

Screen 1

Hugh Cooney (IRL)

Wanking 2050

2009

1min 58sec

This video comments on the possible difficulties surrounding masturbating in the future.

Video and performance artist operating in Dublin

Completed a BA at NCAD in fine art media (1st class Hons)

Hugh does a weekly performances in Pygmalion of South William street in Dublin city called 'Hugh Cooney Don't Like Mondays'

he also makes regular uploads of video work to youtube.

Hugh will be performing live at this years Flatpack Festival in Birmingham.

www.hughcooney.com

www.youtube.com/hughgcooney

0876751104

Kelly Oliver & Keary Ronsen (USA)

First Firing

2007

2mins 28sec

First Firing is a collaborative video work by artists Kelly Oliver and Keary Rosen that explore the conjunction between language and imagery. In each piece, the audio portion was written and performed by Keary Rosen and then set to video shot and edited by Kelly Oliver. They have exhibited their work both nationally and internationally in such venues as The New York Underground Film Festival, Art Basel, The Liverpool Biennial, Off-Loop Barcelona Video Art Festival and The Institute of Contemporary Art in Philadelphia.

Guy Ben-Ner (ISR)

Stealing Beauty

2007

17mins 41sec

Video courtesy of Gimpel Fils Gallery, London

(This is the Irish premiere of Stealing Beauty)

In his short films and video works Guy Ben-Ner dissolves the boundaries between his studio practice, his domestic life, and the everyday world. Inspired by the silent films of Buster Keaton, the conceptual work of Bruce Nauman and the classic American sit-com, Ben-Ner has developed his own form of conceptual comedy, which whilst entertaining, also raises provocative questions regarding the nature of family, domesticity, and the varied positive and negative relationships found within the family structure.

Portraying himself, his wife and his two children, *Stealing Beauty* is reminiscent of a family sit-com, but was shot in various IKEA showrooms located in 3 different countries. The prototype rooms within the Ikea stores provided the film sets of a family house within which the Ben-Ner family attempt to teach their youngest son about the meaning of ownership when he comes home from school with a note indicating he was caught stealing money from a peer. The ensuing film explores the themes of private property, stealing, and the family as an emotional and moral barometer.

Taking Ikea's request that visitors to the store 'feel at home' literally, Ben-Ner and his family occupy the domestic spaces as though they were their own. A model bedroom becomes a private, intimate place when Ben-Ner and his wife are alone in bed, but is immediately

transformed into a public space when consumers with Ikea yellow shopping bags enter the frame. Blurring the boundaries of public and private spaces, *Stealing Beauty* confuses the store's directive to market private spaces within a public environment.

Because Ben-Ner did not ask permission to film in the various Ikea stores, the film was shot in secrecy, silently, like an act of theft. Stealing the spaces of the store, Ben-Ner transforms the public representation of a private space *into* a private space, thereby challenging not only the store's ownership of the mock rooms, but also the very notion of private property. Every time he was caught and asked to leave, Ben-Ner had to find a different branch of the store to continue filming. Being caught, whilst usually the desired outcome when someone commits a theft, in this instance, disturbs the movie's smooth continuity, as different kitchens or living-rooms were used within a single scene. As a result the film also becomes a visual catalogue of ideal living spaces and explores what 'home' might be like if we subscribed to the marketer's presentation of it.

Guy Ben-Ner was born in Ramat Gan, Israel, and studied at Columbia University, New York. In 2005 he had solo shows at Contemporary Arts Center, Cincinnati; and Postmasters Gallery, New York. That year he also represented Israel at the Venice Biennale, exhibiting the film and sculpture *Tree House Kit*. Since then he has been the recipient of a DAAD scholarship, enabling him to work and study in Berlin, and he produced new work for the *sculpture projects münster 07*, curated by Kasper König, Brigitte Franzen and Carina Plath. He recently participated in Tate Modern's Art Summer University programme of talks and screenings of new international video art.

Guy Ben-Ner lives and works in Berlin and New York.

Celeste Fichter (USA)

The Lost Episodes

2009

9mins 30sec

'The Lost Episodes', 2009, is a single-channel 9 minute 30 second video anthology of micro-narratives that use humor, word play and puns to animate the inanimate. While collectively each episode addresses a particular foible or folly that suggest they are part of a larger sequence, they are independent and in fact their own short stories.

Celeste Fichter was born in New Jersey in 1965 and holds an MFA in Photography and Related Media from the School of Visual Arts in New York City. She has exhibited throughout the New York metropolitan area and been reviewed in the New York Times and Village Voice. Her video work is currently in several traveling exhibitions and film festivals in Europe and the U.S. She lives and works in Brooklyn.

Oliver Laric (SLO)

5050

2007

2mins 6sec

(This is the Irish premiere of 5050)

5050 is a collage of fifty people interpreting 50 cent songs, Laric suggests that YouTube is a uniquely plural media platform - a zone where multiple possibilities of the same thought or idea can be maintained simultaneously.

"Oliver Laric's 50 50 cuts together fifty home videos of people rapping along to 50 Cent songs - all culled from online video sharing sites - into a cohesive music video-style montage. While it touches on a variety of themes, the video's main subject is the very role of music video in a culture with sites like YouTube." - Michael Bell-Smith

Oliver Laric was born 1981 in Ljubljana

Laric studied at the University of Applied Arts Vienna and is - together with Aleksandra Domanovic, Christoph Priglinger and Georg Schnitzer - one of the co-founders of the platform VVORK. Recent exhibitions include 'I love the Horizon', Le Magasin-Centre National d'art Contemporain, Grenoble, 'Montage: Unmonumental Online', New Museum of Contemporary Art, New York, and 'Becks Fusions', ICA, London.

