

EMAF

The thing is

NO 35

Programme

20.04. – 29.05.

↳ Exhibition

20.04. – 24.04.

↳ Festival

European
Media
Art
Festival

Osnabrück

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→ Festival Pass (incl. festival catalogue)	50€ / 35€
→ Set of 5 Tickets	25€ / 15€
→ Set of 3 Tickets	15€ / 10€
→ Day Ticket	15€ / 10€
→ Single Ticket (Film Programme)	08€ / 06€
→ Admission to the exhibition is free of charge.	

Please note the current Corona provisions of the respective event venues. Tickets are available at +49 (0) 541 21658 and at the Lagerhalle as of 20 April, 16:00. It is also possible to purchase individual tickets at the event venues themselves. More information can be found at www.emaf.de/service

European Media Art Festival No 35

The European Media Art Festival is looking with hope at a new year of the festival. After two on-line editions, there is once again finally an on-site programme for the public, with a multifaceted range of film screenings, exhibitions, and talks, and an extensive Campus programme. For five days, Osnabrück will thus become an international and trendsetting platform for media art and a meeting place for the audience, artists, curators, researchers, and students.

We are pleased by the numerous, fascinating international submissions, which are reflected in the film programme and the exhibition. The film programme presents both current works and works by established artists. In addition to the eight programmes of the international competition and the selection of feature-length films, additional focuses are set with the thematic programme *It's*

rather a verb and the new series, *Artists in Focus*. In addition, the exhibition paints a multifaceted picture with various installations, sculptures, and video works by international media artists.

EMAF is again dedicated to a special topic. Under the motto *The thing is*, artistic works and theoretical contributions that deal with our entanglement in the world of things are brought together. Since as long as personal relationships are increasingly experienced as disembodied and abstract – not only due to the pandemic – and as long as the ever more complex relationships between people and devices continue shifting the boundaries between the animate and the inanimate and the material foundations for our existence on this planet are at stake, we are confronted with the question of how we can live with things better and perhaps also learn from them.

The fact that universities have continued their work despite the difficult production conditions is shown by the fascinating Campus programme from Bremen, Braunschweig, Halle an der Saale, Osnabrück, Vienna, and Amsterdam, which can be seen at the festival cinemas and various locations in the centre of the city of Osnabrück.

Stephan Weil, the Prime Minister of Lower Saxony, has once again taken over patronage for the festival, a fact that greatly pleases us. We would also like to express our thanks to all of our supporters, patrons, and sponsors – in particular to nordmedia, the City of Osnabrück, the Stiftung Niedersachsen, the VGH-Stiftung, the Landschaftsverband Osnabrücker Land e.V., and the Sievert Foundation for Science and Culture.

We wish you many new insights and changes of perspective at the 35th European Media Art Festival!

Film Programme

There has been a lot of speculation in the past two years about what significance cinema will probably (still) have when the audience is once again able to congregate to watch films together. For festivals like the EMAF, the cinema as a place for encounters and direct exchange between artists and audience has always played and continues to play a central role, and that much more after a forced break of two years. We would therefore like to celebrate our return to the festival cinemas with you with a multifaceted, sensuous, and ambitious programme. Many of the artists participating in the programme will be on hand to present their films and discuss them with us.

The films of the International Competition are a central focus. The eight programmes provide an overview of the diversity and current developments in the field of experimental and artistic short films. They take a critical look at the built and natural spaces in which we live and trace the stories embedded in them. They interleave personal memory, literature, and legends to paint a new, multi-layered picture of our present. They search for forms for putting handed-down knowledge in circulation anew – using the means of song, dance, and music. They play with film as a medium of illusion and spectacle and experiment with its material characteristics and narrative possibilities. They thus make it possible to experience the cinema space as a space of shared sensual experience.

The six contributions to the Feature Films section each have their own content-related and formal focuses, but share an interest in the complex relationship between the body and politics. What are thus concerned, for instance, are the possibilities to express one's own identity in and through language, to evade external attributions, and to have one's political concerns heard, or also the material conditions under which reproductive work (and emancipation from it) take place today. In another case, a recurring dream of the filmmaker becomes an occasion for him to look for traces of the past, whose upheavals continue to have an impact today, in home videos of his own family. Finally, a classic of the queer-feminist avantgarde cinema of the 1990s and a polyphonic new version of *One Thousand and One Nights* based on the love journal of the filmmaker redraw the boundaries between individual and collective bodies.

Artists are ever more frequently choosing documentary means to address the political and social reality of the present or the pictures and narratives of the past. This is also reflected in the film selection for EMAF. In the series *Implication. On Documentary Ethics*, we would like to address some of the ethical questions that arise when working with documentary material. For this, four artists from the international competition were invited to choose films that shed light on the topic from various perspectives and to discuss them with the audience. It is thus about

working with and appropriating found material, depicting closeness and intimacy, dealing with politically motivated censorship, and questions of access and publication.

The film programme responding to the festival theme *The thing is* was put together by Sirah Foighel Brutmann and Eitan Efrat. *It's rather a verb* brings together current and historical works that focus on things as process, action, and interaction. They take a look at the soft, mutable contours of things, their openness to and ability to be shaped by other things, but also by experiences of violence, care, and community. In particular, they thus deal with the dynamics and permeability that film facilitates as a time-based medium. In addition to seven film programmes, *It's rather a verb* also includes a live performance that can be experienced at the Kunsthalle Osnabrück.

Two film artists whose works have received a lot of international attention and been shown at renowned exhibition institutions, but have been represented to a lesser extent at festivals are honoured as *Artists in Focus*. The Puerto-Rican artist Beatriz Santiago Muñoz is presenting a broad selection of her filmic works for the first time in Germany. They bring together documentary, fictional, and performative elements so as to shed light on the natural and political landscapes of the Caribbean, the history and present of anticolonial movements, and the aesthetically and socially subversive power of feminist storytelling. Emily Wardill, whose film *Night for Day* was awarded the EMAF Award last year, provides insights into her filmic works of the past fifteen years. In these, the instability of language and consciousness, the spectres of technology, and the materiality of memory are recurring themes. Her extremely sensuous experimental films make use of a very idiosyncratic mixture of scientific discourse and absurd wit, political analysis, and playful allusions.

International Competition

Thursday, 21.04.

