

▶ VIDEOVORTEXII

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Welcome to Video Vortex XII

VideoVortex, an artistic network concerned with the aesthetics and politics of online video, will gather again in Malta for a two-day conference in late September 2019. In this call we are particularly focussed on bringing new research, theory and critiques of online video – in addition to questions around its integration with social media – to Malta. If you are a graduate student or researcher/critic that is engaged with the theoretical challenges of contemporary (moving) image cultures, please join us for the conference.

Given its ease of access and use, video has historically been aligned with media activism and collaborative work. Now, however, with video's prevalence across social media and the web, its dominance of the internet of things, the role of the camera in both the maintenance and breaking down of networks, in addition to the increasing capacity of digital video to simulate that which has not occurred – we require novel theories and research. That is to say that rapidly changing technological formats underscore the urgent need to engage with practices of archiving and curation, modes of collaboration and political mobilisation, as well as fresh comprehensions of the subject-spectator, actors and networks constituted by contemporary video and digital cultures.

<http://vv12.org>

Schedule

Day 1: September 26			
Time	Name	Work/Title	Location
14:00	Welcome, Registration & Setup		Cinema Foyer
15:00	Pre-VV12 Screening: Dance		Cinema
	Rita Barbosa	Error 500, 1:44	
	Daniela Lucanto	When I dance, 67 min.	
	Vito Alfarano	I have a dream, 11:00	
17:00	Opening of Video Vortex Conference		Cinema
	Geert Lovink (Institute of Network Cultures, Amsterdam)	Welcome	
17:15	Wilfried Agricola de Cologne	Curated screening - The W:OW (ca 60 min.)	
18:15	Meet the Video Vortex Artists		Space C
	Vince Briffa & Michael Alcorn	Talk about: OUTLAND	
	Ryan Woodring	Talk about: The oldest new structure	
18:30	Q&A with video vortex artists: Werther Germondari, Letta Shtohryn, Pablo Núñez Palma, Bram Loogman, Tivon Rice & others TBA		
19:00	Opening Lecture & Performance		Studio A
	@lbert figurt	Lecture: Desktop Horror	
19:30	Annie Abrahams, Lisa Parra and Daniel Pinheiro	Performance: DISTANT FEELINGS #6	
20:00	End Day 1		
Day 2: September 27			
Time	Name	Work/Title	Location
09:00	Welcome, Registration & Coffee		Cinema Foyer
10:00	Session 1: Online Video Theory I		Cinema
	Trine Björkmann Berry	Video Then and Now: A Comparative Analysis of Early and Late Videoblogging	
	Andrew Clay	The Extraordinary Adventures of Mr. Oakley in the Land of the Video Bloggers	
	Karla Brunet	Online Video Cartography	
	Ana Peraica	Disinterested and dead: Spinning visual media reporting events	
	Kathy Rae Huffman	ON/IN Time - video art from outsider to insider	
12:00	Break		Cinema Foyer
13:00	Session 2: Activism		Aula Prima (University of Malta, Valletta Campus)
	Donatella della Ratta	The vanished image: who owns the archives of the Arab uprisings?	
	Aishwarya Viswanathan	Staged Fear: Real and Imagined Audiences of Mob Lynching Videos in India	
	Confusion of Tongues	Moving Membranes	
	Miguel Oliveros Mediavilla	Dictature 4.0: "La Prison en plen air"	
15:00	Break		Cinema Foyer
16:00	Session 3: Streaming & Platforms		Cinema

	Dino Ge Zhang	A Theory of Livestreaming Video	
	Andreas Treske and Aras Ozgun	Narrative Platforms: Towards a Morphology of New Audience Activities and Narrative Forms	
	Tomasz Hollanek	The Netflix Clinic: (experi)Mental Entertainment in the Age of Psychometrics	
	Antonia Hernandez	There's something compelling about real life': early webcam tropes on current sexcam platforms	
	Special: ASMR workshop (parallel session)		Theatre
	Lucille Calmel & Damien Petitot	Soft Screens Soft Skins Soft: an ASMR workshop	
18:00	Break		
20:00	Screening I: Structures		Cinema
	Adam Fish	Points of Presence, 18:46	
	Albert Merino	Bestiary, 5:10	
	Lotte Louise de Jong	BRB, 5:25	
	Esther Polak and Ivar van Bekkum	Go Move Be, 9:50	
	Samantha Harvey	Auto tune me, 4:31	
21:00	Screening II: Internet, Sadness, Love		Cinema
	Andres Azzolina	Puntomov, 15:15	
	Glasz DeCuir	Yes I saw an angel, 2:37	
	María José Ribas	Torremolinos Match, 8:51	
	Pedro Gomes	Mutilated Dreams, 10:22	
	Salvador Miranda	Aim Down Sights, 7:30	
22:00	Screening III: Myself Any Other Night		Cinema
	Sofia Braga	I stalk myself, 13:26	
	María José Ribas	Seismographical, 2:03	
	Zimu Zhang & Zheng Lu Xinyuan	Just like any other night, 29:33	
23:00	End Day 2		
	Day 3: September 28		
Time	Name	Work/Title	Location
09:00	Welcome, Registration & Coffee		Cinema Foyer
09:30	Special: Breakfast Screening		Cinema
	Colette Tron	Screening: Digital images and films, what's the matter?	
10:00	Session 4: Online Video Theory II		Cinema
	Colette Tron	Paper: Digital images and films, what's the matter?	
	Mitra Azar	From Selfie to Algorithmic Facial Image	
	Jack Wilson	PLAYING FROM ANOTHER ROOM	
	Chris Meigh-Andrews	EDAU Artists' Film and Video Study Collection	
12:00	Break		Cinema Foyer
13:00	Session 5: Experiments in Aesthetics		Studio A
	Dan Oki	The Absence of Telepresence	
	Hiroko Kimura-Myokam	Video hosting service as a presenting space and a repository	
	Patrick Lichty	Not Really Like Being There	
	Richard Misek	A Machine for Viewing: a virtual reality video essay	

15:00	Break		Cinema Foyer
16:00	Session 6: Workshops/lecture on tech issues		Cinema
	Pablo Núñez Palma and Bram Loogman	Jan Bot	
	Heiko Recktenwald	Montage der Sensationen	
	Adnan Hadzi and Oliver Lerone Schultz	VV12 after.video book	
	Special: ASMR workshop (parallel session)		Theatre
	Lucille Calmel & Damien Petitot	Soft Screens Soft Skins Soft: an ASMR workshop	
18:00	Closing Ceremony VV12		Studio A
	Andrew Alamango and Andrew Pace	Magna Żmien (Time Machine)	
	Judith Kis	Practices Beyond the SELF	
19:00	End Day 3		
	Day 4: September 29		
Time	Name	Work/Title	Location
	Replay Day		
14:00	Screening I: Structures		Cinema
	Adam Fish	Points of Presence, 18:46	
	Albert Merino	Bestiari, 5:10	
	Lotte de Jong	BRB, 5:25	
	Esther Polak/Ivar Van Bekkum	Go Move Be, 9:50	
	Samantha Harvey	Auto tune me, 4:31	
15:00	Screening II: Internet, Sadness, Love		Cinema
	Andres Azzolina	Puntomov, 15:15	
	Glasz DeCuir	Yes I saw an angle, 2:37	
	Marla JosÉ Ribas	Torremolinos Match, 8:51	
	Pedro Omes	Mutilated Dreams, 10:22	
	Salvador Miranda	Aim Down Sights, 7:30	
16:00	Screening III: Myself Any Other Night		Cinema
	Sofia Braga	I stalk myself, 13:26	
	Marla JosÉ Ribas	Seismographical, 2:03	
	Zimu Zhang	Just like any other night, 29:33	
17:00	Screening IV: The W:OW		Cinema
	Wilfried Agricola de Cologne	Curated screening - The W:OW (ca 60 min.)	
18:00	Screening V: Crash Theory		Cinema
	Adam Fish	Crash Theory, 45:00	
19:00	End Replay Day		

1) Opening Ceremony

Thursday SEP 26 5:00 PM (Spazju Kreattiv: Cinema)

Opening Remarks: Geert Lovink (Institute of Network Cultures, Amsterdam)

The Institute of Network Cultures (INC) analyzes and shapes the terrain of network cultures through events publications and online dialogue. Our projects evolve around digital publishing, alternative revenue models, online video and design, digital counter culture and much more. The INC was founded in 2004 by Geert Lovink, following his appointment within the Amsterdam University of Applied Sciences. A key focus is the establishment of sustainable research networks. Emerging critical topics are identified and shaped in a practical sense. Interdisciplinary in character, the INC brings together researchers, artists, activists, programmers, designers, and students and teachers.

Thursday SEP 26 5:15 PM (Spazju Kreattiv: Cinema)

Curated screening - The W:OW: Wilfried Agricola de Cologne

As an UTOPIA that really matters, WE ARE ONE WORLD is facing the world as the complex reality of the all-encompassing whole - "Planet Earth", as well as on a smaller scale, the environment the individual is living in: family, society, city, country or continent - unities marking the individual and collective identity, their relation between each other, and the responsibility of the individual for each other and the Whole.

THE W:OW PROJECT, representing such a sample cosmos, in which all – the artists, curators, worldwide networking partners and the audience are acting in mutual respect, is demonstrating the diversity of artistic and curatorial concepts via networked audio-visual program components - an internal (the corporate program), an associated (20 invited curators) and external source (like "The 7 Memorials for Humanity" – <http://7mfh.a-virtual-memorial.org>) – and divers presentation formats like screening, projection and installation (exhibition) and manifestations worldwide in USA, Mexico, Venezuela, Brazil, Ecuador, India, Germany, Finland, Greece, Cyprus, Bulgaria, Russia, Ukraine, Ethiopia, and VV12 on Malta, featuring a special art video screening program.

Wilfried Agricola de Cologne – a media artist and curator from Cologne/Germany, founder of artvideoKOELN & The New Museum of Networked Art – is the creator, curator and coordinator of The W:OW Project, founded in 2017. Since 2000, he participates in more than 700 media art manifestations (exhibitions, festivals, conferences) as an artist, curator, jury member and lecturer.

Thursday SEP 26 6:15 PM (Spazju Kreattiv: Space C)

Meet the Video Vortex Artists

Vince Briffa

Artist, curator and academic. Produces gallery and site-specific work, objects and installations integrating traditional artistic practices with digital and electronic media. Studied at Leeds University and the University of Central Lancashire. Awarded the prize 'Omaggio all'Arte ed all'Innovazione a Venezia 2019' for his work OUTLAND by The Union of Honorary Consuls of Italy (UCOI) and the National Association of Young Innovators (ANGI) at the 2019 Venice Art Biennale.

Michael Alcorn

Michael Alcorn's compositional interests lie at the intersection between instrumental, electroacoustic music and areas of new media creative practice. His music has been performed and broadcast in the UK, Europe, North and South America and the Far East. He has received commissions from the BBC, The National Symphony Orchestra of Ireland, the Nash Ensemble, Singcircle, the Smith Quartet, Darragh Morgan, the Irish Chamber Orchestra, Opera Theatre Company and the Ulster Orchestra.

Ryan Woodring

Ryan Woodring is a 2020 Interdisciplinary Arts MFA candidate at Rutgers' Mason Gross School of the Arts in New Jersey in the United States of America and holds a BFA in Fine Arts (Electronic and Time Based) and a BA in French from Carnegie Mellon University. He is an artist, teacher, visual effects freelancer and arts organizer. He founded Prequel Artist Incubator and curated the Future Forum artist talk series at the Hollywood Theatre in Portland, Oregon.

Werther Germondari

Werther Germondari (Rimini/Italy/1963), live and work in Rome/Italy. Interested in innovative experimental dynamics that are neo-conceptual and situational, characterized by a taste for the ironic and surreal, he has experimented for 35 years through many different expressive media (from painting to installations, photography to film, videos to live performance), focusing attention on hidden elements, related to a real, social and political vision.

Letta Shtohryn

Concerned with our relationship with the digital realm, Letta explores our intertwined coexistence with it. As a method, she employs speculative strategies, poetics and metaphysical investigations responding to aspects of the digital culture using technology that she finds familiarity with - from video games to machine learning.