Screen 2

Paul Wierbinski (GER)

King Nothing

2008

5mins

In the near future contemporary art has become a matter of supply and demand. The cabaret of a sadistic curator, greedy collectors and mindless audience is making its way through a blockbuster exhibition of the latest art star. The illusion of endless profit has become reality and the more real it becomes, the more we believe in everything we are told.

Paul Wierbinski was born in 1983 and studies video art at the Filmclass of Mark Leckey in the Städelschule in Frankfurt (Main). In his projects he works with friends and layman and researches on common forms of presentation. The outcome of his process based works have been screened live, as video installations or short films in theaters (e.g. Volksbühne am Rosa-Luxemburg-Platz Berlin / Semperoper Dresden / National Theater Stuttgart), Exhibitions (e.g. ZKM Karlsruhe / Ludwig Forum Aachen / Neues Museum Weserburg Bremen / Mediations Biennale Poznan / Alma Enterprises London) and Festivals (e.g. Berlinale Berlin / European Media Art Festival, Osnabrück / Kassler Film und Dokumentarfilmfestival / Filmwinter Stuttgart) and received several awards, such as the videoartprize of the filmboard Bremen and a project grand of the Federal Cultural Foundation of Germany. He has recently held lectures in Split, Croatia at Video Vortex 4, within the series Electric Streams at the Kunstmuseum Bonn and at the Villa Vigoni in Como, Italy.

Michael Fortune (IRL)

Terminal Communication

2008

2mins 6sec

Terminal Communication:

A fixed-frame film showing the actions of drivers as they approach a badly signed junction leading into Rosslare Harbour ferry port, in Co. Wexford. Filmed from a vantage point overlooking the junction, the camera captures the incidents which locals claim are everyday occurrences.

Michael Fortune was born in rural Co. Wexford in 1975. His practice revolves around the collection of material. He does not script or storyboard, instead he generates material out of the relationships and experiences he develops with the people and circumstances he encounters. Fortune combines the stand-alone idiosyncrasies of people and incidents in everyday life, with complex and visually careful and contemplative treatments that adeptly handle the aesthetics of repetition, humour, obscurity, strangeness and intimacy. Fortune presents work internationally mostly in a variety of contexts, ranging from video installations in galleries through to single screen presentations in film and video art festivals. (Further information on www.michaelfortune.ie)

Clint Enns (CAN)

Putting Yourself Out There

2009

2min 5sec

A voyeuristic intervention into the lives of chat addicted users. This video is a commentary on the parasocial relationships often formed through internet communication. Music by Nick Krgovich.

Clint Enns is a video artist and filmmaker from Winnipeg, Manitoba, whose work primarily deals with moving images created with broken and/or outdated technologies. His work has shown both nationally and internationally in installations, festival screenings, alternative spaces and microcinemas. He has recently completed a master's degree in mathematics at the University of Manitoba, and his interests include model theory of rings and modules, structuralist film, deconstructivist video, and mathematics in art. dogmatodisco@gmail.com

James Snazell (UK)

Scape

2009

7mins

'Scape' focuses on mechanical or electronic rhythm or motion using images of light sources that take on an idiosyncratic, human subjectivity, leading to hypnogogic states through the use of repetition.

The digital short looks at the way in which the imagination helps to re-map our identity and relationship to our surroundings.

The footage is based on still camera images of the London Underground and Berlin U-Bahn and the sound is developed from field recordings of Berlin Hauptbahnhof.

Artist/filmmaker James Snazell is based in Manchester and produces work for single screen, installation and live cinema. His style ranges from minimal abstractions to multilayered compositions following hypnogogic states.

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Screen 3

Kevin Atherton (UK/IRL)

In Two Minds

(Live at 'Side Gallery' Edinburgh)

2009

25mins

Video Documentation of performance at 'Side Gallery' Edinburgh in October 2009

Atherton (Manx, b. 1950) has performed a number of pieces that adapt the structure of the press interview or the Q&A session of the artist talk. The work In Two Minds—Past Version (1978/2009), updates a piece done in 1978 by substituting a new set of answers. In this 2009 version, Atherton responds to the amusingly antagonistic questions posed to him by his twenty-seven-year-old self. The questions are about the work itself and concern the effectiveness of his idea—as well as the effectiveness of idea-based art in general. Frustrated, present-day Atherton not only justifies his intentions in creating a piece based on an internal dialogue, but also explains how the terms of the debate have changed, and how the piece has become more about life than just art. The work reveals not only how video art has technically changed in the interim, but also how the perception of video art has changed over the years, as it has become ubiquitous in contemporary art.

The original installation consisted of two video recordings of Atherton, made the same day and then shown on monitors at the Serpentine Gallery, in London, in 1978. Although the piece, at the time, was considered finished, the open structure of the work allowed him to "reenter" it almost thirty years later. Atherton has enacted In Two Minds as a live video performance at Tate Britain in 2006 and FACT Liverpool in 2007.

Kevin Atherton was a part of a generation of artists in Britain who pioneered video and performance art in the 70's and early 80's. His video installation 'In Two Minds – Past Version' was exhibited at The Museum of Modern Art San Francisco (SFMOMA) from June – September 2009. He teaches at NCAD and lives and works in Dublin and Co. Kilkenny. He has exhibited at The Serpentine Gallery and the Institute of Contemporary Arts in London. Forthcoming exhibitions include "Of Art and Television: Changing Channels " at the Museum of Modern Art, Vienna (MUMOK) in 2010.