14:00, Lagerhalle

Motif

- *Papagalo, What's the Time?* (BE/EE 2022, 7')
Ingel Vaikla



- *Tiqui Tiqui Ti Went North (se fue pal norte)* (SE/DK 2021, 12')
Isabella Solar Villaseca
- *How to Improve the World* (VN 2021, 47')
Nguyen Trinh Thi

20:30, Lagerhalle

Knot

- *Another Horizon* (US 2020, 9')
Stephanie Barber



- *Half Wet* (NL 2022, 18')
Carlos Irijalba
- *Crime and Expiation by JJ Grandville or How to Shoot an Open Secret?* (IN 2021, 12')
Renu Savant
- *Instant Life* (DE/US 2021, 27')
Anja Dornieden, Juan David González Monroy & Andrew Kim

Friday, 22.04.

14:00, Lagerhalle

Ripple

- *L'incanto / Enchantment* (IT 2021, 20')
Chiara Caterina
- *Galb'Echaouf* (EH/MA 2021, 19')
Abdessamad El Montassir
- *Un viento roza tu puerta / A Wind Grazes Your Door* (ES 2021, 8')
Jorge Castrillo
- *Surface Rites* (CA 2022, 24')
Parastoo Anoushahpour, Faraz Anoushahpour & Ryan Ferko

16:00, Filmtheater Hasetor

Splinter

- *Descartes / Outtakes* (ES 2021, 21')
Alejandro Alvarado & Concha Barquero
- *Neimenovani fragmenti #6 / Fragments Untitled #6* (RS 2022, 6')
Doplgenger
- *Al-Majnoun Al-Dahek / The Mad Man's Laughter* (LB/AT 2021, 42')
Alaa Mansour

22:30, Filmtheater Hasetor

Breach

- *Father, Limping through a Field of Clover* (US 2021, 11')
Steve Reinke



- *The Capacity for Adequate Anger* (DE 2021, 15')
Vika Kirchenbauer
- *Bhata Bhoka Dukha / Rice Hunger Sorrow* (IN 2021, 20')
Paribartana Mohanty
- *Kicking the Clouds* (US 2021, 16')
Sky Hopinka

Saturday, 23.04.

16:00, Lagerhalle

Pass

- *Datura's Aubade* (US 2021, 17')
Jean-Jacques Martinod & Bretta C. Walker
- *False Wife* (UK 2022, 15')
Jamie Crewe
- *News from Nowhere* (US 2020, 8')
Ben Balcom
- *Devil's Peak* (HK/US 2021, 30')
Simon Liu

20:30, Lagerhalle

Return

- *Lamarck* (DE 2021, 27')
Marian Mayland
- *Bird in Italian Is Uccello* (DE/AT 2021, 14')
Gernot Wieland



- *Home When You Return* (US 2021, 30')
Carl Elsaesser

Sunday, 24.04.

14:00, Lagerhalle

Embers

- *Per una selva oscura / Through a Dark Forest* (FR 2022, 8')
Emmanuel Lefrant
- *Sonne unter Tage / Sun under Ground* (DE 2022, 39')
Mareike Bernien & Alex Gerbaulet
- *Yarokamena* (CO/PT 2022, 21')
Andrés Jurado

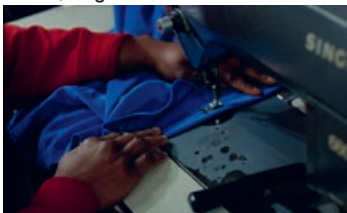
19:30, Lagerhalle

Award Winners 2022

Feature Films

Thursday, 21.04.

12:00, Lagerhalle



→ *Icarus (After Amelia)*
(UK 2021, 58')
Margaret Salmon

16:00, Filmtheater Hasetor



→ *By the Throat* (BE 2021, 75')
Amir Borenstein & Effi Weiss

22:30, Lagerhalle

→ *Sab Changa Si / All Was Good*
(IN 2020, 76')
Teresa A. Braggs

Friday, 22.04.

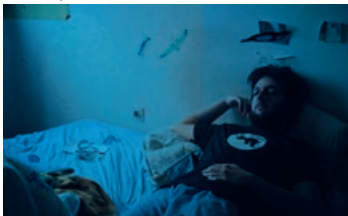
20:30, Filmtheater Hasetor



→ *Bashtaalak sa'at / Shall I Compare You to a Summer's Day?*
(EG/LB/DE 2022, 66')
Mohammad Shawky Hassan

Saturday, 23.04.

18:00, Filmtheater Hasetor



→ *Rampart* (RS 2021, 62')
Marko Grba Singh

22:30, Lagerhalle



→ *Rote Ohren fetzen durch Asche / Flaming Ears*
(AT 1991, 84')
Ashley Hans Scheirl,
Ursula Pürrrer & Dietmar Schipek

Implication. On Documentary Ethics

Thursday, 21.04.

18:00, Filmtheater Hasetor

→ *Intimidades de Shakespeare y Victor Hugo / Shakespeare and Victor Hugo's Intimacies*
(MX 2008, 83')
Yulene Olaizola
Selected and presented
by Jamie Crew

Friday, 22.04.

12:00, Lagerhalle

→ *Introduction to the End of an Argument / Intifada – Speaking for Oneself... Speaking for Others*
(LB 1990, 45')
Jayce Salloum & Elia Suleiman
Selected and presented
by Alaa Mansour

Saturday, 23.04.

18:00, Lagerhalle



→ *Rocío* (ES 1980, 80')
Fernando Ruiz Vergara
Selected and presented
by Alejandro Alvarado and
Concha Barquero

It's rather a verb

Thursday, 21.04.

16:00, Lagerhalle

Give
→ *Piedra de Sol part 1 / Sun Stone part 1*
(MX 2017, 9')
Colectivo Los Ingrávidos
→ *Strata of Natural History*
(CH/CL 2012, 12')
Jeannette Muñoz
→ *Riley Roily River* (US 1975, 2')
Paul Kos
→ *Limbé* (FR 2021, 9')
Mathieu Kleyebe Abonnenc
→ *Europa* (PL 1931, 12')
Stefan & Franciszka Themerson
→ *Electrical Gaza* (UK 2015, 18')
Rosalind Nashashibi

20:30, Filmtheater Hasetor

Pause
→ *Horaizon* (BE 2021, 12')
Meggy Rustamova
→ *Sol de Campinas*
(BR 2021, 26')
Jessica Sarah Rinland
→ *Danzas lunares / Lunar Dances* (MX 2020, 9')
Colectivo Los Ingrávidos



→ *Lightning* (US 1976, 1')
Paul & Marlene Kos
→ *Deep Sleep*
(GR/MT/PS 2014, 13')
Basma Alsharif

Friday, 22.04.

