



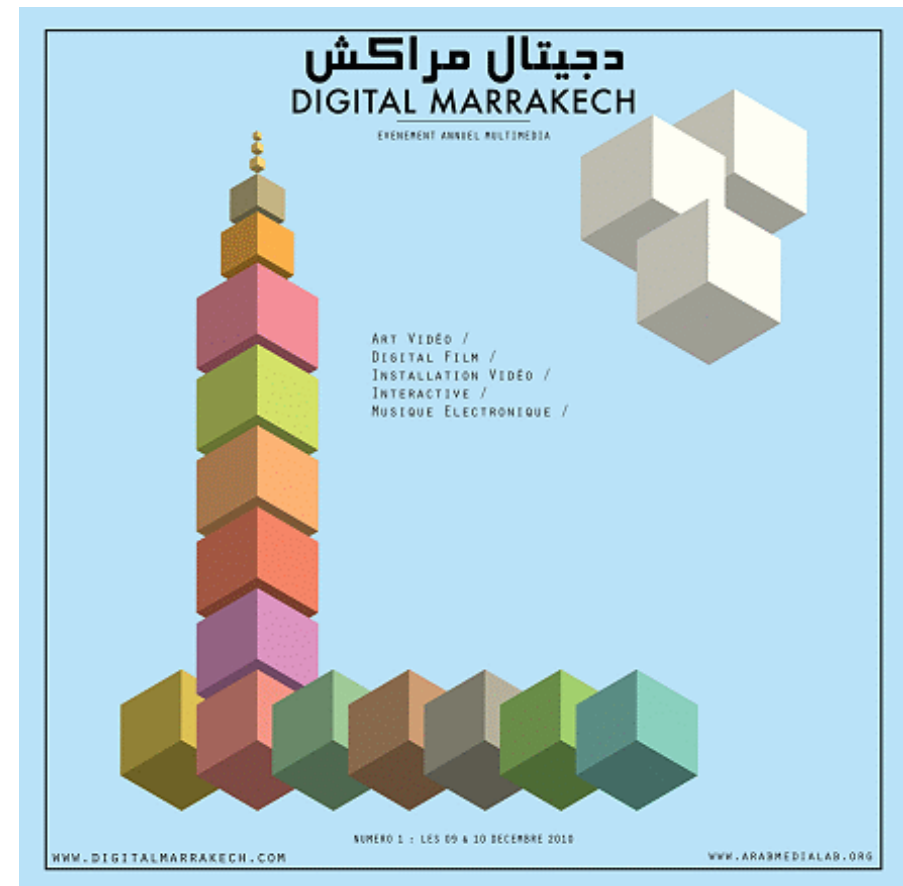
Cologne Art & Moving Images Awards

Proudly present

CologneOFF 2012 Morocco

Cologne Art & Moving Images Awards
(Cologne International Videoart Festival,
animateCOLOGNE, VideoChannel)
@ Digital Marrakech – December 2012

featuring



CologneOFF VIII

8th Cologne International Videoart Festival

selection curated by Wilfried Agricola de Cologne

Przemek Węgrzyn (Poland) – The Spring, 2011, 3:20

Black man changes his identity in miraculous forest scenery. He changes into a white man. Context and environment refers to beliefs of healing power of nature. The change reveals the problem of dissimilarity and isolation of 'the other' in European society and the problem of European ethnocentrism.

Angelika Herta (Austria) – Man of Iron, 2011, 1:53

A shipyard worker is hammering into the void. Only the echo of his beat flushes the pigeons.

Mark Kadota (Japan) – Un-Caged, 2012, 5:30

Marcantonio Lunardi (Italy) – Italy Lab, 2011, 5:00

A voice in control, an image in black and white. An aseptic, scientific environment, similar to the object on the foreground. The main characters in this work are three small worms which fight in order to avoid falling down a vial placed below them. However, they are not alone, as there is also the strong, charismatic voice of a politician who has been omnipresent on the parliamentary life in Italy for the past twenty years: Silvio Berlusconi.

“Laboratoire Italie” is the strong image of a Country that struggles against an economic but mostly moral crisis where art seems to be the only way to assert disagreement.

David King (Australia) – Dystopic Overload, 2011, 3:10

Jonas Nilsson (Sweden) – Seclusion II, 2011, 3:54

'I Hate People...But It's Nothing Personal'.

