

A MATTER OF HISTORICITY

MATERIAL PRACTICES IN AUDIOVISUAL ART

≡ MENÜ

WORKSHOP #1

What are the Politics of Material Agentiality?

organized by Kristina Pia Hofer, Eva Kernbauer and Marietta Kesting

The recent ‘material turn’ has sparked lively debates on how to integrate matter-oriented perspectives with feminist/queer film and media criticism that focuses on the politics of representation. While these latter frameworks readily provide instruments of political critique, it is not yet clear how exactly material agentiality figures in the world of emancipatory engagement, which is – in large parts – a world of social structures, human agency, language-driven discourses and symbolic exchange. In this workshop we will explicitly ask for the emancipatory potential of material agentiality: What exactly can an artwork’s material dimensions do, which dynamics can they set off? How are the radically open futurities – that much of material criticism suggests as its prime potential – to be thought together with tenacious normativities and inequalities? We will discuss these questions for moments in film and video that make historicity perceptible with obsolete technologies and media formats.

Friday, April 22nd 2016

14:00-14:30	Welcome
14:30-15:00	Introduction: <i>A Matter of Historicity</i> – Eva Kernbauer, Marietta Kesting
15:00-16:00	Q & A: <i>New Materialism, Old Media</i> – Kristina Pia Hofer and Axel Stockburger

16:30-17:30 [The Museum of Trance – Henrike Naumann](#)
 18:00 [Archival Romances: Found, Compressed, and Loved Again –
 Laura Marks](#)

Saturday, April 23rd 2016

10:00-11:30: [Dead Technologies and the Politics of Temporality – Andy Birtwistle](#)
 11:30 Concluding panel with all participants – Moderation: Marietta
 Kesting

With Andy Birtwistle (Canterbury Christ Church University) Henrike Naumann (Artist, Berlin) Laura Marks (Simon Fraser University, Vancouver), Axel Stockburger (Academy of Fine Arts, Vienna) and Kristina Pia Hofer, Eva Kernbauer and Marietta Kesting (all University of Applied Arts Vienna).

With works from Henrike Naumann.

[AIL – ANGEWANDTE INNOVATION LABORATORY](#)

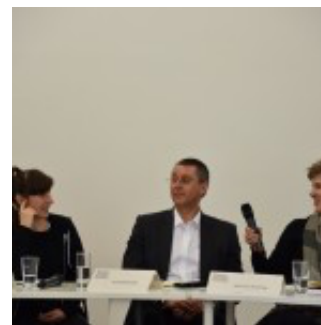
Franz-Josefs-Kai 3
 1010 Vienna, Austria