18:00, Lagerhalle

Body
→ *Caco, João, Mava and Rebecca. From nothing to something to something else, part 2*
(BE/PT 2019, 48')
Manon de Boer
→ *Skin Film*
(UK 2005–2007, 7')
Emma Hart

22:30, Lagerhalle

Stream
→ *Lithic Coda* (SE/UK 2020, 9')
Sam Smith
→ *Future from Inside*
(CA/US 2021, 24')
Dani & Sheilah ReStack
→ *Pilot Butte / Pilot Light*
(US 1974, 7')
Paul Kos



→ *Premium Connect*
(GF/ZA/NL 2017, 13')
Tabita Rezaire
→ *Cat Food* (CA 1967, 13')
Joyce Wieland

Saturday, 23.04.

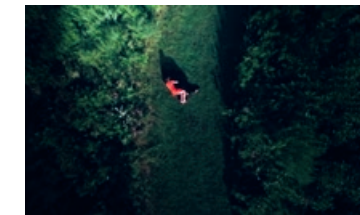
14:00, Lagerhalle

Sacrifice
→ *Petah-Tikvah*
(IL 2020, 6')
Ruth Patir



→ *Water Sark* (CA 1965, 14')
Joyce Wieland

→ *Expression of the Sightless*
(UK 2016, 7')
Jessica Sarah Rinland
→ *Sirens* (US 1977, 7')
Paul & Marlene Kos



→ *Strangely Ordinary This Devotion*
(US 2017, 26')
Dani & Sheilah ReStack
→ *Altars / Shrines*
(MX 2019, 3')
Colectivo Los Ingrávidos

18:00, Kunsthalle Osnabrück

Live-Performance
→ *Mbaracás* (30')
Caetano

22:30, Filmtheater Hasetor

How!
→ *Blessed Blessed Oblivion*
(PS 2010, 21')
Jumana Manna
→ *CoNec* (FR 2019, 11')
Eden Tinto Collins
→ *Vivian's Garden*
(UK 2017, 30')
Rosalind Nashashibi

Sunday, 24.04.

12:00, Lagerhalle

Nurture
→ *Come Coyote*
(US 2019, 8')
Dani & Sheilah ReStack
→ *Hétpróba / Seven Trials*
(HU/AT 1982, 58')
Dóra Maurer

Artists in Focus

Thursday, 21.04.

14:00, Kunst-Quartier

Emily Wardill 1

→ *Sea Oak* (DE 2008, 51')

No entry after the beginning of the screening

18:00, Lagerhalle

Beatriz Santiago Muñoz 1

→ *La cueva negra / The Black Cave* (PR 2012, 20')

→ *Farmacopea* (PR 2013, 6')



→ *Gosila*

(PR 2018, 10')



→ *Otros usos / Other Uses*

(PR 2014, 6')

→ *Marché Salomon* (HT 2015, 16')



→ *Black Beach/Horse/Camp/The Dead/Forces* (PR 2016, 8')

Friday, 22.04.

14:00, Kunst-Quartier

Emily Wardill 1

→ *Sea Oak* (DE 2008, 51')

No entry after the beginning of the screening

16:00, Lagerhalle

Beatriz Santiago Muñoz 2

→ *Inventario / Inventory*

MX 2006, 18'

→ *Matrulla* PR 2014, 7'

→ *Laurel Sabino y Jagüilla*

PR 2019, 11'

→ *Ojos para mis enemigos /*

Eyes for My Enemies

PR 2014, 14'



→ *Oriana* (excerpt)

PR/BR 2022, 20'

20:30, Lagerhalle

Emily Wardill 2

→ *Sick Serena and Dregs*

and Wreck and Wreck

(UK 2007, 12')

→ *The Diamond*

(Descartes's Daughter)

(UK 2008, 10')



→ *I Gave My Love a Cherry*

That Had no Stone (PT 2016, 9')



→ *Night for Day*

(PT/AT 2020, 47')

Saturday, 23.04.

12:00, Lagerhalle

Emily Wardill 3

→ *The Pips* (UK 2011, 4')

→ *Ben* (UK 2006, 10')

→ *Basking in what feels like 'An Ocean of Grace' I soon realise that I am not looking at it but rather that I AM it, recognising myself* (UK 2006, 7')



→ *No Trace of Accelerator*

(NO/UK 2017, 48')

14:00, Kunst-Quartier

Emily Wardill 1

→ *Sea Oak* (DE 2008, 51')

No entry after the beginning of the screening

16:00, Filmtheater Hasetor

Emily Wardill 4

→ *Game Keepers without Game*

(UK 2009, 72')

20:30, Filmtheater Hasetor

Beatriz Santiago Muñoz 3

→ *Oneiromancer* (US 2017, 25')

→ *La cabeza mató a todos /*

The Head Killed Everyone

(PR 2014, 8')

→ *Safehouse* (PR 2018, 20')

→ *Nuevos materiales /*

New Materials (PR 2019, 4')

→ *El cuervo, la fosa y la yegua /*

The Raven, the Trench and the Mare (PR/HT 2021, 16')

Sunday, 24.04.

16:00, Kunst-Quartier

Emily Wardill 1

→ *Sea Oak* (DE 2008, 51')

No entry after the beginning of the screening

Exhibition

The mass of human-made things – objects, machines, and buildings – has meanwhile come to exceed the overall living biomass on the planet. Statements about our society can be made based solely on this fact. The presence and amount of things is not only an important characteristic of the age of the Anthropocene; it also makes reference to the notion of the 'Wasteocene'.¹ The term describes the fears articulated in connection with garbage dumps and radioactive waste sites, sorts of new geological layers, since something is always left behind. At the same time, this era is characterized by extractive and exploitative 'wasting or disposable relationships' with other people, beings, things, and matter.