Social Anxiety disorder. A phobia is an irrational fear that leads to a conscious avoidance of a feared activity, subject or situation and usually disrupt people's ability to function in life. Social phobia is characterized by a marked and persistent fear of one or more social or performance situations in which the person is exposed to unfamiliar people or to possible scrutiny by others and exposure to the situation may provoke anxiety.

Eimhin Hawes (Ireland) – Passage, 2009, 7:30

Passage is a three-part video work that evokes a sense of fear and unease through it's use of visceral imagery and eerie, atmospheric sound. The work explores three distinctive yet interconnected processes, suggestive of the metaphysical transitions between life, death and rebirth. the unsettling nature of the sound and the suffocating characteristics of the dust-like material provokes the viewer to consider mortality and the inherent sense of mysticism in the unknown.

Conor McFeely (UK) – “The Testing Rooms- smashing forms”, 2008, 10:00

A series of intersecting and layered audio and video sequences recorded at the Maze prison, the main internment and prison camp used during the troubles in N.Ireland and the setting for the 1981 hunger strikes, intercut with brief shots of an abandoned 19th century British Colonial naval port set in the Donegal landscape. These smashed forms stand in as an earlier and abandoned version in the historical trajectory of political architectural experiments described by Bataille as being a kind of physiognomy expressing the true nature of societies. Insignificant unidentifiable and banal objects and spaces populate the film. Voices from “The Parallax View” and “Soylent Green” punctuate an ambient soundtrack in which a broken narrative may be discerned.

Beate Hecher/Markus Keim (Austria) – In Absentia, 2012, 10:00

In Abwesenheit! In Absentia is the cinematic reconstruction of a performance which was intended to be staged in Damascus together with Syrian artists. Because the local political situation in Syria increasingly worsened in 2011, the performance never took place as planned. The two directors then decided to re-enact the performance in the Egyptian desert, 1000 km southwest of Syria and in the absence of the Syrian artists. The result is a film that shows the fragility of a human body, and the mirage-like disappearance of humans in politically precarious situations.

Cinzia Sarto (Italy) – Dirty Vacation, 2005, 7:00

A video experiment that mixes documentary and fiction, joining fragments of reality from different places and time. Inside a labyrinth of cement cubes, debris and water, humans distracted by the rituals of vacation seem indifferent to the world surrounding them. A veiled woman is searching a way out.

animateCOLOGNE #01 - Cologne Art & Animation Festival

selection curated by Wilfried Agricola de Cologne

List of videos

Pablo Fernandez-Pujol (Spain)- Pigman, 2012, 3:00

Stop-motion experiment about a character who by a metamorphosis becomes into a new species, half human, half animal..

Arjan Brentjes (Netherlands) – Il était une fois un Artiste, 2011, 6:34

In a flooded city two existentialist artists climb out of the water. Will they adapt to the situation?

Karolina Glusiec (Poland) – Velocity, 2012, 6:00

A collection of drawings, memories and loss. These images do not exist. The drawings are real. The memory is only in my head. Hand-drawn animation on paper, shot onto 16mm film.

Andrea Ferri (Italy) – Saturata, 2008, 2:30

Fragmented identities. Saturated dicta "a copia et saturitatae rei": it refers to the idea of fullness and abundance, where "saturitas" is a term to indicate the fullness and abundance of the topics covered. The Latin adjective Satur ("full satiated"), agrees with the adverb satis ("enough") the root involving the concept of diversity, abundance, mixing. The saturation in chemistry is a phenomenon that occurs when a solution reaches the maximum possible concentration of the solute. Every little story, possibility of further developments, generates other short stories, in a steady fall.

Pablo Renee Rosero Marino (Ecuador) – Nebula Hmlovina, 2011, 6:05

Nebula Hmlovina concentrated the energy for create an object compound, where the time of each language run for a moments in different velocities seeking an audio-visual counterpoint texture and another times, both languages are absolutely synchronized. The shapes and meshes from the visuals derived by a musical thought and be in relations with the sound spectrum of all the music propose; the brightness, saturation, light and movement from the visuals correspond to another parameters of the sound, in general with the intensity of music environment, level values and the rhythmical elements.

Phillipp Haffner (Germany) – Car chase (part1), 2012, 7:00

Car chase - part 1: Bullitt. Recording the process of drawing the pen becomes an actor. This drawing video is the first part of a video serie called "Car chase". It refers to the famous chasing scene in Bullitt (1968) by Peter Yates.