Pablo Núñez Palma

Pablo Núñez Palma is a Chilean-Dutch filmmaker based in Amsterdam. He is co-director of the feature film Manuel de Ribera (IFFR), screenwriter of the documentary Beaverland (HFF), and co-founder of the web documentary MAFI.tv (IDFA).

Bram Loogman

Bram Loogman has over ten years of experience as a filmmaker and software developer, often combining the two disciplines. Among other things he is the director of the experimental film Quentin and the mobile 360 experience REVOLVE, produced by ARTE, NFB and IDFA Doclab.

Tivon Rice

Tivon Rice is an artist and educator working at the intersections of visual culture and technology. Based in Den Haag (NL) and Seattle (US), his work critically explores representation and communication in the context of digital culture and asks: how do we see, inhabit, feel, and talk about these new forms of exchange? How do we approach creativity

within the digital? What are the poetics, narratives, and visual languages inherent in new information technologies? And what are the social and environmental impacts of these systems?

**Thursday SEP 26 7:00 PM (Spazju Kreattiv: Studio A)
Opening Lecture & Performance**

Lecture: Desktop Horror: @lbert figurt

How are we supposed to categorize a movie realized with no [usual] cameras, no [conventional] editing and very scarce [when not absent] additional sounds and/or good ol' spatio-temporal remapping tricks? Is it still possible to entertain an overstimulated, global audience with a videoart-like / long-take-based / deeply-textual / low-quality / glitch-flickering artifact?

In recent "screencast feature films" - sort of popularized version of previous experimental "diegetic desktop narratives", a given laptop or smartphone monitor acts at the same time as a window (GUI), a multilayered frame (web surfing + online & offline converging apps) and a quite disturbing, uncanny mirror (built-in webcam streams + shifting digital identities). By splintering, sequencing or remixing both physical and cognitive functionalities of random users/characters via such dramatized interfaces/devices, this elusive post-cinematic "dialect" is definitely challenging whilst redefining the obsolete rules of moving images' storytelling; but what if we read it as also - and more interestingly - a symptomatic representation of daily routine, solitude/solipsism, fear, friendship and desire in our hardwired contemporary society?

@lbert figurt is an Italian VideoMaker, Musician and Independent Scholar / since 2005 he's been working as director & screenwriter both for TV and on independent projects (such as documentaries, videoart and performative theatre pièces) / since 2009 he's part of the VideoVortex network, lecturing and publishing on online video and its aesthetical and sociological repercussions / in recent years he's also been organizing Guerrilla Filmmaking seminars and Expanded AudioVisual Editing workshops for American exchange students in Italy

Performance: DISTANT FEELINGS #6: Annie Abrahams, Lisa Parra and Daniel Pinheiro

In DISTANT FEELINGS #6 we will bring together people from their different locations in the world, to share 15 minutes of togetherness across the network. We will meditate on who/what/where "we" are, when we are connected to others while remaining silent with our eyes closed in front of our webcams. The experiment will be projected in front of the conference audience in Malta, where two people will be participating live on stage. A special sound file with participant reactions on former DISTANT FEELINGS sessions will accompany the performance. DISTANT FEELINGS - an ever-changing re-enactment of our intra-action with machines.

DISTANT FEELINGS is a project developed by Annie Abrahams, Lisa Parra and Daniel Pinheiro. The project brings together the three artists, based in France, United States and Portugal, respectively in a series of online encounters which through time, since 2015, evolved into an online ritual of contemplation on our situation of being together while separated. Activated yearly since its 4th iteration (December, 2017), the project has also

been shown in other contexts, opening up to the participation of anyone interested in joining (online). It emerges of the intersection of their artistic practices: the investigation of the possibilities and limits of communication under networked conditions by Annie Abrahams and the research on methods for creating live, movement based, performative work using telecommunication technologies by Lisa Parra and Daniel Pinheiro in LAND PROJECT.

Annie Abrahams: <http://bram.org>

Lisa Parra and Daniel Pinheiro (LAND PROJECT):
<https://landproject.tumblr.com>

2) Conference Program

Friday SEP 27 10:00 AM (Spazju Kreattiv: Cinema)

Session 1: Online Video Theory I

**The Extraordinary Adventures of Mr. Oakley in the Land of the Video Bloggers:
Andrew Clay**

The Extraordinary Adventures of Mr. Oakley in the Land of the Video Bloggers is my personal video/theory project due for completion in 2019 as an experimental documentary/biopic about YouTube video blogging, focusing on Peter Oakley (1927-2014), YouTube user 'Geriatric1927'. I discuss the work around issues relating to remixing YouTube videos, and examine the psychology of both early and current YouTube video blogging. Controlling his own narrative (Sørenssen, 2009), Oakley addressed fellow 'YouTubers' primarily through a biographical retrospection as part of a practice that emerged as a 'poetics of early YouTube' (Hillrichs, 2016). Adopting a Kuleshovian assemblage approach to ready-made video, my experimental geographic project explores the aesthetics and psychology of YouTube video blogging. We are not (yet) 'after YouTube'. Video continues to absorb the web (Treske, 2015:48) with its 'zone of intimacy' (Treske, 2013:51), and these aspects of online video theory are examined in relation to the progress of the work.

Andrew Clay is Research Associate in the Media Discourse Centre, De Montfort University, UK. His academically published work has concerned both crime film and online video. As a teacher he adopted a number of social media tools and explored the hands-on experience of digital technologies as a co-production with students and as a critical technical practice (the critical incorporation of knowledge into the thing created) which he now continues to explore through personal video projects.

Online Video Cartography: Karla Brunet

"Amazon - A River Story" is an emotional audiovisual cartography developed by Ecoarte / UFBA. It is a collection of short videos, documentation, data visualization, whiteboard, rotoscoping, political critique and text clips that create a geolocated audiovisual narrative of the Amazon River. The initial plot of this mapped video narrative was the first outrigger canoe expedition along the Amazon River from Santarém to Belém. It was almost 1000 km of paddling on this great and mysterious river. Humidity, heat, mosquitoes, tiredness were part of the greatness of this 11-day paddling experience to sense the biggest river in the world with our own bodies.

<http://amazon.ecoarte.info/>

Karla Brunet (b. 1972, Brazil) is an artist and researcher, has a Ph.D. in Audiovisual Communication (UPF – Barcelona, Spain – CAPES Scholarship), a master degree in Fine Arts (Academy of Art University - San Francisco, USA – CAPES Scholarship). She has participated on many photography and media art exhibitions in Brazil, Europe, Middle East, North and South America. From 2009-2012, Karla was the coordinator of Labdebug.net, a media lab focus on women and free technology, and in 2012, she was the curator of FACMIL/LabMAM, a media lab at the MAM Bahia (Museum of Modern Art of Bahia). In 2014/2015, she got a year art/research grant at UDK, Berlin. Karla is a professor at IHAC and Prof-Artes at UFBA, where she researches projects intersecting art, nature, and technology. Karla coordinates the Ecoarte, an interdisciplinary research, and art group.

Disinterested and dead: Spinning visual media reporting events: Ana Peraica

More than offering a visual immersion, 360 photography and video underline limits of human perception. Incapable of simultaneously seeing in all directions, while having haptic and auditive un-angled perception of reality, these genres surpass the human, perspectival and active view. The multi-focality of a total image is not corresponding to natural human perception, but rather messing it, offering a disinterested and thus non-alive view. Impartial and basically dead, such a view is all but innocent. It is rather a symptom of a new politics of control that cannot be challenged as it acts as if asleep, and cannot be fought against as it is - already dead, convincing us nothing is going on.

Ana Peraica is the author of *The era of total images* (Institute of Network Cultures, Amsterdam, due this year), *Fotografija kao dokaz* (Multimedijalni institut, Zagreb, 2018), *Culture of the Selfie* (Institute of Network Cultures, Amsterdam, 2017), *Sub/verzije* (Revolver, Berlin, 2009), and the editor of *Smuggling Anthologies* (MMSU, Rijeka, 2015), *Victims Symptom* (Institute of Network Cultures, Amsterdam, 2009), and *Žena na raskrižju ideologija* (HULU, Split, 2007). She teaches in MA Media Art Histories and MA Media Art Cultures programs at the University of Danube in Krems.

ON/IN Time - video art from outsider to insider: Kathy Rae Huffman

ON/IN Time will analyze how today's Internet has fulfilled the desire to broadcast work by Video Artists who were active in the 1970s-1990s. It will reveal how Video Art found an audience online and became an accepted art form. Using visual examples, and recounting personal experiences, ON/IN Time will analyze how today's Internet has fulfilled the desire of Video Artists who were active in the 1970s-1990s, to broadcast work. I will outline how video art moved from outsider to insider, in the same timeframe as video artists found an uncensored route to broadcast via the Internet.

In the 1960s, video was an underground practice. By the 1970s, video art was shown in only a handful of museums and galleries and was largely dismissed by the contemporary artworld as an 'experiment.' Today, video has become an accepted and critically acclaimed art form, it is easily available online, where it finds a dedicated following.

A freelance curator, Kathy Rae Huffman has consulted, presented special programs, curated, juried, administered and written about events and artists for numerous international media art festivals and arts organizations. Her research topics have focused on artists' television, video art, and feminist strategies in online environments. Huffman co-founded FACES: Gender/Technology/Art, an online community for women (1997). Huffman

curates the online exhibition DIGITAL POWER: Activism, Advocacy and the Influence of Women Online (2020), for the Digital Arts Community, ACM SIGGRAPH.

Friday SEP 27 1:00 PM (TBC)
Session 2: Activism

The vanished image: who owns the archives of the Arab uprisings?: Donatella della Ratta

The talk reflects on the destiny of the Arab image post-2011. Arab, and particularly Syrian video activists who became image-makers in the excitement of the revolutionary moment have now lost control of their images. Arab image-makers are no longer image-keepers. The collective commons of the once revolutionary time have turned into digital commodities managed by Silicon Valley's corporate capital establishing what ought to be remembered and what to be forgotten, sentencing the Arab image either to the meaningless hashtag reproduction in the networked data stream, or to digital disappearance and eternal oblivion. The ongoing struggle is about ownership of memory and history, therefore about controlling the future in the realm of the digital.

Donatella Della Ratta is a scholar, writer, performer, and curator specializing in digital media and networked technologies, with a focus on the Arab world. Donatella holds a PhD from the University of Copenhagen and is former Affiliate of the Berkman Klein Center for Internet and Society at Harvard University. Donatella has managed the Arabic speaking community for the international organization Creative Commons from 2007 until 2013. In 2012 she co-founded the website SyriaUntold, recipient of the Digital Communities award at Ars Electronica 2014. Shooting a Revolution: Visual Media and Warfare in Syria (Pluto Press, 2018) is her latest essay.

Twitter: @donatelladr

Staged Fear: Real and Imagined Audiences of Mob Lynching Videos in India: Aishwarya Viswanathan

In a media culture saturated by images of violence, the production and spectatorship of such images has always been a cause of concern. Trophy images of war, the documentation of atrocities by Nazis and photographs of African-American lynchings, exist as historical reminders of a common visual phenomenon. In India, we have recently witnessed a new 'genre' of videos, those of mob lynching and hate crime committed by vigilante justice groups/individuals, which are recorded and shared by the violent parties themselves. This act of recording and sharing a video of lynching raises a pertinent question: who is the audience? The striking performativity in the videos, begs the question: does an 'imagined audience' direct the aesthetic sensibility of the video? This paper attempts to shed light on the intentions that drive the production and dissemination of these videos as well as future notions of what these visual cultures might lead us towards.

Aishwarya Viswanathan is a researcher and visual artist. Her areas of interest include digital media culture, philosophy and new media art. In her research, she is currently exploring the aesthetics and spectatorship of online video, and its role in transforming human interaction and engagement. She holds a Bachelor's degree in Visual Arts and a Master's degree in Aesthetics and Visual Cultures. Her work involves visualizing research insights and inquiries through photography and video.

