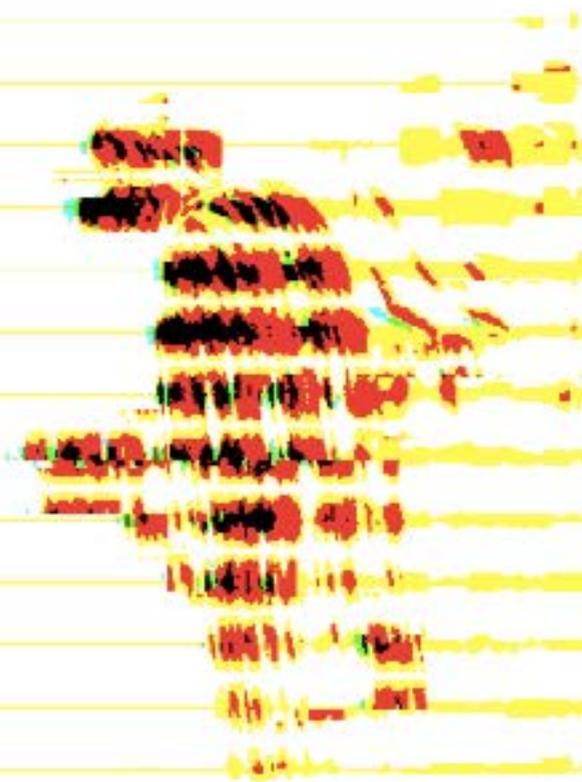
INVITED VIDEO
CURATIONS

REIMAGINING THE NEW MAN –
*a selection of videos from Central Asia
(Uzbekistan, Kyrgyzstan and Tajikistan)
compiled by Stefan Rusu*

The presented texts and visual materials are the results of joint efforts on the part of the Dushanbe Art Ground team. The aim of the project was to understand, analyze and question civic engagement as well as participatory practices in community development and to transfer this knowledge through the use of social and visual media in Tajikistan. The DAG center's resources were mobilized to fulfill this project. Thanks to the enthusiasm of the Tajik art community and contributions by participants from Uzbekistan, Kyrgyzstan and Kazakhstan the project was carried out with close interaction on a regional level.

The project concept was partly inspired by the principles of agitprop and mobility developed by A. Medvedkin and D. Vertov. In addition to the production of films the project included a number of trips with presentations and screenings of the video-films created during the workshop and of selected analogue 16-mm films from the Soviet era to popularize practices of civic engagement in Tajik society.

The idea behind this project was to provide a project-based experience to remote regions of the country. They also aimed to create a platform for sharing ideas about how the attitudes towards and practice of civic responsibilities changed in Tajikistan before and after the country gained independence in 1991. Analytical research on the altered practices of civic duties in Tajikistan has been thoroughly carried out and published by lecturers such as Muhidindzhan Faizullaev and Zebinisso Iskandarova. The project experience also included an analysis of the given regional context, i.e. the developmental processes of Tajikistan and other Central Asian countries, as determined by the disintegration of the Soviet Union followed by the impact of internal political and religious processes in Afghanistan, Pakistan and Iran. In addition, working from contemporary

political research and projections, lecturer Natalia Kuntuvdii, provided some futurological scenarios pertaining to the further development of this situation in Afghanistan and Central Asia after the NATO military forces withdrawal from Afghanistan in 2014.

The theoretical part of the project (the public program) generated a climate of engaged conversation and debate, which became an important incentive for the workshop participants and general audience. This part of the project consisted of lectures and films selected by the project team in order to introduce concrete examples of civic responsibility and youth participation in various aspects of social life.

In addition, it is worth mentioning that the project was preceded by intense preparation and research of archive resources. Efforts were particularly focused on the identifying and acquiring some 80 items analogue 16-mm films for the center's collection. These films were selected in accordance with the major trajectories in the development of the former socialistic society (dealing with topics such as the state economy, political education, urban construction, health, civic duty practices, youth organizations, etc.). Such films (features and short films, documentaries, etc.) were distributed within the USSR by the relevant film department that existed practically in all Soviet republics. Such departments distributed feature films and newsreels in rural and remote areas throughout the entire country.

During the project preparation the carefully selected analogue films were the basis for the practical part of the project, the "Reimaging the New Man" workshop. The content of the workshop was jointly developed by the Dushanbe Art Ground team in close collaboration with media artist John Davis from San Francisco, USA, and Mark Boswell, theorist and video-artist from New York, USA. Our main task was to integrate the legacy of filmmakers from the Soviet avant-garde, including the conception of film language developed by A. Medvedkin (critical approach to reality), Dziga Vertov ("Kino-Eye" montage

method) and their followers from USA – Jonas Mekas (the founder of Anthology Film Archives), Craig Boldwin ("found footage" principle), and some other filmmakers. The aim was to share this experience with participants from other Central Asian countries. Two other contributions related to this topic were presented in lecture part of the workshop, i.e. John Davis's text on legal issues surrounding intellectual ownership and Mark Boswell's writings on the principle of collectivity in relation to the development and consolidation of independent initiatives and film production in the face of the dominance of commercial film industry in US.

The collected archival film material served as the basis for workshop activities, which centered on the appropriation of found footage . Analogue films were digitalized by the workshop participants and then re-contextualized by including new content. Thus, the workshop participants created new video works based on a film script developed in the workshop and using materials from various archival sources (including the Dushanbe Art Ground's film archive). The film production process was accompanied by working sessions with the project team and intense communication with invited lecturers. The results of all these efforts are collected in a publication, which includes texts prepared by the lectors and invited media artists, photo documentation of the theoretical and practical parts of the project and a DVD with the workshop results.

In conclusion, I would like to add that the workshop "Re-imaging the New Man" was designed as part of "Practicing civic duties through debates, social and visual media" project, that also included a public program, a series of public debates related to reevaluation of practices of civic engagement and youth involvement into this process as well as a number of film screenings and presentations of the project results in various regions of Tajikistan (Khorog-GBAO, Khujand- Sogd).

Stefan Rusu
– Project Curator, Dushanbe, 2015

List of Artists and Videos

1. ALLA RUMYANTSEVA [Tajiksitan]
I MET A GIRL
2014 | video | 4'02 |

2. MURATBEK ULUU AYTEGIN [Kyrgyzstan]
WELCOME TO THE NEW COUNTRY
2014 | video | 3'38 |

3. SURAYO TUICHIEVA [Tajiksitan]
GENERATION "NEXT"
2014 | video | 4'55 |

4. ALEXANDR NIKOLAEV [Uzbekistan]
MANKIND
2014 | video | 10'00 |

5. KHOLIKOV JAMSHED [Tajikistan]
THE ENEMY, THE ADVERSARY, THE HOSTILE SOMEONE OR SOMETHING
2014 | Video | 6'06 |

6. SULEIMAN SHARIFI [Tajikistan]
THE DAY OF GROUNDHOG
2014 | video | 6'18 |

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THE DAY OF GROUNDHOG
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CologneOFF 2017 India: Asia Focus curated by Wilfried Agricola de Cologne
From W:OW Art Film & Video Festival (We Are One World // Art Film & Video Festival)

Curatorial statement
The selection Focus/Asia includes artists from Western and Eastern areas of Asia, eg. Palestine, Israel, Turkey, Iran, Singapore, Thailand, Taiwan, China, Philippines and Japan. The very short "moving images" use a common pictorial language which is characterized by individual aesthetics and philosophical concepts – Ying and Yang are nearly in harmony, wouldn't be there a typical subtle criticism, which does not accuse, however – abstractly transformed into symbols and metaphors which need to be decoded first. Differently than the familiar narratives of a short or feature film, these videos start a process or even multiple processes, but do not complete them - leaving the viewer in confusion inviting him to complete the process via reflecting. In this way, each video is incorprating a kind of interactive component. The presentation format in shape of a screening giving the viewer only one chance to view requires a particular attention, also because the non-linear structures of the individual video and the screening program, as such, are generating again and again - the unexpected.

Details of Artists and Videos:

Sai Hua Kuan (Singapore)
Space Dawing No.5, 2009, 1:02
Space Drawing No.5 was created in 2009 in Russia. Through the simplest yet most fundamental function of a line – to divide, subtract and define a space, *Space Drawing* attempts to capture a moment of transitory energy.

Mani Mehrvarz (Iran)
Wistful Affection For The Past, 2013, 3:06
In this video I have tried to deliberate about our historical background and how our perception of it is shaped.Through this investigation I was interested in the question of how we define our historical memories with images and sounds.

Anupong Charoenmitr (Thailand)
To Face, 2014, 5:55
One important thing that human beings require for understanding the event is "the confrontation" with the situation by the instinct of self.

