

**.move ON Conference  
on the present and future of audiovisual media  
October 9–11, 2015 Halle (Saale)**

Venue:

Conference Hall of Landesinstitut für Schulqualität und Lehrerbildung (LISA)  
Riebeckplatz 9  
06110 Halle (Saale)

Differing venues are indicated in the programme.  
Changes are reserved and will be released on the website.

\*Artist of the exhibition .move ON

**.move ON Conference**

Modern society would be almost inconceivable without motion pictures. They are omnipresent in communications, information, advertising and entertainment and are used to store personal memories. Every modern device, be it a laptop, smartphone or tablet, has a video function. Online services such as Twitter and YouTube provide appropriate platforms for direct reception, modification and distribution.

While universities, industrial laboratories and artists are constantly developing new interfaces for interacting with images and sound, the number of actors keeps growing thanks to the simplified accessibility of professional digital production technology. From tools and their changing users, to new products and multiple authorship, everything is in a state of flux. Without a doubt, we are in the midst of a profound media transformation. Or are we about to witness the next media (r)evolution?

The transition from a passive viewer to a prosumer, who no longer consumes media content but also produces it, calls for the development of interactive and participative formats. The term *crossmedia*, along with crowdfunding, and community building, is among the magic words of the media industry. But what opportunities and risks lie hidden behind these developments?

Conducted in English, the conference with attendees from various countries, is motivated by the changes taking place in audiovisual and interactive technology and their impact on production and distribution to discuss alternative and future scenarios in the entertainment industry and media art.

**Friday, October 9th**

**.move ON – Broadcasting**

On the first day, the focus is on the effects of current transformation processes of moving picture media produced by the internet. YouTube as a video platform is exemplified to examine the essential dynamics with regard to viewing habits, distribution and reception. State-run broadcasting corporations react to these developments of the digital age with new strategies of programme organisation, which will be analysed and discussed in the second part.

**11:00 – 11:30**

**Conference opening**

Following a message of greeting from Manfred Schmidt, managing director of Mitteldeutsche Medienförderung (central German media sponsorship), Peter Zorn, festival and conference manager, gives an overview of the conference content and of the following days.

**11:30 – 11:45**

**Séance with Marshall McLuhan**

In a performance, Baruch Gottlieb will contact the renowned Canadian theoretician in communication sciences. The experiment widens the term *medium* by referring to much older forms of media communication.

**Baruch Gottlieb (CA/DE)**

is a media artist, curator, author and McLuhan expert.

**11:45 – 12:30**

**Keynote**

**Acceleration and metamorphoses: the evolution of media yesterday, today and tomorrow**

In his introductory lecture, Derrick de Kerckhove, considerably influenced by his many years of collaboration with Marshall McLuhan, shows how media, acting as catalysts in the transformation process, are able to change culture. These metamorphoses influence the perception of time and space and even of one's self.

**Derrick de Kerckhove (CA/IT)**

was the director at the French Department and director of the McLuhan Program in Culture and Technology at the University of Toronto. He was then appointed to teach at the sociological faculty of the University of Federico II in Naples. He is the author of numerous technical books and is currently science director of the monthly periodical *Media Duemila*. He also heads the research department of the Interdisciplinary Internet Institute (IN3) at the University of Oberta de Catalunya in Barcelona.

12:30 – 13:30

Lunch break

**13:30 – 15:00**

**Panel 1**

**Circulating Images**

In a discussion, Roman Marek, using YouTube as an example, will give a short overview of the phenomenon of video platforms and then to debate this form of community building with a panel of invited guests. YouTube with its billion users is the biggest platform and it has developed into a major enterprise of the Google Corporation. Clip esthetics, which was initially constrained by limited server capacities, has long since become a visual culture in its own right. EMARE artists such as Steve Reinke used it in their work. Using video examples, he discusses various individual works and channels of artists, freelance authors and amateurs.

**Moderation and Keynote:**

**Roman Marek (DE)**

obtained his doctorate at the DFG Graduate College of the University of Paderborn. He is the author of the book titled *Understanding YouTube* (2013). In the meantime, he has been working at Max-Delbrück-Centrum of Charité Universitätsmedizin, Deutsches Rheuma-Forschungszentrum Berlin and Berlin Institute of Health.