Moving Membranes: Confusion of Tongues

Moving Membranes revolves around the visual rhetorics of Frontex. Frontex is the governing agency held responsible for the management of all border control in the Schengen Area. By studying the 'artistic' utterances produced through the agency's annual staff photo-competition — and exploring their relation to the broad range of analytical imageries produced by the agency as a whole — the artist-duo Confusion of Tongues question whether aesthetic modes play a role in the contemporary performance of automated Schengen Area border control.

Confusion of Tongues studies visual rhetorics and image production of western neoliberal protagonists, seeking to shift the course of their validation, in a place where images constitute reality. The artist-affiliation, consisting of Benedikt Weishaupt (Berlin, DE) and Marthe Prins (Amsterdam, NL), mediates research through performance, exhibition and text.

Dictature 4.0: “La Prison en plen air”: Miguel Oliveros Mediavilla

This manuscript introduces the reader to the unique case study of Algeria. Since 2019 the country has been undergoing a social and political revolution, similar to the Arab Springs of 2011, which seeks to overthrow a long lasting “fachade democracy” and authoritarian military currently in power via a coup d'etat. This military elite which, to the eyes of the Western powers is trying to establish a constitutional democracy, is in fact attempting to perpetuate itself in power via the control of: the web 2.0, 3.0, cellular networked technologies such as 3G and 4G, social media such as Facebook or Instagram, You Tube, Vimeo, the press and the mass media; imprisoning and in some cases murdering activists, lawyers and intellectuals which use these mediums as means to denounce basic violations of human rights.

Through a number of video and audio interviews carried out in Algeria and the autonomous region of the Kabyle with key players of the revolution during the Ramadan of 2019, this manuscript will herald the hypothesis that Algeria is in fact a “Dictature 4.0”, a “plen air” prison supporting radical islamism, human rights violations to minorities such as the: Amazigh or the Mozabites Berber and their cultural heritage. A regime exercising an absolute control over networked technologies, which in fact and paradoxically are playing a vital role in connecting and informing those which resist this fundamental authoritarianism.

Professor Dr. Miguel Oliveros BA (Hons), MRes, PhD "cum laude". Fine artist, programmer and sound designer. Associate Professor at the Faculty of Communications and Arts, Universidad Nebrija, Madrid, Spain. Since 2015, he has carried out field studies across the militarized European, North African, Balkan borders and other hotspots as well as Central American refugee camps. Field studies which lead, for instance, to the integration and use of novel immersive experience (IX) technologies which provide a complete sensory experience for participants. Such research generated collaborations with the: OSCE, National Spanish Police, EASO, various activists, academic institutions and NGO's.

Friday SEP 27 4:00 PM (Spazju Kreattiv: Cinema)
Session 3: Streaming & Platforms

A Theory of Livestreaming Video: Dino Ge Zhang

The specificity of livestreaming video should be situated within a socio-technological history of online videos rather than approached as an ontological question of what a livestreaming video/a livestream is. Drawing on both media histories and my own ethnography on a Chinese livestreaming platform Douyu, my approach is more colloquial than philosophical. We must be aware of our own presuppositions within academic theories. The dual concepts of liveness and streaming resonates with the two critical descriptives of televisual specificity: liveness and the matter of flow. We should problematize the conspicuous adherence to the concept of liveness and hydrographic metaphors (e.g. flow and streams) in both television and internet studies. My theory of livestreaming video is broken into three congenial parts: liveness, streaming, and video. In this lecture, I will review histories and theoretical debates, I will go over technological notions of immediacy and liveness to a relational and situated understanding of liveness's role in different media; from the categorical liveness to performative genres of liveness; from the technology to the medium of livestreaming video, to the formulation of a renewed notion of media events for the medium of livestreaming video.

Dino Ge Zhang is a media anthropologist and he recently completed his PhD thesis entitled "zhibo: an ethnography of ordinary, boring, vulgar livestreams" at the Digital Ethnography Research Centre (RMIT).

Narrative Platforms: Towards a Morphology of New Audience Activities and Narrative Forms: Andreas Treske and Aras Ozgun

In this presentation, we intend to discuss the transformation of audience activity and narrative forms under the new distribution regimes brought forward by online streaming media platforms, and identify the salient features of such transformation. 'Streaming' appears as the natively digital form of content delivery, and it implies a profoundly different viewership activity from both television broadcasting and cinema screening. Both "broadcasting" and "screening" were collectively experienced "audience activities", whereas streaming brings the fragmentation of the audience to the very level of individual spectator. Yet, by highlighting certain novelties in the narrative forms made for binge-watching, we point to the fact that, the streaming media audience is not just a "fragmented" version of the same TV audience, but a structurally different one —which eventually forces us to reevaluate the concept of "audience" in the age of streaming platforms.

Aras Ozgun is a media studies scholar and digital media artist. He writes about contemporary media culture, new media arts, cultural economy, and political theory, and produces experimental video, video installation, photography, projection mapping and live video performance works. He is currently teaching at the Media Studies MA Program of the School of Media Studies at the New School University in New York, and at the Cinema and Digital Media Department at Izmir University of Economics.

Andreas Treske is an author, and filmmaker, writing about online video and culture. He graduated from the University of Television and Film, Munich, where he also taught film and video post-production. He teaches in the Department of Communication and Design at Bilkent University, Ankara, Turkey. Since 2008 he is involved in the Video Vortex network.

The Netflix Clinic: (experi)Mental Entertainment in the Age of Psychometrics: Tomasz Hollanek

The use of data collected through social media and streaming services enables data scientists to uncover specific traits and preferences of individual users. This new scientific belief in big data analysis as a means of examining the complexity of people's desires – rather than consciously expressed judgements – is transforming, as I argue in this paper, the interactive entertainment interface of the digital era into a new kind of 'clinic.' Comparing this way of getting entertained to daydreaming is missing the point, since entertainment in the age of the continuous stream, truly happening anytime and anywhere – or perhaps all the time and everywhere – is the cause of a permanent, technologically induced insomnia, monitored non-stop by a machine. In this paper, I reconsider the idea of the medical gaze for the purpose of contemporary, psychometrics-enhanced entertainment platforms and refer to experimental projects like Netflix's recent interactive film *Bandersnatch* – to uncover the structures of the clinic inscribed into the interface.

Tomasz Hollanek is a media and technology researcher with an academic background in literature, screen media and software studies, and a professional background in marketing and user experience design. His PhD work at Cambridge, which traces the concepts of machine vision and machine creativity from early photography to artificial intelligence, is an expansive account of how the past and present formulations of 'creative' machines have shaped the history of perception.

There's something compelling about real life': early webcam tropes on current sexcam platforms: Antonia Hernandez

Sexcam platforms can be considered platforms for the laboring of affect: machines that exploit, accelerate, and capitalize on it. As expected, the primary source of value is the broadcast of sexual performances. However, this presentation argues, the extraction of value on sexcam platforms relies as well on some of the early established conventions of *_webcamming_*—such as simultaneity and the perception of a particular version of *_real-life_*. The location and quality of the shows are relevant for these reasons, along with the various sorts of personal interactions between the audience and performers. While some of these interactions resemble personal or human ones, the characteristics and scale of exchange that the platform enables, with thousands of viewers connected at the same time demanding the attention of one performer require new technologies of assistance that involve humans and software—and some entanglements in between. Those technologies are located in the tension of generating value by accelerating exchanges while preserving the attributes that give them value in the first place. By focusing on the JenniCam—the first webcam featuring a human—part one of this presentation examines how the conventions of the genre, their established relationships, were outlined in the late 1990s. The second part explores some of the technologies (such as chat moderators, apps, and bots) that Chaturbate.com—at this time one of the most popular sexcam platforms—uses for replicating those conventions in a larger (and accelerated) scale. A critical examination of the conventions of the webcam helps to reveal the uneven landscape of the platform contributes to illustrate the non-linear history of media.

Antonia Hernández is a Chilean Montréal-based visual artist and PhD candidate in Communication at Concordia University, Canada. Mixing media practice and theoretical research, her interests involve the domestic side of platforms, maintenance practices, and the laboring of affect.

Friday SEP 27 4:00 PM (Spazju Kreattiv: Theatre)

Special Session: ASMR workshop (parallel session)

Soft Screens Soft Skins Soft: an ASMR workshop: Lucille Calmel and Damien Petitot

soft screens soft skins soft offers you to realize a live ASMR in solo or in collaboration. The research can be based on vocal and/or textual, gestural, visual, sound, roll-playing, etc. specificities according to your wishes. It is required that each participant brings his/her/their own digital equipment (computer or tablet, smartphone...) and/or objects you want to play with. No knowledge or skills required, all ages.

Lucille Calmel is a performer, stage director, writer, teacher and curator. She lives in Montpellier where she initiates "Les Trifides", a performance collective with women from 1990 to 1995, then codirects during ten years "myrtilles", an experimental theater company and ".lacooperative", an arts research and residency venue. Living in Brussels since 2005, she develops on line & in the flesh performances, laboratories and events involving performance, poetry, experimental musics and digital scenes. Her current projects focus on the creation of an installation of new narratives from thousands of screenshots of about 250 TV series collected over the past ten years in relation to recognition programs; on a research into performance with or for animals and interspecies communication; and on the launch of *when i'm bad*, a monograph.

Damien Petitot obtained a Master Images in the Environment at ARTS 2 School of Arts in Mons (BEL) in 2005. As an artist, he explores the plastic and experimental possibilities of the video and sound media and uses his personal data (messaging and chat archives, photos and videos) and hacked technical devices (cameras, smartphones, computers, tvs...) in installations and performances where error and chance become generators of fiction and sensory experience.

Saturday SEP 28 9:30 AM (Spazju Kreattiv: Cinema)

Special: Breakfast Screening

Digital images and films, what's the matter?: Colette Tron

This proposition would like to contribute to a critic of digital images, from their conception and production to their diffusion and use. What is the purpose of these images, considering their environment: technological, social, economical ones? Which politics support their aesthetics, if automation, artificial intelligence, big data and intensive calculation still allow a sensible dimension? To this goal, we will refer to the history of art and to philosophy as some possibilities to think and to interpret the role of technics and their functioning in the conception of images. And we will call to some artists and their art work as aesthetic and political positions, in relation with historical and social context in which they take part as a critic of the making of images. We would like to have a practical and theoretical structure to think and to make some poetics for an art of making digital images, as an art of (hyper)control. This is a political project for a « non inhuman world » (B. Stiegler)

Colette Tron: Having an activity as a critic since twenty years, she is also working as a poet, using different media and languages, questioning their function by experiments and creations. By founding the association Alphabetville (www.alphabetville.org) in 2000, she has created a place of reflection around the relations between language and the media,

technic and art, aesthetic and society, and tries to articulate the practice and theory in order to create a new critic and updated theoretical approaches related to digital transformations in the artistic production process, and by publishing the results of these researches. She has directed two books and published many papers.

**Saturday SEP 28 10:00 AM (Spazju Kreattiv: Cinema)
Session 4: Online Video Theory II**

From Selfie to Algorithmic Facial Image: Mitra Azar

This paper examines the political implications of new technologies for facial recognition, and proposes a new type of selfie aesthetic characterized by new forms of human and machinic agency. The paper argues that when the selfie becomes mediated by new tracking technologies for security system and entertainment based on face-recognition algorithms, the selfie becomes an 'Algorithmic Facial Image' (AFI). The new status of the selfie is evident in a number of examples. The most recent iPhone X unlocks by recognizing the face of its owner despite make-up, glasses, and haircut changing (Face ID Security Guide). New Mastercard technology allows payment by tracking unique bio-metrics features of the users, namely fingerprints and/or faces (Lomas). At the same time, apps such as MSQRD (Masquerade) or Face Stealer allow users to 'face swap' in real-time, that is to modify their facial traits by assuming those of somebody else – either friends, monkeys, or well-known public figure (Dredge). Thus, if in the early 2000s the selfie seemed to be characterized by a certain degree of (calculated) spontaneity, an analogically constructed liveness and a form of human agency, this new form of selfie is rather defined by its trackability, its algorithmically constructed liveness, and its non-human agency. It is in this new technological context that this paper aims to highlight the underlining aesthetic, political and epistemological implications related to face tracking technologies, and argues that this new phase of the selfie culture can be framed by introducing the notion of the 'Algorithmic Facial Image' (AFI) inspired by the notion of 'Digital Facial Image' (DFI) (Hansen 205-228), and the concept of 'faciality machine' (Deleuze and Guattari 167-191).