Mehmet ÖGÜT (Turkey)
The Basket Seller, 2014, 5:40
I tried to visualize this story belonging to my childhood. My aim is not to communicate a story to the viewer but enable the viewer construct his own.

Noriyuki Suzuki (Japan)
Fragment, 2012, 6:31
Urban landscape fragmented

Shuai-Cheng Pu (Taiwan)
Consciousness Spin Project, 2015, 5:39
Consciousness Spin Project develops a structure beading delirious thinking and disorder thoughts using video and sound media to represent the ideas.

Richard Legaspi (Philippines)
Making Love with the Wind, 2015, 9:40
Making Love with the Wind is a poetic documentary shot in the mountainous province of Biella, Italy. It tells the never-ending journey of countless migrants about existence, dreams, life mysteries and space for acceptance along with how they fortuitously fall in love to a place that they can never own – similar to the wind.

Sanglim Han (S.Korea)
Bloom, 2012, 3:35
A woman is lying on the floor upside down. Fluids, which look like thick slimy paint, start to drip down on her face. She seems to be a part of the painting.

Weigang Song (China)
Walling Dissensus, 2014, 5:01
Experience in any social activity is primarily a physical experience. Expressed through movement, voice and inevitable violence, our body is manipulated by our personal consciousness, which forms different visions of collective behaviors in different social activities.

Shahar Marcus (Israel)
Seeds, 2012, 5:03
The works deals with mines that are still buried in the ground after the war was over. Three professional mine-removers looking for mines in no-man's-land find some and remove them. The artist, dressed as a pioneer, follows, while sowing seeds on the same track the mines were removed from. The sowing as a healing gesture suggests a new hope to come.

Mohammed Harb (Palestine)
Without Windows, 2009, 5:00
A work of video art-making in the Gaza Strip - the Gaza captive between four walls. The video is reflecting the view of human life, a bond to the news and television screens.

Yovista Ahtajida (Indonesia)
Re-Interpreting Trump, 2016, 1:15
A Young, Moslem, Jihadist tries to re-interpreting Donald Trump Speech. Turns out, it has the same goal, language and gesture even though they were contradicted.

CologneOFF 2017 India: World Focus – The Refugee Film Collection curated by Wilfried Agricola de Cologne

From W:OW Art Film & Video Festival (We Are One World // Art Film & Video Festival)

Curatorial statement
The selection "Focus/World" is based on "The Refugee Film Collection" at The New Museum of Networked Art – initiated by Wilfried Agricola de Cologne in 2015 on occasion of the international refugee crisis. The selected videos created by artists from Germany, Israel, Morocco, France, Netherlands, Mexico, Croatia and Ukraine, deal with the globalwide phenomenon of transmigration which these days have acquired a particular relevance through military conflicts and terror, as well as poverty and lack of perspectives, exacerbated by failed national and international politics and economics and the natural and human-made climate change resulting in countless individual human tragedies. The videos offer a view on different sides of transmigration, for those who migrate an uprooting, but on the other hand also a chance for survival. But for those who are supposed to give them "shelter" migrants are too often percieved as a threat causing a loss of priviledges manifested in foreclosure, xenophobia, racism and violence. The artists in this video programme reflect on ideas of empathy and humanity.

Details of Artists and Videos:

Maria Korporal (Netherlands)
Stay or fly away?, 2015, 0:49
One of the most neglected aspects about refugees is that they are in a situation of emergency in which they have to take a decision immediately, and whatever they decide there is no turning back. Just as the butterfly in this video: "Fourteen seconds to decide, will you stay or fly away?" Whether the butterfly decides to stay or to fly, the circle closes anyway and takes away any possibility to go back on the tracks.

Mauricio Saenz (Mexico)
Flight simulator, 2014, 4:17
Flight simulator explores the concept of obstruction as a result of geographic borders and their given limits. By means of images generated at the banks of the Bravo River, in the Matamoros, Mexico and Brownsville, US border, the work converges on the idea of the impossibility of a displacemet to a desired objective and the reaction caused by the feeling of transgression that every limit or prohibition carries within.

Les Riches Douaniers (Gilles Richard & Fabrice Zoll) (France)
The Lonely Migrant, 2011, 16:15
Developed by modifying the look of GTA IV, The Lonely Migrant is a meditation on transience, mirage, and illusion. Slouching towards the Promised Land, a man reaches the end of the road.

Johannes Christopher Gérard (Germany)
 disorientated displacement, 2016, 05:02
The work tries to reflect the feelings of displacement , the traumatic experiences and flash backs , finally the mental disorientation often resulting in a trauma. Matters you can´t notice everytime from outside of a refugee

Masha Maria Yozefpolsky (Israel)
In Between SiO2, 2016, 10:00
In BetweenSiO2 is a critical video poetry of our turbulent contemporary existence in a world of diminishing resources. This is an era of immeasurable abandonment while ourselves are being stolen from us, lacking the 'shelter within', we are drifting towards contingent territories of obscure perspectives.

Oksana Chepelyk (Ukraine)
«Letter from Ukraine», 2014, 7:31
Letter from Ukraine, fed by obscured history and political urgencies acts as a catalyst for the culturally charged encounters – a shared breath – that materialize in the performance. It is referring to the civilisational breaks we live now on the background with unnoticeable changes.

Mohamed Thara (Morocco)
As Long As I Can Hold My Breath, 2016, 9:40
Video installation that consists of three videos projected into a black room. The first video tells of the sinking of a migrant boat south of the Italian island of Lampedusa. An audiovisual recontextualization of the archives of the sinking. Opposite, the second video shows swallows that leave Europe in autumn to winter in Africa. In the middle, the third video is composed of excerpts from poems by Georg Trakl, an expressionist German-speaking Austro-Hungarian poet who died of an overdose of cocaine in 1914, and committed suicide at the age of 27. Poet of the apocalypse, decadences and transgressions. His poetry is dark, morbid, evil and perverse that feels the proximity of death, are still relevant. At VV XI this was played as a single chanel screening

Lucija Konda Labas (Croatia)
We are the dogs – Wir sind Hunde, 2016, 1:11
The work explores the multiple levels of concept of humanity in today's (post-human) time. In general it comments/criticizes the very common inhuman approach and treatment of those who are different, subordinate, weaker or unprivileged. It is referring to the actual circumstances of the refugees on the borders of the European Union, and openly asking questions about the state of humanity in the modern era.

The project emphasizes the main artist concept: "The being (the dog) which is not human is more humane than the man." The authenticity of this discourse is provided in artist's text on German called "Wir sind Hunde" narrated by indicative voice of a girl.

German language in this context is a symbol of power, but also empathy and a kind of deliverance. The dog is a symbol of the oppression, but also honesty, courage and humbleness.

Anna Faroqhi & Haim Peretz (Germany)
Lichtenberg Cleans Up, 2016, 4:34
The documentary observes a day at the initial reception for refugees AWO Refugium Lichtenberg. Residents, social workers and staff clean up the premises of the hostel in a joint action. The hostel is situated in a prefabricated panel building in GDR-style in an industrial area of Berlin. The action is completed by a grill party.

VIOLENT OPAQUE:
SCREENING PROGRAMME

- *Diaoyu Islands* by Gabriele de Seta
A series of GIF animations of image search results from queries about different contested islands in the South China sea. Fast animations looping through augmented representations of uninhabited territories conjure nationally-charged geographical imaginations of places most people will never set foot on.

- *The Viewing Party* by Elaine W. Ho and Lucio
The Viewing Party considers various perspectives of 'viewing' as precipices of action. Between observation, the experience of mediated reality and the reverberations of relation, what is to be done? As one of the first texts by Lenin, "What is To Be Done?" turned out to be less of a call for collective mobilization, more of a threshold between misunderstanding and the laying bare of insecurities. There is a flux of things amidst our attendance to the viewing party, and sometimes, things just happen.

- *Her Sovereign* Body by Josue Chavez
On 2013, DESA, a Honduran-owned and foreign-funded company, started building a dam project on the sacred land of the Lenca people. Berta Caceres, a Honduran activist whose work included indigenous, LGBT, and environmental rights, was a staunch critic of the project, claiming the government was breaking the law by selling off their land without consent. Her activism against it earned her international recognition and the Goldman Prize. In March 2016 Berta was assassinated at her own house. The murderer has not been determined. Her Sovereign Body presents Berta Caceres' corpse to the audience. Through technologies of text and sound, it questions what the physical body means, especially when it is used to exercise political action against the body of the nation. By presenting her corpse as scattered texts over internet browsers, the project also becomes vulnerable to the violence that it is interrupting. Because this dissemination of words relies on the Internet, it becomes part of the systems of sousveillance set up by nations across the world to control the political nature of the bodies they are supposed to look after. Therefore, through a performance of absence, Her Sovereign Body calls attention to the daily violence nation states inflict onto our bodies in order for their performance to succeed - a violence that is felt unequally throughout society as it often falls onto the subalterns body. In this case, that subaltern was Berta.