These contexts and power structures are inscribed in the things we produce, use, desire, preserve, and throw away. Beyond their function and significance, things embody needs, interests, or ideas and make reference to the way in which we live with others and our environment. They are condensed social relationships and material witnesses to our existence, even if these never become entirely visible in the objects themselves.

If we take a look at our relationship to objects, it quickly becomes apparent that it is not really that clear where our body ends and the inanimate world begins. We are shaped by the things around us, not always quite as obviously as, for instance, in connection with our computers and mobile phones. Do we give objects life or do objects allow our body to express itself? People and things configure each other reciprocally; their interactions are forms of physical, social, political, economic, and ecological negotiations.

The question of whether we can truly comprehend the things around us as purely passive, inanimate, mute objects thus arises. Quasi-objects and hybrids like artificial intelligence, frozen embryos, or psychoactive substances complicate our relationship to things. How would we deal with feeling machines? What does it mean if nature, as, for instance, in the form of the rainforest, is given the status of a legal subject that is able to defend itself against extractivism and pollution? Where do we draw the boundaries between object and subject, nature and society, technology and body?

At the same time, people and living beings are deprived of rights and treated like things in asymmetrical power relations such as slavery, economy, animal husbandry, medicine or in gender relations. Othering and objectification in the commodity form makes everything consumable, and forms the basis for exploitation and disposable relations.

The artists in the exhibition *The thing is* seek alternative notions of being in the world – away from those that focus exclusively on humans. They consider how we can design, produce and consume more sustainably, so that human-made things are fully integrated into the earth's metabolism. To do this, they sometimes use archaeological materialist or speculative approaches, consider the relationship between body and thing from a queer, disabled perspective, play with object-subject relations as well as shifts in meaning, or experiment with the design of self-decomposing objects.

1 After Marco Armiero / Yvonne Volkart

Wednesday, 20.04. –
Sunday, 29.05.

Kunsthalle Osnabrück

The thing is

→ **Forest Law**

Video Essay, Cartography, 2014
Ursula Biemann & Paulo Tavares

→ **Op-Film: An Archaeology of Optics**

Film, Installation, 2017
Filipa César & Louis Henderson



→ **Synthetic Seduction**

Installation, Sculptures, Videos, 2019
Stine Deja & Marie Munk



→ **Zen for Hojebi**

Multimedia Installation, 2019
Anna Ehrenstein



→ **Jerrycans to Can Jerry**

Video Installation, 2020
Leon Kahane

→ **The Table That Eats Itself**

Living Sculpture, 2022
Valentina Karga

→ **Sugar Walls Teardom**

Video, 2016
Tabita Rezaire

→ **Agents**

Objects, Video Installation, 2020
Anastasia Sosunova

→ **Crip Ecologies**

Archive with glass, soil, rocks, plant life,
animal specimens, formalin, isopropyl
alcohol, 2018
RA Walden

Thursday, 21.04. –
Sunday, 24.04.

15:00, Kunsthalle Osnabrück

Guided Tour

KOMPOST 2021: Nourishment for the Mind

In the framework of *KOMPOST: Nourishment for the Mind*, a joint project by Popfabryk, Media Art Friesland, the European Media Art Festival, and New Noardic Wave, ten German and Dutch filmmakers, visual artists, composers, and music producers came together for joint exchange.

Try to describe a place /

Versuche, einen Ort zu beschreiben

In August 2021, the ten participating artists took this task as a starting point for approaching their surroundings, Friesland in the Netherlands, with auditory, visual, and haptic works. *Try to describe a place / Versuche, einen Ort zu beschreiben* portrays what moves the residents of Friesland and how this has changed along with its context, processes the sensory impressions and ideas of the artists, and poses universal questions with respect to identity and belonging.

The works were all created during a ten-day-long stay at an artist residency in the region of Friesland (NL). During the festival, the results of the workshop will be presented at the Turm Bürgergehorsam from 20 to 24 April as well as at the Kunsthalle Osnabrück from 05 to 29 May.

- Henning Bischof
- Anne Fie Salverda
- Katie Ceekay
- Jochem Knoef
- Nathanaël Koonstra
- Esther Adam
- Stephan Thierbach
- Marinus Groen
- Hassan Sheidaei
- Nora Beyer

Talks

Things matter. They matter for the role they play in everyday life, but also for the material and immaterial traces they leave behind. Understood as material, inanimate objects, they have their own life cycles, and they gain or lose value and significance depending on different time periods and cultural contexts.

Things tell stories. They narrate stories of loss and belonging, past and present, reality and fiction. Things can reveal positions of power and moments of resistance. Often, they might involve hierarchies, imply forms of exclusion and serve as witnesses of events and actions.

Things are never just things. They might be human-made or found in the living environment. Some are designed and manufactured, while others might be aggregates, formations or even living organisms. All, however, are made of matter and earth's resources and return to the planet's body.

Things have agency. Smart things can hear and speak, monitor moves and capture emotions. Non-human personhood is addressed nowadays in relation to the changes that artificial intelligence brings but it is also a recurrent issue concerning the personhood and the rights of 'nature', its ecosystems and entities.

But then what is – and what is not – a thing? What does a world of things signify today, and for whom?

The talks programme of EMAF 2022 explores what it means to live with and take care of things while having in mind different temporalities, ontologies and worldviews. It examines the role of art, design and technology in creating, appropriating or calling off things in order to establish or restore substantial relationships to the environment and the planet.

Talks specifically discuss the challenges and possibilities of designing for multiple worlds, of working and living with smart infrastructures, of acknowledging the agency of the living environment, and of respecting the circle of matter. Reflecting upon the connectedness of the living with the nonliving, theorists and practitioners invited by EMAF 2022 will discuss the meanings, benefits and costs of things in relation to both human and more-than-human worlds.

Thursday, 21.04. –
Sunday, 24.04.

Online: www.emaf.de

Design for Multiple Worlds

With Ahmed Ansari and Nina Paim

Moderation: Valentina Karga

Online: www.emaf.de

Smart Things at Work

With Alessandro Delfanti

and Jenny Kennedy

Moderation: Julia Kloiber

Online: www.emaf.de

Personhood of a Forest

With Forest Curriculum, Ursula

Biemann and Caetano

Moderation: Rosario Talevi

Friday, 22.04.