Mitra Azar is an eclectic video-squatter and ARTthropologist with a background in aesthetic philosophy. Since almost 10 years Mitra has been living as a nomad and has been building an archive of site specific works in some of the most controversial areas of the planet, in the context of socio-political, cultural and ecological struggles, mainly through the lens of visual anthropology, art, and media philosophy.

Mitra's theoretical research tracks the migration of POV image from the field of cinema to its present forms, and discusses its transformation from a cinematic technique into one of the most contested political-aesthetic battlefields of our times.

PLAYING FROM ANOTHER ROOM: Jack Wilson

On YouTube, there is a microgenre called (playing from another room). Produced by a handful of accounts, it is primarily made up of pop songs from the 80s and 90s that have been remixed to sound as if they are, in fact, being heard from another room. While these videos are vectors for a number of affects - nostalgia, recalling memories (real and imagined), mourning - and while these affects are diverse, the point from which they emerge is the same: a synthetic sense of something occurring that we are not a part of. This presentation thus discusses (playing from another room) as part of a structure of feeling characteristic of the psychic terrain of platform capitalism. Viewed through the optic of

hauntology, this paper considers how experimental, collectively articulated microgenres like (playing from another room) strive to communicate the alienation from the self wrought by platform capitalism's means of production.

Jack Wilson is a writer, cultural critic, and postgraduate student at the University of Warwick's Centre for Interdisciplinary Methodologies. His research interest is primarily in the practice - and politics - of online sub/cultural production.

EDAU Artists' Film and Video Study Collection: Chris Meigh-Andrews

The Electronic and Digital Art Unit (EDAU) was a specialist research unit within the School of Art, Design & Performance at the University of Central Lancashire. EDAU was involved in projects related to electronic & digital art including practice-based MA, MPhil and PhD research (fine art practice) into the historical and critical context of video art and new media practice. During the period that EDAU was operational (2004-2012), the unit supported research through publications, exhibitions and practice. A core aspect of this research activity was the establishment of the Film and Video Artist's Study Collection. My presentation will trace the establishment of EDAU and its aspirations, purpose and function, outlining the activities of the unit and the significance and value of the study collection as one of its most important outcomes.

Artist and writer Chris Meigh-Andrews, Emeritus Professor of Electronic & Digital Art at the University of Central Lancashire, has been making and exhibiting video and installations internationally since the mid 1970's. He has written extensively on the history and context of artists' video. His influential book "A History of Video Art" (Bloomsbury, London, 2006 and 2013; Sangensha, Tokyo, 2013; China Pictorial, Beijing, 2018) provides an overview of the development of artists' video since its inception.

Saturday SEP 28 1:00 PM (Spazju Kreattiv: Studio A) Session 5: Experiments in Aesthetics

The Absence of Telepresence: Dan Oki

I am convinced that cities that produce a certain technology simultaneously produce a specific part of human reality mediated by that same technology. This is reflected most through the frequency and nuances of using technology in everyday life, whether it is anthropological novelties, social engagement, or psycho-social pathologies that have infected society. Following these observations, I took the series of photos of people with mobile phones in 1997 in Tokyo when Sony was one of the world's leading mobile phone manufacturers. Twenty years later, in 2017 in Seoul, I remembered what I had previously photographed in Tokyo and when it also matched with the fact that Samsung was now one of the leading mobile phone manufacturers in the world, I made new series of photos of smartphone people. The technological change within smart phones that evolved from an audio device to a multimedia device, computer, camera and video camera in one, was followed with new behavior in front of the camera. Photographing people with smart phones was simpler, as the core of their presence and the dominant awareness of consciousness was no longer where they were physically located.

Dan Oki (Slobodan Jokić, 1965, Zadar) is a filmmaker, visual artist and professor of film and electronic arts. He belongs to the generation of artists who in 1990s in Amsterdam worked

with experimental film and photography, made cinematographic databases and interactive video. His films and media works are part of international collections. After spending fifteen years living in the Netherlands and other countries, he returned to Croatia, where he produced, written and directed five independent feature films. At the moment Dan Oki is doing a PhD at the University of Amsterdam.

Video hosting service as a presenting space and a repository: Hiroko Kimura-Myokam

The relationship between an artist and the internet has changed. Since the mid-2000s, use of Social Networking Services (SNS), such as Facebook, Twitter, YouTube and Instagram, has expanded exponentially. People are hopping from platform to platform on SNSs, which has killed old-school home pages. Likewise, net artist, who were active from the early 90s to the beginning of 00s, have been disappearing gradually from the internet. Some net artists moved their work into the real world from the internet. On the other hand, younger artists started creating video works by modifying found-footage and publishing them online. In addition, video hosting services, such as Vimeo and YouTube, are becoming a digital repository which contains video art works and art documentations. This tendency raises the question: where are presenting spaces and repositories for digital art works located? What's kind of experiences are provided to viewers through accessing videos on the internet via smart phones, tablets and computers? These questions also stimulate discussions on the museum system and their repositories in the post-internet age.

Hiroko Kimura-Myokam: Eizo Workshop Director, inter media art institute (imai) Duesseldorf Research Fellow Kimura-Myokam is a curator and researcher. She specializes in archiving and conservation of new media art. She holds a degree in Media Aesthetics from the Institute of Advanced Media Arts and Sciences (IAMAS) and a Masters in MediaArtHistories from the Danube University Krems. She was involved with projects for database development, video art conservation at the imai from 2013 onwards. In 2018 she launched the Eizo Workshop with a video artist Noriyuki Kimura.

<http://www.stiftung-imai.de/>

www.eizo.ws

Not Really Like Being There: Patrick Lichty

The mediated image and the notion of veracity has been a site of contestation from Brady and Fenton's differing forms of war photoreportage (Crimea, US Civil Wars) to the live Facebook footage of the Christchurch massacre. Time and remediation through communications networks have shaped the representational quality of the transmitted image and its ability to communicate visual truth. Artists such as Robert Adrian X (The World in 24 Hours), Galloway and Rabinowitz (Hole in Space), Reben (Deeply Artificial Trees) have used video to collapse time, space, and representation. This presentation will discuss the social implications of mediation from photography to televised video to Deepfakes, its modality, temporality, and politics. From the Civil and Vietnam Wars to the Christchurch Massacre in news reportage, installation art and social streaming video have challenged humanity's relations, representations, and situation with the Baudrillardian "real".

Patrick Lichty is an artist, writer, curator and activist who probes the social dimensions of mediation by investigating the boundaries between the material and represented worlds. His work as a solo practitioner, as part of the collectives RTMark, The Yes Men, Second Front and editor of Intelligent Agent Magazine with Christiane Paul have been recognized

internationally for over 30 years. He is an Assistant Professor of Multimedia at Zayed University in Abu Dhabi, and Director of the Immersive Media Research Cluster.

A Machine for Viewing: a virtual reality video essay: Richard Misek

This presentation takes the form of a walk-through of A Machine for Viewing, a seated virtual reality experience co-produced by the speaker and virtual reality studio Vrtov. Set in an empty cinema auditorium, it transplants the narrative video essay format into an interactive virtual space, so as to provide a fresh perspective on the haptic experience of watching a film in a cinema. A Machine for Viewing will, in turn, itself be installed in a physical cinema auditorium, resulting in an experience that enfolds cinema and VR within each other. In this way, each becomes a machine for looking at, and reflecting on, the other. Delivered from inside a VR headset, this presentation will add an extra layer to the themes of immersion, isolation, and communality explored in the VR experience itself. My immersion and isolation inside the virtual cinema will be projected onto a screen and shared with the audience, who will be able to experience the walkthrough communally. By mixing these various modes of engagement, the presentation will investigate and perform the experiential continuities and contradictions that exist between film and virtual reality, two related but very distinct machines for viewing.

Richard Misek is film- and video-maker and Senior Lecturer in Film at the University of Kent (UK). His works include the book *Chromatic Cinema* (Wiley-Blackwell, 2010) and the feature-length documentary *Rohmer in Paris* (2014). He has been Primary Investigator on two recent UK Arts and Humanities Research Council projects on audiovisual film and media studies (2016-18), and was the most cited video essayist in *Sight and Sound's* poll of the best video essays of 2017.

Saturday SEP 28 4:00 PM (Spazju Kreattiv: Cinema) Session 6: Workshops/lecture on tech issues

Jan Bot: Pablo Núñez Palma and Bram Loogman

In this presentation experimental filmmakers Pablo Núñez Palma and Bram Loogman will introduce us to Jan Bot, a 24/7 working computer program designed to generate short experimental films based on two ingredients: Eye Filmmuseum's archival film footage, and today's trending news. Film archives devote endless amounts of time and energy to the preservation of old films. But this work has little significance if these treasures remain hidden from their audiences, specially those circulating online. Exploring new creative ways to face this problem, Eye Filmmuseum Amsterdam collaborated with filmmakers Bram Loogman and Pablo Núñez Palma to experiment with a new kind of archive-based film format. The result: Jan Bot. On its website, www.jan.bot, Jan Bot streams an average of ten 30 seconds films per day. Each day Jan Bot chooses one of these videos to post on social media. To produce this work, Jan Bot makes use of artificial intelligence services found by its creators on the web. The results are unexpectedly unique. If at first glance Jan Bot's films seem to combine images and text in a random fashion, on a second reading however, its choices for footage and intertitles reveal a systematic if unusual sense-making logic.

Pablo Núñez Palma is a Chilean-Dutch filmmaker based in Amsterdam. He is co-director of the feature film *Manuel de Ribera* (IFFR), screenwriter of the documentary *Beaverland* (HFF), and co-founder of the web documentary *MAFI.tv* (IDFA).

Bram Loogman has over ten years of experience as a filmmaker and software developer, often combining the two disciplines. Among other things he is the director of the experimental film *Quentin* and the mobile 360 experience *REVOLVE*, produced by ARTE, NFB and IDFA Doclab.

Montage der Sensationen: Heiko Recktenwald

Power and Responsibility or „open shark.m4u“ in Terminal. Streaming between Machines and Eisensteins Montage der Sensationen. Alexander Kluges "flottilla of movies" and Edgar Reitz's future Heimat Movies from all parts of the world come to mind. We suggest a montage of this video with nano or some other texteditor and a certain special Internet Content-Type. Lets play Heimat II.

Heiko Recktenwald started life with a violin in my bed in 1954 in Celle and Bonn. Gudrun Gut is from Celle as well. Experiments with Radio and London. Three men in a boat. What would you do if you were an Arab in Eindhoven in 1973. Friendship with Joerg Hoppe in Hagen in 1974. Start of my very long studies of many laws in Bonn and Heidelberg and so on in 1975. Notting Hill riots in 1976 and more. Experiments with the Kabelpilotprojekt Ludwigshafen in 1983. The ZDF stopped such an experiment with radio and telephone as in Brecht after one minute. Experiments with MIME and ASIL. First and second legal exams in Cologne and Berlin.

VV12 after.video book: Adnan Hadzi and Oliver Lerone Schultz

The after.video video book is exploring video as theory, reflecting upon networked video, as it profoundly re-shapes medial patterns (Youtube, citizen journalism, video surveillance etc.). The first volume more particularly revolves around a society whose re-assembled image sphere evokes new patterns and politics of visibility, in which networked and digital video produces novel forms of perception, publicity – and even (co-)presence. A thorough multi-faceted critique of media images that takes up perspectives from practitioners, theoreticians, sociologists, programmers, artists and political activists seems essential, presenting a unique publication which reflects upon video theoretically, but attempts to fuse form and content.

Adnan Hadzi is currently working as resident academic in the Department of Digital Arts, at the Faculty of Media and Knowledge Sciences, University of Malta. Hadzi has been a regular at Deckspace Media Lab, for the last decade, a period over which he has developed his research at Goldsmiths, University of London, based on his work with Deptford.TV. Adnan's research focuses on the influence of digitalisation in media art, as well as the author's rights in relation to collective authorship.