Screen 4

Aaron Oldenburg (USA)

Soumission/submission

2009

3mins 32sec

This is an unfinished, self-playing game where the player can only intervene by forcing their character into a submissive pose. The player is trapped in an endless cycle of wandering and shooting until they take control and submit to the enemy. If they choose the correct enemy to submit to, they may find their way out of the level as they follow their new master. The simplified enemy characters are appropriated from America's Army, A multiplayer game where each side sees themselves as the American Army and the opposite side as the enemy, when in reality both sides are fighting on the same side.

Aaron Oldenburg is a game designer and new media artist whose primary interest is in game rules as an expressive medium. His interactive work exhibited at art.tech in San Francisco, SIGGRAPH in Los Angeles, and VIDEOKILLS in Berlin.

He received his MFA from the University of Maryland, Baltimore County, and is an Assistant Professor at University of Baltimore's Simulation and Digital Entertainment program. In October 2003 he finished two years as an HIV Health Extension Agent for the Peace Corps in Mali, West Africa.

Laura O'Connor (IRL)

Waste Line

2009

3mins 12sec

In my work I explore the boundaries between public and private. I am interested in the rituals and routines women undertake in order to be seen in certain ways. The idea of beauty and the methods of achieving this idea. What goes on behind closed doors, the secret things we do in order to enhance our image and make ourselves more desirable. My work draws from cinema, TV and advertising and how women are portrayed within these realms.

This piece is a video of me doing situps, the image is obscured, mirrored and un edited. It references the times in my life and many other women where I decide to 'tone up' by doing situps but ultimately give up after a few days. The duration of this piece is dependant on my ability to keep going, again giving up quite quickly. The sound is also un-edited and is simply the sound of my breath as I struggle to keep going with my mission for beauty. The video is a single shot of my legs mirrored wearing the signifiing 'red stilettos' , it is obscured as to create an ambiguous reading of the work, tapping in to the innuendo we see in advertising and cinema everyday.

I graduated from Limerick School of Art and Design in 2008 with an Honours Degree in Sculpture and Combined Media. I am currently in my first year of a 2 year Masters in Fine Art in the University of Ulster Belfast. I have shown my work in group exhibitions and multimedia nights in Dublin, Limerick, Cavan & Belfast. The most recent show was in an old RUC barracks in Belfast, the debut exhibition in this space which Platform Arts are running. My work takes many different forms, from sculpture to sound art, photography and video.

Antti Savela (SWE)

Canon inG# Minor

2010

1min 57sec

The Finnish performance artist Jorge R. created his songs in the present. The lyrics are different combinations of real and invented Finnish words

without any special meaning.

I have in this video put together a part of his performance to a canon.

Antti Savela is an artist and musician who lives and works in Umeå, Sweden. His videos has been exhibited at numerous festivals, including:

"Transmediale 08", Berlin, Germany. "The One Minutes World Exhibition", Beijing, China. "Festival Pocket Films", Centre Pompidou, Paris, France. "Platforma", International Film Festival, Athens, Greece. "European Media Art Festival", Osnabrueck, Germany. "IMAGES CONTRE NATURE" International festival of experimental video, Marseille, France. International film & video festival, Aarau, Switzerland. "Cupar arts festival", Cupar, Scotland.

Lynne Heller (CAN)

Dancing with myself

2009

2mins 41sec

Dancing With Myself (2009)

three projector, hybrid reality interactive, immersive and performative installation, dimensions variable

Before becoming a visual artist I was a dancer for fifteen years. Exploring ideas through the lens of dance is a natural for me. In Dancing With Myself my avatar, Nar Duell, has been scripted to perform a choreography. I respond to Nar Duell, attempting to create a duet with her, thereby inverting the person / avatar paradigm, as Nar Duell controls me. In real time performance she moves in an immersive environment projected onto three walls. Her world is expansive and infinite. The real world space where I respond and dance is boxed in and confined, once again reversing the usual view of space through a computer screen.

Second Life is vast and quite often one wanders around without meeting any other avatars. The absence of the tactile and often the absence of audio communication can distance the experience for the user as well. For me, adventuring with my avatar embodies that essential loneliness. Second Life is an odd, weird world in the extreme. Not so much because someone designed it to be surreal or bizarre but because it is the efforts of untold number of different people asserting their tastes up against amateur programming and impossible physics. It is a combination of the stilted, flat feel of primitive computer graphics and Facebook-like social networking. There is a lot of standing around and saying 'hello'. The other activity avatars engage in is dancing. It is unusual not to come across a dance floor with a disco ball (disco balls are surprisingly ubiquitous given this is the new millennium not the 70's) that will animate your avatar to dance - often with no way of stopping except by logging out. Even during well regarded art events in Second Life, for example Burning Life, the chief activity seems to be dancing.

It delights me that dance is the social mediation in the lonely planet of Second Life, as it has largely lost that context and power in real-life contemporary North American culture. The dancing is a mash-up of the real life imitations that exist in Second Life now - social dancing for the most part along with gesture and body language. For example, the very last movement that Nar Duell does is actually a purchased animation of someone falling down drunk. Within the context of this choreography, it takes on a very different implication.

Shopping, also known as found object and movement, becomes a principle strategy for art making.

Dancing with Myself finds expression through choreographic interaction for the narcissistic relationship that people often develop with the portraits they create or commission of themselves, whether as static photographs or scripted avatars. The creation and relationship to one's avatar portrait in Second Life is all encompassing. People lavish time and money in order to represent themselves. But the disconnect from reality is unavoidable as one interacts with this virtual space. The physical distancing of flying through space by using your fingertips on a keyboard is hard to ignore. Dancing With Myself navigates divisions – self/avatar, flat/3D, real/perceived.