Andy Birtwistle



Kristina Pia Hofer



*Kristina Pia Hofer, Andy
 Birtwistle, Marietta
 Kesting*



Panel



Henrike Naumann, Laura Marks, Axel Stockburger



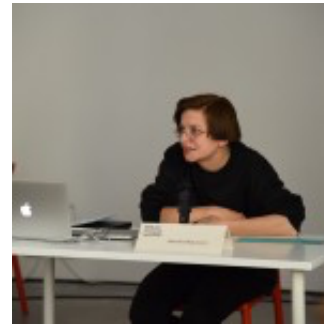
Andy Birtwistle, Marietta Kesting



Andy Birtwistle



Laura Marks



Henrike Naumann

Henrike Naumann

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Henrike Naumann

Laura Marks

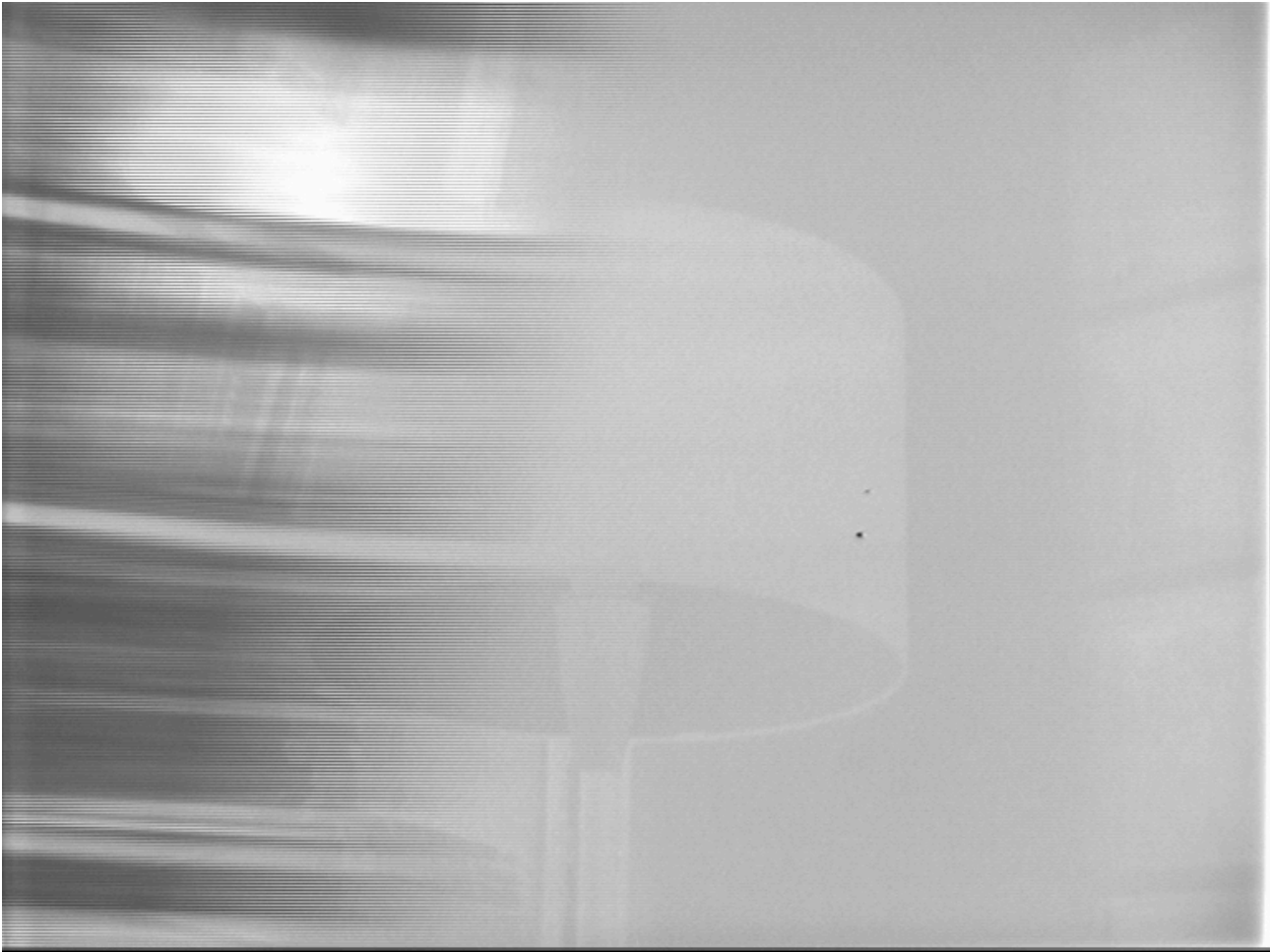
*Kristina Pia Hofer, Axel
Stockburger*

*Kristina Pia Hofer, Axel
Stockburger*

Andy Birtwistle

*Henrike Naumann –
Exhibition View*

*Henrike Naumann –
Exhibition View*



House (Andy Birtwistle, 2013)



Under a Rainbow (Roy Dib, 2011)



Museum of Trance (Henrike Naumann / Bastian Hagedorn, 2015)

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THE MUSEUM OF TRANCE – HENRIKE NAUMANN

Friday, April 22nd 2016 – 16:30-17:30

As our concept for the 4th Ghetto Biennale in Haiti we have set up The Museum of Trance in Port-au-Prince, an unfinished part-fictional museum of the history of electronic trance music from Germany. The conceptual starting point for the concept was the interest in Vodou drumming and the stages of trance that people get in while practicing it. This form of trance is something that is lacking the religions practiced in Western Europe. But in the early 90s Trance Music was evolved out of Rave Music and Acid Techno. This hard, fast and spheric new genre tried to capture an ecstatic spirituality that otherwise is very rare in Western Europe, especially in Germany. We wanted to see what happens when the Haitian practice of spiritual trance clashes with German Trance music culture. We aimed to discuss the representation of Haitian culture in German museums by exoticizing German rave culture and by musealizing it as ‚the other‘ in the middle of Haiti. The museum was unfinished, as if the investors lost their interest before finishing it. Due to that this museum was open to be explored and taken-over by the local Port au Prince artists and musicians. The traditional institution ‚ethnological museum‘ was appropriated, deconstructed and re-interpreted and transforms into a post-colonial experimental playground.