Franesca Fini (Italy) – Virus, 2012, 5:00

A video on the obsessive manipulation of my own image, which becomes a metaphor for the general confusion between real and virtual of the "Société du spectacle" prefigured by Guy Debord. The digital culture and its tools become a self-destructive virus. I could work on the face of Osama Bin Laden, but the fake photo-montage spread by the media as proof of his death is already an unattainable work of art. I then brought the concept within myself, in the

heart of my "feminine" self-destructiveness, where the pen of the tablet becomes an "augmented" surgical scalpel deep into the void.

Lauris Kalnins (Latvia) – little black shit wants to communicate, 2012, 2:20

Communication - information, ideas, attitudes or emotions transmission from one person or group to another, mainly by symbols. (Teoderson 1969)
It does not limit in time or space. There are no dimensions of communication - not size, not length, not weight. Thus, both these qualities as well as modern technologies presence of it by any possibility be any, everywhere and for all. In this work, I want to draw the viewer's attention not so much on the intrinsic process of communication in today's positive sides, but on the dark sides -overcrowding, brutality and lack of quality.

DoDomani Studio (Italy) – The Box, 2012, 3:00

The Box and Dox spend their entire lives sitting on the couch in front of the TV. Both are afflicted with a very powerful addiction to television. This addiction plays out in their behaviors and reactions, which are polar opposites of each other. The Box uses the TV to fall asleep, while Dox is a victim of his unstoppable instinct of channel surfing. They both need TV, albeit for different purposes. Falling into his habitual deep sleep, The Box loses contact with reality, letting himself go completely into the dream world. This is where the character's rational mind makes room for the unknown and unknowing world of his subconscious. The Box's brain, like an unprotected fortress, lies defenseless as it is accosted by dangerous outside stimuluses. The TV's audio signal is the enemy that creeps in between the cognitive synapses of the sleeping protagonist, influencing his dreams and controlling his consciousness. The Box, like a sponge, passively absorbs all the audio stimuluses that come from the outside; reworking them and unknowingly transmitting them back into reality as interactive hallucinations uncontrolled and interacting freely with their surrounding environment.

QNJ/AUJIK (Sweden) – 9 States of Ambivalence, 2012, 1:30 min

Psychologist Silvan Tomkins Affect Theory; In psychoanalysis an Affect is an emotion or subjectively experienced feeling. The nine affects are: 1. Enjoyment/Joy 2. Interest/Excitement 3. Surprise/Startle 4. Anger/Rage 5. Disgust 6. Dismissal 7. Distress/Anguish 8. Fear/Terror 9. Shame/Humiliation. This video consists of 9 individual characters which are crossbreeds of organic and synthetic elements. Each character represent one of Tomkins Affects in no particular order. They are bound together by different external expressions which also can be seen as a form of communication. They are being observed by a dog named Sharik from whom the viewer see the perspective.

Shuai Cheng Pu (Taiwan) – Ferry Paradise, 2012, 3:48

Ferry Paradise is talking about the spirit-transforming in media environment, a frame of my mind could be altered by any modern technology. For example the internet cut off my facial expression when I show my emotion by using keyboard of a PC to transform it into vocabulary to internet social media. On the contrary my face convulse when a lots of information get exploded in my brain. This video is using my performance combining with some video media skills. A future evolution of the human emotion-expression is proposed in the video.

Marlene Rask (Denmark) – The Signal, 2011, 07:13

Puppet film freely adapted from the Anders Bodelsen short story "Signalet" ("The Signal"). A single male moves into a new apartment craving company.

Ezra Wube (Ethiopia) – Mela, 2006, 1:54

Stop-action animation using paper clips.

Forever! - The Ball!

football (soccer) in contemporary art

VideoChannel - Curated by Wilfried Agricola de Cologne

List of videos

Alvaro Collar (Spain) – c1900, 2009, 8:08

C.1900 is a reflection on the impact of early cinema on people. A masquerade of ghosts mesmerized by the camera itself and forever capture in film. The inquisitive gaze at the lense that configures a dialectic between two times.

Jacques Faton & Alpha Sadou Gano (Belgium/Senegal) – Laar, 2011, 19:00

It's a video-documentary presenting panoramic portraits of football fields and fortune camps in Keur Massar/Malika in the outskirts of Dakar, commented by the inhabitants in the neighbourhood.