**Taking part in the discussion:**

**Steve Reinke\* (CA)**

is an author and filmmaker, he teaches at the Institute for Art Theory & Practice (AT&P) of Northwestern University in Illinois. In his video-essay works, he reacts to his everyday life.

**Volker Pantenburg (DE)**

is Junior Professor for Moving Picture Theory at Bauhaus University in Weimar.

In 2008 and 2009 he also worked on the Project Art and Mediation. In this connection, he is involved in film-mediating film and video essay as an analysis tool.

15:30 – 16:00

30 min break

**15:30 – 17.00**

**Panel 2**

**Vision – Tele – Vision**

Television has found itself increasingly in dire straits in recent years as a result of changes in the media landscape. The fundamental question is: How can one reach the public despite the vast range of content offered on the internet? It is above all the younger generation that is turning to alternative forms of journalism and information mediation on the internet. In the meantime, state-run TV producers, too, have been developing interesting alternative concepts with „social media“ features such as that demonstrated by Thomas Hellum with his SLOW TV, “the most boring television in the world”

Reinhard Bärenz at Mitteldeutscher Rundfunk (broadcasting corporation) works on integrating previously separate editions of text, radio and television content in order to process it trimedially in the future, and already some years ago, the French broadcasting organisation France Télévisions started to develop interactive documentaries. The panel is moderated by Maria Pia Rossignaud, the renowned media scientist and journalist, who will present a brief insight into the Italian media landscape.

**Moderation:**

**Maria Pia Rossignaud (IT)**

is a journalist and director of the Italian *Media Duemila* magazine.

**Taking part in the discussion:**

**Reinhard Bärenz (DE)**

is chief editor of the MDR Figaro radio station and plays a prominent role in planning the trimedial model of the MDR, which will be launched in 2016.

**Thomas Hellum (NO)**

has been working for NRK Hordaland since 1992 and is a project manager and executive producer. Since 2009, he has been producing the successful format *Slow TV*, the most boring television in the world.

**Kati Bremme (DE/FR)**

works as a production manager in the digital division at France Télévision. As a director of the online-department she also monitors the transformation process to digital of the broadcasting transmitter France 3 Régions and the overseas stations.

**18:30 Leipziger Str. 61-62**

**Opening Werkleitz Festivals 2015 .move ON**

Address of Welcome: Rainer Robra, Minister of State of Saxony-Anhalt , Marie Gervais-Vidricaire, Ambassadress of Canada, David Ritchie, Ambassador of Australia, Claude Trudelle, Delegate General of the Representation of Québec.

Sound performance *Vessel*, Gail Priest (AU)

**20:00 Leipziger Str. 61-62**

**Exhibition opening, individual walkabout**

**Evening programme (admission) Leipziger Str. 61-62**

22:00 Concert: Phia (AU/DE) – DIY Experimental Pop

Followed by: POPHOP (3000Grad) (DE) – DJ Set

## **Saturday, October 10th**

### **.move ON – Crossmedia**

On the second day of the conference, the focus shifts to artistic contributions of the European Media Art Network and their partners and to current examples of crossmedia and interactive projects. Apart from establishing a link between the conference and the festival exhibition, a range of web-based works is presented, which address current political issues.

### **11:00 – 12:45**

#### **Media Art: Australia, Canada and Europe**

Ten-minute presentation by the international Partnerlabs.

Moderation: Peter Zorn (Werkleitz)

Peter Zorn, European Media Art Network & Werkleitz, Halle (DE)

Mike Stubbs, Foundation for Art and Creative Technology (FACT), Liverpool (GB)

Arjon Dunnewind, Impakt Foundation, Utrecht (NL)

Isabelle Carlier & Ewen Chardronnet, Bandits-Mages, Bourges (FR)

Claudine Hubert & Aaron Pollard, OBORO, Montréal (CA)

Heather Keung, Images Festival, Toronto (CA)

Lubi Thomas & Rachael Parsons, Queensland University of Technology, QUT Precinct, Brisbane (AU)

Jonathan Parsons, Experimenta Biennial of Media Art in Melbourne (AU)

Andrew Johnston, University of Technology Sydney, Creativity and Cognition Studios (AU)

Kristoffer Gansing, Transmediale (DE)

12:45 – 14:00

Lunch break

### **14:00 – 16:30 Leipziger Str. 61–62, Starting point Info counter**

Public guided tour of the exhibition of the EMARE scholarship holders *.move ON* with partners and artists