- *IPRR* by Wang Rou (Tan Ray Tat)
People and events are constantly being monitored, mapped out, simulated for predictive analysis, and objectified as data. But not everything becomes processed. Connections cohere as information through the displacement of partial connections moving faster than our ability to interpret them, eventually coalescing as an opaque enclosure framing ideological screens that pass as "transparency". IPRR is a performance piece revolving around a cluster of recordings, media and hyperlinks, put together for speculative purposes. Performers browsing in New York, Kuala Lumpur, and Shanghai become linked when each successive user accesses information deemed illegal in the next country in the sequence. This game of round robin played across three nation states illustrates a triangular prison in which the median between information regimes comes to be posited as a site of displacement - a space where data becomes relegated and expelled as "information (to be) processed by the other" to sustain the illusion of transparency. https://newhive.com/netmeat/information-prison-round-robin

- *Monocropped* by Andrew T Crum
This portion documents a gesture of self-surveillance as a potato is spray-painted onto a wall, a mural symbolizing the homogenization of space, language and history. While graffiti artists usually tend to avoid CCTV cameras for fear of beng prosecuted, this archival gesture expresses a desire to reclaim ocular technologies as a means of self-reflection on the conditions in which art is created.
. Potlatch by Klara Vincent Novotna
Klara: "Contemporary existence is made of immaterial virtual tendrils surreptitiously extending into the personal terrain. The pump-and-dump proliferation of made-in-China, the bored excess of the pledged alpha consumer, and the grubby mutation of every possible form – each of these phenomena expess a vicious cycle of 'stimulus' which echos the rhetoric of the systems which permit it. Each download // upload spree represents a fitting-room fling in the marketplace of manufactured identity. Alibaba has been delivering talismans to me in the form of facebook sidebar ads. Anomalous objects, algorithmically, paired, feeding back into me what it thought I fed into it already. Thanks Alibaba, I never knew I was so obsessed with heavy industry, commando knives, and silicon skin until I met you. I began to compulsively craft virtual scuptures of these objects, littering beta-mode VR terrains with totems of my heavily informed self. When does the perfect ouroboros of user-generated feedback reach a breaking point? I feel adulterated – I have dirty likes under my fingernails and I can't see a palm tree without mentally transformin it into a design-ready jpg. I'm inviting you to a VR potlatch party, an excessive demonstration, and energy ritual of purification, a creation intended only for symbolic destruction. In our current sense of artefactual overabundance and asynchronous absorption, any work could be experienced, right now, as if it had already performed a full-life cycle – emerging to digital and suspect margins, onward to corporate and aca demic death, culminating in a fiery rebirth in the ground of aesthetic experience. This gesture, like all others, is dialectically bound to forever gnawing away at the hand that feeds but refuses to nourish. Come and throw your junk on the pyre."

- *Do Mechanical Turks Dream of Mechanical Sheep* by Fei Liu
Using Amazon Mechanical Turk to explore violence in the digitization and subsequent destruction of labor. What does it look like inside the opaqueness of digital black box labor? If these Mechanical Turkers residing in this opaque black box do not enter our consciousness in the real world due to their distance from our realities, their anonymity, and their reduction as mere entities that complete "human intelligence task", does that mean they exist as citizens inside of a hidden or parallel world? In this iteration of the project, I will act as a "tourist/tour guide". In order to go on my "tour" to visit the exotic locations of Amazon's digital workers surroundings and landscapes, I need to earn the money by completing HITs (human intelligence tasks). The outcome of this portion will be an edited video compilation of all the tasks I will be completing, as well as scenes from my current surroundings. Plays off ideas of "poverty tourism", "conflict tourism", and "ruin porn" and both exploits yet reveals the workers as individuals.
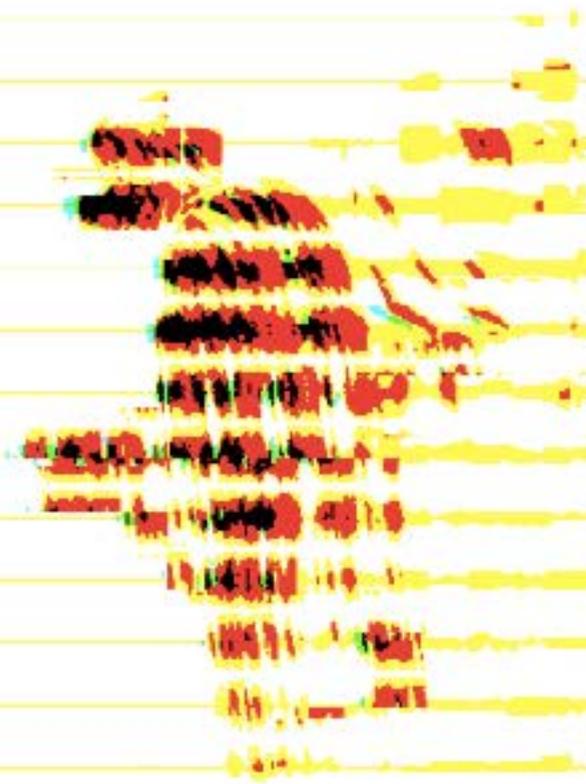
ARTISTS' TALKS

Ayisha Abraham
Deteriorating Memories: Scavenging for Home Movies in an East Bangalore Neighbourhood

It is now almost 15 years since I began to collect home movies, 8mm and Super 8mm celluloid film from an era of amateur film making. These fragments of films span from the 1930s till the early 1980s and have been rearranged into short found footage films that are both experimental, i.e. without obvious narrative, and bio pic style documentary. In my talk, I will chronicle this journey, discuss why amateur films have something to offer us, and illustrate with a few short clips, some of the films I have made, as part of my artistic practice.

Rahee Punyashloka
What Does the Digital Image See?: Noise Reductions, Ontological Deductions etc.

I started working with the "cameraless" digital image-making at a time when a global unrest regarding image-making itself was proliferating. The Digital vs. Film debate was at full flow with prophetic claims of absolute overhaul in the very ontology of the image occurring from both sides. It was a time when the Kodak factory was yet to restart its (then newly 'obsolete') production of film reel, and the nostalgia for the "pure materiality the celluloid image had begun to be

celebrated, especially by the experimental filmmakers, across the globe. In such a climate, partly moved by my own bias for the digital image, and, partly driven by an axiom that "the preoccupations and possibilities of the digital image are to be sought elsewhere, and not merely as a replacement for the film-image", I devised a set of experimental juxtapositions of disparate elements of both "film" and "digital" images, titled "Noise Reduction". With these, I had hoped to attain digital moving-images that flawlessly simulate the materiality of the film-image, and, as a consequence, "solve", at least for me, some of the key questions of the Film vs. Digital debate.

Of course, contrary to my own expectations, and in a sense true to their experimental mode of production, the resulting images suggested many new directions and posited several new discursive possibilities regarding image ontology, materiality, digital indexes, and the peculiarly ungraspable character of video "noise".

By highlighting and analyzing some of the key issues regarding the aforementioned topics through three of the Noise Reduction films which I have made till date, i.e. Noise Reduction I: The Big Combo, Noise Reduction II: Chinatown, and Noise Reduction III: Z (Film), I would try to explore and explicate upon an approximate "ontology of the digital image". With this exploration, we would also try to hypothesize a few points regarding the essential question of contemporary times: "What is the future of The Image?"

Ayisha Abraham

Rahee Punyashloka

Nadov Assar
'Poly-Body Visions'

In this artist talk, I will introduce my thoughts on fragmented, distributed, polyphonic, and most of all embodied seeing, as put into practice in my recent projects: Strip / Musrara, Future Absentees, and the mixed reality piece Titchener's Cage (installation on display during VV XI). While spectacular cinema has nearly perfected the focused visual spectacle, and virtual reality tempts with promises of understanding other people, places, and experiences, simply by assuming a different audiovisual point of view, I would like to offer an alternative view, one that mediates and filters the cinematic, abstracted audiovisual experience through the body. Or rather, through a multiplicity of bodies:

A plurality of points of view, all possessed of and affected by moving, slipping, thinking, feeling, identified bodies. The bodies I'll present are sometimes human, at other times mechanical; sometimes choreographically synchronized, at other times individually driven; sometimes concrete and approachable in real time, at other times only ghostly shells of themselves. There are several common themes to the projects I'll discuss: Decentralization of the image: a preference of a plural, mobile point of view; acknowledgement of difference in bodies and perspectives; and participatory media-making, site-specificity, immersion through production.