Max Hattler (Germany) – Your Highness, 2010, 3:00

The rebirth of modern man highlights the ridiculousness of soccer.

Marta Azparren (Spain) -The goalkeeper and the void, 2010, 3:56

“I confess that I have applied to art aspects learned on football.” Eduardo Chillida.

Eduardo Chillida was goalkeeper of the Real Sociedad team from 1942 to 1943, when he was very young. He retired because of a knee injury. Later he became one of the greatest sculptors of XXth century. This machinima (created with the video game Pro Evolution Soccer 09) explores the thoughts of Chillida, about space, time and sculpture, from within the three-dimensional void of a football goal. Music by Carolina García-Gasco

Joanot Cortès (Spain) – The Black God, 2010, 5:00

Champions League final between FCBarcelona and Manchester United in Eto'o place of birth in Douala. African passion and resistance upon European football.

Eric Esser (Germany) – Dawn of the Dorks, 2006, 22:00

After eating tainted meat, mild mannered college students undergo a terrifying mutation. They suddenly sprout mustaches, beer bellies and football scarves, and begin to relentlessly chant football songs. The football zombies spread their curse by vomiting on unsuspecting innocents. A small group of still-healthy students, brought together by coincidence, finds shelter in an empty sports club. They must now figure out how they can escape the mindless, chanting hordes. Their solutions are as different as their personalities.

Eva Olsson (Sweden) – Taking Control, 2007, 2:28

Is it okay for anyone to take control, or can unexpected control be seen as unacceptable control, control which can be understood as a threat.

Kevin Ryan (Ireland) – It’s more important than that, 2007, 5:06

The film is about football and the changes in the social environment that have occurred in a certain parts of Dublin in the last 10 to 15 years. Using my own experiences of growing up and playing football in a predominantly working class area of Dublin the film attempts to examine who benefits from social regeneration programmes, the local communities or the property developers tasked with rebuilding. While there is talk of social inclusiveness and active citizenship does the reality of such regeneration schemes reflect those ideals.

Anders Weberg (Sweden) – Misconduct, 2011, 01:22

Misconduct

Here We Are! - Videoart from Africa

VideoChannel - curators Wilfried Agricola de Cologne (D) & Kai Lossgott (RSA)

Khanyisile Mbongwa, James Taylor (RSA) – Fragmented, 4'53", 2009

In Cape Town, a city divided along race and class lines, two women can't quite meet and can't quite let go. One gay, one straight, one black, one coloured, the spaces they inhabit connect them, and yet become the thing that separates them from each other. "Fragments" is a dance poem about the physical and psychological identity of women in the city. They dance in urban spaces marked by masculine architecture that denies the organic curves of their bodies. They venture into marginal areas in which they are subject to intimidation or violation, areas marked by gang graffiti where only men walk safely. Their silhouettes become windows into the cityscape, in a film that dreams of a place where, in a line from the hushed internal monologue of the poem, "I forget your sex and your skin colour".

Ananda Fuchs (RSA) waitless, 4'40", 2009

Three women sit in an empty suburban swimming pool: one who speaks the other's mind, one who translates into her lover's language and one whose mind is being spoken. They are all suspended in waiting. The film uses the words from the Leonard Cohen poem, "Dance Me to the End of Love", as the women's bodies remember the rhythm of love and of loss and are swept up in the dance, switching ultimately to a lovers' tango on the beach – a memory or fantasy?

Jeanette Ginslov (RSA) – Korohano, 3:40, 2009,

Karohano, meaning pieces in Sesotho, is a collaborative dance video representing three male dancers from Madagascar and South Africa. It is a fusion of video technology and urban dance energy, revealing aspects of African male identity, political satire and ironic gestures. Nominated for Jury Short Award Cinedans, Netherlands, 2008.

Michele MAGEMA (D.Congo) – Interiority-Fresco IV / 2010 / 2'31"

Emeka Ogboh (Nigeria) – [dis]connect I, 2011, 3:36

Saliou TRAORE (Burkina Faso) – Traffic Mum / 2009 / 10'33"

Samba Fall (Senegal) – Yesterday, I had a Dream, 2011, 6:42

Billions of credit cards, millions of televisions... Strange cities built with credit cards where flying planes made by syringe drop a red liquid to peoples trying to wake them up in their eternal sleep. This experimental animation film is exploring the false healing and hope that television and money create in peoples mind.