Oliver Lerone Schultz is doing post-media research in transversal contexts. Oliver was active in several media-activist projects + curational work, like laborB and globale-Filmfestival, among others. He was until recently at the Centre for Digital Cultures, Leuphana, where among other things he co-initiated the Post-Media Lab.

**Saturday SEP 28 4:00 PM (Spazju Kreattiv: Theatre)
Special Session: ASMR workshop (parallel session)**

Soft Screens Soft Skins Soft: an ASMR workshop: Lucille Calmel and Damien Petitot

soft screens soft skins soft offers you to realize a live ASMR in solo or in collaboration. The research can be based on vocal and/or textual, gestural, visual, sound, roll-playing, etc. specificities according to your wishes. It is required that each participant brings his/her/their own digital equipment (computer or tablet, smartphone...) and/or objects you want to play with. No knowledge or skills required, all ages.

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Damien Petitot obtained a Master Images in the Environment at ARTS 2 School of Arts in Mons (BEL) in 2005. As an artist, he explores the plastic and experimental possibilities of the video and sound media and uses his personal data (messaging and chat archives, photos and videos) and hacked technical devices (cameras, smartphones, computers, tvs...) in installations and performances where error and chance become generators of fiction and sensory experience.

**Saturday SEP 28 6:00 PM (Spazju Kreattiv: Studio A)
Closing Ceremony VV12**

Magna Żmien (Time Machine): Andrew Alamango and Andrew Pace

Magna Żmien (MZ), or Time Machine in Maltese, is an artist-led, grassroots movement set up in Malta with the aim of collecting, digitising, preserving, advocating and accessing personal and collective memories found on sound and image collections in people's homes. MZ was set-up by a group of like-minded individuals from different fields and disciplines of arts and science. Central to the project is the reinterpretation and creative use of this digital content. MZ is a community project in dialogue with technologies, science and art, which aims to investigate how tacit and local knowledge and micro-narratives can be added to grand narratives of representation in a previously occupied country. It tells a story, missing from the pages of local history books and National Archives, that of lost and found voices, roots and routes, migration and remaining - and their communication through interaction with various recording technologies through the decades. The newly established MZ Foundation facilitates a central community-based digital archive, digital and physical networking, artistic and educational programs, and dissemination opportunities in collaboration with different (non)academic and communal entities in Malta and overseas.

Andrew Alamango M.A. (Melit.), is a cultural researcher and musician, with a profound interest in Mediterranean musical and popular cultures, their lore, instruments and song. He is specialized in archival collections and audio recordings related to the socio-political

history of Mediterranean cultures and the dissemination, application and reinterpretation of digital audiovisual content in music and theatre. Andrew has initiated various art projects of local and international renown including the etnika project, Malta's Lost Voices and Ilĥna Mitlufa with the interest in making audiovisual archival content accessible to diverse audiences through publications, performances, public talks and workshops.

Andrew Pace is an archivist, ethnomusicologist (PhD University of Manchester, 2015) and co-founder of Magna Żmien. He has worked on audiovisual archiving projects for IASA/UNESCO, the British Library, and the M3P Foundation. As digitisation manager for Magna Żmien, he has overseen the transfer of over 5,500 audiovisual objects loaned to the organisation by the general public in 2018.

Practices Beyond the SELF: Judith Kis

My lecture performance; 'Practices Beyond the Self' is based on a theoretical research I made on identity construction and Confessional art practices. I am specially interested in this genre in early video art and how these practices have evolved through technical mediums and social media. With my presentation, I would like to focus on examining the ethics of exposing vulnerability in public and the political problems of self-expression in general. I will demonstrate through examples why video is a great tool to create self-reflective and performative art from one's personal experience and how these works generate meaning and impact our society. Besides mentioning a few pioneer, I have a collection of video performances and experimental works that I will screen on the event.

Judit Kis is an intermedia artist and curator based in Budapest and Berlin. She received her degrees at the Hungarian University of Fine Arts and studied at Chelsea College of Art and Design in London. In the past few years she has participated in art residencies, workshops and exhibited her works in art galleries and institutions internationally. She has a variety of works inspired by her private life experiences as well as observations of public situations.
www.u-dyt.com

3) Screening Program

Thursday SEP 26 3:00 PM (Spazju Kreattiv: Cinema)
Pre-VV12 Screening: Dance

Error 500, 1:44: Rita Al Cunha

'ERROR 500' paints the mistakes and the systematic attempts to fix them. The movement is seen as a way out of a fragmented reality. The film was born from an experimental collaboration between a film director, a contemporary dancer and a music composer, within a mechanical reality. Last March, 'Error 500' was curated by NOWNESS as one of their picks and in April was part of the ScreenDance Festival's official selection, in Sweden.
Director & editor: Rita Al Cunha
Composer: Manuel Brásio
Dancer: Juliana Fernandes

Rita Al Cunha is a bioproduct of 1994 Portugal's harvest, born with a quirky sense of humor. In 2015, she graduated in Communication Sciences, in Lisbon, and started to

work in film. Her first short documentary (The Foreigners, 2018) was shown in several film festivals and recently won the first prize at the Alto Minho Storytelling competition. Error 500 is her second work. She is now pursuing a Film Master's degree in Florida, after winning the Fulbright Scholarship.

When I dance, 67 min.: Daniela Lucanto

Four dancers from Israel, Spain and Italy decide to take part in a cultural project and investigate the stories of some refugees from Pakistan living in camps outside Berlin. A reflection about the possibility of the body to tell stories, deleting social and ethnic distinctions, and connecting people from different groups. The project focuses on the work of the dancers who decided to take part in the performance "Connecting Fingers" that had its premiere in Berlin at the English Theatre in June, 2015. The show shares stories from some refugees who live or have lived in camps outside Berlin. The refugees were interviewed about their personal lives, and they shared private anecdotes and political situations they experienced.

Daniela Lucato inizia a fare teatro durante l'università a Padova. Dopo la laurea in Filosofia con una tesi antropologica sulla danza contemporanea si trasferisce a Roma dove consegue un Master in Comunicazione presso Ateneo Impresa. Successivamente si sposta a Wellington e a Berlino dove lavora come attrice per il teatro e per il cinema. Nel 2013 scrive e dirige il pezzo teatrale Call Me Reality che partecipa a vari festival teatrali.

I have a dream, 11:00: Vito Alfarano

The video dance is inspired by the principles of Martin Luther King who had a dream: that all men could be equal and that people should not be judged by the color of the skin but by the content of their personality. The dream has not yet been accomplished: so much still needs to be done to accept the other, the different, the refugee, the one fleeing from misery, the civil war to arrive after so many sacrifices and so much pain on our lands considered as a new opportunity for life. The dream of these men and women with their children is a new life in a world where they are not yet fully accepted.

Years later we realize how these words can be current today because this dream has not yet been accomplished and we are experiencing it in the first person with the problem of immigration. The performance tells the journey experienced by immigrants and all the difficulties encountered: thirst, hunger, torture, death and hope.

Vito Alfarano: With his choreographies and dance movie he won first prizes in international competitions. He is the director of AlphaZTL Compagnia d'Arte Dinamica based in Brindisi (Italy) deals of contemporary dance, video art and artistic social workshops working also with prisoners, immigrants, psychiatric detention patients, deaf people, and with Down Syndrome.

Friday SEP 27 8:00 PM (Spazju Kreattiv: Cinema)
Screening I: Structures

Points of Presence, 18:46: Adam Fish

Few users of social media and mobile devices recognise how their everyday swipes, likes, and retweets mobilises a global megastructure that spans the earth, impacts ecologies, and plunges under the sea. This experimental 20-minute video submerges the audience in the socio-ecological tangles of the materiality of the internet. It shows what can be seen and mediates the unseen. The video focuses not on the consumerism surrounding digital culture but rather on the symbiotic relationship between information infrastructure and the geographic, geologic, oceanographic, and atmospheric elements, immersing the audience in the textures, sounds, vertical vision, of the digital ecology of the North Atlantic. 'Points of Presence', through tracing several undersea cables, reveals how the internet is a material political object intertwined with the natural environment, human labour, and the mobility of data. The film was shot by Adam Fish (Lancaster University) and Bradley L. Garrett (University of Sydney) in Iceland, Faroe Islands, Shetland Islands, and London. It was edited by Adam Fish and Oliver Case (both Lancaster University) Bradley L. Garrett (University of Sydney). The score is by Jon Christopher Nelson at the University of North Texas College of Music.

Adam Fish is a cultural anthropologist, video producer, and Scientia Fellow at the University of New South Wales who investigates power in cultures of digital production.

Bestiary, 5:10: Albert Merino

In Bestiary we observe a big city where all the human presence is replaced with animals. We associated these spaces to a human behaviour, but we can't find this presence anywhere. Otherwise this space is not empty, is habited by the ,other' and the unknown. That remains us a kind of postwar landscape or the result of a collapse... Images that we know for the imaginary of Mass Media and Cinema. Live goes on without any sing of destruction. The replacement of the human by the other ask us about the relation with the ,other'. The human being is showed by the absence establishing questions about a world without his presence, his traces and the border between humans and animals.

Albert Merino (Barcelona 1979) is a video artist. Bachelor of Fine Arts from the universities of Barcelona and the KHB, and ' Meisterschuler ' by the ,Kunsthochschule Berlin Weißensee'. He uses the video as a vehicle of his work developing a wide visual imaginary with which he intervenes and transforms the Daily. His work has been shown in a large number of international festivals and in institutions and museums as Arts Santa Monica (Barcelona), Palais de Tokyo, Académie de France (Paris), Songwom Art Center (Seoul), MOCA (Taipei), or the Nam June Paik Art Center among others. Of its trajectory are noteworthy several individual and collective exhibitions or in art fairs like Los Angeles art fair, Beijing art fair, art Basel Hong Kong, or Arco (Madrid).

BRB, 5:25: Lotte Louise de Jong

BRB (be right back) is an observation of spaces on online webcam platforms, where the absence of sex is the focus of the work. The images show us empty rooms, a reflection of what is not there. In text we follow several online community chats, users talking amongst other users during the absence of the performers. The screen recordings are made when the webcam performers are gone, mostly just before they come back. The viewer is left to wonder who inhabits these spaces and what happend in the moments before, with only some clues left to imagine. The chats that occur when the performers are gone sometimes create funny situations, where others have a darker context.

Lotte Louise de Jong is a media artist with a background in filmmaking. Her work is research-based and ranges from installations to more traditional forms of narrative. The main thematics in her research are identity and sexuality. More specifically she investigates how we, as a society, view and shape our identity through mediated spaces like the digital world. The internet as a space for sexuality has been the main focus of her past projects.

Go Move Be, 9:50: Esther Polak and Ivar van Bekkum

A city under construction, buildings reduced to a fragile aluminum frame and made flexible, trees folded from paper and cars made of clay. The film *Go Move Be* (Gaan om te Zijn) intersects between a digitally constructed simulation and a cardboard reality.

Cameras in that world, the eyes through which we as spectators see, imitate the mechanical movements of CCTV, the flowing movements of drone cameras and the uncontrolled movements of a computerized eye restlessly looking for the protagonist.

Voices utter impressions about those movements, about distance, memories, a future. Their mutual intonation suggests a shared interest, but there seems to lack conscious exchange. The words hint at a structure that almost becomes solid.

Esther Polak and Ivar van Bekkum work together as artist-couple under the name PolakVanBekkum. Rooted in the history of Dutch landscape depiction, they express personal experiences of moving and space. Their projects are often informed by collaborations with participants, be it humans, animals, or even the rays of the sun. Their work has shown at Transmediale Berlin, Ars Electronica Linz, ZKM Karlsruhe, Media-Lab Prado Madrid; INIVA London, IMAL Brussels, galerie dudokdegroot, Amsterdam, Pixelache Helsinki, Lagos, Biennale Marrakech, Philadelphia and Los Angeles.