16:00, Haus der Jugend,
Kleiner Saal

Lecture-Workshop

Tranxxeno Becomings in De-

colonial Speculative Futures:

Amateur Lichenology

With Adriana Knouf

Saturday, 23.04.

16:00, Kunsthalle Osnabrück


Performance / Workshop

The Life of a Self-Eating Table

With Valentina Karga

All Talks will be held in English.

Campus



The festival section EMAF Campus offers a fascinating platform for classes and specialist groups of European art academies and universities. Students from Vienna, Amsterdam, Halle an der Saale, Braunschweig, Bremen, and Osnabrück enliven the festival cinemas and various locations in the city centre of Osnabrück with their own film programmes and multifaceted exhibitions.

The programme AMATEURINNEN* arose from the collaboration between the Austrian Film Museum and the department of art and digital media of the Academy of Fine Arts Vienna. Works by women* from the holdings of the film museum served as the starting point. The screening includes films by students that examine these works' artistic strategies and feminist, political potentials.

In the Amsterdam Film Academy's new degree programme for artistic research in and through film, research and debates, experimentation and process stand in the foreground. Students present works that examine personal memories, the relationship between the individual and the collective, and the power dynamic of shifting gazes.

The specialist time-based arts class of the Burg Giebichenstein college of art in Halle regards itself as a research team. The participants translate their ideas and contents into narrative and experimental films, sound, built and media spaces, body and movement, and the material and the immaterial with various means and media and thus develop an independent artistic language and position.

A political and simultaneously experimental approach is central to the specialist spatial concepts class of the HBK Braunschweig. The students enter a past archive with a sensual gaze, return to the political present with critical forethought, and create an eloquent space of current ideas.

The time-based art class of the HfK Bremen examines a visually and acoustically overstimulated world, detects not least content factories, and comprehends time as a fragile medium that forms echo chambers. Have you ever felt the need to take your screen and simply let it crash to the floor? There are reasons for this, which are revealed in a critical, experimental way.

The Institute of Art / Art Education of the University of Osnabrück is also participating with several works. New communication and exhibition concepts are created in a robot workshop in which a telepresence robot is used in two ways. Based on a sound research project, a multi-channel installation that interweaves various acoustic works to create a collective resonance space was produced for a former multi-storey car park.

The EMAF Campus 2022 is funded by the Sievert Stiftung für Wissenschaft und Kultur.

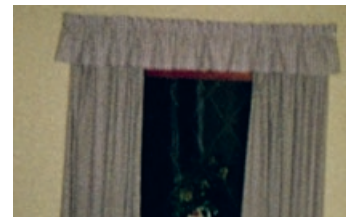
Academy of Fine Arts Vienna

Thursday, 21.04.

22:30, Filmtheater Hasetor AMATEURINNEN*

Department of Art and Digital Media, Prof. Constanze Ruhm

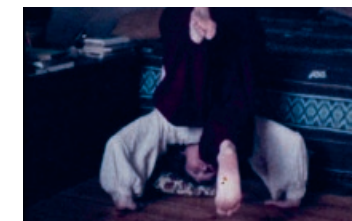
- *While I still Have a Voice* (AT 2021, 7')
Djoana Gueorguieva
- *Ich hab' immer gemacht was ich wollte / I Always Did What I Wanted* (AT 2021, 8')
Selin Karaman
- *a história começa a partir de nós / The History Begins Starting from Us* (AT 2021, 12')
Vitória Monteiro
- *Hazm kardan dushvor astâ* (AT 2021, 6')
Nazira Karimi



- *Falling* (AT 2021, 2')
Pille-Riin Jaik
- *Kunststücke / Stunts* (AT 2020, 5')
Marie Luise Lehner
- *Radiant Flux* (AT 2021, 32')
Hans Kjaer-Hansen



- *Too Close To See* (AT 2021, 8')
Kristina Cyan



- *Lob der stumpfen Arbeit / In Praise of Boring Work* (AT 2021, 12')
Hicran Ergen & Sebastian Meyer
- *Vom Wald / On the Forest* (AT 2021, 4')
Nils Gabriel
- *Following the Shadow: Route to the North* (AT 2021, 8')
Anvar Musrepov
- *Site* (AT 2021, 7')
Marzieh Emadi & Sina Saadat
- *Safe Waters* (AT 2020, 9')
Anna Barbieri
- *Wir sind alle Kanaken / We Are All Kanaken* (AT 2021, 21')
Kervin Saint Pere



- *Das Radl der Zeit / The Wheel of Time* (AT 2021, 12')
Pia Wurzer
- *Invisible Hands* (AT 2021, 12')
Lia Sudermann & Simon Nagy
- *Les yeux dans les yeux, de Vavriceck* (AT 2021, 2')
Huda Takriti

Netherlands Film Academy, Amsterdam

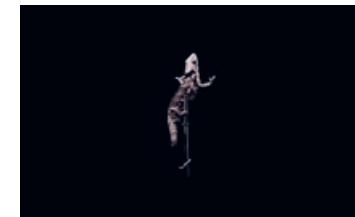
Friday, 22.04.

18:00, Filmtheater Hasetor
Artistic Research in and through Cinema, Katarina Zdjelar

- *What Matters* (NL 2022, 8')
Désirée Pfenninger
- *Homo Sapiens* (NL 2022, 12')
Astrid van Nimwegen
- *The Attendees* (NL 2021, 10')
Annelieke Holland



- *Audiovisual Fragment – The Language of Memories* (NL/US/AR 2022, 17')
Bruno Hernandez
- *Anamnesis* (NL 2022, 10')
Azouz
- *Looking Out* (CH 2021 – ongoing, 15')
Janos Tedeschi
- *The Cliff* (NL 2022, 13')
Michael Bucuzzo



- *An Intertwined Dream* (CH/NL 2022, 12')
Hangfeng Chen

Burg Giebichenstein University of Art

Wednesday, 20.04. –
Sunday, 24.04.