Imohammed Fettaka (Morocco) – Creatruction, 2011, 10:00

Creatruction composed from three words; creation, construction and destruction. I filmed for months regular daily activities, practices and situations that can be placed in a specific space-time: Morocco, Tangier, at the moment. The film is shot in 8mm, I explore scenes, sets, sensations and contents that will allow the poetic text to exist. The poet is a creator, an inventor of forms of expression, is an artist because it helps man to keep on his memory a specific texts he wants. In this project a picture of our daily lives occasionally vulgar will be accompanied by a text that cause a sensory emotion.

Henok Getachew (Ethiopia) – Framed Embryo, 2008, 4:12

Jude Anogwih (Nigeria) – UNSTABLE STABLES, 2009, 1:20

The confrontations of acute political, economic and social crisis make possible the voluntary or forced migratory movements that characterize the contemporary African society. These migrations are motivated by the need 'to escape non viable conditions or to find better jobs and new homes'. Again the destinations chosen include places of high economic, social and political activities. The consequences of clandestine migration include depleting living conditions, overpopulation and increasing criminal activities.

Hamza Halloubi (Morocco) - Untitled (Lait), 2007, 0:51

Close to My Heart - videoart from Iran

VideoChannel - curated by Alysse Stepanian

Morehshin Allahyari "Over There Is Over Here" 2010, 5:45

Over There Is Over Here explores the dialectics of time, space, real and unreal to define and critique the position of those who have left Iran in the last 4-5 years in relation to current political prisoners in Iran. The project uses 3D animation as a way to illustrate presence-less presence and to show the passage and collapse of the timeless time.

Maneli Aygani "O' fable they are the fodder who have blocked the way to the garden" 2010, 4:28

Where and how did we grow up? How have we learned to be afraid of each other? How have we enjoyed the approval of others for what we really aren't? How long those "others" and this "enjoyment" last? Censorship is internalized. We become experts at it, as if it were an inseparable part of our lives. It is precisely then that we lose the ability to distinguish what the I really wants. All the rigid concepts like Good and Evil form dissonances between our mental universe and the world around us; finally, while we understand that which we desire, we ruthlessly start a process of self-flagellation, because if our desire refuses to abide by our stock of knowledge, it will appear impudent and unusual. Thus, what is ravaged is the I, and at times, when we overcome this false I through continuous inner struggle, and stand our ground for that which we desire, the main tragedy then takes place. The I that harms the world is often more unpleasant than the I that harms itself. Then, this evil I will remain and a feeling of guilt. To what extent does this feeling of guilt, rather than our acumen, determines our actions? In this vicious circle cruelty comes to us from others, from us to the self, and from us to others. We are all engaged in hurting ourselves and hurting others. And, the moment that this cruelty becomes commonplace, a falsehood replaces truth, and the I gets lost in the middle of truth and falsehood and cannot distinguish between the two. This is a what-do-I-want that is lost. And the I gives up.

Neda Darzi "The sky border is my homeland" 2007, 1:53

It is part of a video installation and is devoted to the Mothers and women who lost their loved ones in War. Have you ever missed your husband, your parents, your children, all the things spiritual and material that mattered in your life?

The sky border is my homeland
There rusted harbor collapses each moment
I flew a sphere of kindness & green devotion to water
There I keep staring at the joint of sky & sea
In case another hand sends the sphere back to me
...this time it will come in the name of cospse...

To me war has no place in the world. Its only purpose then, is too bring pain and suffering. To divide nations, peoples and culture. I participated in the Athena Video Art festival in 2008 with two other Iranian video Artists from Iran. Farideh Shahsavarani and Mohamad Reza Razdasht who recently passed away and was the victim of the senseless war between Iran and Iraq. They are called "Martyrs", but in reality they are people, like ourselves. It is our duty to speak loudly in the world, "NO TO WAR." If our message reaches and influences even 1 person, we reach our Goal, because 1 person does make a difference, and multiplied by many can change the World.

Samira Eskandarfar “The Olive” 2009, 7:04

"Olive" where in all cultures symbolizes peace and friendship, in the childhood dreams of the woman pictured mixes up with concepts like birth, femininity and creation. The woman has grown up but still explores her childhood dreams and beliefs and questions femininity, time and choice in one woman's existence.