Auto tune me, 4:31: Samantha Harvey

A video trying to comprehend the advancements of algorithmic tracking technology in a visual accessible language, and what it means for the human within that. Becoming quantified sets of data through tracking programmes, using available videos online that showcase the technology on YouTube. These studies rarely imply what effects they will have on the individual themselves or the implications of consent, and if and how this is given.

Samantha Harvey is a video artist recently graduated from MA Contemporary Photography at Central Saint Martins, currently based in London. She uses video art with a 'pop' aesthetic as a bridge to combine open source software and data to create works that are culturally relevant and thought provoking. Combining moving image, sound and photography that can be used across ever shifting platforms in our digital and physical worlds. Aiming to create new dialogues between the artist and the viewer that are available through this technological era, Harvey recognises the shift in tools that are needed for our accelerated informational driven climate

**Friday SEP 27 9:00 PM (Spazju Kreattiv: Cinema)
Screening II: Internet, Sadness, Love**

Puntomov, 15:15: Andres Azzolina

Thesis film project from CUEC-UNAM that uses the Cinematic Essay as a medium for interactive and non-linear resources focusing on three main subjects: Sadness, The Internet, and Love. They work as independent chapters with different audiovisual treatments referencing different forms of film/video, such as fiction, documentary and web-based abstractions. It features music from media artist Parch Es, performance from mexican actress María Evoli and a lot of media appropriation and collage from the internet. The whole process was performed through participation in virtual communities, starting from the custom-user-based crowdfunding campaign, up to the digital collage page and the PUNTOMOV shitposting group.

Andrés Azzolina is a mexican audiovisual producer that works with media in a fluid way and applies multi-disciplinary strategies to generate a sensation of both alienation and approachability towards reality. He is co-founder of ASCO, digital media project that aims to accelerate communication through social media and meme language, giving audiences top quality information digested through hyperstimulated aesthetics and a frantic rhythm. He has directed music videos and VJ, has produced music, paintings and lectured in a diverse range of events.

Yes I saw an angel, 2:37: Glasz DeCuir

You Have NO CHOICE is an experimental movie filmed and edited by Glasz DeCuir and featuring the artist SaveMe Oh. VideoArt piece exploring the limits of corruption concept. SaveMe Oh is the avatar and character of a dutch theatre director working in virtual worlds with great success. "YES I SAW AN ANGEL" is the music theme from Figurative Theatre available on freemusicarchive website.

Glasz DeCuir is the identity as filmmaker and screenplay writer of an artist from San Sebastian, Basque Country, Spain. Fine Arts Professional who explores New Media Art ways on Digital Cinema since 2009.

Torremolinos Match, 8:51: María José Ribas

In the decades of the '60s and '70s, Torremolinos (a small city in the south of Spain) was one of the main locations for a film genre that developed during the Spanish Transition, called el destape (the uncover). The disappearance of Francoist censorship and the tourist boom, the confrontation between a local repressed morality and more liberated ideas and attitudes imported from other latitudes, led to the appearance of an audiovisual phenomenon based on an explicit body language and a sexist sense of humor. Torremolinos Match originated in the analysis of the erotic-affective relationships of these audiovisual productions. This new video proposes a reconsideration of these films based on some of the most representative scenes of the genre, reflecting on roles and codes of contemporary representation. In the new versions the female roles are interpreted by male characters the intention was to invert the subject-object figures of the gaze, bringing out the absurd and caricature quality of the situations.

María José Ribas: Bachelor of Fine Arts from the Barcelona University (2006), Erasmus in the Hochschule für Gestaltung Offenbach, Frankfurt, Postgraduate in Design, Art, and Society, Elisava University, Barcelona (2008), Master in Artistic Productions and Research, Barcelona University (2010). Since 2003 I have participated in group projects and exhibitions in Spain, Portugal, Germany, Netherlands, Bulgaria or Great Britain. Developing

international grants and residencies. Always interested in the intersection of disciplines and exploring the possibilities of communication and visual language.

Mutilated Dreams, 10:22: Pedro Gomes

Lost images in the night, pieces of dreams lost in the mind. We can create realities from this.

Exp. 2019 – Brazil

Pedro Gomes: A galaxy is a gravitationally bound system of stars.

Aim Down Sights, 7:30: Salvador Miranda

Aim Down Sights (2018) is a short film exploring terrorism in gaming culture. The work explores roleplaying, both as victim and as terrorist, the dedication to these online identities, and the ultimate blurring of realities. The aesthetics of terroristic images are endlessly recreated in virtual worlds, while the immersive gaming experience creates real subjective realities. The work further explores how the experience of an online, image-based reality can affect personal identities and even our perception of our concrete world, and the inherent tension between the accepted (hyper)reality of gaming and the taboo of terrorism.

Salvador Miranda (b. 1987) is a Canadian artist based in Rotterdam. His work explores emerging realities produced by new technologies, online communities, and the digital image. In particular, his work focuses on the inherent ideological tension found in the images we consume and our visual affirmation of them. His current artistic research explores the political implications of image-making in popular culture. Salvador is also the Development & Research Coordinator of the Living Architecture Systems Group; an international consortium of researchers, artists and scientists applying experimental and artistic practices to speculative architectural design. He was previously the Manager of Riverside Architectural Press specializing in the publication of contemporary art and design research. His production work includes exhibitions and collaborations with international artists and institutions.

Friday SEP 27 10:00 PM (Spazju Kreattiv: Cinema) Screening III: Myself Any Other Night

I stalk myself, 13:26: Sofia Braga

There is a narcissistic aspect in surveillance which empowers internet users to monitor their behaviours daily, overcoming the fear of being observed. Sharing structured, rationalized and complex private content with intimate details online places users in a digital (p)anopticon. This content is not easily read and is subject to multiple interpretation, hence it's possible to find various starting points for speculative stories. "I Stalk Myself More Than I Should" is an archive of expired memories that were meant to die within 24 hours. The work displays a selection of Instagram Stories preserved through the use of screen recordings. Going against the nature of this feature, the project investigates appropriation, interpretation and representation, as well as qualities and hierarchies of humans memories shared and stored online.

Sofia Braga is an Italian artist based in Linz (AT). She graduated in Visual Arts (BA, MA) at the Academy of Fine Arts of Bologna and she is currently attending the Interface Cultures master program at the University of Art and Design of Linz.

Her work has been exhibited at Ars Electronica Festival (AT), The Wrong – The New Digital Art Biennale, Speculum Artium – New Media Culture Festival (SL), Link Cabinet – Link Art Center (IT).

Seismographical, 2:03: María José Ribas

SEISMOGRAPHICAL_ is a project that starts from the conversation with a unknown on Tinder. My profile image, and from which the conversation is generated, is part of the project. The video manages the ephemeral and extraordinary ephemeral connections that are developed on the net, at the cloud, an electric storm that can alter the state of mind through a screen. The dialogue raises the artist's work, as a vital idealist posture, and as life and art form part of a same universe.

María José Ribas: Bachelor of Fine Arts from the Barcelona University (2006), Erasmus in the Hochschule für Gestaltung Offenbach, Frankfurt, Postgraduate in Design, Art, and Society, Elisava University, Barcelona (2008), Master in Artistic Productions and Research, Barcelona University (2010). Since 2003 I have participated in group projects and exhibitions in Spain, Portugal, Germany, Netherlands, Bulgaria or Great Britain. Developing international grants and residencies. Always interested in the intersection of disciplines and exploring the possibilities of communication and visual language.

Just like any other night, 29:33: Zimu Zhang & Zheng Lu Xinyuan

Urban villages are one of the very significant phenomenon in Chinese urbanization process, especially in the pearl river delta. Because of complex land ownership, high development cost and interest disputes from different parties, they remain a high degree of autonomy, outside central urban planning. At the turn of 2018, we went to two urban villages in Guangzhou and befriended with several young people working and living under precarious conditions. Through daily dialogue and exchange, we found that digital life deeply influenced and shaped their urban experience and self-identification, which also both filtered and penetrated the actual urban-village physicality, becoming the geological elements. Through dialogue and collaboration, we created this film together to archive the materiality and fleeting impulses of the vanishing city space.

Zheng Lu Xinyuan, filmmaker, based in Hangzhou, China.

Film Production MFA 2017, School of Cinematic Arts, USC.

Her short films were selected into various film festivals such as Tribeca Film Festival, First Xining International Film Festival, China Independent Film Festival amongst others. She's also held photo exhibitions, co-written two books and experimented in other art forms. She tries to cultivate a personal visual practice that explores the boundaries of various media as well as of articulation itself.

Zimu Zhang is a moving image practitioner and researcher. She is currently conducting her PhD research at City University of Hong Kong. Her research focuses on the conjunction of moving image with new materiality and society of control. She is also active in film curating, alternative space building and socially engaged art practices.

Sunday SEP 29 2:00 – 7:00 PM (Spazju Kreattiv: Cinema)

Replay Day

4) VV12 Exhibition

They Paid Me To Give You a Tour of the Internet: Liat Berdugo and Emily Martinez

"They Paid Me to Give You a Tour of the Internet" is an interruptive marketing style, onboarding widget commissioned by Temporary Art Review. The project features a voice over actor hired to play a virtual tour guide that walks visitors through five pieces of content selected by the editors of the site. The tour guide literally walks on to the bottom right corner of each article, where he comments and interacts with the texts on each page, while self-reflecting on his role as a "hired gig-actor" vying for the reader's attention, or "psychic energy". Anyone who finishes the tour can enter a sweepstakes, with lots of winning prizes. The project ran from March 25, 2016 to May 20, 2016 on temporaryartreview.com.

Anxious to Make is the collaborative practice of Liat Berdugo and Emily Martinez, two commissioning bodies. They make work about economic concepts, such as cryptocurrencies and the "sharing economy", by examining how these concepts intersect with neoliberalism, colonialism, technology, wealth culture, race, altruism, utopianism, and exploitation. While Anxious to Make's physical existence takes many shifting forms, it often manifests as series of video commissions, downloads, online generators, workshops, net art interventions, books, and sweepstakes.

OUTLAND: Vince Briffa and Michael Alcorn

OUTLAND is inspired by Homer's Odyssey as a departure point for reinterpreting the indecisiveness of man and the complexity of human relationship. It reflects on Odysseus' refusal to accept Calypso's offer of immortality and depicts man's struggle with coming to terms with his own reality and his desire to escape the anxiety of its perceived, privileged freedom.

Vince Briffa: Artist, curator and academic. Produces gallery and site-specific work, objects and installations integrating traditional artistic practices with digital and electronic media. Studied at Leeds University and the University of Central Lancashire. Awarded the prize 'Omaggio all'Arte ed all'Innovazione a Venezia 2019' for his work OUTLAND by The Union of Honorary Consuls of Italy (UCOI) and the National Association of Young Innovators (ANGI) at the 2019 Venice Art Biennale. Fellow of the Civitella Ranieri, New York. Selected curated exhibitions: NRW-Forum, Düsseldorf; the Münchner Künstlerhaus, Munich; Les Rencontres Arles; De Harmonie, Leeuwarden; the Museum of Fine Arts, Valletta. Presently Professor of Art and Head of Department of Digital Arts at the University of Malta.

Michael Alcorn's compositional interests lie at the intersection between instrumental, electroacoustic music and areas of new media creative practice. His music has been performed and broadcast in the UK, Europe, North and South America and the Far East. He has received commissions from the BBC, The National Symphony Orchestra of Ireland, the Nash Ensemble, Singcircle, the Smith Quartet, Darragh Morgan, the Irish Chamber Orchestra, Opera Theatre Company and the Ulster Orchestra. In recent years his work has been featured at leading new music festivals in Sweden, Finland, Germany, Poland and the US. He is a Board member of the International Computer Music Association, the Tyrone Guthrie Centre at Annaghmakerrig, Co Monaghan and Live Music Now. Michael

is now Professor of Composition and Dean of Internationalisation in the Faculty of Arts, Humanities and Social Sciences.