My recent artistic production has focused on cross pollination of the virtual world of Second Life and real life experience, empathy and relations. Second Life has become a vast, in fact infinite, site for exploration of my interests in both the physical and psychological realms. It is a embarrassment of riches for me as I find so much to draw on and augment. As I travel this alternate world, often imperfectly modeled on the real, I marvel at how we as humans have such a deep need to reflect on what we know, our history and current reality are essentially embedded in every aspect of Second Life. Even as we reach for the new, the land of endless promise and fantasy we hearken back the familiar and comfortable.

Dancing With Myself is a natural extension of many practices I've engaged in over years of working with different forms—dance, new media, visual art. It is a work that brings together my enduring interests in the physical, visual, aural and virtual, in live performance and documentation through captured machinima and video.

Lynne Heller is a Canadian artist/designer who works in a variety of disciplines including fibre, sound, new media (virtual worlds, principally Second Life), websites and sculptural installations.

Her work has been shown both nationally and internationally – Australia, United States, England, Mexico, Italy, Japan and Cuba. Solo exhibitions include the Australian National University, Canberra, AU, The University of Cuba, Havana, Cuba; School of the Art Institute of Chicago, Chicago, IL; the Red Head Gallery, Toronto; the White Water Gallery, North Bay, the Red Deer District Museum and Gallery, Norfolk Art Centre, Whitby Station Gallery and the Art Gallery of Northumberland. Group exhibitions include, Hysteria: Past Yet Present, Rutgers University, Newark, USA; The Stray Show, (Art Chicago, Chicago, IL, USA); OH! Canada, (Art Gallery of Ontario, Toronto, ON); Wide Borders, Heller, Roy & Thiessen, (Burlington Art Centre, Tom Thomson Memorial Art Gallery, Cambridge Library & Gallery).

Her work has been included in both public (Artists' Health Centre Foundation, Canada, Sheila H. MacKay Foundation, Canada, External Affairs, Government of Canada, Tokyo Embassy) and private collections. She has been the recipient of numerous awards from the Ontario Arts Council and Canada Council. Reviews and publications include Art Papers, USA; The Globe & Mail, Canada; Fiberarts, USA; The National Post, Canada and The Hamilton Spectator, Canada. In the fall of 2008, she was an artist in residence at the Australian National University, School of Art, Canberra, AU.

Heller completed her MFA at the School of the Art Institute of Chicago in 2004. She also runs a design/communications company.

Keren Zaltz (ISR)

Mall

2010

5mins 59sec

This video was taken during rehearsal to an Independence Day ceremony.

The young girls in the video are belongs to religious and Zionist youth movement in Israel.

The ceremony will be conducted in the city mall's plaza, which is the main gathering spot in the city. The young girls are working on marching drills with the national flag of Israel. The Independence Day in Israel is very complicated issue. There are certain groups that do not identify themselves with the Zionist idea.

The religious community in Israel is in a difficult situation, specially the young members. There is a disintegrating process of the values that used to be very stable and certain.

For me, a non-religious person, it is fascinating to observe the young girls performing these rituals, with all their complex meaning. The meeting of the values that lead the young girls, and the place where this scene is taking place, creates unusual contradiction.

The contradiction between the marching drills of the young girls, and the consumer environment of the mall, creates an unrealistic and absurd sight.

Keren Zaltz is from Ramat-Gan Israel

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Screen 5

Chen Hangfeng (CHN)

The Last Supper: Fast Food

2008

5mins 31sec

I have always been interested in commercial activities and their impact on human life at various stages of the production and consumption process. While at Braziers International Artist Workshop (UK), I turned my attention to the issue of industrialized farming. Braziers is an organic artist commune which was at the time home to about 30 free range chickens. These chickens were supposed to be slaughtered the next day to feed the artists and I fed them their last supper of rice by drawing the head of Colonel Sanders on the ground. The chickens rushed the scene and pecked frenetically at the rice, often the big ones were bullying the younger ones to get a greater share of food. The whole performance lasted 2 hours and 50 minutes and was held in August, 2008; then I sped up the video and edited into a five minute work. The work is a humorous take on KFC and the large-scale inhumane chicken farms which supply the chain. Here the chickens are inadvertently taking revenge on the Colonel for the impact he's had on their quality of life.

Born in 1974 in Shanghai (China), lives and works in Shanghai, Chen Hangfeng obtained BA from the Fine Arts College of Shanghai University. His Logomania series takes the logos of familiar brands, and weaves them into an array of intricate patterns. He makes paper-cuts, prints, tattoos and carpets based on these patterns. They sit between being art and functional objects, blurring the boundaries. He is also interested in issues of commercialization, environmentalism, globalization and cultural transmutation, through practices as photography, video, performance and installation. His works has been showed in various galleries and museums in China and around the world.

Katie Waugh (USA)

Failure To Communicate

2009

4mins 6sec

Having been composed entirely of appropriated video from C-SPAN.org [C-SPAN being an American television network devoted entirely to broadcasting un-edited footage from U.S. Government events], the figures in this work are consistently thwarted in their attempts to communicate, due to the very methods by which they attempt to do so. Addressing the materiality of cheap-and-easy moving imagery, this work dissects the stuttering, mutated, visually brilliant language of streaming web video as it attempts to convey the highly regimented world of public policy debate. What remains is a series of interruptions, false starts, and reductive grandstanding.