Nadav Assor

Michelle Williams Gamaker
House of Women (2016, 14')

In 1946, auditions were held for the character of the silent dancing girl Kanchi in Black Narcissus, the upcoming film by venerated British directors Michael Powell and Emeric Pressburger. In a nationwide search close to 1000 hopefuls applied, with over 200 girls tested and interviewed. The coveted role finally went to seventeen-year-old Jean Simmons, who had recently won worldwide acclaim for her performance as Estella in David Lean's Great Expectations. To fulfil the role, the white English actress had to wear dark Panstick make-up and a jewel in her nose to become the "exotic temptress" of Rumer Godden's novel of the same name.

In late 2014, I recast the role, auditioning only Indian ex-pat or first-generation British Asian women and non-binary individuals living in London. Shot on 16mm film, the four candidates, Jasdeep Kandola, Arunima Rajkumar, Tina Mander and Krishna Istha, had to introduce themselves to an anonymous reader (voiced by Kelly Hunter) and recite a personalised alphabet including references to the history of photography and gender politics. They were also asked to read lines from a script while both seated and standing in order to experience the somewhat unnatural and staged conditions of the audition. Unlike in the original role, for House of Women the re-cast Kanchi of the 21st Century speaks, and instead of being 'just a body' her voice is fuelled with personal and political charge. During the recital, an image of the Himalayas appears within a masked out rectangle – a digital invocation of the mountains of Black Narcissus. The mountains signal the digital medium of the modern age into which Kanchi will enter, stepping from the medium of film into the sequel to House of Women: The Fruit is There to be Eaten (Williams Gamaker, 2017).

In The Fruit is There to be Eaten, Krishna Istha, who 'won' the role of Kanchi in House of Women, will act as interlocutor to question the romantic and political decisions troubling a recast Sister Clodagh (Charlotte Gallagher, originally played by Deborah Kerr). This politically more assertive Kanchi's modern presence offers alternative insights in order to break with the often doom-laden fate of Powell and Pressburger's female protagonists, all of whom seem destined to fall.

Artist's Statement (further context)
My introduction to the films of British directors Powell & Pressburger began as a teenager. Cooped up on rainy Saturday afternoons in a semi-detached in Brent, watching matinees on BBC2, for me the erotically charged Black Narcissus (1947) based on Rumer Godden's 1939 novel of the same name stood out from the emotionally stiff British films of the 1940s. Lush Technicolor and the sweltering tropics permeated cold suburbia, offering melodrama and the exquisite pain of unrequited love: everything a teenage girl thrives on.

Working with the phrase 'our mountains are painted on glass', I have

made a series of works that aim to foreground the precarious nature of Powell's reference to Walter Percy Day's large-scale landscape Matte paintings of the Himalayas. Powell said: Our mountains were painted on glass. We decided to do the whole thing in the studio and that's the way we managed to maintain colour control to the very end. Sometimes in a film its theme or its colour are more important than the plot. As such, the British Studio System, like its American counterpart, looked to the colonies to offer audiences exotic contexts in which to frame their dramas. But more often than not did so within the comfort of constructed sets at, among others, Elstree, Shepperton and Pinewood.

I am deeply interested in this tension between construction and illusion, and in the gaps in representation and the spaces opened up by the "fiction machine" of the 1940s British studio system, which presented a very controlled colonial vision of the British Raj and its people, often replacing Indian actors with British actors. And just as those auditioning for House of Women feel the glare of the studio lights, the space of the audition and the violence of the camera's gaze are brought into question, while the film plays with the inherent voyeurism of the director – and by inference the viewer – in watching young hopefuls competing for a role.

Michelle Williams Gamaker

Hotel 18, Fort Kochi
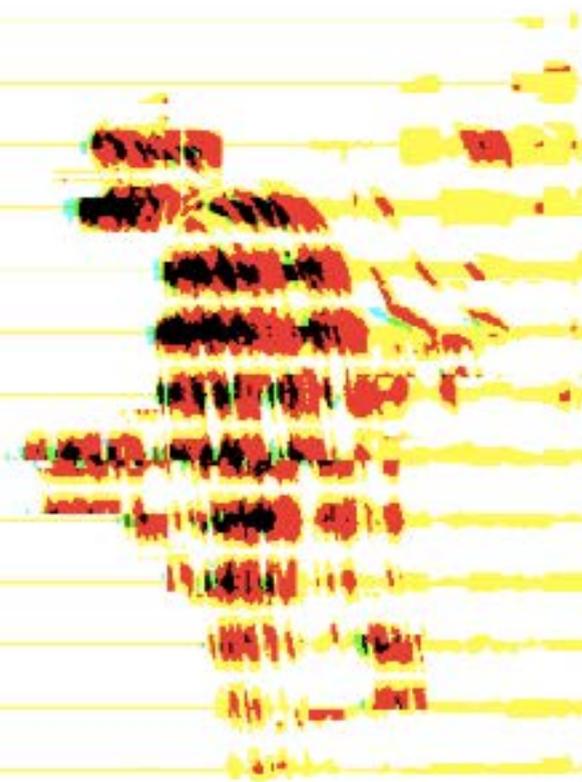
CONFERENCE PAPERS

The video and the crowd: publics and postpublics
Ravi Sundaram

A growing plurality of populations in Asia, Africa and Latin America have now got regular access to mobile devices. In India the bulk of Internet access is now mediated through mobile networks. Unsurprisingly, this has produced great challenges for post-colonial design, now confronted by media-enabled populations previously seen mostly as social political actors. Today, mobile media objects move in and out of infrastructures; and attach themselves to shifting platforms of political-aesthetic action while disrupting older partitions of postcolonial governance. As in the rest of the world, media periodically overflow from one channel to another leading to unanticipated consequences:

the expose of a police atrocity or political secrets, a leaked intimate video. The transformation of public speech and expression in contemporary data infrastructures in the South open up questions of collectivity in ways unimagined but a decade ago. In this presentation I look at volatile incidents involving street crowds broadcasting in real time through mobile applications like Whatsapp. The blurring of street crowds and online agglomerations, private chat networks and public expression raise all kind of questions – for media theory as well as the performance of postcolonial sovereignty.

From Selfie to Mask Design, On the Politics and Aesthetics of the Online Self
Geert Lovink

The mass selfie cult and the need to protect one's privacy through filters, crypto apps and masks are two sides of the same coin. Both have a similar tech aesthetics and depend on the same centralized infrastructure that platform capitalism provides us. What are current strategies towards our own vulnerable online identity?

Ina Blom

The Autobiography of Video. A Technocentric Approach to Early Video Art
Ina Blom

In this lecture I will discuss the ways in which the technical arrangements of analog video opened onto new forms of social memory and hence also new social ontologies. Here, I trace the agency of a technological object that (among other things) deployed artistic and aesthetic formats and contexts as a way of exploring of its own temporalizing affordances. While such an approach may be associated with an anthropological tradition preoccupied with the biography of objects, my approach suggests a significant twist in this narrative: video now appears as an autobiographical inscription revolving around its specific forms of memory.

<VideoTheoryII> Shiny things so bright
Andreas Treske

Online video has become the driving force on the web. From a static line the web evolved to a dynamic audiovisual network, constantly creating and operating temporal objects. The moving image online is the most significant and spreading form of personal media on the Internet. The recording, editing, distributing and mixing of personal means of expressions pushes a wide range of technologies and applications for the web and devices. Web space is developing as video space with distinct aesthetics. . A multitude of actors, a world of possibilities, an evolving industry pushes towards a personal cinema and the personal gesture. The web space embeds these personal gestures and creates through video a sphere or living cell, expanding our physical space endlessly. The Web through video advances to an actor in our environment, an ecological system and a live-like being that relates to us, and exists with us. This talk aims to engage in structural and aesthetic questions of online-video cultures and video on the web. It will be a certain mode of slicing and opening up questions for becoming involved with for a new theory of the moving image parented through online video.

Underbelly of a City: The toing and froing between amateur and art-house films
Madhuja Mukherjee

Synopsis: "*Some day in near future everyone will be a filmmaker*" *-Anonymous.*

The 'video' turn, following the introduction of Sony's 'Portapak' in 1965, triggered intriguing and incredible possibilities. In fact, by 1968 exhibitions of video-art took place across Latin-America, USA, Europe (particularly in Germany and UK), in Japan and elsewhere. Thus, while artistic experiments with the moving-image was not unprecedented, especially when Salvador Dali and Luis Bunuel, Maya Deren, Stan Brakhage and others had already explored formal elements of moving-images, along with the materiality of celluloid; nevertheless, the arrival of video seemed to destabilize the medium itself, and alter certain primary perceptions regarding framing, tonality, depth, clarity, and sanctity of the image and sound as well as prototypes of plot, narrative and logic. 'Video' notably blurred the lines between genres, 'high' art and 'mass' aesthetics, amateur and professional projects, the political and personal. More recently, with the mass proliferation of digital technology in India during early 1990s our relationship with the image has been reinvented. As far as the filmic image (and sound) is concerned, precision, sharpness, and brightness have been enhanced; moreover, with the mass availability of digital camera and easily downloadable edit software and other artistic tools, engagements with images have changed in manifold ways, resulting in an upsurge of films, videos, photographs, sound byte and a range of other kinds of data. As stated by filmmaker Samira Makhmalbaf (in 2000) digital tools support circulation of both technologies and images across marginal territories.