The Critical Time of the World Civilization: Sarawut Chutiwongpeti

Today, the world comprises of uncertainties and ambiguities. Science and civilization are not able to yield all answers or solutions to our satisfaction. At times, knowledge may comprise of power with impact that are beyond individual's intuition and intellect. Often advancement in science have challenged moral codes and ethics as well as faith and religion. When science and technology are utilized in appreciate. They being harm and threat to humanity. The contradictory side of utopia is full of pessimism. Man's quest to conquer distant galaxies, endless search for territories and colonies reflect his inner instinct for power, aggrandizement, and control. The imbalance of power between those who control and those under control has contributed to disorder and dilemma. In the era of confusion and distortion values of aesthetics and common sense have been greatly

Sarawut Chutiwongpeti was born in Bangkok, Thailand. He was educated at the Lucerne University of Applied Sciences and Arts with a major in Art in Public Spheres. He has had solo exhibition at the Graz Kunstverein, Tallinna Linnagalerii, the Art Students League in New York and many other venues number of group exhibitions in recent years, including - Anti, 6th Athens Biennale 2018 GR (TTT Building, GR, 2018), Bienal Internacional de Arte de Cerveira (Fundação Bienal de Arte de Cerveira, PT, 2017), "The Third Kunming Fine Art Biennale 2016" (Yunnan Fine Art Museum, CN, 2016), "Busan Biennale, Sea Art Festival 2015" (Dadaepo Beach, KR, 2015)

The Salt Satyagraha Online: Gandhi's March to Dandi in Second Life: Joseph De Lappe

Elegy is a gaming mod for Grand Theft Auto V that turns the game into a data visualization system of USA gun homicides. The work functions by scraping USA gun homicide numbers each day from the Gun Violence Archive online. Gun homicide totals are revised daily on this website which are then fed directly into the project – starting at 0 each midnight, each day the new total body count since January 1st is reenacted by NPC's (non-playing characters). The project is being live screened, 24/7, on Twitch.tv. The work is accompanied by a looping soundtrack, of the first radio recording of "God Bless America" as sung by Kate Smith in 1938. 2018 was the 100th anniversary of the composing of this song by Irving Berlin. The work is a pilot project to explore data visualization using computer gaming. The intention is to run the project 24/7 for a full year until July 4th, 2019.

Joseph DeLappe is Professor of Games and Tactical Media at Abertay University in Dundee, Scotland. Works in online gaming performance, public engagements, participatory sculpture and electromechanical installation have been shown throughout the United States and internationally. He has developed works for venues such as Eyebeam Art and Technology in New York, The Guangdong Museum of Art, China and Transitio MX, Mexico City, among many others. Creative works and actions have been featured widely in scholarly journals, books and in the popular media. In 2016 he collaborated with the Biome Collective in Dundee to create "Killbox", a game about drone warfare that was nominated in 2017 for a BAFTA Scotland in the "Best Computer Game" category. In 2017 he was awarded Guggenheim Fellowship in the Fine Arts, one of the top awards for artists, writers and creatives in the United States.

Panca Popolare Italiana: Werther Germondari

"Images of 'Italian Popular Bench' have been realized in approximately 6 years, since autumn of 2000. They frame the same park bench in Finance Square, in Rome. Since the beginning of the new millennium this bench has given rest and shelter to hundred of persons, becoming a witness of the passage and the meeting of people of all etnies". Awards: Naoussa VideoFest, Greece, 2008 (AUDIENCE PRIZE and SPECIAL MENTION of the Jury); MO>Vlarte 2008 (SPECIAL MENTION), Palazzo Spada, Vigonza, Italy; CortoSardo (SPECIAL MENTION), Sassari, Italy, 2008; VI CORTIlgiano Video Festival, Roma, Italy (AUDIENCE PRIZE), 2009; Clorofilla FF, Grosseto, Italy (BEST SHORT FILM PRIZE), 2009; Premio Max Cavallo, Massafra, Italy (BEST EDITING PRIZE), 2010; Noemart FF, Colavecchio, Italy (BEST DIRECTION PRIZE), 2010; V Festival Mediamix, Firenze, Italy (2nd PRIZE), 2011; Ambiente in Corto, Paliano, Italy (1st PRIZE/BEST SHORT), 2012. Twickenham Alive Film Festival, Great Britain (INTERNATIONAL AWARD), 2013; Festambiente-Mondi Possibili, Roma, Italy (ORIGINALITY AWARD), 2014.

Werther Germondari (Rimini/Italy/1963), live and work in Rome/Italy. Interested in innovative experimental dynamics that are neo-conceptual and situational, characterized by a taste for the ironic and surreal, he has experimented for 35 years through many different expressive media (from painting to installations, photography to film, videos to live performance), focusing attention on hidden elements, related to a real, social and political vision. Germondari's works have also been shown in solo exhibitions <<http://www.werthergermondari.com/exhibitions/>> where he focuses on hidden elements highlighted in styles.

Healer: Mats Hjelm

The Healer consists of four photographic works with luminous signs, two parallel single-channel video installations, and a sound and video sculpture. The exhibition is a continuation of Kap Atlantis, a video-installation from 2003. In this work Hjelm explored existential dimensions of destructive historical legacies in reference to a dystopic vision of the future, inspired by Harry Martinson's novel Aniara. With The Healer, Hjelm explores a similar strand by using narratives of futuristic prophecies that comment on the past as future memory. The main theme of the exhibition is based on the poem 22nd century by the artist Exuma, a Bahamian visionary, humanistic philosopher and people's poet, that reflects a conception of the future as a false liberation. Whereas Harry Martinson's novel drew on Vedic and Buddhistic traditions, Exuma draws on the more obscure Obeah cults in the Caribbean. Throughout the work, we hear songs of future prophecies that make us confront contemporary realities, as if they were warnings coming from a cautionary tale. In this exhibition, image, text and sound form a dense story about history and memory that operates as if in a crossroads, against the backdrop of physical and spiritual healing.

Mats Hjelm (b.1959), is an artist, documentary filmmaker and creator of multimedia installations who currently lives and works in Stockholm, Sweden. His work investigates the boundaries between art and movements of social justice, video installation and documentary practices, and personal and global political narratives. He has worked extensively in Europe, West Africa and the United States, and more recently in Brazil. In a number of large-scale video installations, such as Black Like Him (2008), Father's Day at the Shrine of the Black Madonna (2006), and the Trilogy (White Flight /Man to Man/Kap Atlantis, 1997-2003), the history of the Civil Rights movement is in focus. Poetic images interwoven with documentary footage tell stories of oppression, pride and the complexity of

integration. Hjelm's work also encompasses more down-to-earth video works such as *After Hours* (2010), where performers in business suits are engaged in a dance of power and submission with the office space as a backdrop. Hjelm's latest installations *Taste of Salt* (2013) and *Who the Fool* (2015) include a poetic layering of political and existential narratives with his documentary work in West Africa and a reflection on Atlantic history and movements of social justice. Hjelm's extended art practice includes teaching in specialized courses within contemporary art. He is also an expert cinematographer, film colorist, programmer and video installation specialist, currently active as a consultant in these fields.

URBAN SCULPTURES: Di Hu

The surveillance camera and the smartphone, one is passive and the other is active, represent two types of societies, disciplinary society and society of control as described by Gilles Deleuze. Recent advancements in techniques of control have largely blurred the boundary between the two societies. There's no apparent difference between ruler and subjects, between passive and active, or between input and output. The artist believes the best way to portray this phenomenon is to take images of these surveillance cameras, to feel the surface of them, to analyze and compare the environment where they are placed, to clarify the ways by which they are inserted into the body of the city. Today, people can do anything in China with a smartphone in hand, including having the ability to make payments via services like Wechat or Alipay in even most unimaginable places and situations. A smartphone contains a whole life and has become life itself. Imagine scenes with a whole carriage of passengers, a young employee, a group of girls, all immersed in their smartphones, as the world around them has disappeared.

Di Hu is a video artist and film researcher based in Shanghai. He studied Chinese Literature at Zhejiang University before going on to study cinema at several universities in Paris (Paris 1, Paris 7 and Paris 3). His work across film, video and photography investigate the legacies of the cinema through the interpretation of forms, codes and narratives of films by means of art-making. His practice also engages with film language as gestures to demystify complex social-political constructions, especially those of Chinese society.

Ghostbusters: Felix Leffrank

The project *Ghostbusters* consists of notes, quotes and images which are eclectically combined in a live show which premiered on the 4th of September 2019 in Kunsthalle Düsseldorf. 2 cameras filmed the main actor trying to lead through his idea of an entertainment show. Clips were prepared to be inserted into the show. In the beginning we see how the host is getting accepted to do his show – under general discomfort. Alfred Weidinger and Jeanette Stoschek from the Museum of Fine Arts Leipzig play these deciders in the arts sector, reflecting about their own role in it. Other clips show the host's assistants who are trying to find a person who ghosted her former life partner. But they get distracted and forget about their duty quickly.

Felix Leffrank was born Wertheim in the south of Germany in 1987. After a graphic design education in Stuttgart, he went to Leipzig to study media art in the class of Alba D'Urbano. There he developed his own artistic methods which are based on a mixture of video, theatre, movie and performance.

The first-person-narrators in Leffrank's videos are neither identical with their author nor are they trying to reenact the biography of a stranger but must be placed between those identities. Leffrank works intensely with the camera and is interested in new forms of social

life that develop around the camera. He uses the presence and the catalytic effect of the camera to evoke embarrassing, affecting and confusing situations with his amateur actors. The videos are shown in various exhibitions and film festivals across the world. 2018 he was awarded with the Karl-Schmidt Rottluff scholarship.

For The Time Being: Hang Li

For the Time Being was an experimental programme of photo-performance, conceived as a response to the everyday presence of social media. The project used Snapchat, an app devised to share intimate, disappearing images, as a central protagonist. In May, 2019, the project invited Agil Abdullayev, Feng Mengbo, Max Grau and Tamara Kametani and artist collective Agorama to reflect on the role of image sharing networks in their personal lives. In addition to the art programme, selected writers were invited to contribute texts that extend the themes of art production, memory and social media. The writings of Media theorist Katharina Niemeyer, curator Prayas Abhinav, digital curator and scholar Katrina Sluis, the winner of the teen-writing competition: Monica Okello and our artists can be accessed on www.forthetimebeing.co.uk. In Video Vortex, the documentation, website and writings of For the Time Being will be shown to host discussions around the approaches, value and problems of curation, documentation and re-staging in the networked culture.

For the Time Being was curated by six postgraduate students: Rachel Chiodo, Sitara Chowfla, Hang Li, Esther Moerdler, Carlos Pinto and Caroline Rosello seeking to explore the shifting responsibilities of institutions in this networked age, as part of the MA Curating Contemporary Art Programme Graduate Projects 2019 at Royal College of Art, London. The programme was produced in collaboration with The Photographers' Gallery.

Open Beyul Torrent: Gabriel Lim

A digital man who has never been in nature is hypnotised by what's on his phone. Set in a virtual world composed entirely of ASCII characters, 'Open Beyul Torrent' follows the gaze of an autonomous camera as it navigates through a bleak, grey space, to focus on a man enchanted by the content on his smartphone. Having lived in a computer and never experienced nature, the man clings onto the only image of nature in his hands – a steady-flowing torrent, fit to be the backdrop of a beyul – as a window into the real world.

Gabriel Gabriel Garble is an animation director with a cross-disciplinary practice. His work has been awarded at film festivals worldwide, and featured on sites such as VICE, It's Nice That and Motionographer. Gabriel is currently working on his next animated short ('How to Make Potato Gratin') and his debut animation feature ('Greener Than Sprinkler Green').

Jan Bot: Pablo Núñez Palma and Bram Loogman

In this presentation experimental filmmakers Pablo Núñez Palma and Bram Loogman will introduce us to Jan Bot, a 24/7 working computer program designed to generate short experimental films based on two ingredients: Eye Filmmuseum's archival film footage, and today's trending news. Film archives devote endless amounts of time and energy to the preservation of old films. But this work has little significance if these treasures remain hidden from their audiences, specially those circulating online. Exploring new creative ways to face this problem, Eye Filmmuseum Amsterdam collaborated with filmmakers Bram Loogman and Pablo Núñez Palma to experiment with a new kind of archive-based film format. The result: Jan Bot. On its website, www.jan.bot, Jan Bot streams an average of ten

30 seconds films per day. Each day Jan Bot chooses one of these videos to post on social media. To produce this work, Jan Bot makes use of artificial intelligence services found by its creators on the web. The results are unexpectedly unique. If at first glance Jan Bot's films seem to combine images and text in a random fashion, on a second reading however, its choices for footage and intertitles reveal a systematic if unusual sense-making logic.