Katie Waugh is a multi-disciplinary artist who uses video, drawing, and sculpture to explore ideas of communication, social performativity, protocol, and aspiration. She earned an M.A. in Painting from the Savannah College of Art & Design, and will soon complete her M.F.A. in Fiber & Material Studies from the School of the Art Institute of Chicago. She has exhibited throughout the United States, including the High Museum of Art in Atlanta, Georgia. She currently lives and works in Chicago, Illinois, (United States)

James Hayes (IRL)

The Rocky Mountain Flyer

2008/09

3mins 35sec

Using a 'child's toy model glider' (made from polystyrene), the models were bought in a 'WALLMART' store in Colorado. After buying a number of identical gliders I took both planes up to an altitude 12,000 ft, onto the highest roads in the Colorado Rocky Mountains. Where I began to fly them (throw!) off a number of the high peaks and ravines, I also simulated them flying in

windy (snowy conditions) -always filming their glided flight via digital video.(the journey lasted for 1000km along the Colorado Rockies..)

The 'Rocky Mountain flyer' video footage with it superimposed soundtrack of jet liner sounds charts the 'Flyers' somewhat tragic journey of the colorado rockies... and aims to be a satirical account of its somewhat desparate journey to get to the west...

This work aims to explore aspects of 'Travel', 'Tourism', 'consumerisation' and 'conflict'. The jet liner in particular making many relevant and current references to 'international conflicts', 'global politics', 'global markets and other current 'environmental concerns'

Irish Artist James Hayes has exhibited his installations and sculptural works widely across Ireland, the UK and the US. Recent selected works were included at 'ev+a' 2008 'too early for vacation ..' (Limerick) curated by by Hou Hanru -The San Francisco Art Institute and "Global Warming at the ICEBOX"(Philadelphia) selected by international curator Adelina Vlas Curator of Modern & Contemporary Collections at the Philadelphia Museum of Art. Other recent works were shown at the Blankspace Gallery in San Francisco and at the International Conference on Contemporary Cast Iron Sculpture at Sloss Furnaces National Historic Landmark, Birmingham, Alabama..

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Elisabeth Smolarz (USA)

Freund Hein

2007

4mins 8sec

Freund Hein is an anachronistic German vernacular expression, 'Hein' being the impersonation of Death as an unwelcome 'friend' knocking on once door. In my latest video installation I conceptualized a performance based video project as an exploration of the question of death. Since the human death is typically hidden from everyday life what is the source of our death-image? I invited people of different ages and backgrounds to my studio and asked them 'to die' in front of the camera. The participants were free to improvise in whatever way they wanted to pretend the act of dying. Some choose to be 'shot', some were 'stabbed', some 'choked', others said 'good bye', laid down and 'died'.

The sequences of these performances were mostly short, maximum a few minutes, showing that most people imagine the act of dying as an abrupt event, a crass unexpected rupture in the experience of an everyday time continuum. Certain filmic and dramatic preconceptions conditioned mostly by media images determined the improvisations of the participants. The death experience is an event, which can not be easily imagined and anticipated, in actual fact its over-determined character makes people compensate the unimaginable dimension with comedy and overacting instead of drama. There is a great degree of embarrassment involved exposing untimely thoughts and feelings about the death question. The existentialist drive of this subject has basically no place in our daily routines. We tend to block the full confrontation in various ways, which the project shows without judging the process or manipulating it. In the case of the deliberate performance of the death act in this project we want to see how the person copes with this hyperbolic slightly ridiculous task.

In the course of political change in the former Communist Poland of 1989 Elisabeth Smolarz's family emigrated to Germany. After receiving her MFA from the State Academy for Fine Arts in Stuttgart, Germany Elisabeth moved to New York.

Since then her work has been shown nationally and internationally - in venues such as Baden-Württembergischer Kunstverein, Photography Triennial Esslingen, Carnegie Mellon, Independent Museum of Contemporary Art (IMCA) Cyprus, Brooklyn Arts Council, Reykjavik Photography Museum, Espai d'art contemporani de Castelló, the Sculpture Center and the 3rd Moscow Biennale, among others. Awards and residencies include the *Institut für Auslandsbeziehungen Travel Grant*, *Karin Abt-Straubinger Stiftung Grant*, Capacete Artist Residency, Rio de Janeiro, Brazil, Red Gate Gallery Artist Residency, Beijing, China and more.

From 2006 to 2009 Elisabeth taught as a visiting Professor at the University of Applied Sciences in Konstanz.

Cecile Wesolowski (FRA)

Humerus

2009

3min 17sec

This video is a reenactment in 3 parts of an accident in a staircase. Various American series as Sopranos, Ugly Betty, Emergency Services, Desperate houseswives, etc. are the background of this video. The first part is a editing of extracts from Ugly Betty showing the fall and the arrival at the hospital. The second is the period in coma, it's an editing of scenes of violence in the Sopranos Season 6 in which I include a young women who takes part in the battle. The third part is a memory mainly inspired of the character of Camille in the movie *The contempt* of Jean-Luc Godard. The editing and the pictures are a compression very representative of the mass media today.

Cécile Wesolowski is an artist who practices mainly video, digital art and acting. Her topics are the mass media, performance, society, video effect, the feminism and the femininity, the relation between the images and the sound, the boundary between reality and fiction. The form of expression. The irony. The forgery. All these words and expressions are the engines of her artistic experiences. Her report to the theater and film have a central place in her artistic process.

Screen 6

Catherine Weir (Scotland)

Re. Real Life Suicide

Do Not Watch

2008

1min 27sec

This video is a showreel of just some of the youtube suicide videos I have found online. I am fascinated by why people choose to communicate and represent themselves in this way and how extremely serious issues can be so easily trivialised. I originally made it in an attempt to desensitize myself to the subject matter enough to watch the video of Budd Dwyer's actual suicide, although I'm still not quite there.