Gelare Khoshgozaran “1989 a.k.a. the Year that Happiness Froze in Time” 2010, 3:08

"This video comprises thirty five stills—screen shots—from a home video of my family, back in 1989. It was shot a couple of months after the war was over. We had returned to Tehran from our temporary refuge in a village near the city. We had gotten together at my uncle's house to celebrate the occasion of my aunt's birthday; while the whole event was an excuse for us to get together and make a documentation of our reunion and sending it to their son who was a refugee in Norway at the time... In the last four minutes of that video when everyone was dancing, I was lying in my father's arms, the war was over and we were a family documenting our reunion and sending it to one that was “not there”. By appropriating the home video and re-editing it—contemplating on the singular images and the abstract images indexing the material erosion and age of the film—and by manipulating the regular stream of the images that make a wholeness i.e. the video, I attempted to reconstruct the flow of images in a more fragmentary way that puts the subjects in a more in-between place, rather than being fixated within the frame of the image; more distant, desired and forever unattainable."

Laleh Mehran “Raheleh” 2007, 3:27

Though grounded in the aesthetics and culture of ancient Persia, this video is best understood as an abstract meditation on the concepts of loss and longing. Centered on the repetitive, even compulsive behavior of a single, unidentified figure as she continuously rakes the sand with her fingers, Raheleh suggests the need of this kind of memorializing ritual, while at the same time pointing toward the inadequacy of any such gesture.

Payam Mofidi “Poéticide (shaér koshi)” 2009-2010, 11:25

Poeticide (Shaer Koshi) in a rather lethargic mood, a girl is disillusioned by the harshness of events that affect her life. She sees herself trapped in a constant nightmare, from which she finds no exit.

The whole story revolves around dreams and memories. There are some shots which the audience might experience that some parts are missing like a piece of dream or memories which they could recall in duration of the movie.

Hamed Shahihi “Sundown” 2009, 3:30

One of the most common places for vacations that Iranian mostly from Tehran go there is Caspian shore in north of Iran. At the same time you can see many different types of people who enjoy their time. This video belongs to this happening.

Parya Vatankhah “Inevitable” 2010, 3:40

The focus in my latest video is showing the psychological state of a woman through her face who is flirtatiously smiling. A woman who is happy and laughing. The audience immediately believes that it's a happy calm moment, yet half way through everything changes and with an audio-visual shock they understand that the woman not only is not happy but is actually dying. The smile turns cold and the woman is shown sitting in her blood.

My goal in this video was to show how humans are such complex beings that it's very difficult to understand one's inner feelings from just the gestures on the face. This is a universal fact, someone laughs but inside bares thousands of worries and sadness or on the contrary, one might seem sad and oppressed while from within she is mocking the situation.

In the other side I played with the situation of women of my country, Iran, that they have a lot of problems, various problems in family, in society, with force of government who ignores them. Yet they're alive, active, they have pain but they go out, they laugh and continue bravely.

Studying the face and expressions of humans, a being which is not even known to itself. What is the truth? There is no truth. I can't see an absolute in the universe, but to relieve myself from these mysteries I will continue with my work.

Mexican Visions - videoart from Mexico

VideoChannel - curated by Wilfried Agricola de Cologne
a collaboration with Circuito Electrovisiones Mexico City

Eduardo Rangel – Columpio, 2010, 2:24

This is an essay about the loss of innocence. A mixture of photography and the sounds of a swing moving at night. The girl tries different swings - a metaphor of different choices, different lives.

Javier Ocampo - Todos somos Todos(Everyone is Everyone), 2011, 2:53

Cultural identity, social connections that come together to create a mix heterogenic, a fusion of ideas and concepts that we all share and pass on unconsciously in our daily relationship. An acquisition, intervention and ownership of manners, patterns, actions and forms of our human environment. diverse differences but these are in turn a unit of a whole. Work opens visibility points previously won a homogeneous society that gives various systems and codes that were merged together to give way to a multiplicity.

Marissa Viani Serrano Ocampo – Memories of a Man in Paradise, 2011, 1:50

The video is about a man who remembers his time on the paradise on earth

Karla Carballar – Rosa, 2010, 2:30

"Rosa" is a 2:30 min. video of a character dressed in drag, who performs over dramatic gestures while red roses appear, rotate, and disappear around him at different intervals and speeds. The music emphasizes the character's emotional states.