The crux of the discussion, therefore, is the contemporary digital context, that has rendered the flow of images forceful, and networks between artists pertinent. I will largely discuss videos/ digital films, which have become available to us through the TENT (Kolkata) Little Cinema International Festival (for experimental films and media-art). Through a series of clippings (of at least an hour), I wish to deliberate upon the manner in which the video-film has become a smouldering and liminal site, which lies somewhere between the white cube and classrooms. Moreover, one argues that, with the massive circulation of digital tools a new persona named 'amateur'/ untrained/ professional elsewhere 'type' filmmaker has emerged on the scene, in tandem with the explosion of small and numerous film festivals across the country. While the digital platform has encouraged cinephiles to circulate European art house films and Asian genre flicks etc., the 'tools' one contends, have produced a rather promiscuous figure, partly poet and partly artist perhaps, who

comes forward as a 'filmmaker'. This presentation thus, tackles the specific category of 'amateur' films, which have been produced primarily from Kolkata. Despite the problems of framing these films within certain presumptions regarding knowledge of the craft, these videos/ films are distinguishable from 'home videos'. Therefore, I examine the ways in which some travel to well-known International festivals, while others pass-around on the fringes. Predominantly a masculine 'hobby' of sorts, and in most cases made by college pass outs, such 'amateur' artistic ventures, nevertheless, often excavates a range peculiarities of the city, and functions as a personal and independent 'gaze' that is looking back at the metropolis. By looking into the formal explorations of these short and feature-length films, this presentation underscores the 'toing and froing' between art and amateur, via which the city underbelly becomes partly visible. d in manifold ways, resulting in an upsurge of films, videos, photographs, sound byte and a range of other kinds of data. As stated by filmmaker Samira Makhmalbaf (in 2000) digital tools support circulation of both technologies and images across marginal territories.

Software and its Structuring of Interactive Documentary
Fabiola Hanna

Without software, idocs would not exist, yet no critical evaluation of how software influences these documentaries exists! The fields of i-docs, media studies, software studies and computer science have largely ignored the very medium that constitutes these projects. In this paper, I argue that the claims attached to idocs, whether about participation, agency, authorship, cocreation, democracy, are ultimately curtailed if the medium, namely the software that houses and makes an idoc, is not addressed. Using my current in-progress work, We Are History, an idoc about the modern history of Lebanon, as a point of departure, I show that looking at the process of writing the software enables critical analysis of software's influence on the the idoc itself. In pursuit of generating communal dialogue in the context of inability to have conversations about our contested history in Lebanon, I set out to build an Artificial Agent that would sift through an oral history video archive of testimonies of daily life with the task of figuring out common threads, sometimes confirming and sometimes contesting each other, and automatically editing many different versions of possible histories. This automatic montage machine addresses two problems in the Lebanese context: first, it circumvents the tiring accusation of being biased since a machine is now the moderator (presenting a multiplicity of stories might be the closest one can get to strategic objectivity) and second, it opens up the possibility of conversation by weaving various and often opposing perspectives in order to start imagining

The project, which would reside online as well as in booths in public spaces across Lebanon, invites people to listen to an automated montage of oral histories and to then share their own stories and memories. Each newly contributed story is instantly added to the archive, analyzed using new developments in computational corpus-based linguistics, automatic story generation, and social computing and tagged with its transcript which enables the interface to incorporate newly added video interviews into the pool concerning the event discussed, thereby changing the version of history previously compiled. The paper concludes that both scholars of media and media-based practitioners need to pay attention to the critical effects of software in shaping i-docs, mainly in the context of activist video.

Tactical VR: Representing the Intermission in Indian Cinema
Karl Mendonca

While the intermission has long been phased out from cinemas in most parts of the world, the "samosa break" (as it is referred to in Bombay vernacular), is very much a routine experience for film audiences in India. For those unfamiliar with the concept, the mechanics are quite simple: about halfway through a film the house lights turn on and interstitial advertising is displayed on the cinema screen for 10-15 minutes while patrons stretch their legs and visit the concession stand. Apart from Lalitha Gopalan's Cinema of Interruptions (2009), the intermission itself is an entirely under-theorized subject of critical inquiry in South Asian Cinema Studies. Further, in contrast to the significant body of work on Indian cinema that has focused on the textuality of film, there has been scarce theoretical attention paid to the material aspects of film production and distribution. This lacuna points to an opportunity for theoretical work, but also raises a significant challenge of connecting the broader logistical workings of distribution with the regimes of signification signaled by media forms. As a working context, my praxis "follows the action" out of the cinema hall and present a case study of Blaze Advertising, a 70-year old network in India that held a monopoly on the distribution of cinema intermission advertising between the 1960's and the 1980's. The story takes an unexpected turn, when in 1986, Blaze Advertising's monopoly was disrupted by the Government of India. Rather than continue to compete in cinema advertising, Blaze repurposed their network as a domestic courier company (similar to FedEx) with a franchise based business model that exponentially increased their presence across India. This paper will discuss the use of Virtual Reality (VR) to represent the contiguous but hidden spaces of the intermission spanning the production, distribution and exhibition of the advertising forms displayed on the screen. While touching on some of the challenges of working with a medium in its inchoate stages, the paper will focus on the development of an aesthetics of critical representation. Borrowing from the ethos of structural filmmaking, I propose a set of tactical heuristics for VR to undermine the affordance of immediacy and work towards Barthes' notion of a text as "that which does not compute."

YouTube Sleaze: Viral Mutations of Item Numbers
Silpa Mukherjee

Item numbers are special song and dance sequences in popular Bombay cinema which foreground the body as a vibrant and sexualized force. They initially derived their attraction of cinematic sleaze and deliberate use of trash aesthetics from the B movie but gradually made their way into big budget A circuit films. The contemporary media convergence has enabled the item numbers to have multiple screen lives. This is curiously enmeshed with the glamour associated with a high-end lifestyle and a different kind of stardom. In this paper I engage with the expanded sphere of what is designated as YouTube and social media through the worlds of B grade female performers who are particularly prone to viral mutation on the web. Through online ethnography of ephemeral female celebrity cults via the case of contemporary starlets who attempt to make it big by getting entangled in controversies over obscenities. The knowledge of film material being censored then locates its YouTube video in a liminal zone, where the restricted content defers the desire for the provocative material ad infinitum while replacing it with a constant affective curiosity about the —censored (YouTube often acts as the archive of deleted/blurred footage from censored films). To account for the affectivities associated with low resolution and to chart a contemporary archaeology of viral videos we need to trace it back to the phenomenon of print journalism highlighting the censorious elements in film advertisements to create a surge in spectator desire for the censored. Internet virality (though far more complicated than physical rush to the theatres, as the desire here spreads like a contagion from one network to another cutting across geo boundaries) marked by its velocity of circulation and feedback finds its precedent in hype over sensational content in older media. The velocity at which an orphan video file often manages to create a virtual agglomeration of temporary online crowd via YouTube's techno-mediatic and pseudo anonymity driven economy of views, likes and comments, shares its features with an earlier rumour economy based on information bleeding out of one media into another. Using the YouTube interface of a "viral item number", `Babydoll' (Ragini MMS 2, Bhushan Patel, 2014) and its corollary "suggested viewing" of leaked videos, morphed content, MMS scandals of Sunny Leone I wish to point out the combined play of viral web based mutation, the algorithmic anxiety underlying YouTube's designation of "official" versus "unofficial/user" uploads and thus the extensions of the video (rather than the original video) being the drive of the interface. It heightens the frisson of sexual excitement and shock carried out as part of online traffic. A relation emerges here between virality, as relayed through the node of the spectator-user (toucher, in the haptic sense), and new orders or flows of sexuality. I use the term

The DIY Filmmaker in the Digital Age
Akriti Rastogi

The paper will track the journey of DIY filmmakers in the Indian context harnessing the potential of ICTs in collation with other factors like broadband connectivity and data mining suited to the interests of a dilettante filmmaker. Using case studies of amateur and professional filmmakers, the key provocations will highlight the "dissolution of dichotomy" between the two headers and further, the implication on the cinema created, distributed and funded thus, using the online platforms solely. The idea of democratization of filmmaking will be complicated using nuances from varied categories of filmmakers utilizing prosumer devices.