All of the footage appropriated in the making of this video has been allowed to remain on youtube but, for some reason, collectively they are deemed unsuitable and this piece was taken down. Possibly the most enjoyment I have taken from this video is in reading the comments that youtube users posted on it. Some enjoyed it immensely, some were scarily unmoved and some were mortally offended. I do not understand the latter reaction as it was extremely well signposted.

Since graduating from Duncan of Jordanstone's Time Based Art course in 2008 where I specialized in video for web, I have spent my time pursuing my own artistic career from Glasgow as well as creating video based visuals for nightclubs and curating exhibitions and arts events across Scotland as part of the artists group Now Now.

My artistic process in general is probably more cathartic than creative, a kind of crass neon excretion of all the media bile I ingest on a daily basis. I am particularly fascinated by the many ways in which serious issues can be trivialized through contemporary media outlets and, similarly, how issues of absolutely no importance or relevance can be elevated to almost news worthy status.

I don't like to intellectualise what I am doing too much. I used to but found that I ended up never quite making anything, possibly because I am not quite intellectual enough. Plus it would be at best overly optimistic and at worst completely dishonest to live on a diet of Jeremy Kyle and Lady Gaga and bacon flavoured Cheese Strings and then try and produce a series of art works that claim to consciously and intelligently address any major social issues or philosophical themes. So what I do is I have apocalyptic dreams and tasteless ideas and outraged grievances and shallow revelations and then find a way to purge myself of all of these through a variety of media. To date these have included video, photography, writing, drawing, installation, home baking, fake nail decoration and web interventions.

Richard O'Sullivan (UK)

Broken Windows

2009

5min

Broken Windows consists of the last footage shot with a digital camcorder - these are the dying gasps of the camera. On one level, the piece might serve as a de-mystification of the digital image itself; the degradation of the image broadly implies the processes by which the real world is interpreted as video. Video's constitution of the world as image is laid bare, and it is disconcerting to see the torturous decay of the image as the camera fights to maintain its simulation of the world.

On another level, however, the piece implies the impossible mystery of most technology for most viewers. The functioning of the camera, evident in the image only when it fails as here, is something which most of us can't - or don't want to - understand. We understand technology so little we must engage with it on a purely aesthetic level as a source of magic or wonder, as we do here.

Richard O'Sullivan is an artist in new media. He graduated from the M.F.A. program in Film Production/ Direction at U.C.L.A Film School in Los Angeles (University of California at L.A.), and from the University of Warwick. His videos explore the meanings of place, and have focused on the contradictions of the Californian landscape. Other works have explored visual perception and video technology. The artist has also produced documentaries, which follow personal narratives. Work in this area includes the feature-length *Cradle*, the production of which was undertaken with the mentorship of Marina Goldovskaya.

Wim Janssen (BEL)

FPS

2006

3mins 10sec

Frames Per Second or First Person Shooter

In FPS a shoot'em up video-game is simulated with super8 cameras. Two contenders try to find each-other in their field of view and fire. The game lasts as long as a role of film. The result is projected side by side in a form that resembles the interface of a multi player game. Filmed on Kodachrome color film, in the year of it's discontinuation, a new medium is captured on a disappearing medium. Marshall McLuhan stated that the content of a new medium is captured on an old medium. By actualizing the medium of super8, a question the work also tries to pose is whether there can be something as an "outdated" medium in contrast to thinking in the direction of old and new media.

Wim Janssen lives and works in Belgrade and Antwerp. He studied experimental film at Sint-Lukas Hogeschool Brussels. He works in film, video and installation art. His work focusses mainly on strategies and technologies of seeing.

Louise Shine (IRL)

Crossword

2009

2min 46sec

***Crossword*' is taken from the 'Experiments of Home' series. Shine performs mundane domestic tasks in the showrooms of IKEA. Sitting at the kitchen table she drinks tea and does the crossword. Members of the public enter the set-up and she engages them in a domestic dialogue. Members of the unsuspecting public play a vital role in these ad-lib actions. A subtle interchange of roles happen; whether browsers are surprised by her activity or, in some cases, their total unawareness of her presence highlights the very quick suspension of who is imposing on whom.**

Acting as a modifier of conventions of behaviour, she exploits the sense of privacy created by the stores showrooms. The simplest of actions i.e. doing a crossword, cleaning or eating are made humorous by appearing in/out of context.

Without permission from the IKEA, her work accumulates as guerrilla style ad-lib interventions. With very little time to setup each intervention and a very limiting range of camera angles, this improvised way to film has become the invaluable modus operandi in Shine's practice as a whole. Exploring her ideas through performative interventions documented on camera, she challenges the notion of public and private space. She is also concerned with the behavioural aspects of the Consumer.

Born in Co. Roscommon in 1983, Louise Shine has recently completed her MFA From University of Ulster, Belfast (2007-2009) Her BFA was in Fine Art Printmaking in the Limerick School of Art and Design (2001-2006). Louise is currently living and working in Belfast.

Gareth Hudson (UK)

Eventually

2009

3mins 30sec

An outlook on Ascension and the persistence of loss.

In the past my work has placed emphasis on trying to critique contemporary culture; allowing the medium, video, to be the message. I have narrowed that focus into looking at the stories and fables generated and told within my generation. I use video to expand, interpret and represent these stories. Currently my work is concentrated on themes of contemporary oral tradition and creating a moving tableau based on the sayings, phrases and idioms found within it.