Ricardo Gonzalez – Chromatic Structures, 2011, 2:23

This videos, try to merge painting and video, taking one aspect of each one; painting (color) video (pixel). The subject of this two videos are the pictorial genres, like portait, landscape, still life, etc, this time the artist interpret the escence, color and structure of Portrait and Landscape, this two subjects has a lot of aspects that links painting and video, in the video appears a bar that shows the palette that has been used to créate each video, and in the top of the bar shows the way of identification by a single pixel that represents an specific color, this color is represented by some data that links his meaning of a color and of information with the compositional structure of a classic painting.

Alberto Estrada – Maenad, 2009, 5:48

The distorted myth taken to a mexican social reality in a dystopian way, it's the central axis of this video which pretends make a reflexion generating a new reality where the visions of the two main characters can converge as a solution in the most extreme way, avoiding victimisation and making an agreement of peace through madness, violence and finally the redemption

Soy Roxana T. Barraza a.k.a VjThai - HAZ ALGO / DO IT, 2007, 10:00

The video pretends to inspire and promote positive values in young people, taking world images from different cultures and places that reflect this world, it's diversity but at the same time it's unity and oneness. Many ideas are evoked, yet the viewer's perception is the final destination, where more ideas and connections are born from these...

Damián Ontiveros – The Sacrifice Book, 2011, 3:11

Mark Zuckerberg (Founder and CEO of Facebook), main character of this artwork, has to be aware to his post-adolescent conscious, adopt the huge responsibility of co-create the new socio-anthropological phenomena: "Homo-Facies", and face the probability of becoming a necessary scapegoat for the social networking empire he creates.

Daniel Ivan – N.O.W., 2010, 4:56

A video-art about words as meaning units, about the relationship between words and space, words and life, words and death. In a world replete of words, our main problem as human beings is to fulfill meaning. Or should be.

Juan Carlos Duarte Regino – Wired vegetable, 2009, 3:15

This is an experimental audiovisual, in which I done both music and animations, the purpose was to create an immersive experience through generative geometric shapes and particles, compound with sound composition based on plunderphonic, field recording and noise elements. even if it can result chaotic is meant to create a unique media experience for senses.

ICETRIP - WICCA, 2009, 2' 35"

WICCA is an acting and dance improvisation inspired by an overwhelming landscape. The fury of a woman, claiming for vengeance, the viewer completes the story. The female force of nature, an invocation to the goddess.

Julian Bonequi - Variation33, 2010, 1:55

Minidv cassette spoiled a priori without post-production or edition in sound and image. This work mainly focuses on the vulnerability of things. In cracking, fissures, and defragmentation of the speech in exchange for the primitive. A glitch is a short-lived fault in a system. It is often used to describe a transient fault that corrects itself... Some accidents are beautiful, some accidents are wanted ...

E. S. Mayorga – Digging Out New Statements, 2009, 6:57

A man comes into a Football-field dressed with a suit and carrying a new shovel with him. After digging a trench-like gap of approximately 40 cm deep, 30 cm wide and 170 cm long, he places the shovel in the aperture and proceeds to cover the hole using his own hands.

Emilio Bassail (Mexico) – Aspirine for Peace, 2012, 2:57

The wonders of modern science work to cure a man's headache: A reflection on science, History, the Holocaust and the Treaty of Versailles. Aspirins for Peace was commissioned by the Architecture and Design Archive in Mexico City for the exhibition "Happiness is a warm (and cold) sponge" (ADA,2012), curated by Guillermo Santamarina, as a reflection on the design process that led to modern Aspirins.

Ligia Pintado - Happy Remains, 2009, 2:32

Happy Remains is the second piece of "A Collection of Emotional Poems". A video poetry project which assumes the possibilities of reunion and dialogue between written - and spoken - language with different artistic expressions, exploring different human emotions.

In this case, we recycled video material and played with the intervention of live calligraphy, speech and sound effects, trying to inquire the abstract underworld created by the poetic impulse.

CologneOFF 2012 Morocco

Is a collaboration between
artvideoKOELN international
directed by Wilfried Asgricola de Cologne
and Digital Marrakech 2012
directed vby Arab Media Lab

Cologne Art & Moving Images Awards
Cologne International Videoart Festival
animateCOLOGNE – Cologne Art & Animation Festival
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