Neubau in the
Kunsthalle Osnabrück

51° 29' 49.129" N 11° 58' 7.69" E

– Von hier aus betrachtet /
Considered from Here

Class Time-based Arts,
Prof. Michaela Schweiger

→ *shatt al'arab* (2021)

Samira Assir

→ *Zwischen den Spiegeln /
Between Mirrors* (2021)

Seunghoon Baek

→ *Floating* (2020)

Lisa Börgen

→ *Windpark Holleben:*

Ein Lichtspiel bei Nacht (2022)

Lisann Greiner-Bechert

→ *scanning potential*

void for an int u it ion (2021)

Vanessa Henning

→ *Sehende Lichter /*

Seeing Lights (2022)

Niklas Junker



→ *self-made-man* (2019–2022)

Lukas Kappmeier

→ *Bittersweet Parade* (2019)

Han Kim

→ *Ohne / Without* (2022)

David Kind

→ *distorted observings* (2022)

Maxi Kling & Jo Hamann

→ *Inflated Venus* (2021)

Merlind Papke

→ *Auf der Kläranlage / Waste*

Water Treatment Plant (2022)

Paul Kobert

Braunschweig University of Art (HBK)

Wednesday, 20.04. –
Sunday, 24.04.

hase29

SPEAK SO THAT I MAY SEE YOU

Class for Spatial Concepts,
Prof. Candice Breitz & Eli Cortiñas



→ *Augusta* (2021–2022)

Fritz Polzer

→ *Syria is safe* (2022)

Maia Torp Neergaard

→ *Didn't ask 4 it* (2020–2022)

hitus

→ *ERSATZHANDLUNG / ANGER
MANAGEMENT PLOT* (2022)

Alissa Mirea Weidenfeld

→ *fragile – handle with care* (2022)

Alissa Mirea Weidenfeld

→ *Waiting for Green* (2021)

Frederic Klamt, Dani Rachman,

Deden M.Sahid, Perkasa

Darussalam & Takashi Kunimoto



→ *No Words of Warmth*
(2021–2022)

Sarai Meyron

→ *When Elephants Come*

to Town (2022)

Hyejeong Yun

→ *Dolor y Gloria /*

Pain and Glory (2021)

Luis Kürschner

→ *Zukünftiges Denkmal für den
geduldeten Afghan*innen*

(2020–ongoing)

Project by Rita de Matos,

Video by Emilio Tamburini,

Tulip pickup during the festival

→ *without destination*

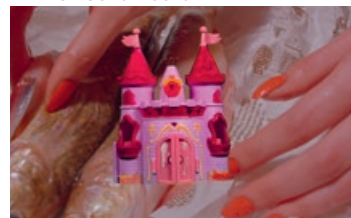
Sina Gebhard

→ *my little dove* (2022)

Tom Joris Baumann

→ *Systemchange* (2020)

Nick Schamborski



→ *Smells Fishi* (2022)

Carina Jacqueline

→ *(in)visible frames (un)kept (in)
visible roots* (2022)

Renato Vazquez

→ *Fahrendes Bett*

Josephin Ackermann

Thursday, 21.04. –
Sunday, 24.04.

14:00 – 17:00, hase29

#smalltalks

Online: www.emaf.de

Conversations with participants
in the Campus section

Friday, 22.04.

20:00, hase29

Trans Femme Force

(Mini Concert/Performance

inside an installation)

Lexi Schnäbele &

Daphne Schüttkemper

University of the Arts Bremen

Wednesday, 20.04. –
Sunday, 24.04.

Haus der Jugend

Time-Based Art Class,

Prof. Julika Rudelius

→ *Wie klein ich bin* (2022)

Yuxiao Huang

→ *Reyers Lark at*

Nashville Hudson (2021)

Don Felix Chauvin

→ *What's in the Dark* (2022)

Keita Morita



→ *Day 'N' Nite* (2021)

Jonathan Flohr



→ *WALK ABOUT* (2021)

Veranika Khatskevich

→ *Lowering* (2022)

Caroline Antonia Schlingemann

→ *exercises of discipline* (2022)

Leon Sahiti

→ *Drink tears to construct*

the world (2022)

Miki Nigo

→ *Point of (end)shame* (2022)

Elizaveta Vasileva

→ *Destiny Playground* (2021)

Jiale Wei

→ *FIGURE 1.2* (2021)

Matilda Glass

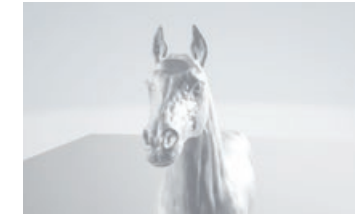


→ *Vorhang auf und zu* (2022)

Eva Bruno

→ *Chen ist tödlich* (2022)

Chen Guo



→ *Einhorn* (2022)

I-Chieh Tsai

→ *Made for bigger things* (2022)

Hannah Wolf

→ *all bones break in*

the cold (2021)

Konstanze Spät

→ *show me what i am* (2022)

Linda Hoppe

University of Osnabrück

Wednesday, 20.04. –
Sunday, 24.04.

Former Wöhrl-Parkhaus

SOUNDSCAPE

(Multi-Channel Installation, 28')

Sound Research and Acoustic

Scenography, Institute of Art/

Art Education, Project manage-

ment: Benjamin F. Stumpf

With the kind support of the

LINDHORST-GRUPPE



→ *No-Exit* (2022, 4', Loop)

Joscha Heinrichs

→ *Blaue Bedrohung*

(2022, 6', Loop)

Christina Kiel

→ *Das kleinste Glück*

(2022, 4', Loop)

Roman Knol

→ *Escape* (2022, 4', Loop)

Katharina Lehmann

→ *Fragments of 40,7 m^3*

(2022, 5', gekürzt)

Benjamin F. Stumpf



→ *Unstillbar* (2022, 6', Loop)

Maria Zumholz

Wednesday, 20.04. –
Sunday, 29.05.

Galerie im Fenster,
Seminarstr. 33, Uni Osnabrück

Der Auflauf der Dinge

Video loop with works by Students
of the Institute of Art/ Art His-
tory. Project management: Prof. Dr.
Bettina Bruder, Merlin Marski.

Saturday, 23.04.

10:00 – 13:00,
Studiobühne (3rd floor)

Seminarstr. 33, Uni Osnabrück

robots & objects

Workshop for the students of the
universities participating in the
Campus section; limited number of
participants. Advance registration
at webkunst@uos.de

Music and Art School Osnabrück

Wednesday, 20.04. –
Sunday, 29.05.

Kreuzgang in the
Kunsthalle Osnabrück

TIED UP

Project management: Monika Witte
Artists: Aline Mourad, Daniela
Witowski, Fritz Wagner, Lena Köhler,
Maria Frei

Timetable

Wednesday, 20.04.