Growing up in Eastern Germany, Henrike Naumann experienced extreme-right ideology as a predominant youth culture in the 90s. Her work reflects on the history of the right-wing terrorism in Germany as well as on today's broad acceptance of racist ideas. She is interested in the mechanisms of radicalization and how they are

linked to personal experience and youth culture. She likes to explore the friction of contrary political opinion through the ambivalence of personal aesthetic taste. In her immersive installations she combines video and sound with scenographic spaces. In her most recent works she widened her focus to the global connectivity of rap music and the reversion of cultural othering.

Search



Museum of Trance (Henrike Naumann / Bastian Hagedorn, 2015)

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ARCHIVAL ROMANCES: FOUND, COMPRESSED, AND LOVED AGAIN – LAURA MARKS

Friday, April 22nd 2016 – 18:00

Images have a life cycle that is material, social, and imaginative. Their trajectories are especially evident in the work of Arab media artists. Like others in places where official image archives are difficult to access, value glitch, error, and loss of resolution not only for their own aesthetic interest but also as indications of the labor of love required to access the past. Analog demagnetization and lossy digital compression; glitch, error, and artifacts introduced by compression; and layers of formatting draw attention to the trajectories and life cycles of images. Rania Stephan, Mohammad Allam, Riad Yassin, Roy Dib, and other Arab media artists painstakingly amass VHS collections of popular movies and TV shows, in archives that augment in care while they diminish in quality. Other artists including Akram Zaatari, Sophia Al-Maria, and Joana Hadjithomas and Khalil Joreige draw attention to the new meanings that attach to anonymous images as they travel online, finally to be embraced by the recipient.

*Laura U. Marks is a scholar, theorist, and programmer of independent and experimental media arts. She works on experimental cinema, media arts of the Arab world, Islamic genealogies of Western philosophy, and the embodied, process-based analysis of information culture. Her newest book is *Hanan al-Cinema: Affections for the Moving Image* (MIT Press, 2015); she is also the author of *The Skin of the Film*:*

Intercultural Cinema, Embodiment, and the Senses (Duke, 2000), Touch: Sensuous Theory and Multisensory Media (Minnesota, 2002), and Enfoldment and Infinity: An Islamic Genealogy of New Media Art (MIT, 2010). She has curated programs of experimental media for festivals and art spaces worldwide, most recently the Robert Flaherty Seminar in 2015. She teaches in the School for the Contemporary Arts at Simon Fraser University, Vancouver.

Suchen



Under a Rainbow (Roy Dib, 2011)



Deatail Guli Farangi Carpet (18th century)



My Nineties VHS archive (Mohammed Alam)



The Three Disappearances of Soad Hosni (Rania Stefan)

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DEAD TECHNOLOGIES AND THE POLITICS OF TEMPORALITY – ANDY BIRTWISTLE

Saturday, April 23rd 2016 – 10:00-11:30

My presentation focuses on the materiality of sounds and images produced by the obsolete – or near obsolete – technologies of celluloid-based film and analogue video.