Pablo Núñez Palma is a Chilean-Dutch filmmaker based in Amsterdam. He is co-director of the feature film *Manuel de Ribera* (IFFR), screenwriter of the documentary *Beaverland* (HFF), and co-founder of the web documentary *MAFI.tv* (IDFA).

Bram Loogman has over ten years of experience as a filmmaker and software developer, often combining the two disciplines. Among other things he is the director of the experimental film *Quentin* and the mobile 360 experience *REVOLVE*, produced by ARTE, NFB and IDFA Doclab.

“2202m”: Irena Paskali

Finally free - Escape from civilization - freed from all constraints. The mountain world, which is so hostile to life in the first place, immediately conveys a feeling of security and immediately becomes a place of longing for the beholder. The floating ceiling gives the place something mystical, there the little church, spirituality awakens - the so unapproachable place becomes the source of deeper knowledge for those who reach it. Shoes that no one owns, footprints in the snow - departure to another life.

Irena Paskali was born 1969 in Macedonia, she currently lives and works in Cologne. Before studying at the Academy of Media Arts Cologne, where she finished her Master of Arts in 2007, she graduated from the Academy of Fine Arts Skopje. The artist works in a variety of media, photography, video, drawing and experimental film. At the center of her work is always the human being. So she deals with the fragmentation of cultures and religions, questions of identity and alienation.

Environment Built for Absence: Tivon Rice

Beginning in 2017, the demolition of the Netherland's Central Bureau of Statistics office provided a type of slow cinema for railway passengers traveling between The Hague and Amsterdam. Over the following year, as the building was methodically deconstructed from the top down, I visited the site each month to document the gradual erosion. Using a drone and a digital mapping process, photogrammetry, I created an archive of virtual 3D models. As the building's architecture and its inevitable collapse were reminiscent of author J.G. Ballard's 1975 novel *High Rise*, I further sought to accompany this scene with the voice of a machine learning system trained on the complete corpus of Ballard's writing. This recurrent neural network generates texts that describe the materials, invisible bodies, and possible narratives residing within the broken grounds of the building. This A.I. speaks about the ghosts hiding in the cracks of urban spaces. Made possible by The Modern Body Festival (NL), Yukun Zhu, Google Artists and Machine Intelligence (US), Maxwell Forbes, and the University of Washington Center for Digital Arts and Experimental Media (US). Narration by Kevin Walton.

Tivon Rice is an artist and educator working at the intersections of visual culture and technology. Based in Den Haag (NL) and Seattle (US), his work critically explores representation and communication in the context of digital culture and asks: how do we see,

inhabit, feel, and talk about these new forms of exchange? How do we approach creativity within the digital? What are the poetics, narratives, and visual languages inherent in new information technologies? And what are the social and environmental impacts of these systems? www.tivonrice.com

Silicone Love – Her Garden: Chun Shao

Silicone Love – Her Garden is a multimedia installation composed by a series of video mapped hanging sculptures and a surrounding sound system. The work intends to construct a fictional figure - an Internet ghost. It refers to a conceptual framework exploring aesthetic properties of the Internet found materials. The installation is realized by three main components: 1) eight human-sized sculptures made from stretchy and semi-transparent fabric, 2) a series of dense video collages made up of female dancing body parts and flowery looking patterns, 3) a multichannel sound system playing whispering and foot stepping recordings.

Chun Shao: University of Washington, DXARTS, PhD Candidate September 2014 to present (expected to complete by June 2019), Seattle, WA School of Art Institute of Chicago, Master of Fine Arts, Performance Department, December 2013, Chicago, IL
China Academy of Art, Bachelor of Fine Arts, New Media Art, July 2010, Hangzhou, China

Algorithmic Oracle: Letta Shtohryn

Nobody knows what the others are seeing. Algorithmically created filter bubbles split our online reality into a multiverse of experiences. Our screens provide us with a customised alternative reality, shaping our ways of perceiving the world offline. I don't see the same content as you, but we act as if we see the same thing. Where did the reality split happen? If one looks at our individual customised perceptions it seems not unlike an open world game replayed without saving. It is a series of clicks that separate our multiverse. Algorithmic Oracle attempts to grasp multiple realities at the same time. The clicks are being translated IRL to causal actions that create tangible outcomes. In this work, I am asking a game algorithm to create a series of what-if scenarios of an event of a house fire, letting the SIMS 3 game algorithm decide how a real-life event could have unfolded. SIMS3 used here as a way to employ a "higher" algorithmic power, an oracle machine. All the players and the set in the video are crafted to fit their real characteristics and looks. The game starts every scenario with three steps controlled by the player. After the action is completed the game runs scenarios based on its own probability algorithm without interference resulting in a multitude of outcomes.

Concerned with our relationship with the digital realm, Letta explores our intertwined coexistence with it. As a method, she employs speculative strategies, poetics and metaphysical investigations responding to aspects of the digital culture using technology that she finds familiarity with - from video games to machine learning.

Being ceaselessly inspired by deception, Letta looks for the origins of the real and the artifice, exploring the fine line between truth and myth-making. Letta's work can be found on the intersection between the digital and the human coexisting in a world increasingly governed by algorithms. Letta's academic background is in Photography (Art School Vienna); Philosophy/Sociology (University of Vienna); MFA Digital Art (University of Malta / 2016).

The oldest new structure: Ryan Woodring

Less than six months after the Monumental Arch of Palmyra was destroyed by ISIL in 2015, it was reborn as a 1/3 scale replica at the fingertips of the London-based Institute for Digital Archaeology. 3D modeled and robotically carved from Egyptian marble, the new arch is a refugee monument. It is built of easily disassemblable parts and crated all over the Western world, from London to New York to Dubai, to take part in highly mediated unveiling ceremonies as a proposed symbol of unity with Syrian citizens. My work, in which I digitally remove the arch from several of these unveiling scenes, looks to distill the essential neoliberal magic trick being offered up in the spectacle- the power to make heritage disappear and reappear as a recolonized and placeless objects.

Ryan Woodring is a 2020 Interdisciplinary Arts MFA candidate at Rutgers' Mason Gross School of the Arts in New Jersey in the United States of America and holds a BFA in Fine Arts (Electronic and Time Based) and a BA in French from Carnegie Mellon University. He is an artist, teacher, visual effects freelancer and arts organizer. He founded Prequel Artist Incubator and curated the Future Forum artist talk series at the Hollywood Theatre in Portland, Oregon. He currently teaches at Rutgers University and has taught at the Make+Think+Code Program at the Pacific Northwest College of Art, as well as Open Signal Community Media Center in Portland, Oregon. He did visual effects work on the Oscar-nominated films *The Boxtrolls* and *Kubo & the Two Strings* as well as the Emmy-winning series *House of Cards*. He uses this skill-set in digital manipulation to appropriate mass media and form new contexts for conversation within the collapsing borders of digital and physical memory.

5) Organisation of Video Vortex XII Conference

VideoVortex is a network of video makers, geeks, activists, artists and researchers that are concerned with the politics and aesthetics of online video. The initiative was established in 2007 by the Institute of Network Cultures in Amsterdam (NL). Video technology has radically altered the way in which we produce, consume and circulate images, influencing the aesthetics and possibilities of moving image cultures, as well as yielding a rich body of scholarship across various disciplines.

Institute of Network Cultures

The Institute of Network Cultures (INC) analyzes and shapes the terrain of network cultures through events, publications, and online dialogue. Our projects evolve around digital publishing, alternative revenue models, online video and design, digital counter culture and much more.

The INC was founded in 2004 by Geert Lovink, following his appointment within the Amsterdam University of Applied Sciences. A key focus is the establishment of sustainable research networks. Emerging critical topics are identified and shaped in a practical sense. Interdisciplinary in character, the INC brings together researchers, artists, activists, programmers, designers, and students and teachers.

Research

The field of network cultures revolves around the interaction between new forms of media, and the users of such new forms. With a strong focus on the transdisciplinary nature of new media and its DIY and open source components, the INC gives equal attention to the

artistic, political and technical aspects of the internet and other emergent media. As such, the INC's area of research extends to design, activism, art, philosophy, political theory, and urban studies and is not confined to the internet alone. Indeed, the INC maintains that the internet can only be understood at the juncture of these various fields and lines of inquiry. 'Network cultures' is seen as a strategic instrument to diagnose political and aesthetic developments in user-driven communication. Network cultures rapidly assemble, and can just as quickly disappear, creating a sense of spontaneity, transience, even uncertainty. Yet these forms are here to stay. However self-evident it is, collaboration is a foundation of network cultures.

The aim of the INC is to create sustainable research networks around emerging topics in which a critical contribution can be made. The formation of a small group of international people, both inside and outside of the academy, may result in a larger online discussion. Together with the researchers and a group of students, interns and volunteers, an event is organized to gather key questions and thinkers. Many of these events, such as a conference, seminar or workshop, culminate in a publication. Formats of publication may include a printed reader, a book, video interviews, wikis, blogs and special online magazine issues, along with conference documentation (photos, video files and podcasts). The publication functions as an important vehicle for the sustainability of the research network.

Department of Digital Arts, University of Malta

The Department of Digital Arts bridges contemporary artistic practice and digital technology. Its students are led to develop a refined, critical and unique voice through developing a practice founded on historical and theoretical grounding, contemporary conceptualization and aesthetics, and technical accomplishment in order to help them launch their careers in the Digital Arts.

The Department offers courses at Undergraduate and Postgraduate Level:

The Bachelor of Fine Arts (BFA) Honours in Digital Arts is a practise based degree which integrates practice and theory and covers the interdisciplinary areas of Graphic Design, Photography, Illustration, Animation and Moving Image. This three-year, full time, single honours degree is aimed at students who aspire to become image-making professionals within the Graphic Design and Illustration industries, the Digital Games industry, the Web Development industry, the Animation and Broadcast industries and Photography. The course provides students with a holistic artistic education, based in traditional studio practice combined with art and design history and theory, with the possibility of specialising in the following two main routes in the second and third years: a) Design (Graphic Design, Web and Screen Design, Photography and Illustration) and b) Animation (Animation for web, Television broadcast and Digital Games, and Digital Video Art).

Local and foreign artists and academics together with industry practitioners deliver a practice-based Master of Fine Arts (MFA) in Digital Arts with routes in digital fine art, lens-based media and visual communications. This award combines digital art practice with art and visual theory and focuses on conceptual articulation within a creative and experimental research environment. The course not only recognizes the potential of emerging technologies to give rise to new processes that pose new creative and conceptual challenges, but also present the same technologies as a cultural construct capable of being altered, enhanced or challenged by artists. The curriculum is grounded in a visual arts

tradition and is enriched by opportunities to work in an interdisciplinary fashion with other departments on campus.

The Department also offers a Master by Research degree (as full-time or part-time studies) and Ph.D. research in areas of Digital Art and Visual Communications. Anyone interested is to contact the Department prior applying.

Spazju Kreattiv

Spazju Kreattiv is a programme of creative arts and culture events that take place primarily across Malta and Gozo. Established by Fondazzjoni Kreattività in the year 2000, our home is in St James Cavalier, Valletta, a 16th century fort converted into the National Centre for Creativity. We host a range of exhibition spaces, a cinema, a theatre in-the-round, an artist in residence programme, and operate a number of festivals, including ŽiguŽajg and VIVA (Valletta International Visual Arts Festival).

The Spazju Kreattiv Programme is led by artistic director Toni Sant and developed by a team of programme, operations and technical staff. The Programme is composed through a combination of projects and events submitted through an open call and from others specifically created, commissioned or co-produced with us. For more information about collaborating with us, please drop in on one of our regular IKKREA sessions where you can meet one of our programme's coordinators.