	⇩ Lagerhalle	⇩ Filmtheater Hasetor	⇩ Kunsthalle Osnabrück	⇩ Other locations
19:00				
20:00			Festival Opening	
21:00				
22:00				
23:00				
24:00				

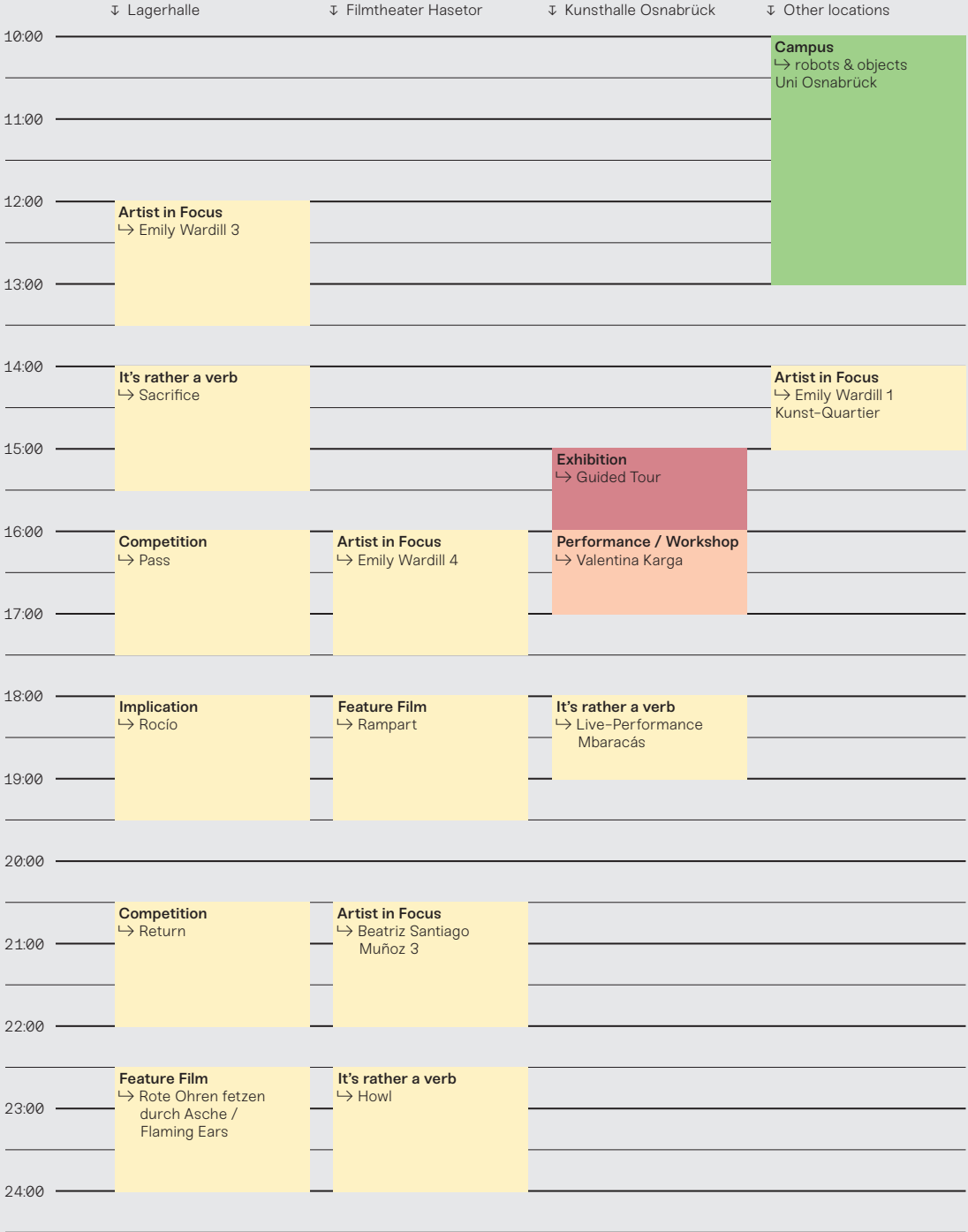
Thursday, 21.04.

	↓ Lagerhalle	↓ Filmtheater Hasetor	↓ Kunsthalle Osnabrück	↓ Other locations
10:00				
11:00				
12:00	Feature Film ↳ Icarus (After Amelia)			
13:00				
14:00	Competition ↳ Motif			Artist in Focus ↳ Emily Wardill 1 Kunst-Quartier
15:00			Exhibition ↳ Guided Tour	
16:00	It's rather a verb ↳ Give	Feature Film ↳ By the Throat		
17:00				
18:00	Artist in Focus ↳ Beatriz Santiago Muñoz 1	Implication ↳ Intimidades de Shakespeare y Víctor Hugo / Shakespeare and Victor Hugo's Intimacies		
19:00				
20:00				
21:00	Competition ↳ Knot	It's rather a verb ↳ Pause		
22:00				
23:00	Feature Film ↳ Sab Changa Si / All Was Good	Campus ↳ Akademie der bildenden Künste Wien		
24:00				