16:30 – 16:45

Coffee break

**16:45 – 19:00**

**Panel 2**

**Cross- & Countermedia**

The internet and digital tools make new, interactive forms of storytelling possible. The objective is to obtain an oversight of the diversity of crossmedia and interactive projects and also to examine the political potential of digital technologies. The political potential of digital technologies is also described and scrutinised in seminars conducted by Nicole Wolf and Susan Schuppli at Goldsmiths University in London and others. Under the slogan *Tools for the Next Revolution*, the artist duo Christoph Wachter & Mathias Jud are developing IT strategies, for instance to circumvent online censorship and to network suppressed minorities. The two projects *Lazarus-Mirages* by Patric Jean and *Points of View* by Zohar Kfir illustrate new crossmedial application formats, and refer to the theme of countermedia.

**16:45 – 17:15**

**Padagogics of critical film and media art at Goldsmiths University London**

The seminars presented here in exemplary form work with media/theory while similarly valuing creative practice as well as ethnography as essential research methods. Furthermore, the ambition set towards the production of knowledge, that takes place within theory and practice, is for it to be intervening and transforming. An ambition which is particularly needed, and challenged, within the current neoliberal conditions of higher education.

**Susan Schuppli (GB)**

is a media artist and writer. She is Deputy Director of the Centre for Research Architecture, Goldsmiths University of London. She works on the evidential materiality of violence.

**Nicole Wolf (DE/GB)**

has a background in anthropology and film. She is interested in the many varied forms documentary practice and political cinema can take.

**17:15 – 17:45**

***Tools for the next Revolution***

The artist duo will give an insight into the work they have been doing in recent years and examine the question of ownership and control conditions of modern technologies.

**Christoph Wachter & Mathias Jud\* (CH/DE)**

since the year 2000, they have been involved in participative community projects that subversively use modern technologies to make it possible to gain access to and render visible sensitive data.

17:45 – 18:00

Break 15 min

**18:00 – 18:30**

***Lazarus-Mirages***

The highly political transmedial project *Lazarus-Mirages* (2012) deals with paranormal phenomena, pseudo-sciences and media manipulation. It comprises a web documentation, a blog and a theatrical performance.

**Patric Jean (FR)**

makes documentary films, works on art projects and presents a regular Hackathon in Dakar for francophone countries. In his projects, he advocates social and gender-specific equality.

**18:30 – 19:00**

**Points of View**

Points of View is an ongoing interactive web documentary based on video footage shot by Palestinians working with B'Tselem's Camera Distribution Project.

It offers an intimate and situated look at life under the Israeli occupation. Points of View aims to increase exposure to B'tslem's important and unique project through the creation of a map based interactive documentary that both situates the footage in its location of origin and creates new narrative threads of meaning from the stories that emerge.

**Zohar Kfir (IL/CA)**

is a media artist working with experimental video, interactive art and installation. Zohar has shown her work internationally in prominent galleries and video festivals.

**21:00 – 22:00 Leipziger Str. 61-62, Maschinensaal**

**Lecture performance: The Carousel**

**Soda\_Jerk\* (AU)**

The artist duo remixes video installations and audiovisual material from presentation performances for new unconventional and ironic interpretations of cultural history, which move in the domain between fact and fiction. Soda\_Jerk will give a live public lecture performance.

\*The current work *Jungle are Forever* was realised in early 2015 under an EMARE grant as a further episode of the video series *Astro Black*. It can be seen at the exhibition *.move ON*.

**Leipziger Str. 61-62**

**Evening programme (admission)**

22:00 Concert: Stephen Paul Taylor (CA/DE) – Synthpop

Followed by: Deepchild (3000Grad) (DE) – DJ Set

## **Sunday, October 11th**

The last day of the conference starts with a tour of an installation by Robyn Moody, followed by a tour of the festival exhibitions. A panel then discusses questions of the future of the cinema. A lecture performance by the Canadian artist Daniel Cockburn concludes the conference programme.

### **13:00 – 14:00 Café Nöo, Große Klausstr. 11**

#### **Excursion to the river Saale River to the installation by Robyn Moody\* (CA) presented by Kristoffer Gansing, Transmediale Berlin**

In conversation with transmediale director Kristoffer Gansing Robyn Moody will present his work *Nostalgia* for a Myth, which he created under an EMARE grant and whose mechanics is based on the operation of ancient water-wheels.