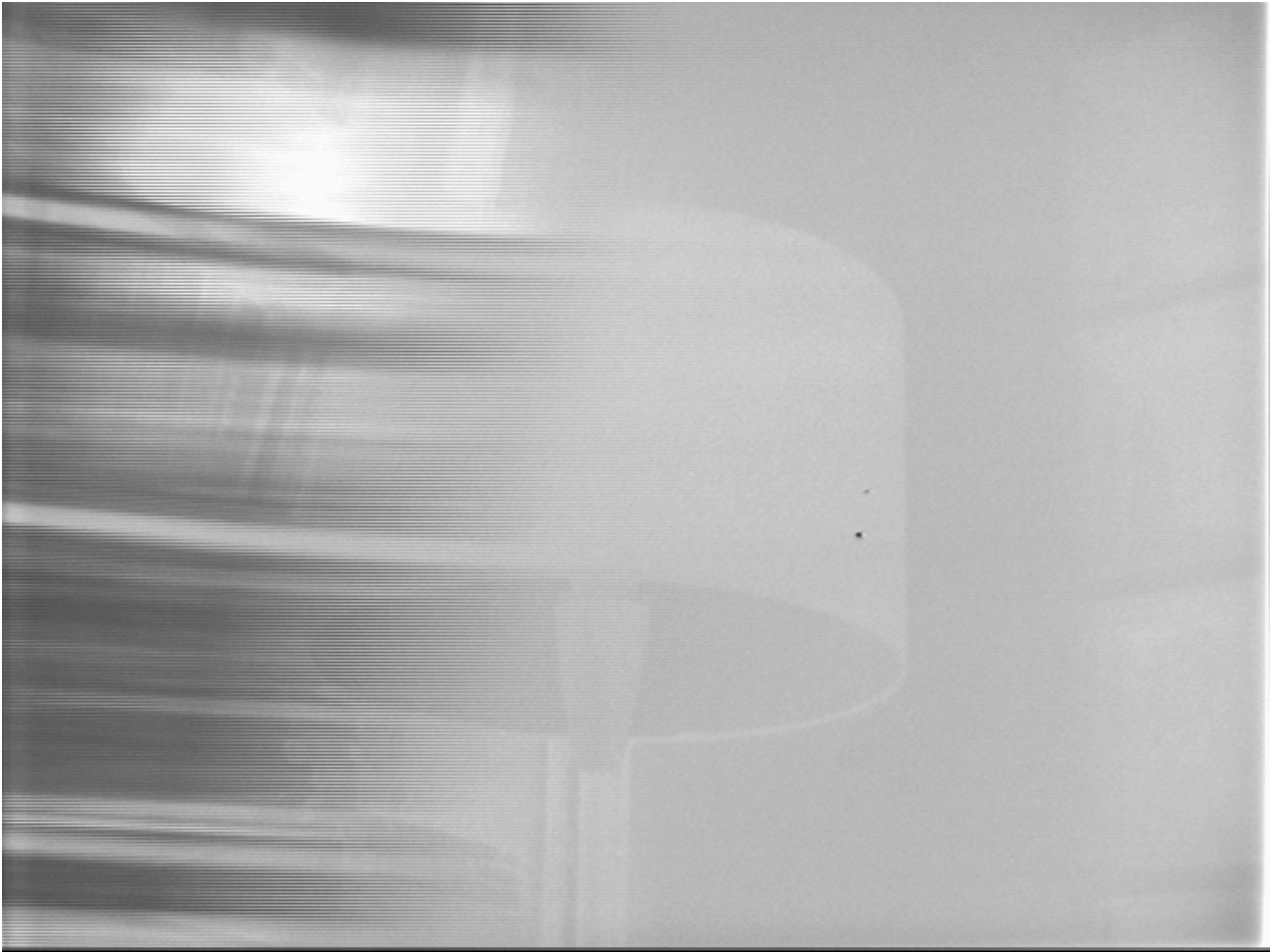
With the passage of time, the sounds immanent to these technologies – such as ground noise and system noise – may become increasingly audible as signifiers of the past. How then might these sounds, usually conceptualized as noise, be understood as aspects of film and video's materiality, and how in turn might this materiality relate to forms of temporality? Is it the case that these sounds simply signify pastness by convention – by the inscription of difference that serves to distinguish historical periods – or are there other ways in which these sounds connect with a sense of the past?

Issues of temporality also provide a way of navigating the changing modes of spectatorial experience that have resulted from the shift from analogue to digital image making. While there has been much discussion of the so-called 'death' of cinema, it might be argued that what has been lost in the adoption of digital technology is not the cinematic image, but rather the electronic image of analogue video – resulting in the loss of particular temporal qualities previously associated with the video image.

In addressing these issues of materiality and temporality as they relate to both sounds and images, my aim is to speculate on the ways in which the qualities of pastness we perceive in old films and videotapes might be understood in political terms.

Andy Birtwistle is Reader in Film and Sound at Canterbury Christ Church University, and is the author of Cinesonica: Sounding Film and Video (Manchester University Press, 2010). In addition to research on film sound, Andy writes on artists' film and video, modernism and music, and Taiwan cinema. He is also a sound artist and filmmaker whose work has been screened, exhibited and broadcast internationally. Andy is currently the Director of the Centre for Practice Based Research in the Arts at Canterbury Christ Church University.

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House (Andy Birtwistle, 2013)

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