Mapping Cultural Histories of Asian Ethnic Enclaves in the Global City
Kristy Kang

This project looks at how ethnic communities are changing in cities. How is migration and movement changing our experience of cities and its peoples today? How is our sense of identity and place affected as a result? What kind of interfaces could be designed to communicate with the spaces we move through and what kind of overlooked stories could be uncovered in our everyday spaces? The Seoul of Los Angeles: Contested Identities and Transnationalism in Immigrant Space (http://www.seoulofla.com) is an online cultural history and platform for community storytelling on the multi-ethnic identity and development of Koreatown in Los Angeles.

Currently, Los Angeles has the largest population of Koreans in the United States living outside of Korea. Nicknamed the "L.A. district of Seoul City", most visitors understand Koreatown as an extension of Seoul. But, what most people may not know is that the majority of inhabitants who comprise its residential and working class population are not Korean, but Latino. The everyday space of this community is inhabited by a mix of immigrants coming from Mexico, Central and South America, and other parts of Asia including Bangladesh. These networks of nationalisms converge in the urban space of Koreatown. This contests predominant conceptions of ethnic enclaves in Los Angeles being understood as homogenous and makes us re-imagine what we think we understand about them–they are increasingly becoming polycentric in complex ways. Combining design, documentary and issues in contemporary media studies

including global/local relations, ethnic and urban studies, this work uses new media and mapping to create greater awareness of our built environment and the peoples who populate it. It examines and visualizes the sociocultural networks shaping immigrant communities and how local neighborhoods negotiate a sense of place within one global city.
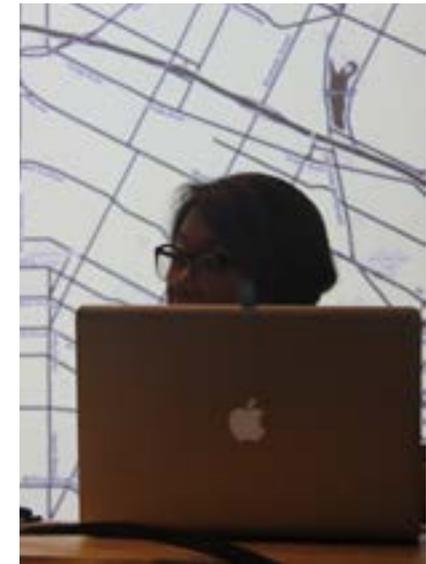
PARTICIPANTS' BIOS

Ahmet Gurata teaches at the Department of Communication and Design, Bilkent University. He holds a PhD from the London Consortium, which examined remakes and cross-cultural reception in Turkish cinema. He has published research on the history of Turkish cinema, reception, remakes and documentary in anthologies and journals. His current research includes projects on digital database, comparative and digital film studies. He also works as a programmer for the Festival on Wheels and affiliated with Docedge: Asian Forum for Documentary.

Aishwarya Viswanathan is a writer and visual artist. She recieved her Bachelors in Visual Arts (Painting) in 2016 and is currently pursuing her Masters in Aesthetics and Visual Cultures at Srishti School of Art, Design and Technoglogy Bangalore. Her areas of interest include, art theory, philosophy and the aesthetics of digital visual culture.

Akriti Rastogi is a part-time media practitioner and full-time film studies research scholar at the School of Arts and Aesthetics, JNU, New Delhi. She is currently working towards her doctoral thesis proposal.

Anandana Kapur is an award-winning filmmaker and communications designer working extensively towards integrating film and social change initiatives. As a researcher and film scholar, she has written on gender, culture and cinema. Anandana's current work is on interactive cinema and the city of Delhi. She is the co-founder of CINEMAD India.

Andreas Treske is an author and filmmaker living in Turkey. He graduated from the University of Television and Film, Munich, where he also taught film and video post- 15 production. He teaches in the Department of Communication and Design at Bilkent University, Ankara, visual communication and media production, incl. new media. He is a member of the Video Vortex network and corresponding member of CILECT, the world association of film schools.

Anjana Kothamachu graduated from The Academy of Fine Arts and Crafts, Rachana Sansad, India with a major in sculpture. Prior to this, she studied animation and has a degree in psychology. She has participated in several residency programs including The Last Ship, Mumbai; Stiftung Futur Foundation, Switzerland; Sandarbh International Artists Association's residency and Khoj. She received the Inlaks Fine Art Award 2013. In 2014, she installed a large-scale outdoor sculpture at the India Art Fair. She was part of the Creative India Public Art Intensive and the Changwon Sculpture Biennale, Korea. She has been part if the ISCP residency program in New York in 2015 and the Pro Helvetia studio program in Zurich,Switzerland 2016.

Anna Beata Baranska specializes in Painting, Video and Photography. Since 2006, she has worked as a graduate student instructor in the Department of Traditional and Experimental Graphic art, and then as a teaching assistant. In her works, she touches political, cultural and anthropological problems

Anne Roquigny is a French independent media art curator specialized in hybrid digital projects related to networks, the internet, sound and visual arts. Since the beginning of the Internet she has been curating events to promote internet artists and to exhibit their online art in the physical space. Anne Roquigny's Webjays innovative public displays, performances, exhibitions, workshops, conferences and publications have been presented at renowned International venues, festivals and museums.

Arya S.Putra lives and works in Yogyakarta, Indonesia. He studied painting at Sanggar Ligar Sari '64 Bandung. His creative work began by exploring many mediums: two-dimensional, three-dimensional, objects, installation and video.

Ayisha Abraham lives and works in Bangalore, as an installation artist and short filmmaker. She studied painting in India and the United States, before becoming an experimental filmmaker and installation artist. She works at the Srishti School of Art, Design and Technology, as a visual arts consultant and is a member of the BAR1 (Bengaluru Artists Residency). Her work has been shown at numerous international exhibitions and festivals.

Chiara Passa is a media artist. She holds an M.F.A. in Fine Arts from Academy of Rome and a Masters in New Audio-Visual Mediums at the Faculty of Modern Literature. Her artwork combines different media such as: internet-art projects, animations and interactive video-installations. Her work includes digital art in public space as site-specific artworks and video-mapping that analyzes changes in 'liquid space' through a variety of techniques, technologies and devices - often constructed thru augmented reality and virtual reality technologies. She also designs video-sculptures and objects developing also art-applications and widgets for mobile platforms.

Christin Bolewski is a digital media artist and filmmaker from Germany. She studied at the Academy of Media Arts Cologne, Germany. She exhibits regularly at international media art and film festivals and has taught media art and design in Universities in Europe and America.

Cristina Cochior is a researcher and designer working in the Netherlands. With an interest in automation practices, disruption of the interface and peer to machine knowledge production, her practice consists of research investigations into knowledge sharing and bureaucratic systems. Having recently graduated from the Piet Zwart Institute in Rotterdam, she is currently examining ecologies of algorithmic workers on digital platforms.

Cong Yao intends to explore the existing modes of gender, sexuality and identity politics, which replace struggles with tranquility. Through restructuring self-perception and retranslating human feelings, he creates immersive works with hazy, poetic and sharp aesthetics by diverse media such as moving image, physical theatre and installation in constant attempts and explorations.

Duncan Poulton was born in 1993, Birmingham, UK. He lives and works in Birmingham, UK. Duncan Poulton's practice could be seen as an expanded form of collage primarily realized through digital video. He observes, deconstructs and reconfigures online content in order to produce works which form new associations between images and their authors' original context of production. He is interested in the knowing misapplication of established techniques and formal strategies, the productive misinterpretation of existing cultural content. His recent works have centered on an investigation into 3D modelling and computer-generated imagery. His works center around specific sub-genres of content and aim to comment upon the nature of appropriation in the digital age, particularly the practice, history and meaning of copying in a simulated world. Though each work is discrete and self-contained within its own internal logic, they all share a concern with mythology and art history and maintain a reflexive relationship to their medium. Going forward Duncan is interested in the conflict between the increasingly virtual world we live in and the human condition with its inescapable emotions, neuroses and traditions.

Elena Knox is a media and performance artist. Currently a research fellow in Intermedia Art and Science at Waseda University, Tokyo, she works with the Creative Robotics Lab at Australia's National Institute for Experimental Arts, and co-directs production house Lull Studios. Her PhD won the 2015 Dean's Award at UNSW Australia Art & Design, and her experimental electro-cabarets and music projects are nominated for multiple awards, most recently the Australian Art Music Awards. Knox's media artworks have been presented in premiere venues in New York, Cologne, Berlin, Athens, Hong Kong, Plovdiv, Frankfurt, Milan, Aberystwyth, London, Tokyo, Sydney, Melbourne and Cairo.