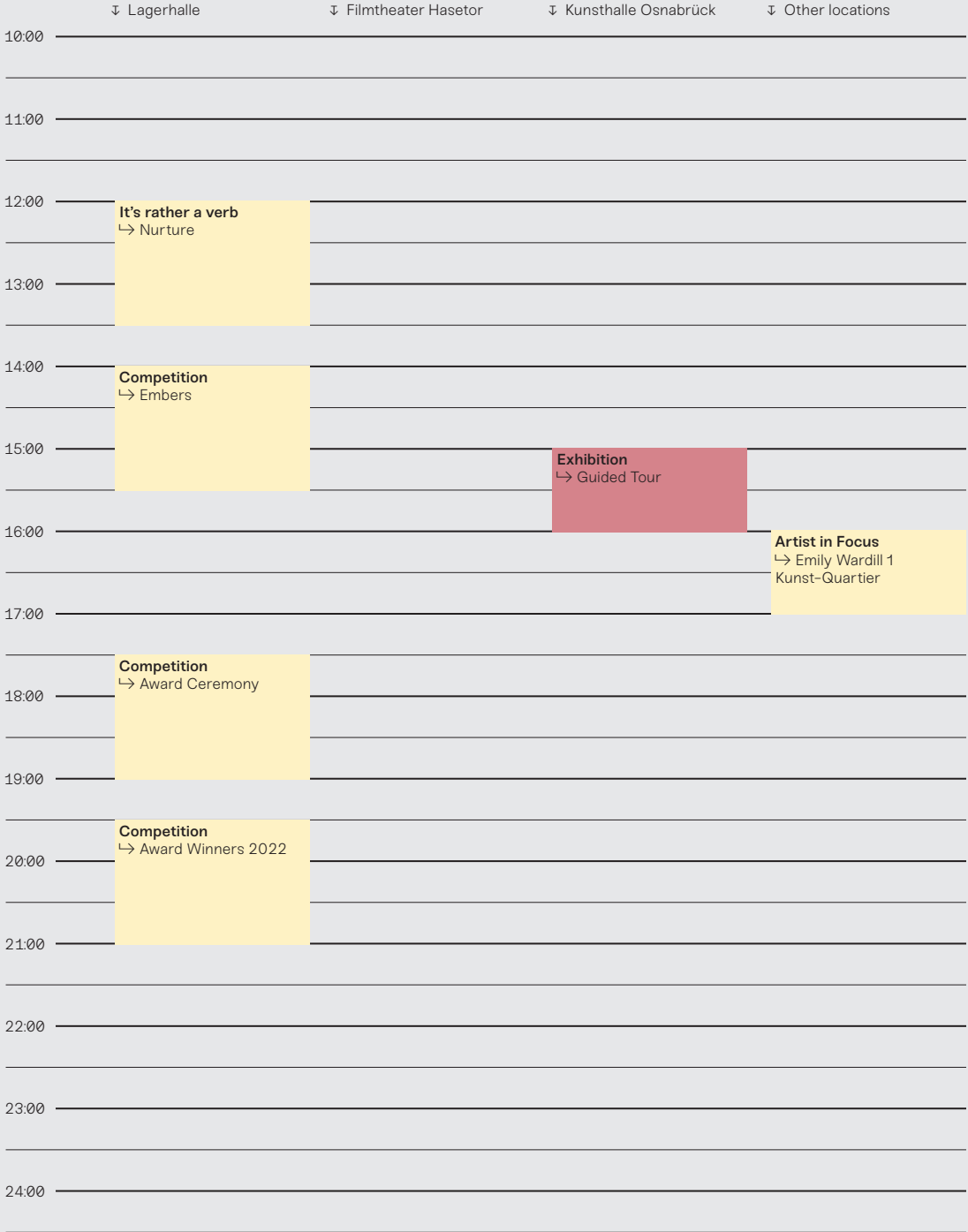
Friday, 22.04.

	↓ Lagerhalle	↓ Filmtheater Hasetor	↓ Kunsthalle Osnabrück	↓ Other locations
10:00				
11:00				
12:00	Implication ↳ Introduction to the End of an Argument			
13:00				
14:00	Competition ↳ Ripple			Artist in Focus ↳ Emily Wardill 1 Kunst-Quartier
15:00			Exhibition ↳ Guided Tour	
16:00	Artist in Focus ↳ Beatriz Santiago Muñoz 2	Competition ↳ Splinter		Lecture-Workshop ↳ Adriana Knouf Haus der Jugend
17:00				
18:00	It's rather a verb ↳ Body	Campus ↳ Nederlandse Filmacademie Amsterdam		
19:00				
20:00				Campus ↳ Trans Femme Force hase29
21:00	Artist in Focus ↳ Emily Wardill 2	Feature Film ↳ Bashtaalak sa'at / Shall I Compare You to a Summer's Day?		
22:00				
23:00	It's rather a verb ↳ Stream	Competition ↳ Breach		
24:00				

Saturday, 23.04.



Sunday, 24.04.



➊ → **Lagerhalle**
Rolandsmauer 26

Opening Hours:
20. April 16:00–24:00
21.–24. April: 11:00–24:00
↳ Info-Counter
↳ Film Programme
↳ Video Library

➋ → **Filmtheater Hasetor**
Hasestraße 71

Opening Hours:
21.–23. April: from 16:00
↳ Film Programme
↳ Campus Film Programme

➌ → **Kunsthalle Osnabrück**
Hasemauer 1

Opening Hours:
20. April: 19:30 (Festival Opening)
21.–23. April: 10:00–22:00
24. April: 10:00–20:00
25. April – 29. May:
Regular Opening Hours
↳ Exhibition
↳ Talks
↳ Performance
↳ Campus
↳ KOMPOST

➍ → **hase29**
Hasestraße 29

Opening Hours:
20. April: 19:30–22:00
21.–23. April: 10:00–22:00
24. April: 10:00–20:00
↳ Campus

➎ → **Kunst-Quartier des BBK**
Bierstraße 33

Opening Hours:
21.–23. April: 13:30–15:30
24. April: 15:30–17:30
↳ Film Programme

➏ → **Haus der Jugend**
Große Gildewart 6–9

Opening Hours:
20. April: 19:30–22:00
21.–23. April: 11:00–20:00
24. April: 11:00–18:00
↳ Talks
↳ Campus

➐ → **Turm Bürgergehorsam**
Hasemauer 2

Opening Hours:
20. April: 19:30–22:00
21.–23. April: 11:00–20:00
24. April: 11:00–18:00
↳ KOMPOST

➑ → **Galerie im Fenster**
Seminarstraße 33

Opening Hours:
20. April – 29. May: 10:00–21:00
↳ Campus

➒ → **Former Wöhrl-Parkhaus**
Seminarstraße 37

Opening Hours:
20. April: 17:00–19:00
21.–23. April: 10:00–19:00
24. April: 10:00–18:00
↳ Campus



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Lohstraße 45a
D-49074 Osnabrück
+49 (0) 541 21658
info@emaf.de
www.emaf.de

→ Editorial office:

Katrin Mundt
Alfred Rotert
Inga Seidler
Daphne Dragona
Franz Reimer
Stina Koch

→ Translations:

Amy Klement
Dawn Michelle D'Atri
John Meakin

→ Graphic Design:

Cabinet Gold van d'Vlies

→ Printing:

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