Gareth Hudson is a practicing Video Artist based in the North-East. In the past his work has placed emphasis on trying to critique contemporary culture; allowing the medium, video, to be the message. He has narrowed that focus into looking at the stories and fables generated and told within my generation. He uses video to expand, interpret and represent these stories. Currently his work is concentrated on themes of contemporary oral tradition and creating a moving tableau based on the sayings, phrases and idioms found within it.

On the strength of Gareth's graduation work he was selected by Curwen and New Academy gallery to exhibit in "Northern Graduates". The exhibition was also shown at the gate in Newcastle-upon-Tyne in conjunction with the British Art Show 6.

Shortly after; he completed video commissions from Saatchi&Saatchi and Kitchenware records. He then moved to Mexico on sabbatical where he travelled and researched before moving back to the North East in 2007.

Since then his work has been shown internationally at both festivals and exhibitions. Having just finished a fellowship with the Institute of Digital Innovation at Digital City his most recent video work "eventually" won an award at the Videomedeja Festival at the Museum for Contemporary Art in Serbia.

Screen 7

Máire O'Mahony (IRL)

Pierrot le Fou – Part I

2009

1min 27sec

This video piece takes as its starting point the character of the sad clown/Pierrot. This position is attempting to illustrate the artists dilemma in trying to create moving images that both entertain and illuminate, to maintain a critical distance from both her subject and the viewer and the subsequent tension that produces. It is also a piece about the artists longing for materiality and formalism as a failed painter and an attempt to hopefully recreate the lyricism and beauty involved in the creative process along the way.

Máire O' Mahony graduated from NCAD with an Honours degree in painting in 2006. Since then she has exhibited in many group shows in Ireland. She is a member of The Backwater Artists Group, Cork and a founder member of artists group Scissors Cuts Paper.
maire@mail.ie

Karen Y Chan (USA)

Toy Boat

2010

3min 37sec

TOY BOAT examines the challenges of speech communication on a primal level. A man tries repeatedly to say the tongue twister “toy boat”. A child’s game becomes a grown man’s weakness as he struggles to articulate the simple words. Isolating the mouth, we closely see the physical limitations—speech becomes almost absurdly impaired. The mouth twists out of shape, desperately trying to get the words right and to be understood. The failure to communicate on a fundamental level is universal. The struggle can be felt both physically and psychologically. The sound component of the piece becomes another barrier, representing the collective hum of technology that drowns us. We are constantly competing with this ubiquitous noise—we have to speak louder in order to be heard. TOY BOAT, however, can be experienced viscerally, without the impediments of speech.

I am a multimedia artist working mainly in film, video, sound, and photography. My work utilizes these mediums to explore the delicate relationships between space, time, and memory. I am interested in showing how these entities are inextricably connected to our everyday lives and consciousness. Through manifestations of internalized experiences such as loneliness, alienation, and fear, I hope to expose the inexplicable, the ambiguous, and the infinite mysteries that live within us.

KAREN Y CHAN b. 1975 New York, NY karenychan@gmail.com

Mice Hell (IRL)

Suckbrillen

2009

1min 2sec

Communication becomes a more physical affair, with senses and bodily functions becoming blurred.

Mice Hell was born and lives in Dublin, and is currently studying BA Fine Art in NCAD. She has developed a multidisciplinary practice, involving drawing and traditional print methods, along with video and performance. Her work deals with communication, and the difficulties and frustrations engendered by the increasing remoteness self-imposed upon human beings by culture and technology. Rather than try to combat the causes of this, or attempt to “bring people together”, the work is an expression of the results; brash and ominously sensual.

The use of video serves as a physical barrier between the artist and audience, emphasising the absence of real, literal “contact” and heightening the frustrations of the communicator, separated from their audience.

Lemeh42 (ITA)

How to Make a Table

2010

2mins 30sec

Taking inspiration from the famous Italian song from the 80's, this animation analyzes ironically the terms of industrial production using a famous brand known for its ambiental care.

Art group based in Italy, ‘lemeh42’ is the assumed name of Italian artists working with animation and illustration.

Carolyn Collier (IRL)

TV LiSENSE

2010

53sec

The video was specifically made for The EYE- KEA project examining the myriad of ways visual and popular culture have evolved because of the impact of technology. I am interested in the research initiated by The EYE- KEA project and I am particularly interested in questions including: Are technological advances really helping visual culture? The audience has access to a world wide web, what will the Artist do to make an impact? Does the audience have a responsibility on how they interact with Youtube, blogs etc.? Youtube and blog sites allow Artists to spread their ideas and work on a much larger scale, how can this positively/negatively affect the quality of the Artists work?

I am a Graphic Designer and Art Teacher based in Cork. I have facilitated workshops with the National Print Museum and interned as an Education assistant with New Media Technology College Dublin. I have helped with a number of organisations including the Irish Museum of Contemporary Art (IMOCA) and the Fringe Festival Dublin (2009). In Cork I am involved with the Cork Contemporary projects (photographer) and Camden Palace Hotel (web design).

Screen 8

Jonathan Velardi (UK)

Fortune Teller

2007

8mins

'Fortune Teller' is a definitive compilation of appropriated product placement found in Popular music videos from 2007. The video spans one years worth of assimilated imagery of luxury: from cars, to diamonds and more. Constructed from edited, zoomed and cropped extracts, the film is shaped into multiple-diamond formations to create a repeat-pattern that allows for multi-monitor installation or video wall. 'Fortune Teller' acts as an encyclopaedia of luxury brands, all in moving image that are directly borrowed from capitalist aesthetics which drives an aspirational society in the twenty-first century. The video at present holds an additional, if poignant, facet with the current economic climate and captures the illusional social impact of pre-recession times. The silent work possesses an inherent natural rhythm, paired with seductive cross fades and fluid rotations that allure to ideas of desire and even worship.