Elia Vargas is an Oakland based artist and curator. He works in video, sound, projection, and situational experiences that explore information embodiment. He has collaborated with a wide range of artists and musicians including Bjork and Vincent Moon. He performs and exhibits work locally and internationally. Vargas is co-founder and co-curator of the Living Room Light Exchange, a monthly salon on new media art and digital culture; half of improvisational modular synthesis duo system ritual; board member of Mediate Art Group, organizer of the Soundwave Biennial; and a PhD student in Film and Digital Media at UC Santa Cruz.

Emma Charles is a London-based artist. Working with photography and moving image, her practice explores the way contemporary value systems of time, productivity and labour are altered through technological progress. Recently Emma has situated her research towards the materiality of the Internet, going beneath the urban veneer to uncover the hidden infrastructures within our technologically driven modern life. Emma holds a MA in Photography from Royal College of Art. She has exhibited and screened at Jerwood Visual Arts, London; Serpentine Galleries, London; ZKM, Karlsruhe; HKW, Berlin; Jeu de Paume, Paris, LUX and ICA, London and is the recipient of a 2016 Arts Council England award, ZKM commission and has been published in 'Reset Modernity!' edited by Bruno Latour (MIT Press).

Fabiola Hanna is a new media artist & software designer. She is a PhD candidate in Film and Digital Media at UC Santa Cruz where she also holds an MFA in Digital Arts & New Media. Her research lies in software and media studies, archives, memory & postcolonialism, and new media art activism.

Florine Mougel is a visual artist based in France. She studied Cinema in Paris and Fine Art at the School of Art and Design of Marseille where she develops her research on the poetic of networks and technologies. She composes with situations, people, empty rhetorics, smudged words and feelings.

Geert Lovink is a Dutch media theorist, internet critic and author of Dark Fiber (2002), Zero Comments (2007), Networks Without a Cause (2012) and Social Media Abyss (2016). He is the founder of the Institute of Network Cultures. His centre recently organized conferences, publications and research networks such as Video Vortex (the politics and aesthetics of online video), Unlike Us (alternatives in social media), Critical Point of View (Wikipedia), Society of the Query (the culture of search), MoneyLab (internet-based revenue models in the arts) and a project on the future of art criticism.

Giovanni Salice is an Italian artist/musician working in the field of sonic-media. He holds a degree in classical oboe. After this education, he studied electronic music and visual arts and, through the years, he increased his interest into film and installative art. He is currently working on microscopic sounds, Artificial Intelligence and field-recording.

Ina Blom is a professor at the Institute of Philosophy, Classics, History of Art and Ideas at the University of Oslo and visiting professor at the University of Chicago. Her most recent books are The Autobiography of Video. The Life and Times of a Memory Technology, New York: 2016 and On the Style Site. Art, Sociality and Media Culture. New 16 York: 2007 (2009). She has recently coedited the volume Memory in Motion. Archives, Technologly and the Social (2017), and is also a contributor to Artforum, Texte zur Kunst, Afterall and Parkett.

Jillian Mayer is a visual performance artist and filmmaker based in Florida. Mayer's video works and performances have been displayed at galleries and museums internationally and film festivals such as SXSW and Sundance. She was recently featured in Art Papers and in ArtNews discussing identity, Internet and her artistic practices and influences.Mayer is the front woman for #PostModem, a performance collaborative that makes meta-pop music based in art/web theory. Their original songs will be used in a feature-length musical film that Mayer is writing, directing and producing in collaboration with Lucas Leyva. The satirical film takes place in the future and tackles digital identity and net neutrality. The film extends to software apps, poetry, installations and Internet experiences.

Julian Sscodato Sstudied Composition and Electronic Music in Venice. He completed a Master's Degree in Sound Art at the University of Barcelona. As an author and speaker, Scordato has presented results related to interactive performance systems and generative art in the context of conferences and seminars. His award-winning electroacoustic and audiovisual works have been performed/exhibited internationally in over 100 festivals and institutions.

Karl Mendonca's work as an artist and researcher explores the intersection of postcolonial studies and media studies. He is currently a PhD Candidate at the department of Film & Digital Media at the University of California, Santa Cruz.

Katharina Poggendorf-Kakar, born in 1967 in Germany, was exposed to art from early childhood. She studied Comparative Religion, Anthropology and Indian Art History at the Free University, Berlin, where she took her Ph.D. in 2001. In her artworks she plays with different materials to create new visual bodies that address the changing global landscape of identities. By engaging with themes that matter to her, she likes to probe what is underneath the surface of cultural beliefs and our contradicting patterns of behavior, to unblock thoughts and open up questions. Probing boundaries is part of that process of engaging with her inner self. In many ways, her body of work emerges from her academic base in anthropology and she perceives her art as a confluence of her life- and work choices of the past 20 years. Many of her installations include copper and wax as well as materials from her immediate environment. Since 2003 Katharina works and lives with her husband, Sudhir Kakar, in a village in South India.

Katya Yakubov is a Uzbekistan-born filmmaker living in Richmond, VA. She graduated from NYU's Tisch School of the Arts and co-founded The Picture Show, a microcinema in Brooklyn, with partner Daniel Hess. Her short films have screened at Anthology Film Archives, Alchemy Film Festival, Milwaukee Underground, and various other festival

Keerthi K. Shastri has worked in the fields of advertising, creative writing and film after finishing a Bachelor's in Communication, Psychology and English literature. Visual media, digital culture and somatic research are her areas of interest. Keerthi is currently persuing a Masters in Digital Humanities at Srishti Institute of Art, Technology and Design, Bangalore.

Kristy H.A. Kang is a media artist and scholar whose work explores narratives of place and geographies of cultural memory. She is Assistant Professor at the School of Art, Design and Media at Nanyang Technological University in Singapore and was previously Associate Director of the Spatial Analysis Lab (SLAB) at the University of Southern California Sol Price School of Public Policy in Los Angeles where she collaborated with urban planners and policy specialists on ways to visualize overlooked spaces and peoples. Her research interests combine urban and ethnic studies and digital media arts to visualize cultural histories of cities. Kang is a founding member of the Labyrinth Project research initiative on interactive narrative and digital scholarship at USC where she has served as researcher, creative director, and designer on a range of interdisciplinary projects.

Leyla Rodriguez is enrolled at HAW University Hamburg. Her interventions in the public space through temporary textile installations, objects and videos have been exhibited in numerous galleries and shown at film festivals worldwide. She was born in Buenos Aires and currently lives and works in Hamburg/ Germany.

Madhuja Mukherjee studied Literature and Film at the University level, and has professional training in music (Sitar), and Fine Arts. She teaches in the Department of Film Studies, Jadavpur University, Calcutta, India, since 2007. She also works as artist, filmmaker and writer. Mukherjee's research areas involve subjects of film historiography, archives, industrial forms, technological transformations, gender, and public cultures. She has published extensively in scholarly journals, has edited anthologies, and written monograph on canon formation during the early period. She has developed the alternative art platform TENT (Calcutta); in 2014 TENT launched its first 'Little Cinema International Festival' for experimental films and art.

Lohit Grover is a video editor/ filmmaker living in Bombay.

Michelle Williams Gamaker is a visual artist and filmmaker. Current projects include The Fruit is There to be Eaten, Brown Queertopia and the feature films The Imperial and Violet Culbo, which feature 'brown protagonists' to address the historical sidelining of such characters. For over 13 years, with Mieke Bal she completed several films and installations exploring migratory aesthetics, mental health and gender ideology. Since 2009, with Julia Kouneski she has explored the psychotherapeutic work of Lygia Clark. She completed her PhD in Fine Art at Goldsmiths, University of London (2012), where she now works as a Lecturer in BA Fine Art.

Mikio Saito is a Sapporo-based visual artist. Graduated from University of Waseda, Tokyo, Japan (2000) and Städelschule, Frankfurt, Germany (2007) and holds Master of Fine Arts. He works mostly with video installation. He combines hand-drawn animation, photographed images and computer graphics, all in a highly individual way. Recent exhibitions include; 2016 "The Wind Will Carry The Taste" Soulangh Artist Village, Tainan, Taiwan . 2016 "Emerging Artists in Hokkaido" Hokkaido Museum of Modern Art, Sapporo, Japan

Milan Zulic is an award winning multimedia artist from Sombor in Serbia. He has presented his paintings, sculptures, photographs, videos and extended media in 31 solo exhibitions and more than 150 collectives in places liked Zurich, Warsaw, Barcelona etc.