### **14:00 – 16:00 Verlags- und Druckhaus, Leipziger Str. 61-62,**

#### **Guided tour through the exhibition *I know You know – Ein audiovisueller Dialog***

Michaela Schweiger (Burg Giebichenstein University of Art and Design Halle) in a conversation with Ute Hörner and Mathias Antlfinger (Academy of Media Arts Cologne) and students from both art academies.

#### **Michaela Schweiger (DE)**

Michaela Schweiger has been professor for time-based art at the Burg Giebichenstein University of Art and Design Halle since 2011. In her films and installations she combines a keen interest in the exploration of socially-relevant topics with a complex understanding and critical examination of the efficacy of film as medium.

#### **Ute Hörner and Mathias Antlfinger (DE)**

built up the field *Media Art* from 1998 to 2008 at Burg Giebichenstein University of Art and Design Halle. Since 2009, they have held professorships for Media art/Transmedia spaces at the Academy of Media Arts Cologne; In their installations they combine sculptural elements with video and sound.

### **16:30 – 18:00**

#### **Panel 4**

#### **Cinema**

The times are long since gone when motion pictures were shown only in cinemas. Be it installation art in museums or galleries, or shows in open spaces such as Tahrir Square in Cairo, the common motion picture experience is moving to other spaces and assumes other presentation forms. The internet is just another expansion of the cinema, where this technology is in a constant state of flux through remix techniques and new networking and communication technologies. Cinema seems to be increasingly becoming a place without spatial limitations – a virtual space, which we will perhaps soon be able to traverse to meet holograms instead of actors.

Diametrically opposed seems to be the situation in countries like Cameroon, where cinemas no longer exist. What kind of political impact has the work of a filmmaker like Jean-Pierre Bekolo, whose film *Le Président* (2013) is still illegal in his homeland?

**Moderation: Jonas Matauschek & Emerson Culurgioni, Filmische Initiative Leipzig (FILZ)**

**Taking part in the discussion:**

**Ekkehard Knörer (DE)**

is a newspaper editor, art scientist and film critic. He is a co-founder and editor of the newspaper CARGO and writes columns and reviews for several magazines and newspapers.

Many of his articles appear in scientific periodicals and anthologies. The lecture will centre around the thoughts expressed in his essays *Konfiguration Kino* and serve as an introduction to the current theme of cinema.

**Brent Klinkum (NZ/FR)**

is a curator in the field of film and video.

He founded Transat Projects, which he has directed since 1994. This association is particularly interested in the diversity of cinema spaces, how to reach out to a public who don't visit cultural spaces, and the contexts in which moving images are screened.

**Lauren Moffatt\* (AU)**

During her stay with FACT in Liverpool under an EMARE grant, she programmed cinematic content for an Oculus Rift Virtual Reality Headset. She conducts research into in what way digital optical technologies help to expand our perception apparatus and will deliver a lecture on changes in the cinema configuration.

**Jean-Pierre Bekolo (CM)**

is an international renowned film director who lectures at Duke University in North Carolina. His last film *Le Président* which was shown at Berlin Film Festival this year, was banned from Cameroon.

18:00 – 18:15 Break

**18:15 – 19:15**

***All The Mistakes I've Made, part 2\* (how not to watch a film)***

**Daniel Cockburn (CA)**

In the year 1994, two reigning horror-movie directors each released a film: John Carpenter's *In the Mouth of Madness* and Wes Craven's *New Nightmare*. A preliminary comparison between these two films reveals... well, let's be honest: if Daniel Cockburn had never made a preliminary comparison between these two films, he'd probably be a lot happier right now. But here we are.

This autobiographical lecture performance tells the tale of a child who "discovered he could turn any film into a horror film simply by watching it" and asks what happens when such a child grows up and turns his superpowers on the real world. Along the way, we will encounter: a film-projection mishap, French filmmaking dogma, the Y2K crisis, a correspondence with a famous American filmmaker, and some seriously detailed grammatical analysis of classic power-ballad lyrics.

**The .move ON Conference is taking place within the framework of the Werkleitz festival 2015**

Conference director: Peter Zorn

Co-Conzeption & Organisation: FILZ (Filmische Initiative Leipzig)

Coordination: Nicolas Rossi (FILZ)

Research & conception: Emerson Culurgioni (FILZ)

Editor: Jonas Matauschek (FILZ)

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