Popular culture lies at the core of Jonathan Velardi's research and production. His meticulous analysis of the everyday appropriates a visual language loaded with symbols and stereotypes that exist in an aspiring twenty-first century. Sourced from a consumer-driven dependency and bourgeois ideology, his design-conscious practice cross-fertilizes social and cultural identities, reinterpreted through notions of the decorative, to create new narratives of familiarity. Through saturated seduction, Velardi's mixed media practice has been exhibited internationally and nationwide in the UK, where the artist lives and works.

Selina Shah (UK)

Connected

2008

3min 56sec

The cyber debate is full of discussion about the evolution of post-bodies, the diminishing of the 'real' and the exemption of sensitivity. In her video, Selina Shah explores how digital technology imposes its own dynamic on the development of personal relationships. Humans increasingly interact via machines, permitting unspoken desires to be verbalised through text. Can fantasy be reached in this limitless space? Or is access to the Internet disabling human senses, inhibitions and, ultimately, 'real' intimacy?

Her work on cyber reality and cyber relationships originated in a persistent questioning of her perplexed reaction to this entity of interwoven digital minds and responds to the regression of connecting with souls worldwide whilst breaking down relationships with those in close physical proximity. The video connected, questions what the future holds for the continual yearning for something more fantasmatic?

Selina Shah (1984) is a London based video artist and photographer. She graduated in MA Photographic Studies at Westminster University in 2008 and BA Media Arts at Sussex University in 2006. She is teaching art and photography in a secondary school in East London and working on projects based on her interest in communication technology adoption in developing countries and how digital technology imposes its own dynamic on the development of personal relationships.

Michael Szpakowski (UK)

Untilted

2010

2min 41sec

The visuals are from a tiny .avi grabbed from within the Windows operating system. The voice is from a recording of a numbers station - see <http://www.archive.org/details/ird059> The splendid title is stolen from a poem by John Ashberry. As with The Village Pump the sole element created by me is the music, recorded live in my living room.

Michael Szpakowski is an artist, composer & educator.
His music has been performed all over the UK, in Russia & the USA.
He has exhibited work in galleries in the UK, mainland Europe, Australia & the USA.
His short films have been shown throughout the world.
In June 2009 his short film 'Incident' was awarded the main jury prize at the Pocket Films Festival at the Forum des Images in Paris, France.
He is composer & video artist for Tell Tale Hearts Theatre Company
& a joint editor of the online video resource DVblog.

michael@dvblog.org

Bjorn Melhus (GER/NOR)

The Oral Thing

2001

8mins

Courtesy of Galerie Anita Beckers, Frankfurt
(Irish Premier of *The Oral Thing*)

The video „The Oral Thing“ is a tall tale about embarrassing confessions in so called daytime talkshows. The promise of salvation never becomes true, the selfportrayal in front of millions of viewers rather satisfies the desire for sensation of the entertainment industry, which is been used in commercial television. The bodily activities which are a preferred topic in these shows seem to be detached from the presented bodies and are reduced to the language of the “talking heads” – an oral TV-culture. In a form of ritual – a mixture between television church, musical and quiz – a talkmaster produces two candidates without lower abdomen or arms. He worms secrets out of them, confessions about incestuous love, sex and violence, which are commented by the audience in the studio.

Born in Kirchheim in 1966, Bjørn Melhus studied Film and Video at the Braunschweig School of Arts. Since 2003 he is professor for Video at the Kunsthochschule, Kassel / D. Currently living and working in Berlin, his film "Murphy" has just been recently been awarded with the 55. Internationale Kurzfilmtage Oberhausen Prize (2009). Recent shows have included a solo presentation at the Amerikan Hastanesi in Istanbul (2009) and at the Denver Art Museum in the USA (2008) among others. He has also been recently featured in the group exhibition “Rules of the Game”, Museo de Arte Contemporaneo de Barcelona (2009) and „DREI. Das Triptychon in der Moderne“ in the Kunstmuseum Stuttgart (2009) just to name a few. In 2009 he participated at the 2. Bienal del Fin del Mundo; Ushuaia / Argentina and in 2003 at the 8. Istanbul Biennial. Born in Kirchheim in 1966, Bjørn Melhus studied Film and Video at the Braunschweig School of Arts. Since 2003 he is professor for Video at the Kunsthochschule, Kassel / D. Currently living and working in Berlin, his film "Murphy" has just been recently been awarded with the 55. Internationale Kurzfilmtage Oberhausen Prize (2009). Recent shows have included a solo presentation at the Amerikan Hastanesi in Istanbul (2009) and at the Denver Art Museum in the USA (2008) among others. He has also been recently featured in the group exhibition “Rules of the Game”, Museo de Arte Contemporaneo de Barcelona (2009) and „DREI. Das Triptychon in der Moderne“ in the Kunstmuseum Stuttgart (2009) just to name a few. In 2009 he participated at the 2. Bienal del Fin del Mundo; Ushuaia / Argentina and in 2003 at the 8. Istanbul Biennial.

Jeremy Newman (USA)

Domestic Rhythms

2009

6mins

This video begins with Rapunzel's fairy tale wedding. Selected clips from the children's animation depict her marriage falling apart. Newsreel footage of fashion models and sequences from a film about communication technology are linked to the witch. The implication is that the mass media casts a spell that disenchants viewers.

Jeremy Newman has directed numerous documentary and experimental videos. His work is frequently shown at film festivals and has also aired on several PBS stations. He is Assistant Professor of Communications at The Richard Stockton College of New Jersey. Newman earned an MFA in Media Arts from The Ohio State University.

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