Mona Vatamanu & Florin Tudor work together since 2000 on various art works. They have exhibited their works at various Biennales, art forums and International exhibitions. They have also presented at many solo exhibitions. They are presenting their video Gagarin's tree at Video vortex XI.

Nadav Assor employs a range of expanded media practices to explore the unstable condition of the hyper mediated body, the "new flesh", constantly transformed by technology, in its immediate social, political sensory, and emotional environment. This is often done via lo-fi reenactments of appropriated military-industrial technologies, examining technological mediation as an essential and transformative human condition. For more than 10 years, Assor has performed and exhibited internationally in festivals, music venues, museums and galleries in North America, Israel, Europe and Asia. He is the recipient of multiple grants and awards in the US and Israel, and currently serves as an Assistant Professor and an Associate Director of the Center for Arts & Technology at Connecticut College in the US.

Neha Kasana is a visual artist and designer. She holds a degree in Applied Arts from the College of Fine Arts, Delhi. Her areas of interest are visual cultures and curation. She is presently pursuing her masters in Aesthetics and Visual cultures from Srishti school of Art, Design and Technology and is currently experiementing with different material and mediums to enhance her own practice.

Rahee Punyashloka icand filmmaker based in New Delhi who processes analogue techniques in digital media and is inspired by the work of Hollis Frampton and Pat O'Neill. His works have been exhibited in several venues across the world, such as Rotterdam, Tribeca (New York), Jakarta, New Delhi etc.

Rashmi Sawhney is a Bangalore-based academic, co-founder of the VisionMix network (https://visionmix.info) and the Programme Director of Video Vortex XI. She has curated public events in India and Europe, including film programmes, and most recently curated in jan 2017 with Lucia King and Amit Rai, Future Orbits as a collateral of the Kochi-Muzeris biennieal. Her research explores the production, circulation and exhibition of moving image cultures at the intersections of cinema, visual arts, and digital media in the South Asian context and within the film and visual culture realm, her work specifically traverses engagements with migration, gender, and science fiction. Rashmi has been teaching, doing research, and publishing since 2002, and prior to joining Srishti, was Associate Professor at the School of Arts and Aesthetics, Jawaharlal Nehru University and also briefly headed the Arts Practice and Curatorship programmes at India Foundation for the Arts. She heads the M.A. programme in Aesthetics and Visual Cultures at Srishti, the first of its kind in India, focusing on curation and art/film writing.

Ravi Sundaram is a Professor at the Centre for the Study of Developing Societies (CSDS), Delhi. In 2000 he founded the well-known Sarai programme at the CSDS along with Ravi Vasudevan and the Raqs Media Collective. Since then, Sarai grew to become one of India's best-known experimental and critical research sites on media, spanning local and global sites. Sundaram is the author of Pirate Modernity: Media Urbanism in Delhi and No Limits: Media Studies from India. Sundaram has co-edited the Sarai Reader series, The Public Domain (2001), The Cities of Everyday Life (2002), Shaping Technologies (2003), Crisis Media(2004). Sundaram's essays have been translated into various languages in India, Asia, and Europe. He is currently finishing his next book project, Events and Affections: post-public media circulation. Sundaram has been a visiting Professor at the universities of Princeton, Johns Hopkins, Michigan, Ann Arbor, and Oxford.

Ray Tat is a Malaysian curator and artist currently based in Shanghai. He graduated with a Masters in Fine Arts from Massey University, New Zealand. Prior to VIOLENT OPAQUE he curated a show in Malaysia called Circle Jerks, an exhibition revolving around artists as online conversationalists, and works generated from text messages circulating on the internet. Combining his backgrounds in filmmaking, programming and media design, Ruben van de Ven (NL) challenges alleged objective practices. He is intrigued by the intersection of highly cognitive procedures and ambiguous experiences. He graduated at the Piet Zwart Institute in Rotterdam where he started his investigation into computational quantification and categorisation of emotions. Recent works on this topic include the algorithmic video work Choose How You Feel; You Have Seven Options as well as the video-game-artwork Emotion Hero.

Sharath Chandra Ram's practice and research interests lie at the intersection of law, technology and society with a focus on Open Spectrum, Citizen Science and new interfaces for Art-Science. As a licensed amateur radio broadcaster (callsign: VU3HPA), he is actively interested in communication policy research, extends his art-science practice as a transmission artist and has installed his multimedia work in several national and international venues. He is currently Faculty at the Srishti Instiute of Art Design and Technology at the Centre for Experimental Media Art and the Information Arts and Information Design Practices (IAIDP) Program. Previously as a neuroscientist employing virtual reality to simulate experimental paradigms to understand human cognition, he specialized in Artificial Intelligence and Virtual Environments at the University of Edinburgh, School of Informatics.

Shruti Rao is currently pursuing her Masters in Knowledge Systems and Practices at the Srishti School of Art, Design and Technology, Bangalore. She has worked as a media professional for eight years in media ranging from feature films to digital content production. Her areas of research interest include identifying the class, gender, caste and regional dimension of the labour market in the media industry, understanding the cultural economy of children in the television and advertising industry and tracing the evolution of new media and the resulting digital divide between the urban and rural population.

Silpa Mukherjee is a Delhi based research scholar, currently enrolled in a PhD programme in Cinema Studies, School of Arts and Aesthetics, Jawaharlal Nehru 19 University. She has recently finished her MPhil dissertation titled `An Ecology of Sensations: The Item Number in Bombay Cinema'. She has been a recipient of the Social Media Research Grant awarded by The Sarai Programme, Center for the Study of Developing Societies in 2015.

Soubhagya Pai is currently a student pursuing her Post graduation in Knowledge systems and Practices from Srishti Institute of Design, Bangalore. Her interests lie in anthropology and public history and . She is currently exploring how different kinds of media can facilitate and/or augment ethnographic research . She has worked with different communities, Media houses, NGOs as well as corporate organizations in the past during the course of her undergraduate study and internships. Her academic background includes, Journalism and communication studies, community media and Humanities.

Stefan Rusu is an artist and curator currently based in Kyrgyzstan. In his curatorial practice he particularly focuses on collaboration with remote regions and countries from Central Asia (Tajikistan) and Asia (Mongolia).

Syeda Zainab Akbar is currently pursuing a Masters in Digital Humanities at Srishti School of Art, Design and Technology. She is a self taught photographer and continues to explore varied types of photo editing. She has majored in psychology, sociology and english. She is currently exploring user centered expereince, performative digital platforms and cultural specificity in her research.

Ujjwal Utkarsh is an independent filmmaker whose films have been showcased in various national and international festivals. He was a member of the film faculty at Srishti Institute of Arts, Design & Technology, Bangalore, and at State Institute of Film and Television, Rohtak for the past few years. Through this period, he continued his work independently and has been experimenting with his own practice dabbling in other forms like photography, sound and theatre.

Vasanthi Mariadass is a faculty at Srishti Institute of Art Design Technology. Her doctoral work on Jean-Luc Godard was from Indiana University of Pennsylvania. She teaches and researches on experimental films and visual essays through postmodern and poststructural frameworks.

Vasco Diogo is an Experimental Director, Performer and Video Artist. He is an assistant professor of New Media and Cinema at The University of Beira Interior (Covilhã-Portugal). He has a PhD in Communication Sciences from the Universidade Nova de Lisboa. He has a Degree in Sociology and Master Degree in Social Sciences: aesthetics and ideology in Portuguese Cinema. Vasco is a former actor and co-creator at Projecto Teatral - Acarte/Maria Madalena Azeredo Perdigão Award, Fundação Calouste Gulbenkian, 2003 .Since 2000 he has produced experimental single channel videos, multimedia performances and video installations shown at several galleries, exhibitions, theatres and international festivals in Portugal, France, Germany, USA, Netherlands, Belgium, Serbia, Canada, Brazil, India, Poland, Switzerland, Italy, Sweden, Spain, Mexico, Colombia, Israel and Cyprus.His other areas of work include drawing, photography, poetry, electro-acoustic music, mixed media.

Wilfried Acgricola de Cologne is a media artist, creator of experimental films and videos and new media curator living and working in Cologne/Germany. He is the founding director of "The New Museum of Networked Art" (2000) and artvideoKOELN (2005) - the international platform for art & moving images running also the Cologne-OFF International Festival Network. He realised a wide range of artistic and curatorial projects in collaboration with festivals and cultural institutions all over the world.

Zlatko Cosic is a video artist from Yugoslavia whose work spans from short films, video, and sound installations to theater projections and live audio-visual performances. The themes of his work relate mostly to issues of identity, immigration, and the complexity of living in a new environment, concentrating on the necessity to embrace cultural differences and establish dialogue among people.

VIDEO
VORTEX

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BHAVAN

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